

THE JUILLIARD SCHOOL

LINCOLN CENTER
NEW YORK, NEW YORK 10023

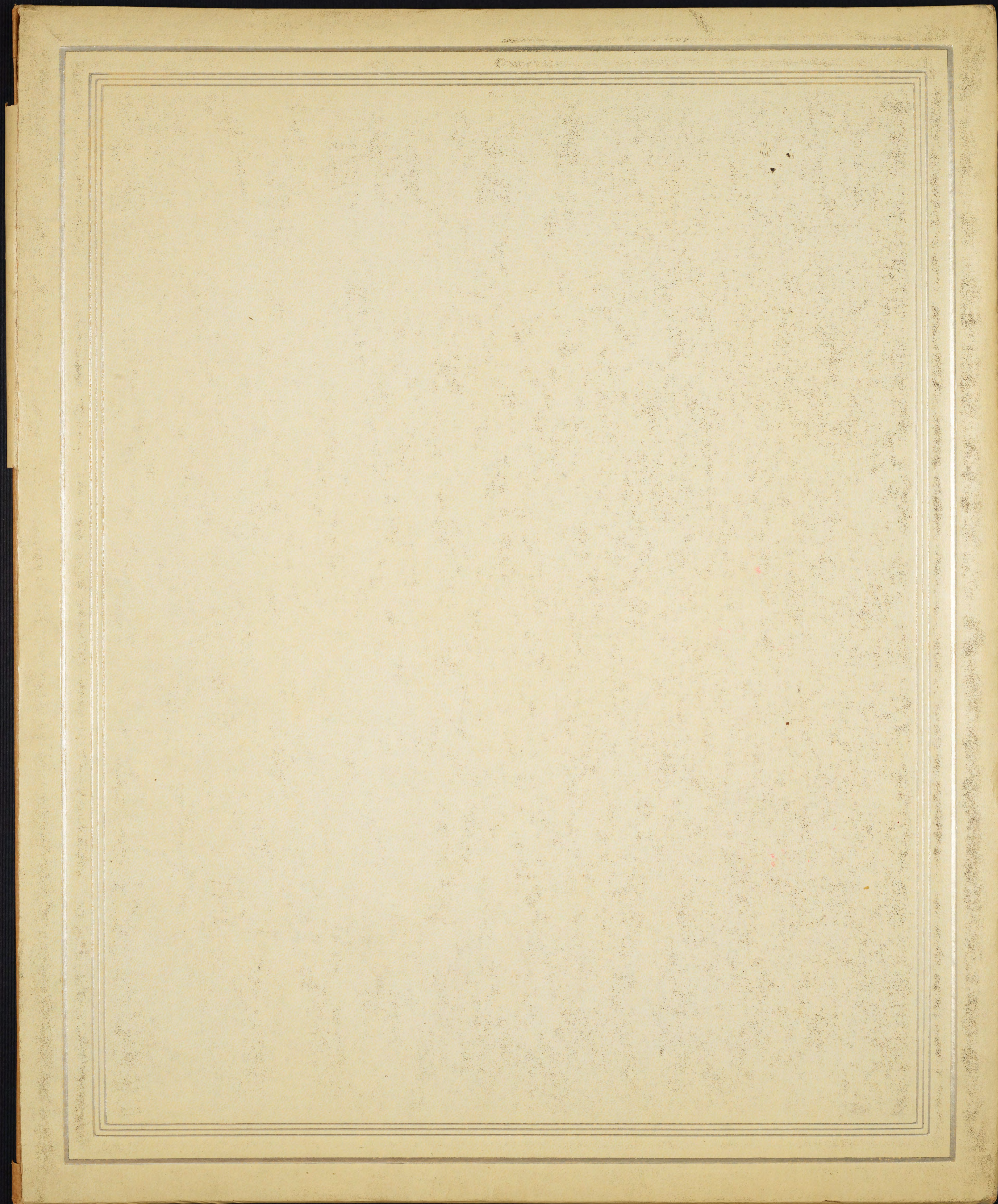
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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

12. 1967/1968



juilliard

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music

catalog

including extension division

1967 • 1968

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PHOTO BY OLEAGA

*Members of the Juilliard Dance Ensemble
in Anna Sokolow's "Night."*



*Members of the Juilliard Dance Ensemble
in Fredbjorn Bjornsson's "Badinage."*



PHOTO BY OLEAGA



Members of the Juilliard Dance Ensemble in (top) Richard Englund's "Jigs 'n Reels," and (bottom) José Limón's "There is a Time."



PHOTOS BY OLEAGA

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PROGRAM
SEASON 1967-1968

Wednesday, October 4, 1967, at 1:00 p.m.
Juilliard Concert Hall
130 Claremont Avenue, New York City

Juilliard
School of Music

CONVOCATION

Sixty-third Academic Year

PROGRAM

Hymn: "Praise to the Lord, the Almighty"
Organist, *Vernon de Tar*
Conducted by *Abraham Kaplan*

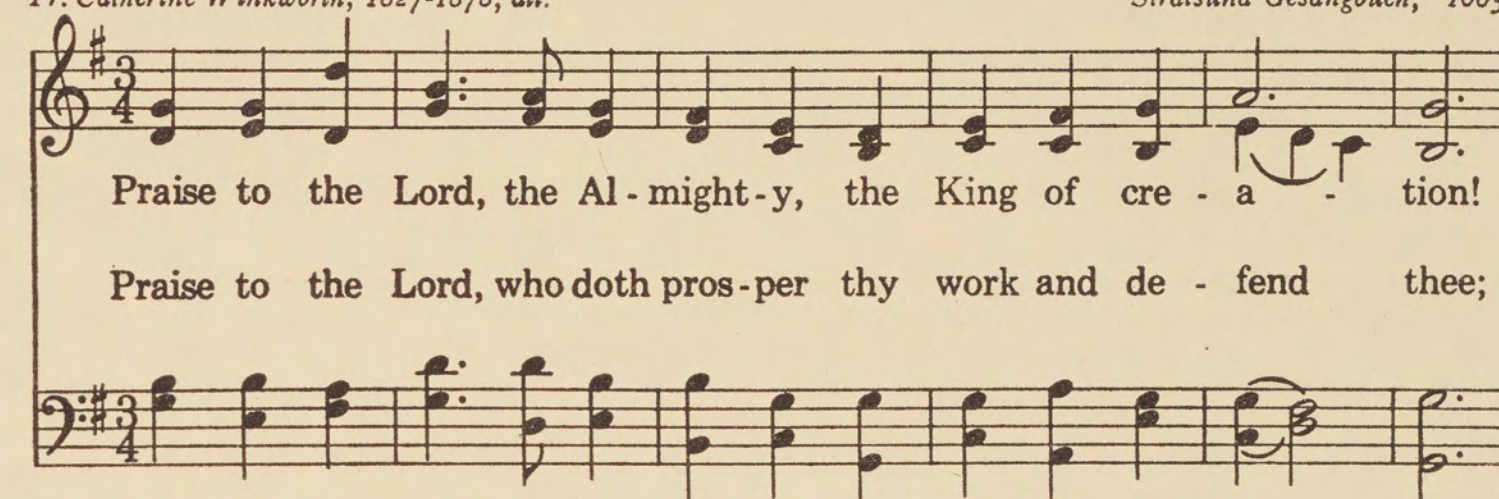
Speakers: Peter Mennin
President
John Houseman
Director of Drama Department

"The Star-Spangled Banner"

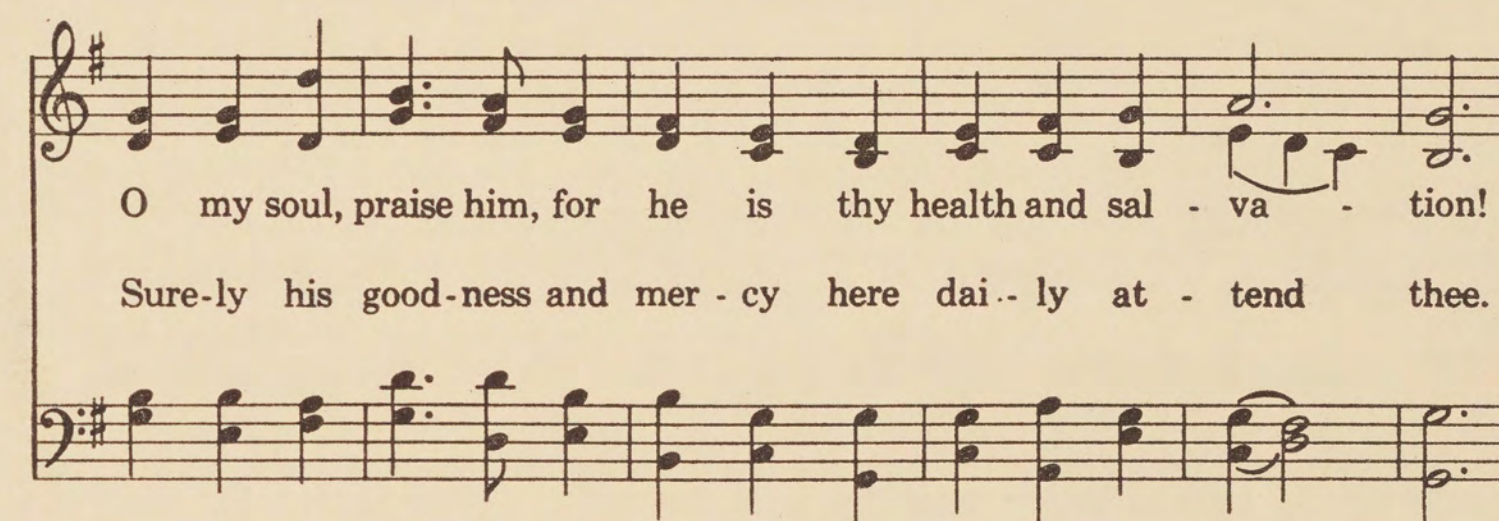
Praise to the Lord, the Almighty

Joachim Neander, 1650-1680
Tr. Catherine Winkworth, 1827-1878, alt.

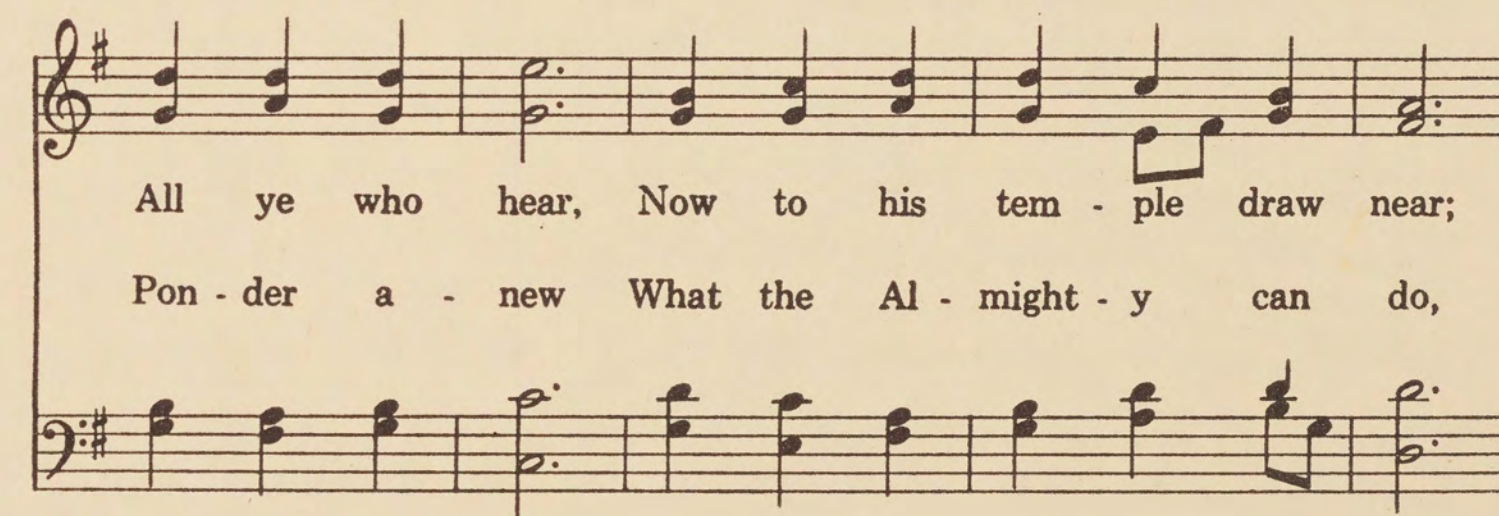
LOBE DEN HERREN 14.14.4.7.8.
"Stralsund Gesangbuch," 1665



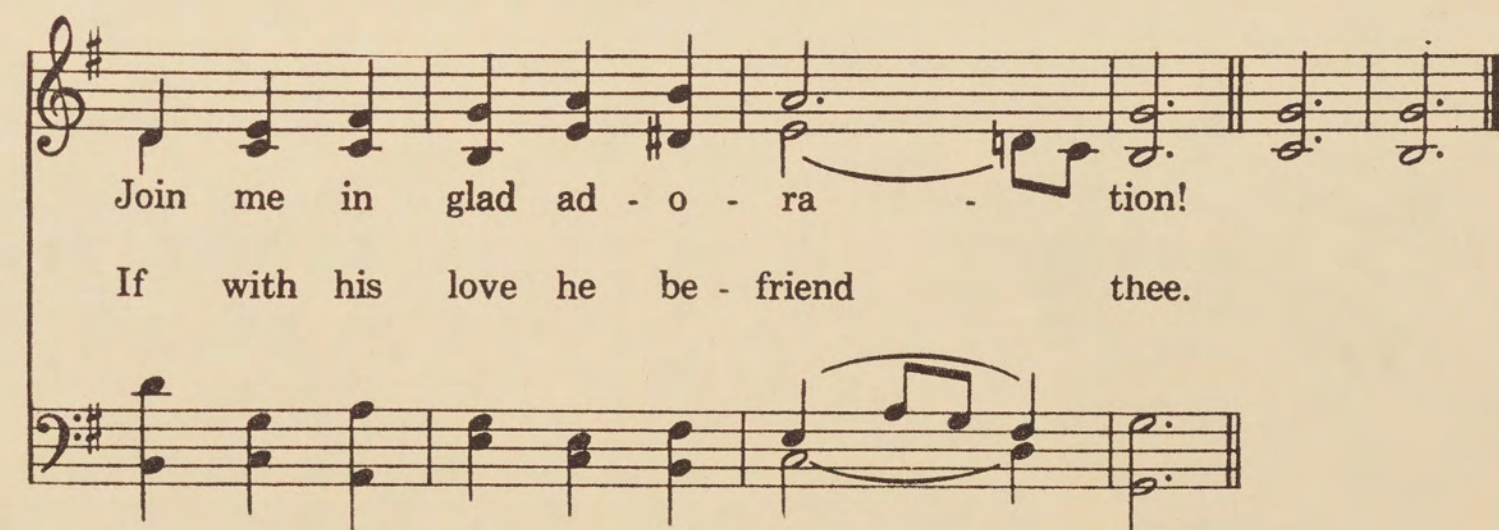
Praise to the Lord, the Al-might-y, the King of cre-a-tion!
Praise to the Lord, who doth pros-per thy work and de-fend thee;



O my soul, praise him, for he is thy health and sal-va-tion!
Sure-ly his good-ness and mer-cy here dai-ly at-tend thee.



All ye who hear, Now to his tem-ple draw near;
Pon-der a-new What the Al-might-y can do,



Join me in glad ad-o-ra-tion!
If with his love he be-friend thee.

October 17, 1967

JUILLIARD SCHOOL OF MUSIC
Dance Department

F I L M S H O W I N G

Wednesday, October 18, 1967

1:00 p.m.

Recital Hall

"THERE IS A TIME"

Choreography (1956) and Direction

Jose Limon

"Variations on a Theme" (1956)

Norman Dello Joio

Danced by Juilliard Dance Ensemble

with

Juilliard Orchestra conducted by Jorge Mester

Filmed by Dwight Godwin, May 1966, on Juilliard Concert Hall Stage

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT SCHEDULE

September 19, 1967

1967-68

MONDAY

Available Space:

Room 610	8:00 am-11:30 am; 1:30 pm-10:00 pm	
Room 607	8:00 am-10:15 am; 12:00 noon-1:00 pm; 6:00 pm-10:00 pm	
Room 102	8:00 am-10:00 pm	
Room 016	8:00 am-10:00 pm	
Room 606	12:30 pm-1:30 pm	

NOTE: 12:00 noon-1:00 pm,
Juilliard Chorus Rehearsal
in Room 610

	<u>ROOM</u>	
9:00-10:15	610 alt.	Modern Dance I, Sec.1. Winter, Inst.; Goldberg, Acc.
	607 alt.	Modern Dance I, Sec.2. Jones, Inst.; Knopf, Acc.
	102	Notation II. Topaz, Inst.
	016	
10:30-11:30	610	Modern Dance Adv. Winter, Inst.; Goldberg, Acc.
10:30-11:45	102	Notation I, Sec. 1. Topaz, Inst.
	511	L&M II. Friend, Inst.; Hess, Assist.
	016	
12:00-12:50	607	Modern Dance Adv. Jones, Inst.; Knopf, Acc.
	102	Ballet I. Corvino, Inst.; Eiger, Acc.
	016	Production & Ballet Arr. Clouser, Tudor, Inst.; Sawyer, Acc.
	513	L&M Tutorial. Hess
12:30-1:30	606	
1:00-2:15	102	Ballet II. Corvino, Inst.; Eiger, Acc.
	411	L&M III. Friend, Inst.; Hess, Assist.
	016	
1:30-2:30	610	Men's Ballet Class. Clouser, Tudor, Inst.; Sawyer, Acc.
2:30-3:45	610	Advanced Ballet. Clouser, Tudor, Inst.; Sawyer, Acc.
	016	Composition Materials. Hoving, Inst.; Knopf, Acc.
	102	
4:00-5:15	610	Advanced Modern Repertory. Winter, Inst.; Hansen, Acc.
	102	Ballet Adv. Sawyer, Inst.
	016	Projects in Choreography, Sec.1(a). Hoving, Inst.; Knopf, Acc.
5:30-6:45	610	Projects in Choreography, Sec.1(b). Hoving, Inst.; Knopf, Acc.
	016	L&M I. Walden, Inst.
	(or classroom)	
	06	L&M II (Listening). Hess.
	102	

Note: Stagecraft II - to be arranged (in conference between Mr. Bennett and students).

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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	? L&M I. (new section, if needed), Wilson, Inst.
10:00-10:30	016	
10:30-11:45	102	Anatomy for Dancers. Sweigard, Inst.; Jones, Assist.
	016	Notation I, Sec. 2. Smith, Inst.
12:00-12:30	102	Anatomy Lab. Sweigard, Inst.; Jones, Assist.
12:00-12:50	016	Ballet I. Corvino, Inst.; Dennis (or Eiger), Acc.
	012	Dance History and Criticism. Hill, Inst.
1:00-2:15	610	Girls' Adv. Ballet & Pte. Tudor, Clouser, Inst.; Sawyer, Acc.
	607	Ballet II-III. Corvino, Inst.; Dennis (or Eiger), Acc.
	016	
1:30-2:15	102	Anatomy Lab. Sweigard, Inst.; Jones, Assist.
2:30-3:45	610	Men's Ballet Class. Tudor, Clouser, Inst.; Sawyer, Acc.
	607	Girls' Advanced Modern Dance. Jones, Inst.; ?Dennis, Acc.
	102	
	016	
4:00-5:15	610	Adv. Modern Repertory. Limon, Inst.; Stackhouse, Assist.;
		?Ealy, Acc.
	607	Modern Dance I. Jones, Inst. ? _____, Acc.
	102	Ballet Adv. Sawyer, Inst.
	016	
5:30-6:45	607	Projects in Choreography, Sec. 2. Limon, Inst; ? _____, Acc.
	102	
	016	

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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. Stackhouse,Inst; Goldberg, Acc.
	607 alt.	Modern Dance I, Sec.2. McGehee, Inst.; Elias, Acc.
	415	L&M II Friend, Inst.; Hess, Assist.
	102	
	016	
10:30-11:45	610	Adv.Mod. Dance & Rep.Limon,Inst;Stackhouse,Assist; Goldberg, Acc.
	607	Adv. Modern Dance. McGehee, Inst.; Elias, Acc.
	511	L&M I. Friend, Inst.; Hess, Assist.
	102	
	016	
12:00-12:50	610	Men's Class. Limon, Inst.; Stackhouse, Assist;Goldberg, Acc.
	607	Pre Classic & Mod.Forms,Sec.1. Soares,Inst;Lumpkin, Acc.
	102	L&M IV. Friend, Inst; Hess, Assist.
	016	Ballet I. Keane, Inst.; Eiger, Acc.
1:00-2:00	CH	<u>ONE O'CLOCK CONCERT</u>
2:00-3:15	610	Men's Ballet. Clouser,Tudor, Inst; Sawyer, Acc.
	607	Ballet II-III. Corvino, Inst.; Eiger, Acc.
	102/016	Pre Classic & Mod.Forms, Sec.2. Soares,Inst;Lumpkin,Acc.
3:15-4:30	610	Girls' Adv. Ballet & Pte. Clouser, Tudor,Inst;Sawyer,Acc.
	607	?Repertory Class or rehearsal
	102	
	016	
4:45-6:00	CH	Stagecraft I. Bennett, Inst.
5:00-6:00	407	L&M III and IV. Starer, Inst.
6:00-7:00	610	Group Forms. Soares, Inst.

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THURSDAY

Available Space:

Room 610 8:00 am-10:00 pm

Room 607 8:00 am-10:15 am; 10:30 am-12:00 noon, 1st semester only; 12:00-1:00 pm;
6:00 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	610 alt.	Modern Dance I, Sec.1. Hinkson, Inst; Goldberg, Acc.
	607 alt.	Modern Dance I, Sec.2. Stackhouse, Inst; Knopf, Acc.
	102	Notation II. Topaz, Inst.; Lumpkin, Acc.
	016	
10:30-11:45	610	Adv. Modern Dance. Hinkson, 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	Advanced Modern Dance. Jones, Inst.; Knopf, Acc.
	607	Girls' Ballet II & III. Corvino, Inst; Dennis, Acc.
	511	L&M IV. Friend, Inst.
	102	
	016	
1:00-2:15	610	Men's Ballet. Tudor, Clouser, Inst; Sawyer, Acc.
	102	Ballet I. Corvino, Inst.; Dennis, Acc.
	016	L&M III. Friend, Inst.; Hess, Assist.
2:15-3:00	610	Pointe. Tudor, Clouser, Inst.; Sawyer, Acc.
3:00-4:00	610	Adagio. Tudor, Clouser, Inst;; Sawyer, Acc.
	102	
	016	
4:00-5:00	010	L&M I (Listening). Hess.
4:00-5:15	610	Limon Repertory. Limon, Inst; Stackhouse, Assist;
		? _____, Acc.
	102	Ballet Repertory. Keane, Inst.; Goldberg, Acc.
	016	
5:30-6:45	610	L&M I. Walden, Inst.
	016	L&M III (Listening). Hess
	102	

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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	?L&M I (new section, if needed). Wilson, Inst.
9:30-10:30	010	L&M I (Listening). Hess
10:30-11:45	102 016	Notation I, Sec. 2. Smith, Inst.
12:00-12:50	102 016	
1:00-2:15	610 607 102 016	Ballet III-IV. Corvino, Inst.; Dennis, Acc. Ballet I-II. Keane, Inst.; Hansen, Acc.
2:30-3:45	610 607 102 016	Advanced Modern Dance. McGehee, Inst; Hansen, Acc. Pointe. Keane, Inst.; Dennis, Acc.
4:00-5:15	610 alt. 607 alt. 102 016	Modern Dance I. McGehee, Inst.; Hansen, Acc. Advanced Modern Dance Repertory. Ross, Inst; _____, Acc.

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT

STUDENT LISTING - FIRST SEMESTER
1967-68

Anderson, Jean (BFA) BII-III; GI, LI-II; L&M I, sec.1; Pre Cl; NI; SI; Lab.
Ashpitz, Joan (BS) BII; Graham Adv.; GF; DH&C(G.MAJOR)
Baker, Thomas (Dip) BIII; LIII; L&M II; Proj.in Chor.sec.2; NII
Bickelman, Linda (BFA) BI; MDI; L&M I,sec.2; Pre Cl; NI; SI
Booker, Erroll (Dip) BII; MDII; L&M I; Proj.in Chor. sec.1; NI
Bouck, Sharon (Dip) BI; MDII; L&M IV; GF; Anatomy; DH&C
Brown, Sandra (BFA) BIV; GIV; L&M IV; Ballet Arr.(audit); DH&C.....(B.& G.MAJOR)
Burdick, Sue (Dip) BII-III; MDII; L&M II; Proj.in Chor.sec.1; NII; Anatomy
Butler, Leslie Hansel (BFA) BIII; LIII; L&M IV; Proj.in Chor.sec.1; NII; DH&C(L.MAJOR)
Clay, Raymond (BS) BII; MDI-II; L&M I,sec.2; Pre Cl; NI; SI; Lab.
Crevier, Eliane (SS) MD Adv.; L&M II; Proj. in Chor. sec. 1
Cutler, Robin (BFA) BIII; MDIII; L&M III; Ballet Arr.; Anatomy
Dalzell, Robin (BFA) BI; MDI; L&M I, sec.1; Pre Cl.; NI; SI
Dannenbaum, Marianne (Dip) BII; MDII; L&M II; Proj.in Chor.sec.1; NII
Dendy, Donna (BS) BI Tutorial; MDI; Mus L&M I?; Pre Cl.; NI; SI
Figuerola, Graciela (Dip) BIII; MD Adv; L&M II; Proj.in Chor.sec.1; NII; Anatomy
Florin, Peggy (BFA) BIII-IV; MDI; L&M I,sec.2; Pre Cl; NI; SI
Fludd, Quitman (BFA) BI-II; MDI; L&M I,sec.1; CM; NI; SI
Gale, Amy (BS) BII-III; MDIII; L&M IV, Proj.in Chor. sec.2
Giannone, Mary Margaret (BFA) BII; MDII; L&M II; Pre Cl; NII
Giffin, John (BFA) BIV; L&M IV; DH&C(B.MAJOR)
Goodman, Maxine (Dip) BIII; MDIII; L&M III; Proj.in Chor. sec.1; Anatomy
Goodman, Sally (BFA) BI Tutorial; MDI; L&M I,sec.2; CM; NI; SI
Grenier, Larry (BFA) BII; MDI; L&M I,sec.1; CM; NI; SI
Grizzle, Terrence (Dip) BI; MDI; L&M I,sec.1; CM; NI; SI
Hampton, Eric (Dip) BIV; L&M IV; DH&C; Anatomy(B.MAJOR)
Harty, Kathleen (BFA) BI-II; MDI; L&M II; Pre Cl; NI; SI; Lab.

Honor, Jane (BFA) BIII; MDIII; L&M II; Proj.in Chor.sec.1; NII
Huffman, Jane (BFA) BII; MDI; L&M I,sec.1; CM; NI; SI; Lab.
Iscoe, Robert (BFA) BIII; LIII; L&M III; Ballet Arr.; ?Anatomy
Jablons, Karen (BFA) BI-II; MDI; L&M I, sec.2; CM; NI; SI
Jones, Katherine (BFA) BII; LII; L&M II; Proj. in Chor.sec.1; NII
Jorasmaa, Sirpa (Dip) BIV; GI; LI-II; L&M I, sec.2; CM; NI; SI; Lab.
Kapplin, Jane (BFA) BII; MDI; L&M I, sec.2; Pre Cl; NI; SI
Kent, Linda (BS) BIII-IV; MDIV; L&M IV; DH&C(M.D. MAJOR)
Knisel, Pamela (BFA) BII; MDI; L&M I, sec.1; CM; NI; SI
LuPone, Robert (BFA) BIV; L&M IV; Ballet Arr.; DH&C(B. MAJOR)
McClintock, Kathleen (Dip) BIII; MD Adv.; L&M III; Bal.Arr.; NII; SI; Anatomy
McCoy, Eleanor (BFA) BII; MDII; L&M II; Proj.in Chor.sec.2; NII
McKinney, Gail (BFA) BI-II; MDI; L&M I, sec.1; CM; NI; SI
Malkemus, Julie (Dip) BI-II; MDI; L&M II(on trial); Pre Cl; NI; SI
Masters, Gary (BFA) BIII; MDII; L&M I; Proj. in Chor.sec.1; NII
Metzner, Marla (BFA) BIV; MDIII; L&M III; Ballet Arr.
Mezza, Barbara (BFA) BIV; LIV; L&M IV; DH&C(L. MAJOR/ B.MINOR)
Miura, Keiko (Dip) BII; MDI-II; L&M I,sec. 1; Pre Cl; NI; SI
Neef, Johannes (Dip) BIII; GI, LII; L&M I, sec.1; Proj.in Chor.sec.1;NI;SI; Lab.
Partin, Shirley (Dip) BIII; MDII; L&M II; Proj.in Chor.sec.1; NII; Anatomy
Patrelle, Francis (BFA) BIII-IV; MDI; L&M I,sec.1; CM; NI; SI
Port, Terri Lee (BFA) BII-III; MDI; L&M I,sec.1; CM; NI; SI
Rabinowitz, Naomi (BFA) BII; MDII; L&M II; Proj.in Chor.sec.1; NII
Randi, Margaret (BFA) BI; MDI; L&M I, sec.1; Pre Cl; NI; SI
Rhew, Madeline (BS) BIII-IV; GI, LII; L&M I,sec.1; CM; NI; SI; Lab.
Riefler, Karen (BS) BII; MDII; L&M II; Proj. in Chor.sec.1; NII; ?Anatomy
Salatino, Anthony (BFA) BIV; LIII (op.); L&M III; Ballet Arr.; SI(B.MAJOR)
Sallid, Otis (BFA) BI; GI, LII; L&M I, sec.1; Pre Cl; NI; SI; Lab.
Schulkind, Marc (Dip) BI; MDI; L&M I, sec.2; CM; NI; SI or II

Schweid, Carole (BFA) BII; MDII; L&M III; Proj.in Chor.sec.2; NII
 Shorter, Beth (BFA) BIV; GI, LII; L&M I,sec.2; Pre Cl; NI; SI
 Steinberg, Risa (BFA) BII; GI, LII; L&M I, sec.2; Pre Cl; NI; SI; Lab.
 Thomas, Evelyn (BFA) BI; MDI; L&M I, sec.2; Pre Cl.; NI; SI
 Tisdale, David (BFA) BII; MDII; L&M II; Ballet Arr.; NII; SII
 Tokunaga, Yasuko (BFA) BIII; MDII; L&M II; Ballet Arr.; NII; SI
 Wagner, Wini (BFA) BIII-IV; MDII; L&M II; Proj.in Chor.sec.1; NII
 Weiss, Jerome (BFA) BIII-IV; MDI; L&M II; Pre Cl.; NI; SI
 Wimmer, Lynne (BFA) BIV; LIV; L&M IV; Ballet Arr.; DH&C(L.MAJOR/B.MINOR)
 Winters, Jean (BFA) BIII-IV; MDI; L&M I, sec.1; Pre Cl.; NI; SI

EXTENSION DIVISION

Atsugi, Bonjin	B. Adv.
Barrios, Maria Eugenia	BIII; MD Adv.
Byer, Diane	B. Adv.
Friesen, Michele	B. Adv.; MD Adv.
Hayward, Charles	BI; MD I
Nye, Elizabeth	B. Adv.
Takahara, Etsuko	Limon Int. Adv.
Udris, Dace	MD Adv.

MEN IN DANCE DEPARTMENT

Baker, Thomas
 Booker, Erroll
 Fludd, Quitman
 Giffin, John
 Grenier, Larry
 Hampton, Eric
 Iscove, Robert
 LuPone, Robert
 Masters, Gary
 Patrelle, Francis
 Salatino, Anthony
 Schulkind, Marc
 Tisdale, David
 Weiss, Jerome

Extension Division:

Atsugi, Bonjin
 Hayward, Charles

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT SCHEDULE

October 26, 1967

1967-68

MONDAY

Available space:

Room 610	8:00 am-11:30 am; 1:30 pm-10:00 pm	
Room 607	8:00 am-10:15 am; 12:00 noon-1:00 pm; 6:00 pm-10:00 pm	
Room 102	8:00 am-10:00 pm	
Room 016	8:00 am-10:00 pm	<u>NOTE:</u> 12:00 noon-1:00 pm,
Room 606	12:30 pm-1:30 pm	Juilliard Chorus rehearsal in Room 610

ROOM

9:00-10:15	610 alt.	Modern Dance I, Sec. 1. Winter, Inst.; Goldberg, Acc.
	607 alt.	Modern Dance I, Sec. 2. Jones, Inst.; Knopf, Acc.
	102	Notation II. Topaz, Inst.
	016	
10:30-11:30	610	Modern Dance Adv. Winter, Inst.; Goldberg, Acc.
10:30-11:45	102	Notation I, Sec. 1. Topaz, Inst.
	511	I&M II. Friend, Inst.; Hess, Assist.
	016	
12:00-12:50	607	Modern Dance Adv. Jones, Inst.; Knopf, Acc.
	102	Ballet I. Corvino, Inst.; Eiger, Acc.
	016	Production & Ballet Arr. Clouser, Tudor, Inst;
	513	I&M Tutorial. Hess Sawyer, Acc.
12:30-1:30	606	
1:00-2:15	102	Ballet II. Corvino, Inst.; Eiger, Acc.
	411	I&M III. Friend, Inst.; Hess, Assist.
	016	
1:30-2:30	610	Men's Ballet Class. Clouser, Tudor, Inst.; Sawyer, Acc.
2:30-3:45	610	Adv. Ballet. Clouser, Tudor, Inst.; Sawyer, Acc.
	016	Composition Materials. Hoving, Inst.; Knopf, Acc.
	102	
4:00-5:15	610	Advanced Modern Repertory. Winter, Inst.; Quincy, Acc.
	102	Ballet Adv. Sawyer, Inst.
	016	Projects in Choreography, Sec. 1(a). Hoving, Inst.;
	CH or 407	Stagecraft I. Bennett, Inst. Knopf, Acc.
5:30-6:45	610	Projects in Choreography, Sec. 1(b). Hoving, Inst.;
	016	I&M I, Sec. 1. Walden, Inst. Knopf, Acc.
	03	I&M II (Listening). Hess.
	102	

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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	L&M I, Sec. 2. Wilson, Inst.
10:00-10:30	016	
10:30-11:45	102	Anatomy for Dancers. Sweigard, Inst.; Jones, Assist.
	016	Notation I, Sec. 2. Smith, Inst.
12:00-12:30	102	Anatomy Lab. Sweigard, Inst.; Jones, Assist.
12:00-12:50	016	Ballet I. Corvino, Inst.; Eiger, Acc.
	012	Dance History and Criticism. Hill, Inst.
1:00-2:15	610	Girls' Adv. Ballet & Pte. Tudor, Clouser, Inst.; Sawyer, Acc.
	607	Ballet II-III. Corvino, Inst.; Eiger, Acc.
	016	
1:30-2:15	102	Anatomy Lab. Sweigard, Inst.; Jones, Assist.
2:30-3:45	610	Men's Ballet Class. Tudor, Clouser, Inst.; Sawyer, Acc.
	607	Girls' Adv. Modern Dance. Jones, Inst.; Dennis, Acc.
	102	Girls' Int. Modern Dance. Stackhouse, Inst.; Elbaz, Acc.
	016	
4:00-5:15	610	Adv. Modern Repertory. Limon, Inst.; Stackhouse, Assist.; Elbaz, Acc.
	607	Modern Dance I. Jones, Inst.; Hansen, Acc.
	102	Ballet Adv. Sawyer, Inst.
	016	
5:30-6:45	607	Adv. Modern Repertory. Limon, Inst. (cont'd)
	102	
	016	
	610	

WEDNESDAY

Available Space:

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

ROOM

9:00-10:15	610 alt.	Modern Dance I, Sec. 1. Stackhouse, Inst.; Watson, Acc.
	607 alt.	Modern Dance I, Sec. 2. McGehee, Inst.; Elias, Acc.
	415	I&M II. Friend, Inst.; Hess, Assist.
	102	
	016	
10:30-11:45	610	Adv. Modern Dance & Rep. Limon, Inst; Stackhouse, Assist; Watson, Acc.
	607	Adv. Modern Dance. McGehee, Inst.; Elias, Acc.
	511	I&M I. Friend, Inst.; Hess, Assist.
	102	
	016	
12:00-12:50	610	Men's Class. Limon, Inst.; Stackhouse, Assist.; Watson, Acc.
	607	Pre Classic & Mod. Forms, Sec. 1. Soares, Inst; Lumpkin, Acc.
	102	I&M IV. Friend, Inst.
	016	Ballet I. Keane, Inst.; Eiger, Acc.
	415	I&M II (Listening). Hess.
1:00-2:00	CH	<u>ONE O'CLOCK CONCERT</u>
2:00-3:15	610	Men's Ballet. Clouser, Tudor, Inst; Sawyer, Acc.
	607	Ballet II-III. Corvino, Inst.; Eiger, Acc.
	102	Pre Classic & Mod. Forms, Sec. 2. Soares, Inst; Lumpkin, Acc.
2:00-3:00	016	I&M I (Listening). Hess.
3:15-4:30	610	Girls' Adv. Ballet & Pte. Clouser, Tudor, Inst; Sawyer, Acc.
	607	Pointe. Keane, Inst.; Eiger, Acc.
	102	Ballet I Tutorial. Hampton, Inst.
3:30-4:30	016	I&M I (Listening). Hess.
4:30-6:00	610	
	607	
	102	
	016	
5:00-6:00	407	I&M III and IV. Starer, Inst.

Note: Ballet Adv. Sawyer, Inst.: To Be Scheduled Wednesday
 Group Forms. Soares, Inst.; " " " "

10

THURSDAY

Available Space:

Room 610	8:00 am-10:00 pm
Room 607	8:00 am-10:15 am; 10:30 am-12:00 noon, 1st Semester only; 12:00-1:00 6:00 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	610 alt.	Modern Dance I, Sec. 1. Hinkson, Inst.; Goldberg, Acc.
	607 alt.	Modern Dance I, Sec. 2. Stackhouse, Inst.; Knopf, Acc.
	102	Notation II. Topaz, Inst.; Lumpkin, Acc.
	016	
10:30-11:45	610	Adv. Modern Dance. Hinkson, Inst.; Goldberg, Acc.
	607(1stSem)	Notation I, Sec. 1. Topaz, Inst.; Lumpkin, Acc.
	016	I&M II. Friend, Inst.; Hess, Assist.
	102	
12:00-12:50	610	Advanced Modern Dance. Jones, Inst.; Knopf, Acc.
	607	Girls' Ballet II & III. Corvino, Inst.; Eiger, Acc.
	511	I&M IV. Friend, Inst.
	102	
	016	
1:00-2:15	610	Men's Ballet. Tudor, Clouser, Inst.; Sawyer, Acc.
	102	Ballet I. Corvino, Inst.; Eiger, Acc.
	016	I&M III. Friend, Inst.; Hess, Assist.
2:15-3:00	610	Pointe. Tudor, Clouser, Inst.; Sawyer, Acc.
	102	Ballet I Tutorial. Hampton.
	016	
3:00-4:00	610	Adagio. Tudor, Clouser, Inst.; Sawyer, Acc.
	102	
	016	
4:00-5:15	610	Limon Repertory. Limon, Inst.; Stackhouse, Assist.; Watson, Acc.
	102	Ballet Mime. Keane, Inst.; Wade, Acc.
	016	
5:30-6:45	610	
	102	I&M I, Sec. 1. Walden, Inst.
	016	I&M III (Listening). Hess

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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	I&M I, Sec. 2. Wilson, Inst.
10:30-11:45	102 016	Notation I, Sec. 2. Smith, Inst. Eiger, Acc.
12:00-12:50	102 016	Ballet I-II. Keane, Inst.; Eiger, Acc. Pre Classic Practice. Posella, Acc.
1:00-2:15	610 607 102 016	Ballet III-IV. Corvino, Inst.; Dennis, Acc. Ballet II. Keane, Inst.; Eiger, Acc. Pre-Classic Practice. Posella, Acc.
2:30-3:45	610 607 102 016	Advanced Modern Dance. McGehee, Inst.; Hansen, Acc. Pointe. Keane, Inst.; Dennis, Acc.
4:00-5:15	610 607 102 016	Modern Dance I. McGehee, Inst.; Hansen, Acc. Advanced Modern Dance Repertory. Ross, Inst.; Quincy, Acc.

JUILLIARD SCHOOL OF MUSIC
Dance Department

October 30, 1967

PREPARATORY DIVISION CLASSES 1966-67

S A T U R D A Y

Available Space:

Room 610 8:00 am-6:00 pm
Room 607 8:00 am-6:00 pm
Room 102 8:00 am-6:00 pm
Room 016 8:00 am-6:00 pm

DANCE

ROOM

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

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT

November 1, 1967

STUDENT LISTING - FIRST SEMESTER
1967-68

Anderson, Jean (BFA) BIII; GI, LI-II; I&M I, sec 1; Pre Cl, sec 1; NI, sec 1; **SI; Lab**

Ashpitz, Joan (BS) BII; Graham Adv.; GF; DH&C (G. MAJOR)

Bickelman, Linda (Dip) BI; MDI; I&M I, sec. 2; PreCl, sec.2; NI, sec 2; SI

Bouck, Sharon (Dip) BI-II; MDII; I&M IV; GF(audit); Anatomy; Lab.

Brown, Sandra (BFA) BIV; GIV; I&M IV; Ballet Arr.(audit); DH&C..... (MD MAJ/B MINOR)

Burdick, Sue (Dip) BII-III; MDII; I&M II; Proj. in Chor., sec 1; NII; Anatomy; Lab.

Butler, Leslie Hansel (BFA) BIII; LIII; I&M IV; Proj.in Chor.sec.1; NII; DH&C (L. MAJOR)

Clay, Raymond (Dip) BII; MDI-II; I&M I, sec 2; CM; NI, sec 2; Lab.

Cutler, Robyn (BFA) BIII; LIII; I&M III; Ballet Arr.; Anatomy; Lab.

Dalzell, Robin (Dip) BI; MDI; I&M I, sec 1; PreCl, sec 2; NI, sec 1; SI; Lab.

Dannenbaum, Marianne (Dip) BII; MDII; I&M II (I&M I, 2nd Sem); Proj.in Chor, sec 1; NII

Figuerola, Graciela (Dip) BIII; MD Adv; I&M II; Proj.in Chor, sec 1; NII; Anatomy; Lab

Florin, Peggy (BFA) BIII-IV; MDI; I&M I, sec 2; NI, sec 1

Fludd, Quitman (BFA) BI-II; MDI; I&M I, sec 1; CM; NI, sec 1; SI; Lab.

Gale, Amy (BS) BII-III; MDIII; I&M IV; Proj. in Chor., sec 2

Giannone, Mary Margaret (BFA) BII; MDII; I&M II; Pre Cl, sec 1; NII

Giffin, John (BFA) BIV; I&M IV; Ballet Arr.(audit); DH&C; **Lab** (B. MAJOR)

Goodman, Maxine (Dip) BIII; MDIII; I&M III; Proj. in Chor, sec 1; Anatomy; DH&C

Goodman, Sally (BFA) BI-II; MDI; I&M I, sec 2; CM; NI, sec 1; SI

Grenier, Larry (BFA) BII; MDI; I&M I, sec 1; CM; NI, sec 1; Lab.

Hampton, Eric (Dip) BIV; I&M IV; DH&C; Anatomy; **Lab.** (B. MAJOR)

Harty, Kathleen (BS) BI-II; MDI; I&M II; Pre Cl, sec 2; NI, sec 2; Lab.

Hayward, Charles (BFA) BI; MDI; I&M I, sec 2; Pre Cl, sec 1; NI, sec 2; SI; Lab.

Honor, Jane (BFA) BIII; MDIII; I&M II; Proj. in Chor, sec 1; NII

Huffman, Jane (BFA) BII; MDI; I&M I, sec 1; Pre Cl, sec 1; NI, sec 1; SI

Iscove, Robert (Dip) BIII; LIII; I&M III; Ballet Arr.; DH&C

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Jablons, Karen (BFA) BI-II; MDI; I&M I, sec 2; CM; NI, sec 1

Jorasmaa, Sirpa (Dip) BIV; GI; LI-II; I&M I, sec 2; Ballet Arr.; NI, sec 1; SI

Kapplin, Jane (BFA) BII; MDI; I&M I, sec 2; Pre Cl, sec 1; NI, sec 2; SI

Kent, Linda (BS) BIII-IV; MDIV; I&M IV; DH&C (M.D. MAJOR)

Knisel, Pamela (BFA) BII; MDI; I&M I, sec 1; Pre Cl, sec 1; NI, sec 2; SI; Lab.

LuPone, Robert (BFA) BIV; I&M IV; Ballet Arr.; DH&C (B. MAJOR)

McCoy, Eleanor (BFA) BII; MDII; I&M II; Proj. in Chor., sec 2; NII

McKinney, Gayle (BFA) BI-II; MDI; I&M I, sec 2; Pre Cl, sec 2; NI, sec 1; Lab.

Malkemus, Julie (Dip) BI-II; MDI; I&M II; Pre Cl, sec 2; Anatomy; SI; Lab

Masters, Gary (BFA) BIII; MDII; I&M I; Proj. in Chor., sec 1; NII; Lab.

Metzner, Marla (Dip) BIV; MDIII; I&M III; Ballet Arr; Anatomy

Mezza, Barbara (BFA) BIV; LIV; I&M IV; DH&C; Proj. in Chor., sec 1 (L.MAJ/B.MINOR)

Miura, Keiko (Dip) BII; MDI-II; I&M I, sec 1; CM; NI, sec 2

Neef, Johannes (Dip) BIII; GI, LII; I&M I, sec 1; Proj. in Chor, sec.1; NII; Lab.

Partin, Shirley (Dip) BIII; MDII; I&M II; Proj. in Chor, sec 1; NII; Anatomy; Lab.

Patrelle, Francis (BFA) BIII-IV; MDI; I&M I, sec 1; CM; NI, sec 1; SI; Lab.

Rabinowitz, Naomi (BFA) BII; G. Adv.; I&M II; Proj. in Chor., sec 1; NII

Randi, Margaret (BFA) BI; MDI; I&M I, sec 1; Pre Cl, sec 2; NI, sec 2; SI; Lab

Rhew, Madeline (BFA) BIII-IV; GI, LII; I&M I, sec 1; Pre Cl, sec 1; NI, sec 2; SI; Lab.

Riefler, Karen (BS) BII; MDII; I&M II; Proj. in Chor. sec 1; NII; Anatomy; Lab.

Salatino, Anthony (BFA) BIV; LIII (op.); I&M III; Ballet Arr. (B. MAJOR)

Sallid, Otis (BFA) BI; GI, LII; I&M I, sec 1; CM; NI, sec 2; SI; Lab.

Schulkind, Marc (Dip) BI; MDI; I&M I, sec. 2; CM; NI, sec 2; SI; Lab.

Schweid, Carole (BFA) BII; MDII; I&M III; Proj. in Chor., sec 2; NII

Steinberg, Risa (BFA) BII; GI, LII; I&M I, sec 2; Pre Cl, sec 1; NI, sec 2; SI; Lab.

Thomas, Evelyn (Dip) BI; MDI; I&M I, sec 2; Pre Cl, sec 2; NI, sec 2; SI; Lab.

Tisdale, David (BFA) BII; MDII; I&M II(I&M I, 2ndSem); NII

Tokunaga, Yasuko (BFA) BIII; MDII; I&M II; Ballet Arr.; NII; SI; Anatomy; Lab.

Wagner, Wini (BFA) BIII-IV; L. Adv.; I&M II; Proj. in Chor, sec 1; NII; Lab.

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Weiss, Jerome (BFA) BIII-IV; MDI; I&M II; CM; NI, sec 2; SI
 Wimmer, Lynne (BFA) BIV; LIV; I&M IV; Ballet Arr.; DH&C (L.MAJOR/B.MINOR)
 Winters, Jean (BFA) BIII-IV; MDI; I&M I, sec 1; Pre Cl, sec 1; NI, sec 1; SI

EXTENSION DIVISION

Aksan, Sebnem	B. Adv.
Atsugi, Bonjin	B. Adv.
Barrios, Maria Eugenia	BIII; L Adv; Proj.in Chor. sec. 1; Lab.
Byer, Diane	B. Adv.; Lab.
Crevier, Eliane	I&M II
Friesen, Michele	B. Adv.; Lab.
Giavotto, Nicoletta	I&M II; Proj.in Chor, sec 1
Grieg, Valerie	I&M II
Hathaway, Gretchen	MD I
Kahn, Hannah	MD I
Takahara, Etsuko	MD II
Venable, Lucy	Anatomy; Lab.

MEN IN DANCE DEPARTMENT

Clay, Raymond
 Fludd, Quitman
 Giffin, John
 Grenier, Larry
 Hampton, Eric
 Hayward, Charles
 Iscove, Robert
 LuPone, Robert
 Masters, Gary
 Neef, Johannes
 Patrelle, Francis
 Salatino, Anthony
 Sallid, Otis
 Schulkind, Marc
 Tisdale, David
 Weiss, Jerome

Extension Division:

Atsugi, Bonjin

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT

F I L M S H O W I N G

Tuesday, November 7, 1967

Recital Hall

5:30 pm

BadinageFredbjorn Bjornsson-Johan Halvorsen

Timing: 13:00

MemoriesAnna Sokolow-Teo Macero

Timing: 18:00

Little ImprovisationsAntony Tudor-Robert Schumann

Timing: 11:00

Excerpt from Ruins and Visions.....Doris Humphrey-Benjamin Britten

Timing: 3:30

Variations on a Theme of Paganini.....Jose Limon-Johannes Brahms

Timing: 11:46

JUILLIARD SCHOOL OF MUSIC

DANCE WORKSHOP

Wednesday, December 13, 1967

Concert Hall

6:00 P. M.

P R O G R A M

I.

Travelling Phrases on Walking, Turning and Jumping Patterns Improvisations
Danced by Sally Goodman, Karen Jablons, Keiko Miura,
Raymond Clay, Larry Grenier, Francis Patrelle,
Marc Schulkind, and Jerome Weiss and Otis Sallid

Prepared in the Composition Materials classes of Lucas Hoving

Paul Knopf, pianist

II.

Pavanes

Tragic Figure Clark-Horst
Composed and danced by Margaret Randi

Doomed Daniel Jahn
Composed and danced by Robin Dalzell

Galliards

Joy Pierre Atteignant
Composed and danced by Jean Winters

Hi Hans Leo Hassler
Composed and danced by Mary Margaret Giannone

Double Bubble Pierre Atteignant
Composed and danced by Linda Bickelman

Play Hans Leo Hassler
Composed and danced by Risa Steinberg

Allemandes

Entwined François Couperin
Composed and danced by Margaret Randi

Interlude Johann Sebastian Bach
Composed and danced by Pamela Knisel

Prepared in the Pre-classic Forms classes of Janet Soares

Frances Lumpkin, pianist

III.

Excerpts from Compositions Based on Peripheral and Central Movement Motivations ...
Improvisations

Excerpts from Compositions Based on a Given Shape Improvisations

Danced by Maria Barrios, Sue Burdick, Leslie Butler,
Graciela Figueroa, Nicoletta Giavotto, Micki
Goodman, Barbara Mezza, Shirley Partin, Naomi
Rabinowitz, Karen Riefler, Wini Wagner and
Jan Neef

Prepared in the Projects in Choreography classes of Lucas Hoving

Paul Knopf, pianist

IV.

Trio

For Three Irving Fine
Composed by Sharon Bouck ("Woodwind Quintet")
Danced by ~~Janet Honoy~~ Risa Steinberg, and (recording)
Jerome Weiss and Sharon Bouck

Quartet/Quintet

Electropism Andres Lewin-Richter
Composed by Joan Ashpitz ("Study No. 1")
Danced by Sharon Bouck, Sue Burdick, Graciela (recording)
Figueroa, Amy Gale and Raymond Clay

Prepared in the Group Forms classes of Janet Soares

V.

The Mother's Lament from "Day on Earth" Aaron Copland
Choreography by Doris Humphrey
Danced by Sue Burdick

Prepared from Labanotation score in the Dance Notation
classes of Muriel Topaz

Frances Lumpkin, pianist

VI.

Passacaglia from "Passacaglia and Fugue in C minor" Johann Sebastian Bach
(recording)

Choreography by Doris Humphrey
Danced by Sandra Brown and Daniel Lewis
and

Maria Barrios, Sharon Bouck, Sue Burdick,
Leslie Butler, Amy Gale, Micki Goodman,
Eleanor McCoy, Marla Metzner, Shirley Partin,
Karen Riefler, Carole Schweid, Wini Wagner,
Raymond Clay, Jan Neef and David Tisdale

Prepared in the Repertory classes of Jose Limon
Sally Stackhouse, assistant

VII.

Excerpts from "Appalachian Spring" Aaron Copland
(recording)

Choreography by Martha Graham

<u>Excerpt I:</u>	Revivalist	Raymond Clay	Raymond Clay
	The Followers ...	Sharon Bouck	Joan Ashpitz
		Mary Margaret Giannone	Sandra Brown
		Jane Harker	Graciela Figueroa
		Linda Kent	Marla Metzner
		Graciela Figueroa	
<u>Excerpt II:</u>	Revivalist	Raymond Clay	
	The Followers ...	Graciela Figueroa	
		Amy Gale	
		Micki Goodman	
		Eleanor McCoy	

Prepared in the Repertory classes of Ethel Winter
and Bertram Ross

VIII.

Lilac Fairy Variation from The Prologue of "The Sleeping Beauty" Peter Ilyitch
Tchaikovsky

Choreography by Marius Petipa
Danced by Jean Winters

Girl's Demi-Character Variation from "Raymonda" Alexander Glazounov
Choreography by Marius Petipa
Danced by Leslie Butler

Male Variation from the Pas de Trois from "Swan Lake" ... Peter Ilyitch Tchaikovsky
Choreography by Marius Petipa and Lev Ivanov
Danced by Larry Grenier

Prepared from Labanotation scores in the Dance Notation
classes of Muriel Topaz

Frances Lumpkin, pianist

IX.

Peasant Pas de Deux from "Giselle" Johann Friedrich Burgmüller
Choreography by Jean Coralli and Jules Perrot
Danced by Jean Winters and Jerome Weiss

Prepared in the Repertory classes of Fiorella Keane

Bob Wade, pianist

X.

Little Improvisations Robert Schumann
(recording)

Choreography by Antony Tudor
Danced by Diane Byer and Eric Hampton

XI.

Pas de Deux from "The Flower Festival at Genzano" Edward Helsted
(recording)

Choreography by August Bournonville
Danced by Jean Winters and Jerome Weiss

Prepared in the Repertory classes of James Clouser

JUILLIARD SCHOOL OF MUSIC

DANCE WORKSHOP

Wednesday, December 13, 1967

Concert Hall

6:00 P. M.

P R O G R A M

I.

Travelling Phrases on Walking, Turning and Jumping Patterns Improvisations
Danced by Sally Goodman, Karen Jablons, Keiko Miura,
Raymond Clay, Larry Grenier, Francis Patrelle,
Marc Schulkind and Jerome Weiss

Prepared in the Composition Materials classes of Lucas Hoving

Paul Knopf, pianist

II.

Pavanes

Tragic Figure Clark-Horst
Composed and danced by Margaret Randi

Doomed Daniel Jahn
Composed and danced by Robin Dalzell

Galliards

Joy Pierre Atteignant
Composed and danced by Jean Winters

Hi Hans Leo Hassler
Composed and danced by Mary Margaret Giannone

Double Bubble Pierre Atteignant
Composed and danced by Linda Bickelman

Play Hans Leo Hassler
Composed and danced by Risa Steinberg

Allemandes

Entwined François Couperin
Composed and danced by Margaret Randi

Interlude Johann Sebastian Bach
Composed and danced by Pamela Knisel

Prepared in the Pre-classic Forms classes of Janet Soares

Frances Lumpkin, pianist

III.

Excerpts from Compositions Based on Peripheral and Central Movement Motivations ...
Improvisations

Excerpts from Compositions Based on a Given Shape Improvisations

Danced by Maria Barrios, Sue Burdick, Leslie Butler,
Graciela Figueroa, Nicoletta Giavotto, Micki
Goodman, Barbara Mezza, Shirley Partin, Naomi
Rabinowitz, Karen Riefler, Wini Wagner and
Jan Neef

Prepared in the Projects in Choreography classes of Lucas Hoving

Paul Knopf, pianist

IV.

Trio

For Three Irving Fine
Composed by Sharon Bouck ("Woodwind Quintet")
Danced by Jane Honor, Risa Steinberg and (recording)
Jerome Weiss

Quartet/Quintet

Electropism Andres Lewin-Richter
Composed by Joan Ashpitz ("Study No. 1")
Danced by Sharon Bouck, Sue Burdick, Graciela (recording)
Figueroa, Amy Gale and Raymond Clay

Prepared in the Group Forms classes of Janet Soares

V.

The Mother's Lament from "Day on Earth" Aaron Copland
Choreography by Doris Humphrey
Danced by Sue Burdick

Prepared from Labanotation score in the Dance Notation
classes of Muriel Topaz

Frances Lumpkin, pianist

VI.

Passacaglia from "Passacaglia and Fugue in C minor" Johann Sebastian Bach
(recording)

Choreography by Doris Humphrey
Danced by Sandra Brown and Daniel Lewis
and

Maria Barrios, Sharon Bouck, Sue Burdick,
Leslie Butler, Amy Gale, Micki Goodman,
Eleanor McCoy, Marla Metzner, Shirley Partin,
Karen Riefler, Carole Schweid, Wini Wagner,
Raymond Clay, Jan Neef and David Tisdale

Prepared in the Repertory classes of Jose Limon
Sally Stackhouse, assistant

VII.

Excerpts from "Appalachian Spring" Aaron Copland
(recording)

Choreography by Martha Graham

<u>Excerpt I:</u>	Revivalist	Raymond Clay	Raymond Clay
	The Followers ...	Sharon Bouck	Joan Ashpitz
		Mary Margaret Giannone	Sandra Brown
		Jane Honor	Graciela Figueroa
		Linda Kent	Marla Metzner

<u>Excerpt II:</u>	Revivalist	Raymond Clay
	The Followers ...	Graciela Figueroa
		Amy Gale
		Micki Goodman
		Eleanor McCoy

Prepared in the Repertory classes of Ethel Winter
and Bertram Ross

VIII.

Lilac Fairy Variation from The Prologue of "The Sleeping Beauty" Peter Ilyitch
Tchaikovsky

Choreography by Marius Petipa
Danced by Jean Winters

Girl's Demi-Character Variation from "Raymonda" Alexander Glazounov
Choreography by Marius Petipa
Danced by Leslie Butler

Male Variation from the Pas de Trois from "Swan Lake" ... Peter Ilyitch Tchaikovsky
Choreography by Marius Petipa and Lev Ivanov
Danced by Larry Grenier

Prepared from Labanotation scores in the Dance Notation
classes of Muriel Topaz

Frances Lumpkin, pianist

IX.

Peasant Pas de Deux from "Giselle" Johann Friedrich Burgmüller
Choreography by Jean Coralli and Jules Perrot
Danced by Jean Winters and Jerome Weiss

Prepared in the Repertory classes of Fiorella Keane

Bob Wade, pianist

X.

Little Improvisations Robert Schumann
(recording)

Choreography by Antony Tudor
Danced by Diane Byer and Eric Hampton

XI.

Pas de Deux from "The Flower Festival at Genzano" Edward Helsted
(recording)

Choreography by August Bournonville
Danced by Jean Winters and Jerome Weiss

Prepared in the Repertory classes of James Clouser

JUILLIARD SCHOOL OF MUSIC

Wednesday One O'Clock Concert Series

February 14, 1968

JUILLIARD DANCE DEPARTMENT

P R O G R A M

I.

For Three ("Woodwind Quintet") Irving Fine
(recording)

Composed by Sharon Bouck
Danced by Sharon Bouck, Risa Steinberg
and Jerome Weiss

II.

Sketch for a Solo Improvisation

Composed and danced by Etsuko Takahara
John Wilson, pianist

III.

Travelling Phrases on Walking, Turning and Jumping Patterns....Improvisation

Composed and danced by Sally Goodman, Karen Jablons, Kei Takei,
Larry Grenier,
Francis Patrelle, Otis Sallid, Marc Schulkind,
and Jerome Weiss

John Wilson, pianist

IV.

Sketch for a Solo Unaccompanied

Composed and danced by Graciela Figueroa

15

- 2 -

V.

Pas de Deux from The Flower Festival at Genzano Edward Helsted
(recording)

Choreography by August Bournonville
Danced by Jean Winters and Jerome Weiss

VI.

Excerpts from "Appalachian Spring" Aaron Copland
(recording)

Choreography by Martha Graham
Danced by: Revivalist John Giffin
The Followers Sharon Bouck
Mary Margaret Giannone
Risa Steinberg
Linda Kent

VII.

Pas de Deux from Act I of Coppelia Leo Delibes
(recording)

Choreography by James Clouser
Danced by Sue Knapp and Bonjin Atsugi

VIII.

Peasant Pas de Deux from Giselle Johann Friedrich Burgmüller

Choreography by Jean Coralli and Jules Perrot
Danced by Sirpa Jorasmaa and Jerome Weiss

Bob Wade, pianist

Lighting by Sidney Bennett

I prepared in the Composition classes of Janet Soares.
II, III, and IV prepared in the Composition classes of Lucas Hoving.
V and VII prepared in the Repertory classes of James Clouser.
VI prepared in the Repertory classes of Ethel Winter and Bertram Ross.
VIII prepared in the Repertory classes of Fiorella Keane.

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.

February 16, 1968

JULLIARD SCHOOL OF MUSIC
DANCE DEPARTMENTSTUDENT LISTING - SECOND SEMESTER
1967-68

Anderson, Jean (BFA) BIII; MDI; L&M I, sec 1; MF, sec 1; NI, sec 1; SI; Lab.

Ashpitz, Joan (BS) BII; Graham Adv.; Proj. in Chor.; DH&C (G. MAJOR)

Bickelman, Linda (BFA) BI; MDI; L&M I, sec 2; MF, sec 2; NI, sec 2

Bouck, Sharon (Dip) BI; MDII; L&M IV; GF; Anatomy; Lab.

Brown, Sandra (BFA) BIV; MDIV; L&M IV; Ballet Arr.(audit); DH&C (MD MAJ/B MIN)

Burdick, Sue (Dip) BII; MDII; L&M II; Proj. in Chor., sec 1; NII; Anatomy; Lab.

Butler, Leslie Hansel (BFA) BIII; LIII; L&M IV; Proj. in Chor, sec1; NII; DH&C(L MAJ
B MIN)

Clay, Raymond (Dip) BI; MDI; L&M I, sec 2; CM; NI, sec 2; Lab.

Cutler, Robyn (BFA) BIII; LIII; L&M III; Ballet Arr.; Anatomy; Lab.

Dalzell, Robin (Dip) BI; MDI; MF, sec 2; NI, sec 1; SI; Lab.

Figueroa, Graciela (Dip) BII; MD Adv; L&M II; Proj. in Chor, sec 1; NII; Anatomy; Lab.

Florin, Peggy (BFA) BIII; MDI; L&M I, sec 2; NI, sec 1

Fludd, Quitman (Dip) BI; MDI; L&M I, sec 1; CM; NI, sec 1; SI; Lab.

Gale, Amy (BS) BII; MDIII; L&M IV; Proj. in Chor., sec 2

Giannone, Mary Margaret (BFA) BII; MDII; L&M II; MF, sec 1; NII

Giffin, John (BFA) BIV; L&M IV; Ballet Arr.(audit); DH&C; Lab. (B. MAJOR)

Goodman, Maxine (Dip) BIII; MDIII; L&M III; Proj, in Chor, sec 1; Anatomy; DH&C

Goodman, Sally (BFA) BI; MDI; L&M I, sec 2; CM; NI, sec1; SI

Grenier, Larry (BFA) BI; MDI; L&M I, sec 1; CM; NI, sec 1; Lab.

Hampton, Eric (Dip) BIV; L&M IV; DH&C; Anatomy; Lab. (B. MAJOR)

Harty, Kathleen (BS) BI; MDI; L&M I, sec 1; MF, sec 2; NI, sec 2; SI; Lab.

Hayward, Charles (BFA) BI; MDI; L&M I, sec 2; NI, sec 2; SI

Honor, Jane (BFA) BIII; MDIII; Proj. in Chor, sec 1; NII

Huffman, Jane BII; MDI (Limited Program)

Jablons, Karen (BFA) BII; MDI; L&M I, sec 2; CM; NI, sec 1

Jorasmaa, Sirpa (Dip) BIII; MDI; L&M I, sec 2; Ballet Arr.; NI, sec 1; SI

16

Kapplin, Jane (BFA) BII; MDI; L&M I, sec 2; MF, sec 1; NI, sec 2; SI

Kent, Linda (BS) BIV; MDIV; L&M IV; DH&C (M.D. MAJOR)

Knisel, Pamela (BFA) BII; MDI; L&M I, sec 1; MF, sec 1; NI, sec 2; SI; Lab.

LuPone, Robert (BFA) BIV; L&M IV; Ballet Arr.; DH&C (B. MAJOR)

McCoy, Eleanor (BFA) BII; MDII; L&M II; Proj. in Chor., sec 2; NII

McKinney, Gayle (BFA) BI; MDI; L&M I, sec 2; MF, sec 2; NI, sec 1; Lab.

Malkemus, Julie (Dip) BI; MDI; L&M I, sec 1; MF, sec 2; Anatomy; SI; Lab.

Masters, Gary (BFA) BIII; MDII; L&M I; Proj. in Chor., sec 1; NII; Lab.

Metzner, Marla (Dip) BIV; MDIII; L&M III; Ballet Arr.; Anatomy

Mezza, Barbara (BFA) BIV; LIV; L&M IV; DH&C (L.MAJ/B.MINOR)

Miura, Keiko (Dip) BII; MDI; L&M I, sec 1; CM; Proj. in Chor (audit); NI, sec 2

Neef, Johannes (Dip) BII; MDI; L&M I, sec 1; Proj. in Chor, sec 1; Lab.

Partin, Shirley (Dip) BIII; MDII; L&M II; Proj. in Chor, sec 1; NII; Anatomy; Lab.

Patrelle, Francis (BFA) BIII; MDI; L&M I, sec 1; CM; NI, sec 1; SI; Lab.

Randi, Margaret (BFA) BI; MDI; L&M I, sec 1; MF, sec 2; NI, sec 2; SI; Lab.

Reinhardt, Stephen (BFA) BIII; MDII; L&M II; CM

Rhew, Madeline (BFA) BIII; MDI; L&M I, sec 1; NI, sec 2; SI; Lab.

Riefler, Karen (BS) BII; MDII; L&M II; Proj. in Chor, sec 1; Anatomy; Lab.

Salatino, Anthony (BFA) BIV; LIII (op.); L&M III; Ballet Arr. (B. MAJOR)

Sallid, Otis (Dip) BI; MDI; L&M I, sec 1; CM; NI, sec 2; SI; Lab.

Schulkind, Marc (Dip) BI; MDI; L&M I, sec 2; CM; ~~SI~~; Lab.

Schweid, Carole (BFA) BII; MDII; L&M III; Proj. in Chor., sec 2; NII

Steinberg, Risa (BFA) BI; MDI; L&M I, sec 2; MF, sec 1; NI, sec 2; SI; Lab.

Thomas, Evelyn (Dip) BI; MDI; MF, sec 2; NI, sec 2; Lab.

Tisdale, David (BFA) BII; MDII; L&M II; L&M I; NII

Tokunaga, Yasuko (BFA) BIII; MDII; L&M II; Ballet Arr.; NII; SI; Anatomy; Lab.

Wagner, Wini (BFA) BIII; LII; L&M II; Proj. in Chor, sec 1; NII; Lab.

Weiss, Jerome (BFA) BII; MDI; L&M II; CM; NI, sec 2; SI

Wimmer, Lynne (BFA) BIV; LIV; L&M IV; Ballet Arr.; DH&C (L. MAJOR)

16

Winters, Jean (BFA) BIII; MDI; L&M I, sec 1; NI, sec 1; SI

EXTENSION DIVISION

Aksan, Sebnem	B. Adv.
Atsugi, Bonjin	B. Adv.
Barrios, Maria Eugenia	BIV; L Adv; Proj. in Chor, sec 1; NI; Lab.
Byer, Diane	B. Adv.; Lab.
Crevier, Eliane	L&M II
Giavotto, Nicoletta	L&M II; Proj. in Chor, sec 1.
Grieg, Valerie	L&M II
Kahn, Hannah	BI; MDI
Takahara, Etsuko	MDII
Venable, Lucy	Anatomy; Lab.

MEN IN DANCE DEPARTMENT

Clay, Raymond
Fludd, Quitman
Giffin, John
Grenier, Larry
Hampton, Eric
Hayward, Charles
LuPone, Robert
Masters, Gary
Neef, Johannes
Patrelle, Francis
Reinhardt, Stephen
Salatino, Anthony
Sallid, Otis
Schulkind, Marc
Tisdale, David
Weiss, Jerome

Extension Division

Atsugi, Bonjin

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT SCHEDULE

February 23, 1968

1967-68

MONDAY

Available Space:

Room 610	8:00 am - 11:30 am; 1:30 pm - 10:00 pm	
Room 607	8:00 am - 10:15 am; 12:00 noon - 1:00 pm; 6:00 pm - 10:00 pm	
Room 102	8:00 am - 10:00 pm	
Room 016	8:00 am - 10:00 pm	<u>NOTE:</u> 12:00 noon - 1:00 pm,
Room 606	12:30 pm - 1:30 pm	Juilliard Chorus rehearsal in Room 610.

ROOM

9:00-10:15	610 alt.	Modern Dance I, Sec. 1. Winter, Inst.; Goldberg, Acc.
	607 alt.	Modern Dance I, Sec. 2. Jones, Inst.; Knopf, Acc.
	102	Notation II, Sec. 1. Topaz, Inst.
	016	Notation II, Sec. 2. Smith, Inst.
10:30-11:30	610	Modern Dance Adv. Jones, Inst.; Knopf, Acc. <i>Winter, Goldberg</i>
10:30-11:45	102	Notation I, Sec. 1. Topaz, Inst.
	511	I&M II. Friend, Inst.; Ford, Assist.
	016	
12:00-12:50	607	Modern Dance Adv. Jones, Inst.; Knopf, Acc.
	102	Ballet I. Corvino, Inst.; Eiger, Acc.
	016	Production & Ballet Arr. Clouser, Inst.; Sawyer, Acc.
	513	
1:00-2:15	102	Ballet II. Corvino, Inst.; Eiger, Acc.
	411	I&M III. Friend, Inst.
	016	
1:30-2:30	610	Men's Ballet Class. Clouser, Tudor, Inst.; Sawyer, Acc.
2:30-3:45	610	Adv. Ballet. Clouser, Tudor, Inst.; Sawyer, Acc.
	016	Composition Materials. Hoving, Inst.; Knopf, Acc.
	102	
4:00-7:00	610	Diversion of Angels rehearsal. Winter, Inst.; Quincy, Acc.
4:00-5:15	102	Ballet Adv. Sawyer, Inst.
	016	Projects in Choreography, Sec. 1 (a). Hoving, Inst.; Knopf, Acc.
	CH or 407	Stagecraft I. Bennett, Inst.
5:30-6:45	102	Projects in Choreography, Sec. 1 (b). Hoving, Inst.; Knopf, Acc.
	016	I&M I, Sec. 1. Walden, Inst.
7:00-10:00	610	Limon
7:00-10:00		Yokoi

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. (THROUGH 3/12/68 ONLY)
9:00-10:15	102	L&M I, Sec. 2. Wilson, Inst.
10:00-10:30	016	
10:30-11:45	102	Anatomy for Dancers. Sweigard, Inst.; Jones, Assist.
	016	Notation I, Sec. 2. Smith, Inst.
12:00-12:50	016	Ballet I. Corvino, Inst.; Eiger, Acc.
	012	Dance History and Criticism. Hill, Inst.
12:00-12:30	102	Anatomy Lab. Sweigard, Inst.; Jones, Assist.
1:00-2:15	610	Girls' Adv. Ballet & Pte. Tudor, Clouser, Inst.; Sawyer,
	607	Ballet II-III. Corvino, Inst.; Eiger, Acc. Acc.
	016	
1:30-2:15	102	Anatomy Lab. Sweigard, Inst.; Jones, Assist.
2:30-3:45	610	Men's Ballet Class. Tudor, Clouser, Inst.; Sawyer, Acc.
	607	Girls' Adv. Modern Dance. Jones, Inst.; Dennis, Acc.
	102	Girls' Int. Modern Dance. Stackhouse, Inst.; Elbaz, Acc.
2:30-4:00	016	<u>Tonantzintla</u> rehearsal. Limon, Inst.; Schlein, Acc.
4:00-5:15	102	Ballet Adv. Sawyer, Inst.
	016	Modern Dance I. Jones, Inst.; Hansen, Acc.
4:00-5:30	610	<u>Pandango</u> rehearsal. Tudor/Jerell, Inst.; Cipriano, Acc.
	607	<u>La Malinche</u> rehearsal. Limon, Inst.; Stackhouse, Assist.;
		Elbaz, Acc.
5:30-7:00	610	<u>Diversion of Angels</u> rehearsal. Winter, Inst.; Quincy, Acc..
5:30-6:45	607	
	102	
	016	
7:00-9:00	607	Atsugi.
7:00-10:00	610	Limon.

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. Stackhouse, Inst.; Wilson, Acc.
	607 alt.	Modern Dance I, Sec. 2. McGehee, Inst.; Elias, Acc.
	415	L&M II. Friend, Inst.; Ford, Assist.
	102	
	016	
10:30-11:45	610	<u>Tonantzintla</u> rehearsal. Limon, Inst.; Stackhouse, Assist.; Schlein, Acc.
	607	Adv. Modern Dance. McGehee, Inst.; Elias, Acc.
	511	L&M I. Friend, Inst.; Ford, Assist.
	102	
	016	
12:00-12:50	610	<u>La Malinche</u> rehearsal. Limon, Inst.; Stackhouse, Assist.; Wilson, Acc.
	607	Pre Classic & Mod. Forms, Sec. 1. Soares, Inst.; Lumpkin, Acc.
	102	L&M IV. Friend, Inst.
	016	Ballet I. Keane, Inst.; Eiger, Acc.
	?415	L&M II (Listening). Ford.
1:00-2:00	CH	<u>ONE O'CLOCK CONCERT</u>
	610	Fandango ON CALL. Tudor, Inst.
	102	Ballet Adv. Sawyer, Inst.
	607	
	016	
2:00-3:15	610	Men's Ballet. Clouser, Tudor, Inst.; Sawyer, Acc.
	607	Ballet II-III. Corvino, Inst.; Eiger, Acc.
	102	Pre Classic & Mod. Forms, Sec. 2. Soares, Inst.; Lumpkin, Acc.
2:00-3:00	016	L&M I (Listening). Ford.
3:15-4:30	610	Girls' Adv. Ballet & Pte. Clouser, Tudor, Inst.; Sawyer, Acc.
	607	Pointe. Keane, Inst.; Eiger, Acc.
	102	
3:30-4:30	016	L&M I (Listening). Ford.
4:30-5:00	102	Ballet I Tutorial. Hampton, Inst.
4:30-6:00	610	
	607	
	016	
5:00-6:00	407	L&M III and IV. Starer, Inst. /7:00-10:00 610 Limon
	102	/7:00-10:00 Yokoi

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THURSDAY

Available Space:

Room 610	8:00 am - 10:00 pm
Room 607	8:00 am - 10:15 am; 10:30 am - 12 noon, 1st Semester and March 14, 21, and 28; 12:00 - 1:00 pm and 6:00 - 10:00 pm
Room 102	8:00 am - 10:00 pm
Room 016	8:00 am - 10:00 pm

	<u>ROOM</u>	
9:00-10:15	610 alt.	Modern Dance I, Sec. 1. Hinkson, Inst.; Goldberg, Acc.
	607 alt.	Modern Dance I, Sec. 2. Stackhouse, Inst.; Knopf, Acc.
	102	Notation II. Topaz, Inst.; Lumpkin, Acc.
	016	
10:30-11:45	610	Adv. Modern Dance. Hinkson, Inst.; Goldberg, Acc.
	607/102	Notation I, Sec. 1. Topaz, Inst.; Lumpkin, Acc.
	016	L&M II. Friend, Inst.; Ford, Assist.
	(102)	
12:00-12:50	610	Advanced Modern Dance. Jones, Inst.; Knopf, Acc.
	607	Girls' Ballet II & III. Corvino, Inst.; Eiger, Acc.
	511	L&M IV. Friend, Inst.
	102	
	016	
1:00-2:15	610	Men's Ballet. Tudor, Clouser, Inst.; Sawyer, Acc.
	102	Ballet I. Corvino, Inst.; Eiger, Acc.
	016	L&M III. Friend, Inst.
2:15-2:45	610	Pointe. Tudor, Clouser, Inst.; Sawyer, Acc.
2:15-3:00	102	Ballet I Tutorial. Hampton, Inst.
	016	
2:45-3:30	610	Adagio. Tudor, Clouser, Inst.; Sawyer, Acc.
3:00-4:00	102	
	016	
3:30-5:00	610	<u>Fandango</u> rehearsal. Tudor/Jerrell, Inst.; Schlein, Acc.
4:00-5:15	102	Ballet Mime. Keane, Inst.;
	016	
5:00-7:00	610	<u>La Malinche</u> and <u>Tonantzintla</u> . Limon, Inst.; Stackhouse, Assist.; Elbaz, Acc.
5:30-6:45	102	L&M I, Sec. 1. Walden, Inst.
	016	
7:00-10:00	610	Limon.
7:00-10:00		Yokoi.

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	L&M I, Sec. 2. Wilson, Inst.
10:30-11:45	102 016	Notation I, Sec. 2. Smith, Inst.; Lumpkin, Acc.
12:00-12:50	102 016	Ballet I-II. Keane, Inst.; Eiger, Acc. Pre Classic Practice. Posella, Acc.
1:00-2:15	610 607 102 016	Ballet III-IV. Corvino, Inst.; Dennis, Acc. Ballet II. Keane, Inst.; Eiger, Acc. Pre Classic Practice. Posella, Acc.
2:30-3:45	610 607 102 016	Advanced Modern Dance. McGehee, Inst.; Hansen, Acc. Pointe. Keane, Inst.; Dennis, Acc.
4:00-5:30	610	<u>Diversion of Angels</u> rehearsal. Ross, Inst.; Quincy, Acc.
4:00-5:15	607 102 016	Modern Dance I. McGehee, Inst.; Hansen, Acc.
7:00-10:00	610	Limon.

Juilliard School of Music

presents

Juilliard Dance Ensemble

in

A Program of Dance

Choreography by

Martha Graham

José Limón

Antony Tudor

JUILLIARD REPERTORY ORCHESTRA

Leonard Slatkin, conductor

Thursday, Friday and Saturday, March 28, 29 and 30, 1968 at 8:30 p.m.

JUILLIARD CONCERT HALL

130 Claremont Avenue, New York 10027

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

Program

TONANTZINTLA

Choreography by José Limón

Music: "Four Sonatas"

by Antonio Soler

FANDANGO

Choreography by Antony Tudor

Music: "Fandango"

by Antonio Soler

LA MALINCHE

Choreography by José Limón

Music by Norman Lloyd

LITTLE IMPROVISATIONS

Choreography by Antony Tudor

Music: "Kinderscenen," Opus 15

by Robert Schumann

DIVERSION OF ANGELS

Choreography by Martha Graham

Music by Norman Dello Joio

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

Return to:

Concert Office

Juilliard School of Music

130 Claremont Avenue

New York, N. Y. 10027

Thursday, March 28

Friday, March 29

Saturday, March 30

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Total

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Make checks payable to Juilliard School of Music.

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NAME

please print

Orchestra

Mezzanine and Balcony

ADDRESS

PROGRAM
SEASON 1967-1968

Thursday, Friday and Saturday evenings
March 28, 29, and 30, 1968 at 8:30

Juilliard
School of Music

presents

JUILLIARD DANCE ENSEMBLE

in

A PROGRAM OF DANCE

Juilliard Concert Hall
130 Claremont Avenue, New York City

JUILLIARD REPERTORY ORCHESTRA
LEONARD SLATKIN, *Conductor*

PROGRAM

TONANTZINTLA

(Première New York Performances)

Choreography (1951) and Direction
Four Sonatas (Rubio Nos. 90, 84, 87, 21)

JOSE LIMON
Antonio Soler
(1729-1783)

Set and Costumes

Original design by MIGUEL COVARRUBIAS

Set

Adapted by DOUGLAS SCHMIDT

Costumes

Adapted by BETTY WILLIAMS

Lighting

SIDNEY BENNETT

This dance was inspired by the sumptuous and ingenuous spirit in Mexican Baroque Art as represented by the decoration in the nave of the Indian Church of Santa Maria Tonantzintla. The little celestial mermaid, whose birthday it is, is being feted by her companions, the archangel and angels. The primitive splendor of the Tonantzintla decoration has determined the choreographic style.

The ArchangelANTHONY SALATINO

The Mermaid LYNNE WIMMER

The Angels JANE HONOR, LINDA KENT, BARABARA MEZZA

NEAL SOFGE, *piano*

FANDANGO

Choreography (1963) and Direction
Fandango

ANTONY TUDOR
Antonio Soler
(1729-1783)

Lighting

SIDNEY BENNETT

JEAN ANDERSON
SANDRA BROWN

MARIA BARRIOS
MADELINE RHEW

JEAN WINTERS
NEAL SOFGE, *piano*

INTERMISSION

LA MALINCHE

Choreography (1947) and Direction

JOSE LIMON

La Malinche (1947)

Norman Lloyd

Costumes

PAULINE LAWRENCE

Lighting

SIDNEY BENNETT

In the small towns and villages of Mexico, the inhabitants are fond of their fiestas which are climaxed by dances in the town plaza. Much history and tradition, both sacred and profane, is thus celebrated.

This dance, inspired by these festivals, deals with conquest, perfidy, remorse, rebellion and triumph, all well known in the sad, beautiful history of Mexico.

La Malinche ROBYN CUTLER

El Conquistador ROBERT LUPONE

El Indio ANTHONY SALATINO

CARL SAKOFSKY, *trumpet* RICHARD HOLMES, GORDON GOTTLIEB, *percussion*

CLAUDIA POLLEY, *voice* JOHN DEMAIN, *piano*

LEONARD SLATKIN, *conductor*

LITTLE IMPROVISATIONS

Dance Arrangement (1953) and Direction

ANTONY TUDOR

Kinderscenen, Opus 15 (1838)

Robert Schumann

Lighting

SIDNEY BENNETT

SIRPA JORASMAA

ERIC HAMPTON

ELIZABETH SAWYER, *piano*

INTERMISSION

DIVERSION OF ANGELS

Choreography (1948)

MARTHA GRAHAM

Music (1948)

Norman Dello Joio

Lighting

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

LINDA KENT

JANE HONOR

RAYMOND CLAY

ROBERT LUPONE

ANTHONY SALATINO

AMY GALE

*LARRY GRENIER

ELEANOR MCCOY

MICKI GOODMAN

†GARY MASTERS

ETSUKO TAKAHARA

OTIS SALLID

LEONARD SLATKIN, *conductor*

*March 29

†March 28 and 30

CREDITS

The Juilliard Dance Ensemble is grateful to the following organizations:

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

The Metropolitan Opera for lending the costumes of *Fandango*.

STAFF FOR A PROGRAM OF DANCE

Production Director

Martha Hill

**Directors for
"Diversion of Angels"**

Mary Hinkson, Helen McGehee, Ethel Winter,
Bertram Ross assisted by Takako Asakawa,
William Louther and Dudley Williams

Assistant to Mr. Limón

Sally Stackhouse

Assistant to Mr. Tudor

Edith Jerell

**Rehearsal Pianist for
"Diversion of Angels"**

George Quincy

Rehearsal Pianist for Mr. Tudor

Elizabeth Sawyer

Labanotators

Christine Smith, Muriel Topaz

Technical Director

Sidney Bennett

Assistant Technical Director

David Meltzer

Stage Electrician

Jonathan Hubbell

Costume Supervision

Betty Williams

Make-up Supervision

Fiorella Keane

Administrative Assistant for Production

Mary Chudick

Secretary for Production

Wendy Erdman

Stage Crew

Quitman Fludd
Sally Goodman
Jane Kapplin
Pamela Knisel

Francis Patrelle
Margaret Randi
Risa Steinberg
David Tisdale

PERSONNEL OF THE JULLIARD REPERTORY ORCHESTRA

Violins

Mirjana Bajalovic
Bruce Berg
Jeanne Clausen, *concertmaster*
Sylvia Davis
Wilfredo Deglans
Patricia Fraunberger
Roger Heitler
Richard Hendrickson
Andrew Jennings
Namyang Kim
Eun Ja Park
Kathy Seplow
Steven Smith
Oliver Steiner
Gloria Veith
George Woshakiwsky

Violas

Osher Green
David Schultz
John Szuper

Cellos

Susan Cohen
Donald Larson
Michael Masters
William Whitman

Basses

Guillermo Edghill
Jeffrey Lempfert
Richard Nanista
Donald Palma
John Tellman

Flute

Laura Conwesser

Oboe

Robert Fisher

Clarinet

Michael Pierce

Bassoon

Melvin Solomon

Horn

Barbara Raby

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JUILLIARD SCHOOL OF MUSIC

DANCE WORKSHOP

Tuesday, April 23, 1968

Room 610

5:00-6:00 P.M.

CORRECTED PROGRAM

I.

Modern Forms

Strange Space Designs Windsperger
Composed and danced by Linda Bickelman, Jane Kapplin,
Pamela Knisel and Risa Steinberg

Dissonance: "Electric Twitch" Windsperger
Composed and danced by Risa Steinberg

Planal Studies Windsperger
Composed and danced by Pamela Knisel and Margaret Randi

Air Primitive Mompou
Composed and danced by Risa Steinberg

Religious Medieval Malingreau
Composed and danced by Kathleen Harty

Independent Project: "Antigone" Orff
Composed and danced by Margaret Randi
Prepared in the Modern Forms classes of Janet Soares
Frances Lumpkin, pianist

II.

6-7 minutes

Studies in sustained peripheral movement
a) Danced by Larry Grenier and Quitman Fludd
b) Danced by Karen Jablons and Jerome Weiss

Study on weight and falls
Danced by Jerome Weiss

Study on free form rhythm
Danced by Karen Jablons

Prepared in the Composition Materials classes of
Lucas Hoving
Accompanied by tapes and by Lucas Hoving, pianist

II.(continued)

page 2

12 minutes

Dramatic study based on an existing shape
Danced by Nicoletta Giavotto

Projects based on:

Fire -- Danced by Carole Schweid
Air -- Danced by Maria Barrios
Fire -- Danced by Gary Masters
Wind -- Danced by Graciela Figueroa
Water-- Danced by Shirley Partin

Prepared in the Projects in Choreography classes of
Lucas Hoving
Accompanied by tapes and by Lucas Hoving, pianist

III.

Group Forms (Works in Progress)

Untitled Quintet ("Vocalise") Tzvi Avni (tape)

Composed by Joan Ashpitz
Danced by Sharon Bouck, Graciela Figueroa, Eleanor
McCoy, Margaret Randi and Yasuko Tokunaga

5 min.
(completed,
10 min.)

Excerpt from Climb in Darkness (based on "The Glass
Menagerie" by Tennessee Williams)..... ("Trio") Thomas Pasatieri (tape)

Composed by Sharon Bouck
Danced by Sharon Bouck, Risa Steinberg and
Gary Masters

Prepared in the Group Forms classes of Janet Soares

IV.

NOTE: If there is time in the program, the following will be added:

6:30

Suite Telemann (tape)

Composed by Ze'eva Cohen
Danced by Sandra Brown, Margaret Randi,
and Lynne Wimmer

Er'ella Talmi, flautist
Yaov Talmi, pianist

V.

14:00

Opus No. 23

(tape)

First Movement - danced by Sandra Brown, Peggy Florin and
Jean Winters
Second Movement - danced by Bonjin Atsugi
Third Movement - danced by Sandra Brown, Peggy Florin and
Jean Winters

Composed by Bonjin Atsugi
Music ("Concert à quatre violons - G minor", Opus 17, No. 6)
by Jacques Aubert

Prepared as an independent project.

15:00

Excerpt from Act II "Coppelia"^{VI.}.....Delibes (tape)
Choreography by Arthur Saint-Léon

Swanhilda - Madeline Rhew
Dr. Coppelius- Stephen Reinhardt
Frantz - Jerome Weiss

Prepared in the ,repertory class of Fiorella Keane.

JUILLIARD SCHOOL OF MUSIC

Wednesday One O'Clock Concert Series

May 8, 1968

JUILLIARD DANCE DEPARTMENT

P R O G R A M

Four Conversations:

with the Ocean. Unaccompanied
Composed and danced by Shirley Partin

with the Air, 2nd movement from Trio No. 4, Op.33 .John Bavicchi*
Composed and danced by Maria Barrios

with the Fire, Etude aux allures Pierre Schaeffer*
Composed and danced by Gary Masters

with the Storm, from Six Sequences for Dance, No. 4 Sergio Servetti*
Composed and danced by Graciela Figueroa

Prepared in Projects in Choreography Class of Lucas Hoving.

Opus 23. . ."Concert à quatre violins, G Minor," Jacques Aubert*
Opus 17, No. 6.
Composed by Bonjin Atsugi

First Movement danced by Sandra Brown, Peggy Florin
and Jean Winters

Second Movement danced by Bonjin Atsugi

Third Movement danced by Sandra Brown, Peggy Florin,
Jean Winters and Bonjin Atsugi

Prepared as an independent project.

Excerpt from Act II Coppelia Leo Delibes*
Choreography by Arthur Saint-Léon

Swanhilda - - - - Madeline Rhew
Dr. Coppélius - - Stephen Reinhardt
Frantz - - - - - Jerome Weiss

Prepared in the Repertory Class of Fiorella Keane

Lighting by Sidney Bennett

*Tape Recording

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

JUILLIARD SCHOOL OF MUSIC

DANCE DEPARTMENT

F I L M S H O W I N G

Tuesday, April 23, 1968

6:00-8:00 P.M.

ROOM 607

Tonantzintla	Jose Limon - Antonio Soler
Fandango (front)	Antony Tudor - Antonio Soler
Fandango (rear)	" " " "
La Malinche	Jose Limon - Norman Lloyd
Little Improvisations	Antony Tudor - Robert Schumann

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SATURDAY, MARCH 30, 1968

THE NEW YORK TIMES, SAT

Dance: A Young Troupe Re-creates Old Mexico

Juilliard Group Excels
in Works by Limon

By CLIVE BARNES

EACH year the Juilliard Dance Ensemble gives three performances at the Juilliard Concert Hall on Claremont Avenue, and each year the results are remarkable. I never cease to wonder at the number and quality of young American dancers and these Juilliard graduates testing themselves in demanding programs are as good as the best.

This season's series opened on Thursday—the final performance is tonight—and included works by José Limón, Antony Tudor and Martha Graham. The novelty was Limón's "Tonanzintla," a work created in Mexico in 1951, but here having its first New York performance.

Apparently Limón was inspired by Mexican baroque art, and in particular, the decoration of the nave of the Indian Church of Santa Maria Tonantzintla.

The work is bright and childlike, and full of charming primitivism. Limón's choreography, most aptly set to 18th-century sonatas by Antonio Soler, has a bounce and gusto of its own, and the piece was very well danced with Lynne Wimmer as a mermaid whose birthday was being celebrated, and Anthony Salatino as the Archangel leading the celebrations.

The unusually talented Mr. Salatino also appeared in the fascinating revival of Limón's "La Malinche," dancing Limón's old role of the Indian. This is one of Limón's most rewarding works. It is a simple trio, trying to present the sort of dance that might be seen—in a far less sophisticated form—at a Mexican fiesta.

The three characters are La Malinche, El Conquistador and El Indio. The dance has



Oleaga

Juilliard Dance Ensemble members performing in "La Malinche." From left are Anthony Salatino as El Indio, Robyn Cutler in the title role and Robert LuPone as El Conquistador.

no story itself, but behind it lies the legend of La Malinche, a beautiful Indian princess who became the mistress and interpreter of Cortez and helped him to conquer Mexico. According to Mexican legend, during the days of her people's oppression she returned as an unquiet spirit.

From this legend, and Norman Lloyd's evocative and theatrically effective music, Limón has weaved a work full of character and power. The themes of betrayal and remorse underlie the work, and the agony of La Malinche is deftly contrasted with the arrogance of El Conquistador and the fervent agony of El Indio.

In a role that will always

be peculiarly Limón's own, Mr. Salatino was brilliant, dancing with much of the liveness and force if not all of the passion that Limón himself brought to the dance. I was impressed also by Robert LuPone as the hard-faced, Spanish conqueror, and Robyn Cutler as La Malinche. It was certainly good to see again this piece created 21 years ago and too long absent from the repertory.

Two minor Tudor pieces, the Spanish-styled and mildly satirical "Fandango," and his delicately innocent and childlike "Little Improvisations," have both for long been standbys in the Juilliard repertory, and were here

cheerfully danced, with Sirpa Jorasmaa and Eric Hampton both showing promise in the perhaps over-cute revels of "Little Improvisations."

The evening ended with an exceptionally well-danced revival of Martha Graham's "Diversion of Angels." This is not an easy ballet to dance and the Juilliard dancers offered a very convincing account of it, stressing its joy and youthfulness, its quickness and its warmth.

The ensemble was fine, but among the solos I noticed especially the balance and grace of Sandra Brown and the fleetness of Linda Kent. But these Juilliard dancers never fail to please and surprise me.

World of Dance

Walter Terry

Dance Joys at Juilliard

AH, THE THEATER of dance in New York City! Could any other city offer such an abundance of dance treasures? Royal ballets and state ballets come to us from every quarter of the globe. Ethnic groups from a multiplicity of nations, cultures, and regions bring lore and learning, as well as exoticism, to our very doors. Our own internationally respected dance companies—the American Ballet Theatre, the New York City Ballet, the Harkness Ballet, the City Center Joffrey Ballet, Martha Graham and her company, José Limón and his dancers, and many more—provide dance events in New York of a distinction quite comparable to that of our grand operas, our symphonies, our theater.

But we have even more to offer in dance than the headline-grabbers. All proper dance fans know that journeys to the 92nd Street YM-YWHA, to the Henry Street Settlement Playhouse, to Judson Church, to Theater 80 St. Marks, and, indeed, to a variety of off-Broadway locales are essential to a catholic dance experience. Classicists *sur les pointes*, nude dancers, still (that is, unmoving) dancers, those who protest both real and fancied social inequities, flower children, and others are all a part of our metropolitan dance landscape.

One can never predict where he will find dance fulfillment. Oh well, you can be pretty sure with a Fonteyn and a Nureyev, a d'Amboise and a Hayden, a Graham and the Rockettes, but some of the other dance adventures are chancy. What about the Juilliard School of Music, where music is the most important business? Well, it has a dance department headed by one of the most important dance leaders in the field of education, Martha Hill, who has long since made history—dance history—with

the famous Bennington Dance Festival of the 1930s; the American Dance Festival (New London, Connecticut), a continuing enterprise; and with other dance ventures which may possibly outlive some of the purely musical showcases which music schools must present.

Just recently, Miss Hill's students, many of them already professionals, presented a program of dance at 130 Claremont Avenue in New York. It was a program which will not dislodge Fonteyn and Nureyev, Bruhn and Fracci, Graham and Limón, but it was one which, student enterprise that it was, needed no apology. To the contrary, it was often more exciting, more beautiful, and more emotionally urgent than some of the dancing provided by the longtime pros.

It was a brilliantly planned program, supervised by Miss Hill, and it was expertly danced. It balanced ballet accomplishments with modern dance achievements—in certain instances, there were student dancers who moved equally well in the two distinctly different styles of movement—mirroring what Miss Hill believes to be essential to today's dancer—solid training in the two major techniques of American dance.

How does a choreographer respond to music? How do two different choreographers, one representing modern dance and the other working in the ballet idiom, respond to music by the same composer? Juilliard provided its dancers and its viewers with an opportunity to find out. Both Limón's *Tonantzintla* and Antony Tudor's *Fandango* employ music by Antonio Soler, a Spanish padre of the eighteenth century.

Limón's response to Soler was all innocence, all sweetness, and charmingly suffused with a sort of wide-eyed quality of primitive religious naïveté. It is about a heavenly birthday party which a stal-



La Malinche, choreography by Limón, music of Norman Lloyd, with Anthony Salatino (El Indio), Robert LuPone (El Conquistador), Robyn Cutler (title role)—“within its choreographic form the essence of the history of Mexico.”

wart Archangel and three senior lady angels give for a little celestial mermaid. You may ask what a mermaid is doing in a Christian hierarchy of angels, but she is, of course, just an Indian contribution to a faith not native to Mexico.

Tonantzintla is a short dance, and it does not pretend to be a major work of choreography. What it does is to draw upon Limón's own Mexican ancestry (which is part Indian) and to comment on Mexico's baroque church art with its bright, primitive colors and its extravagant decorations. The marvelous setting and the wonderfully outrageous costumes, designed by one of Mexico's greatest artists, the late Miguel Covarrubias, are an absolutely essential ingredient in this production. Among the splashing colors which hit (quite literally!) the eye, is one you cannot miss. It is called *solferino*, and it is an explosive pink much relished by today's exponents of primitive Indian art. If you ever saw, or bought, a plaster mermaid in Mexico, you know her fishtail is *solferino*. But this is as it should be, for she is not a run-of-the-mill mermaid but, rather, a celestial one. Covarrubias has seen to it that this indescribable color is a key in the costume of his stage mermaid.

Fandango is neither innocent nor ingenuously gaudy. It is all wit and bite



Tonantzintla, choreography by Limón, music of Soler, décor by Covarrubias—“birthday party...for...celestial mermaid.”



Fandango, with choreography by Tudor, music of Soler — “a camp caper.”

—Photos by Frank Derbas.

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and haughty sophistication in its choreographic responses to Soler. The cast is comprised of five girls—or could they be ladies of the streets?—and Tudor has them using ballet technique (on *pointe*) but with an overdress of Spanish style, both in costumes and in movement. Jealousies, coquetries, and deliciously funny backbiting are all reflected in the danced gestures which Tudor has devised for a camp caper.

With *La Malinche*, a masterwork in the field of contemporary dance, Limón again turns to his Mexican heritage. It is a remarkable work in that it holds within its choreographic form the essence of the history of Mexico. It starts out by introducing three village players taking part in a fiesta. Almost immediately, they are retelling the ancient story of the arrival of the conquistadors, of Malinche's betrayal of her people to the invader, and of her own remorseful spirit which, generations later, returns from the dead to plead for and to receive the forgiveness of El Indio. At the time of the betrayal she gives a rose, the symbol of Mexico, to El Conquistador, which she secures to the hilt of his sword. At the close, she takes back the rose and in a gesture of ineffable sweetness, gives it to El Indio.

La Malinche, created twenty-one years ago, has lost none of its beauty, none of its deceptively gentle dramatic impact, and the specially commissioned score by Norman Lloyd remains as a superb example of vital, sensitive, and highly imaginative musical support for dance. The Juilliard cast, following in the awesome footsteps of Limón himself, Pauline Koner and Lucas Hoving, was just marvelous—young, fresh, and totally caught up in the spell of a great work of theater. The three were Robyn Cutler in the title part, Robert LuPone (El Conquistador), and Anthony Salatino (seen in *Tonantzintla* as the Archangel) as the proud, undefeated El Indio.

The program also included an engaging duet by Tudor, *Little Improvisations* (set to Schumann's *Kinderszenen*) engagingly and skillfully danced by Sirpa Jorasmaa and Eric Hampton; and Martha Graham's twenty-year-old abstract dance masterpiece, *Diversion of Angels* (Norman Dello Joio composed the radiantly beautiful score), expertly performed by members of the Juilliard Dance Ensemble. Leonard Slatkin (the conductor), Neal Sofge and Elizabeth Sawyer, pianists, and the other musicians contributed handsomely, as did the lighting of Sidney Bennett, to a program which never once smacked of the student nor of the amateur.

Juilliard and Miss Hill may well take pride in Juilliard's high dance accomplishments, just as we of the audience took delight in the splendid, youthfully electric dancing in Juilliard's finest dance program to date.

SR/April 13, 1968

dance

by Deborah Jowitt

the village VOICE, April 4, 1968

There was quite a Latin accent to the three polished performances of works by master choreographers given by the Juilliard Dance Ensemble last weekend. The program opened with Jose Limon's Mexican baroque fantasy, "Tonantzinla" (choreographed in 1951, but never before seen in New York). The decor (based on designs by Miguel Covarrubias) was as bright and stiffly flowery as the dance—a celebration of some painted angels, a celestial mermaid, and an eager archangel. Often the dancers assumed positions on one leg and then turned or inched along holding the pose so that they really did look like cut-out ornaments. Limon's "La Malinche" also has a quaint stiffness to it, but it is first-rate Limon—strong and simple and very moving. Carved by a different peasant hand. Robyn Cutler, Anthony Salatino, and Robert LuPone danced beautifully, as the three strolling players who portray a Conquistador, an In-

dian, and the white man's native mistress who finds that, in the end, she cannot betray her people.

Antony Tudor, being Tudor, has a different way of working with Latin material. The five sly Spanish ladies of his "Fandango" indulge in refined bitchery and dance rivalry with a slippery grace. Tossing headdresses and point shoes like stilettos. I enjoyed the different characterizations of the ladies—especially Sandra Brown's cool, lazy sexiness.

Tudor also offered his lovely "Little Improvisations" to Schumann's "Kinderszenen." Sirpa Jorasmaa and Eric Hampton were the very young boy and girl from an era when innocence was perhaps lost a little later than it is now. Their performances were as sensitive and economical as Tudor's choreography.

The evening blazed into real excitement with Martha Graham's "Diversion of Angels,"

performed for the second year now by the Juilliard Ensemble (the first company except Graham's own to perform it). Members of the Graham company did a fine coaching job, but the youth and strength and beauty of the Juilliard kids really made the work sing. And by God, Graham does know how to sing. "Divisions" must be the ecstatic dance of all time, and it is done to an ecstatic Dello Joio score. It is a grand showing-off—not one man as another's jester, but a showing-off to the universe to keep the rest of the tribe from being afraid. And while the dancers are leaping, falling, racing, or just striding quietly about, I always find that I am crying, and for a moment I am certain that I know what dance is all about.

The Juilliard dancers work beautifully together. How they do it and carry a full academic load I'll never know. Now there are distressing rumblings that the Juilliard Dance Department

may cease to exist when the school moves to Lincoln Center. Modern Dance awaits funds, and Ballet has little hope. Balanchine now holds four of the six studios originally intended for Juilliard. A sum of \$3 million has been given to establish a Drama department at Juilliard, but just when the Dance department is beginning to look like something, there is no space and no money for it. And no word. Are the students who expected a Juilliard degree in dance to be rerouted to a State University? What a selfish monster Lincoln Center is—to destroy all that it cannot swallow.

THE SEASON IN REVIEW

By P. W. Manchester

JUILLIARD DANCE ENSEMBLE, at Juilliard Concert Hall, N.Y., Mar. 28-30

The student performances presented each year by the Juilliard School of Music Dance Department get stronger every year.

This latest program was probably the best yet. It opened with the first New York performance (and first performance in many years) of an early José Limon work, *Tonantzintla*, which he created in Mexico in 1951. The original set and costume designs by the late Miguel Covarrubias were recreated in all

their colorful, Mexican Indian-baroque charm by Douglas Schmidt and Betty Williams respectively.

It is a very simple work, a peasant celebration of the birthday of a little celestial mermaid, carried cheerfully through the streets by an archangel and three attendant angels. Its sweetness and gaiety were beautifully captured by Lynne Wimmer as the Mermaid, Anthony Salatino as the Archangel, and Jane Honor, Linda Kent and Barbara Mezza as the Angels.

Salatino also gave an impassioned performance in Limon's own role of the Indian in a fine revival of *La Malinche*, an even earlier Limon work (1947) and one which is always worth seeing. Robyn Cutler was fervently touching in the title role, and Robert LuPone captured much of the icy hauteur which Lucas Hoving once gave to the Conquistador.

Ballets by Tudor

Ballet was represented by Antony Tudor's *Fandango*, which he created a few years ago for a concert tour of some Metropolitan Opera Ballet dancers, and his 1953 *Little Improvisations*. The latter, presented more than once previously by Juilliard students, is set to Schumann's *Kinderszenen*, Opus 15. It is charming but just a little too wispy in content. The brief dances look too much like genuine improvisations, nicely danced as they were by Sirpa Jorasmaa and Eric Hampton.

Jean Anderson, Maria Barrios, Sandra Brown, Madeline Rhew, and Jean Winters found the fun in *Fandango* and only occasionally failed when the footwork to Antonio Soler's brisk music became a little too demanding. What they understandably missed was the streak of nastiness underlying the fun. There is ill-nature in these dancers sneering at each other's efforts. It is the dark side of the egotism of dancers, where the same choreographer's *Gala Performance* shows only the sunniness in spite of the rivalry.

The program ended with a passionately danced *Diversion of Angels* with Sandra Brown, Linda Kent, and Jane Honor as the three female soloists. The wonderful, resilient bounce of sheer youth made this a shining performance which did not have to fear comparison with those we have seen by Martha Graham's great dancers. Some of them—Mary Hinkson, Helen McGehee, Ethel Winter and Bertram Ross, assisted by Takako Asakawa, William Louther and Dudley Williams, had directed this presentation with loving dedication.

Altogether Martha Hill, head of the Juilliard Dance Department and production director of the program, must have felt very proud indeed.

Dance MAGAZINE
May 1968

Juilliard Dance Ensemble
Juilliard Concert Hall
March 28, 1968

The annual dance evening at Juilliard was a delight which began and ended "angelically." The conclusion was Martha Graham's *Diversion of Angels* in a spirited revival emphasizing its playfulness.

José Limón's *Tonantzintla*, which opened the program, was also about angels—Baroque angels who moved with the slightly stiff formality of a peasant's vision of court etiquette. Inspired by decorations in a Mexican church, *Tonantzintla* (created in 1951 but never before presented in New York) consists of ceremonial variations for a mermaid (the gentle Lynne Wimmer) and some ever so polite angels who happen to be guests at her birthday party. Its storybook ingenuousness was enhanced by Miguel Covarrubias' decor of gaudy sun and moon and luxuriant vines.

Another José Limón work, *La Malinche*, was especially well danced. Concerning strolling players enacting the story of the Spanish conquest of Latin America at a village fiesta, the ballet has the directness and—as when religious conversion is equated with seduction—the bluntness of poster art. Robert LuPone, Robyn Cutler, and Anthony Salatino dug into the roles of Conquistador and Indians with great spunk, almost as though they were present-day young revolutionaries out to stir up revolt amongst the peasants.

Antony Tudor revived two comic miniatures. *Fandango*, to what sounded like the world's most interminable fandango (a piece by Soler), is an Iberian *Gala Performance* for five haughty señoritas who try to out-dance each other. On occasion, they burst into throaty snatches of song.

Little Improvisations, to Schumann's *Kinderszenen*, was milder, although it, too, had sly moments. Two children play with a piece of cloth. They hold it above them and run like Pavlova and Mordkin in *Bacchanale*. The boy wears it like a toga and pretends to be Caesar, the girl wears it like a robe and pretends to be a queen. These pastimes seem innocent; yet, if scrutinized, they can be seen as displays of self-centeredness. Sirpa Jorasmaa and Eric Hampton nicely captured the children's surface charm and hinted at the vanity beneath it. Jack Anderson

JUILLIARD
NEWS
BULLETIN



Volume VI, number 5





Diversion of Angels (Graham/Dello Joio)



Fandango (Tudor/Solar)

Juilliard Dance Ensemble
A PROGRAM OF DANCE

With Juilliard Repertory Orchestra, Leonard Slatkin, Conductor

March 28, 29, and 30

Tonantzintla (Limón/Soler)



La Malinche (Limón/Lloyd)



HELEN HAMILTON has been promoted to Assistant Professor at the Luther College, Decorah, Iowa.

MARGARET HARRIS, pianist, was appointed musical director, conductor, and pianist of the musical ballet *Black New World* last May, which made a seven-month, thirteen-country tour of Europe, performing at all major summer music festivals. In December she was appointed musical director of an off-Broadway production and in 1968 is scheduled for two extended tours in this country and a television series. Miss Harris will return to Europe in 1969 for a winter concert tour of the continent and Scandinavia.

IRWIN HOFFMAN will serve as acting music director of the Chicago Symphony Orchestra for the 1968-1969 season while a new conductor is sought to replace Jean Martinon.

DAVID LABOVITZ conducted the Eastern Sinfonia in three chamber music concerts in January performing an all-Mozart program.

JAMES LEVINE, assistant conductor of the Cleveland Orchestra, will be the conductor of the Meadow Brook Orchestra during the 1968 summer session of the Meadow Brook School of Music, Rochester, Michigan.

DOROTHY LEWIS, pianist, gave a recital at the National Gallery of Art in Washington, D.C. on January 14. Included on the program was a piano sonata by ROBERT STARER.

WALTER MOURANT's *Apostrophe* for solo harp was premiered February 16 at the Donnell Library Center, New York City, on a program sponsored by Delta Omicron International Music Fraternity.

SANTOS OJEDA, pianist, gave a recital at St. John's University, New York, on February 23.

RUSSELL OBERLIN will be the recipient of a Fulbright Advanced Research Grant. Mr. Oberlin will be in England affiliated with the University of London for the 1968-1969 academic year. His research project, the first of its kind covering the differences in the vocal techniques and capacities of the counter-tenor and male alto, will attempt to discover and set up guidelines to determine which music has been specifically written for each. Prior to his departure abroad, Mr. Oberlin will co-direct voice and vocal repertoire studies at the annual Windham College Collegium in Renaissance and Medieval Music in Putney, Vermont, during the month of August.

ALDO PROVENZANO's opera *The Cask of Amontillado* will receive its premiere April 26 at the Eastman School of Music Theater. Seymour Reiter is the librettist.

WILLIAM READ, harpsichordist, will be visiting lecturer at the University of California at Santa Cruz during the spring semester

ALUMNI NOTES

by George Dickey

The Alard Quartet, composed of DONALD HOPKINS, JOANNE ZAGST, RAYMOND PAGE, and LEONARD FELDMAN, presented the New York premiere of HALL OVERTON's *Third Quartet* in Carnegie Recital Hall on November 14.

RUTH ALLEN, associate professor of music at the University of Missouri, has been named to *Who's Who of American Women*.

ROBERT ANTONIAN is director of the Seventh Army Chorus and is stationed in Heidelberg, Germany.

ARTHUR BAUMAN's work *Dialog* was danced in the Dance Uptown Series at Barnard College. Mr. Bauman, who is assistant director of the Dance Theater Workshop, has also performed some of his works at the Workshop.

NORMAN CAZDEN, composer-pianist, presented a complete program of his piano works last February in Belmont, Massachusetts. Mr. Cazden's most recent article, "Composing with a Clob," appeared in *The Music Review*, August 1967.

JOACHIM CHASSMAN presented four lectures on violin pedagogy at the Seventeenth Annual Conference on Music Education, sponsored by the University of Oregon. He appeared as soloist with the University Orchestra in a performance of the Dittersdorf *Violin Concerto in G Major*.

RICHARD J. CLARK won the fourteenth annual western regional auditions for the Metropolitan Opera in February. This entitled him to compete in the semi-finals on March 25 in New York City.

ROBERT KEYS CLARK's *Patterns for Percussion* was premiered in New York City in January, and his *Second Piano Concerto* was performed at the Composer's Theater in February.

EUGENE ESPINO has been appointed solo tympanist with the Cincinnati Orchestra.

DONN-ALEXANDRE FEDER recorded the Chopin *Piano Concerto No. 2* with Willem van Otterloo and the Netherlands Radio Philharmonic in March. Mr. Feder devoted two years of special study to Chopin and Szymanowski while residing in Warsaw under a State Department grant, and was the first American to be invited to perform in the house where Chopin was born.

THOMAS FITZPATRICK, head of the voice department and director of the Opera Theater at Depauw University, Indiana, has been named resident director of DePauw's Foreign Study Program beginning January 1969. The post will permit Mr. Fitzpatrick to perform in Belgium and Germany next season.

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JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT

Graduation Examinations

Concert Hall

Thursday, May 9, 1968

at

4:30 PM and 7:30 PM

P E R F O R M A N C E S - 4:30 PM

Largo Desolato from Lyric Suite Alban Berg*
Choreography by Anna Sokolow
Linda Kent and John Giffin

En Dolor Manuel De Falla*
Choreography by Ethel Winter
Joan Ashpitz

Excerpts from There is a Time "Variations on a Theme", Norman Dello Joio*
Choreography by José Limón

"A time to keep silence, and a time to speak"
Leslie Hansel Butler and Edward DeSoto

"A time to embrace"
Barbara Mezza and Anthony Salatino

"A time to laugh"
Leslie Hansel Butler

"Lament in the Night" from Legend of Judith Mordecai Seter
Choreography by Martha Graham
Storyteller, Joan Ashpitz

George Quincy, pianist

Revivalist's Solo from Appalachian Spring Aaron Copland*
Choreography by Martha Graham
John Giffin

"The End?" from Rooms Kenyon Hopkins*
Choreography by Anna Sokolow
Lynne Wimmer

Diversion of Angels Norman Dello Joio*
Choreography by Martha Graham
Sandra Brown, Linda Kent, Jane Honor; Joan Ashpitz,
Micki Goodman, Eleanor McCoy, Etsuko Takahara; Larry
Grenier, Otis Sallid, Raymond Clay, Robert LuPone, Anthony Salatino

P E R F O R M A N C E S (Continued) - 7:30 PM

La Malinche Norman Lloyd*
Choreography by José Limón

La Malinche Lynne Wimmer
El Conquistador Jerome Weiss
El Indio Anthony Salatino

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

Pas de Deux from Les Sylphides Frederic Chopin
Choreography by Michel Fokine
Madeline Rhew and Robert LuPone

Cecelia Cipriano, pianist

Butterfly Solo from La Fille Mal Gardée Unknown Composer
Choreography by Jean Bercher Dauberval
John Giffin, Mary Margaret Giannone
and Pamela Knisel

Elizabeth Sawyer, pianist

Fandango Antonio Soler
Choreography by Antony Tudor

Jean Anderson
Sandra Brown
Barbara Mezza
Madeline Rhew
Jean Winters

Elizabeth Sawyer, pianist

* = Tape Recording

JUILLIARD SCHOOL OF MUSIC

DANCE WORKSHOP

Wednesday, May 22, 1968

Room 610

4:30-6:00 P. M.

Timings

PROGRAM

MODERN FORMS

10:00

Five Americanas

- I. Composed and Danced by Linda Bickelman
Music by David Guion
- II. Composed and Danced by Pamela Knisel
Music by Drusa Wilker
- III. Composed and Danced by Margaret Randi
Music by Daniel Jahn
- IV. Composed and Danced by Kathleen Harty
Music by Drusa Wilker
- V. Composed by Mary Margaret Giannone
Danced by Gayle McKinney
Music by Walter Nieman

Prepared in the Modern Forms classes of
Janet Soares

INDEPENDENT PROJECT

Solo ("Mauwa") Miriam Makeba
Composed and Danced by Evelyn Thomas

GROUP FORMS

10:00

Climb in Darkness (based on "The Glass Menagerie"
by Tennessee Williams)..... ("Trio") Thomas Pasatieri

Composed by Sharon Bouck
Danced by Sharon Bouck, Risa Steinberg,
Gary Masters and Jerome Weiss

Prepared in the Group Forms classes of
Janet Soares

PROJECTS IN CHOREOGRAPHY

Air Study Ancient Japanese Music
Composed and danced by Kei Takei (Keiko Miura)

Octandre Edgar Varèse
Composed and danced by Leslie Hansel Butler

Prepared in the Projects in Choreography classes of
Lucas Hoving

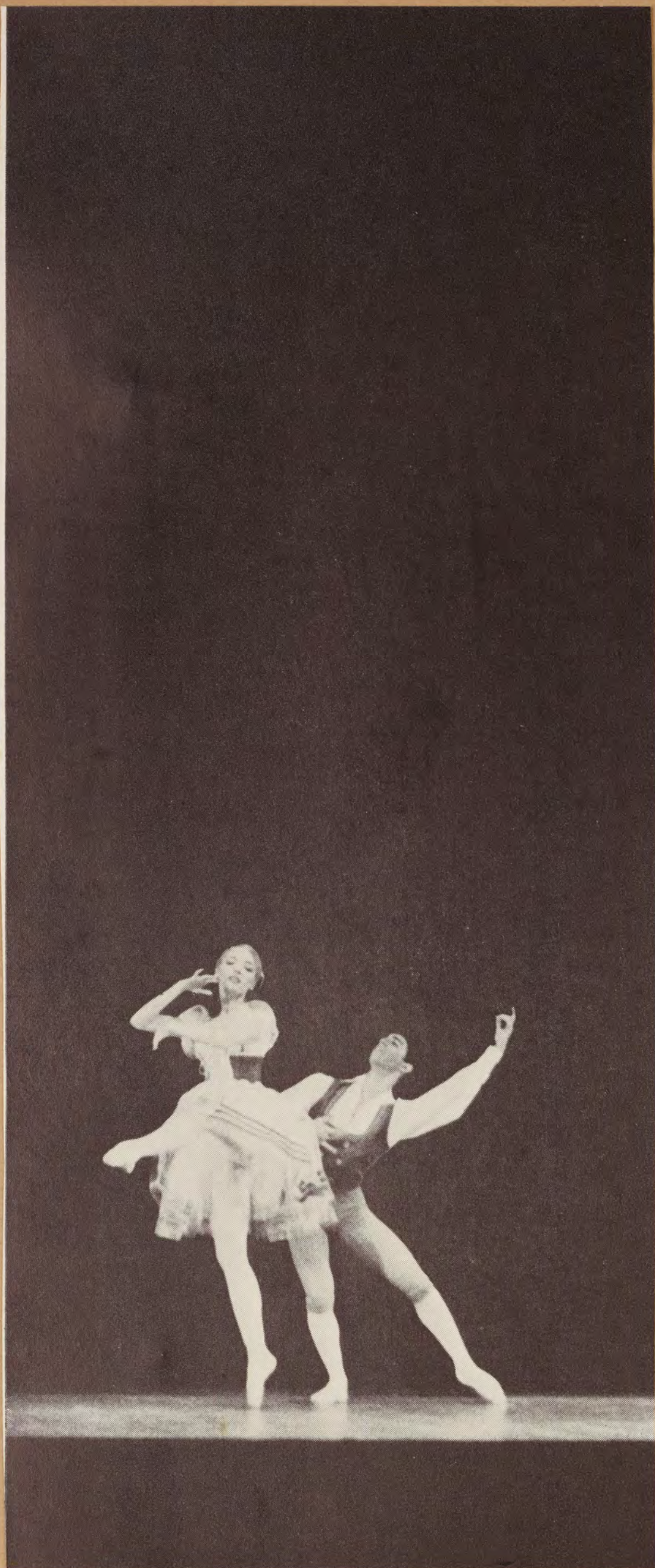


PHOTO BY EDWARD EFFRON

Members of the Juilliard Dance Ensemble
in Martha Graham's "Diversion of Angels"

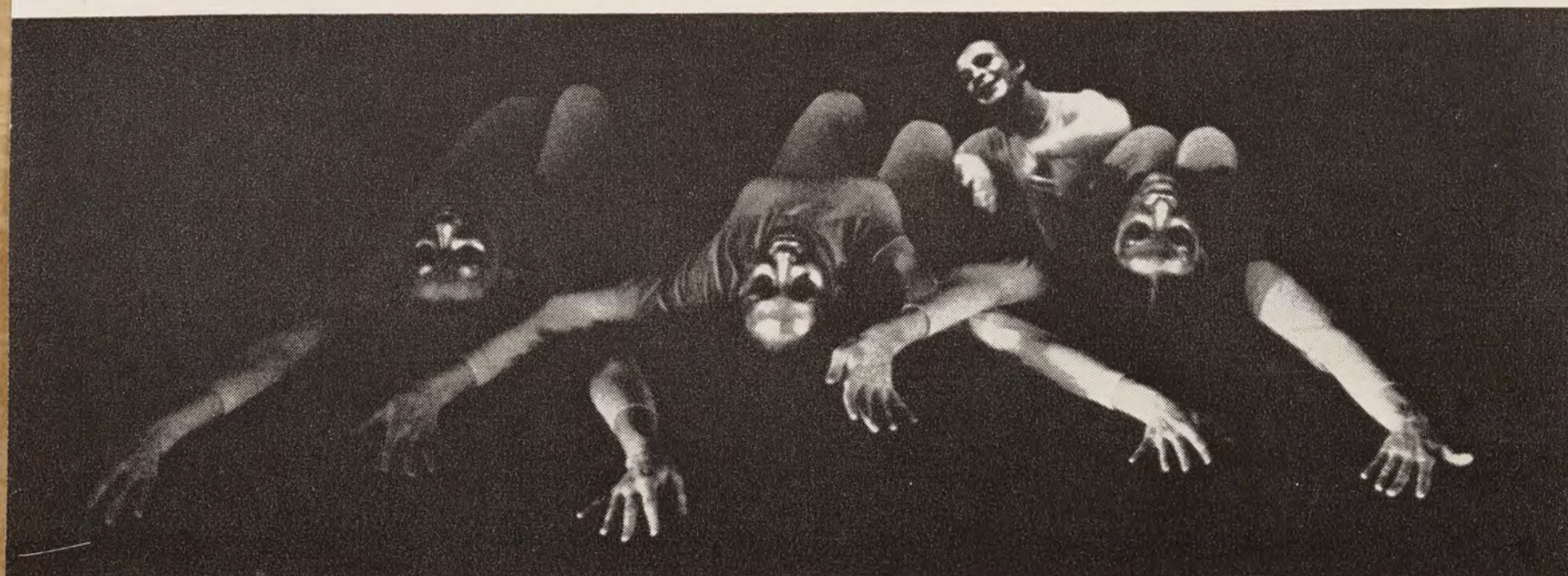


PHOTO BY OLEAGA

Members of the Juilliard Dance Ensemble
in Anna Sokolow's "Memories"



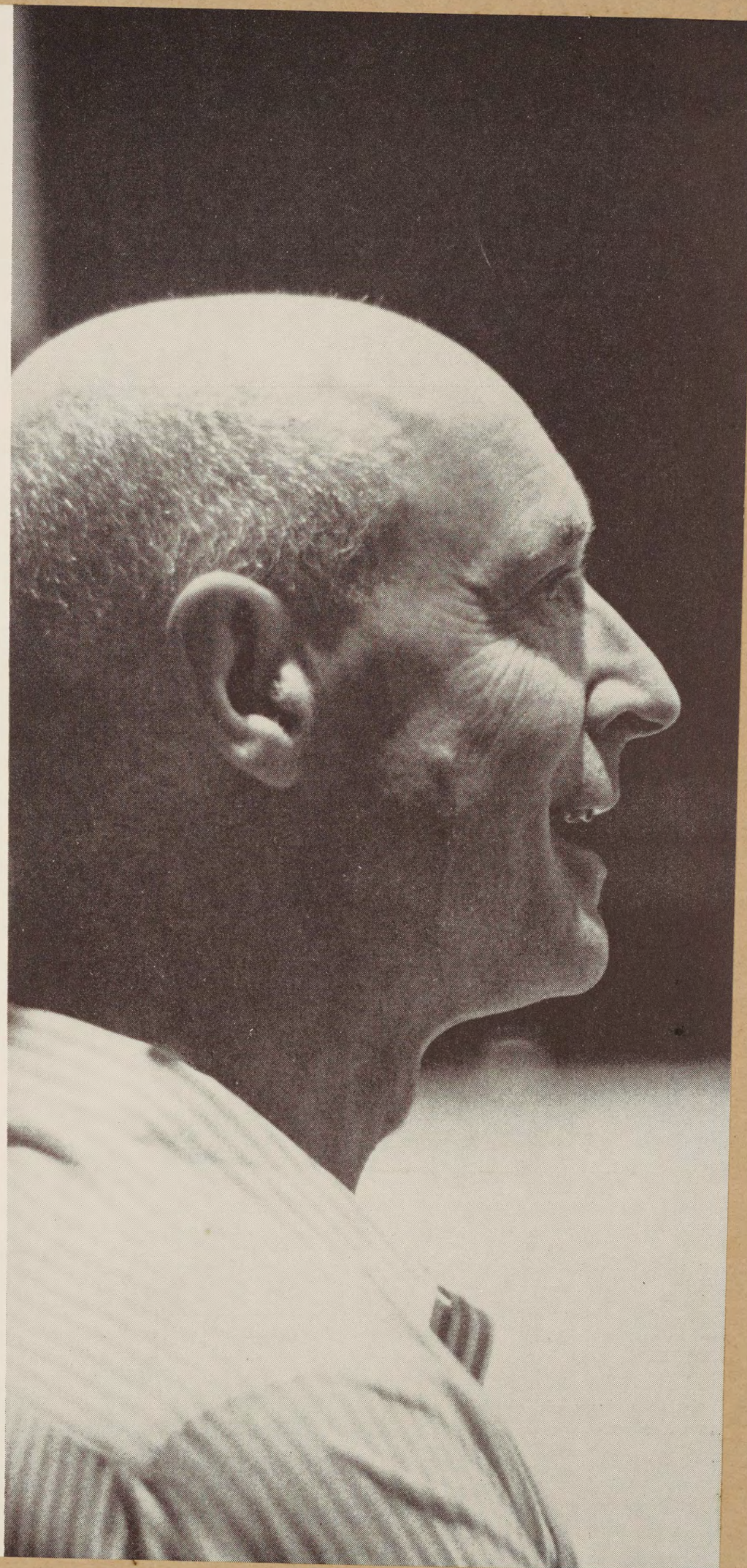
PHOTOS BY EDWARD EFFRON

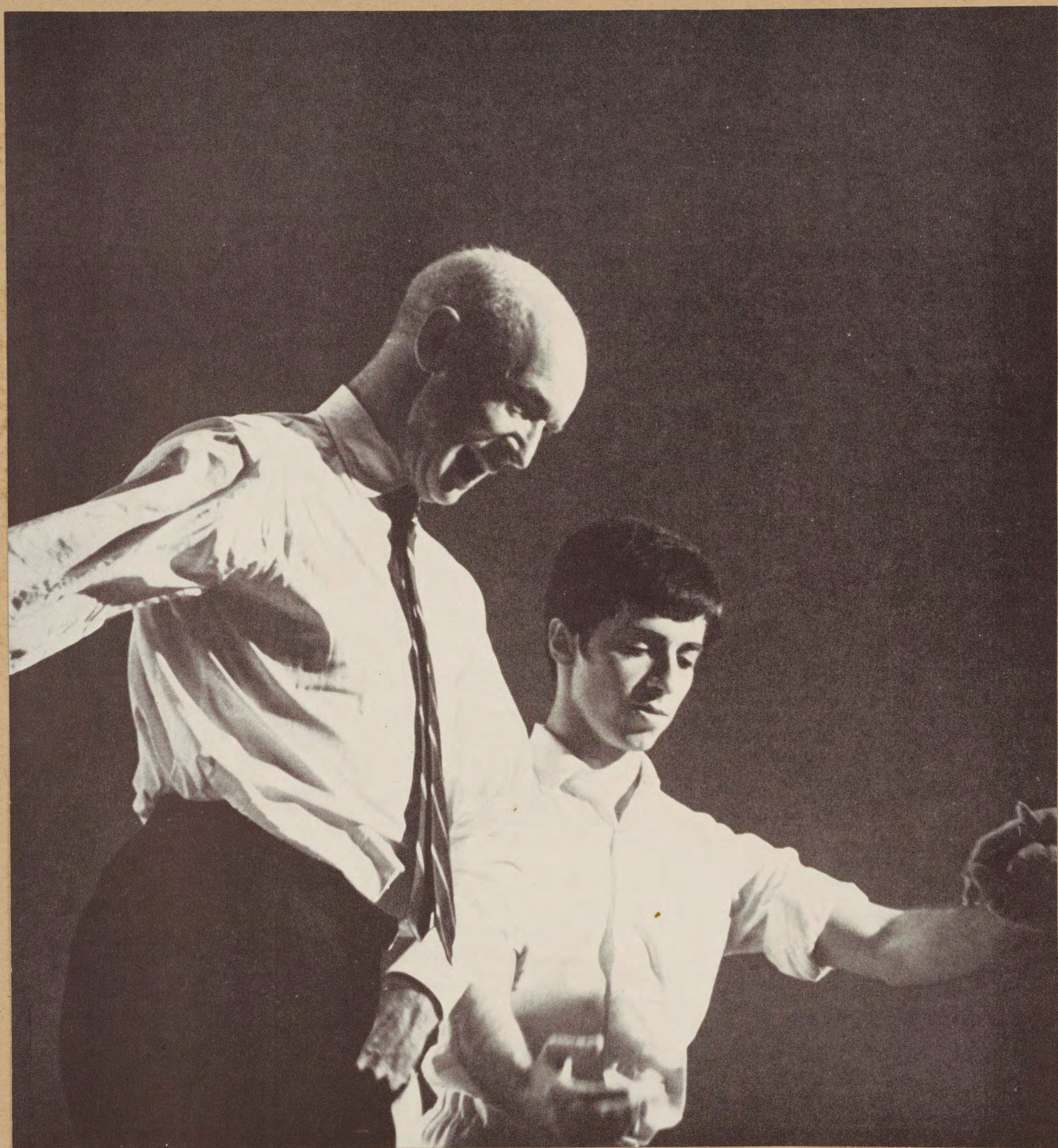


Members of the Juilliard Dance Ensemble in (top) José Limón's "MacAber's
Dance" and (bottom) Antony Tudor's "Jardin aux Lilas"

Antony Tudor ***Rehearses***

The photographs on this and the following pages
were taken during a rehearsal of Mr. Tudor's
Little Improvisations.









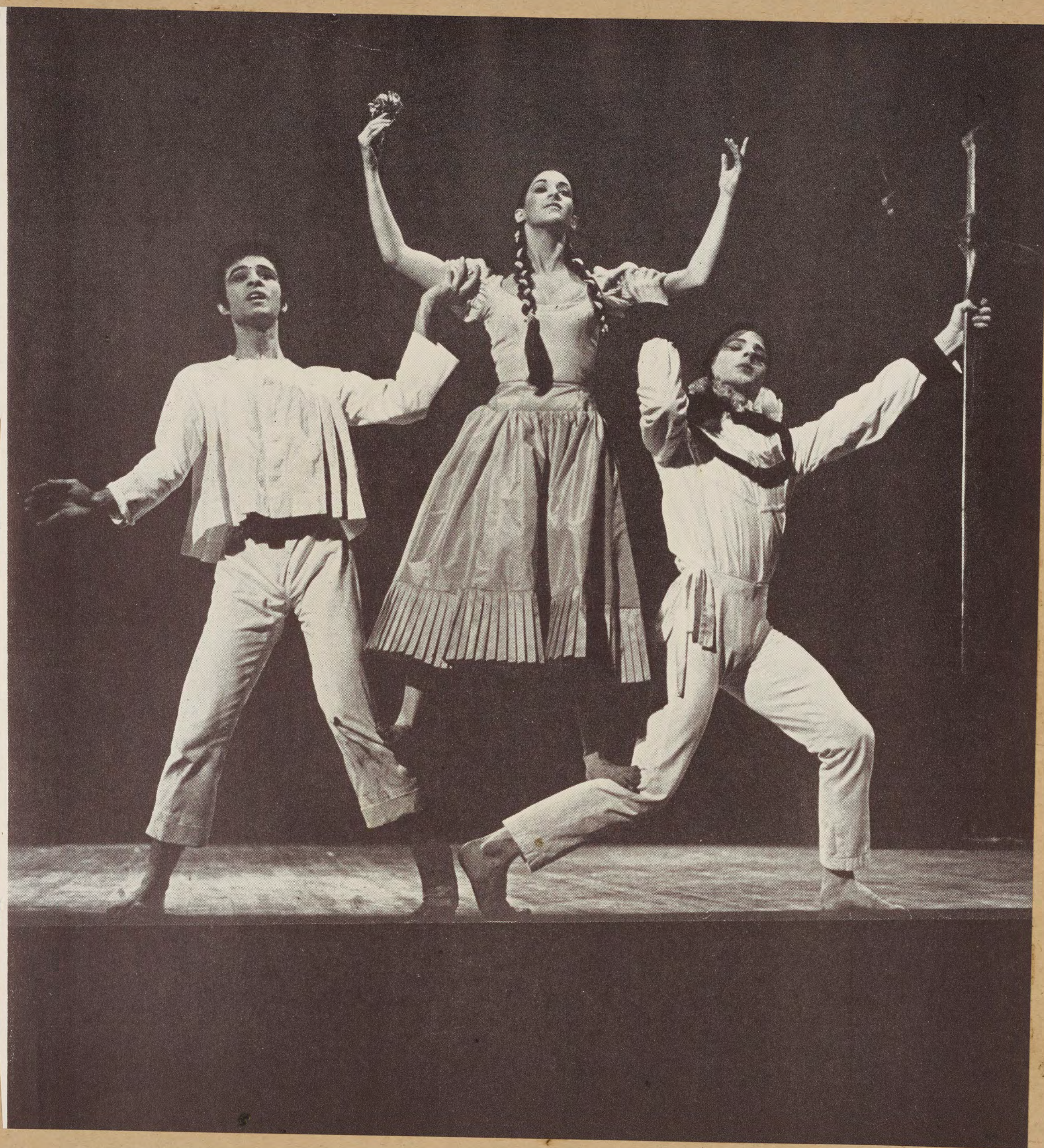
**Juilliard
Dance Ensemble
Productions**

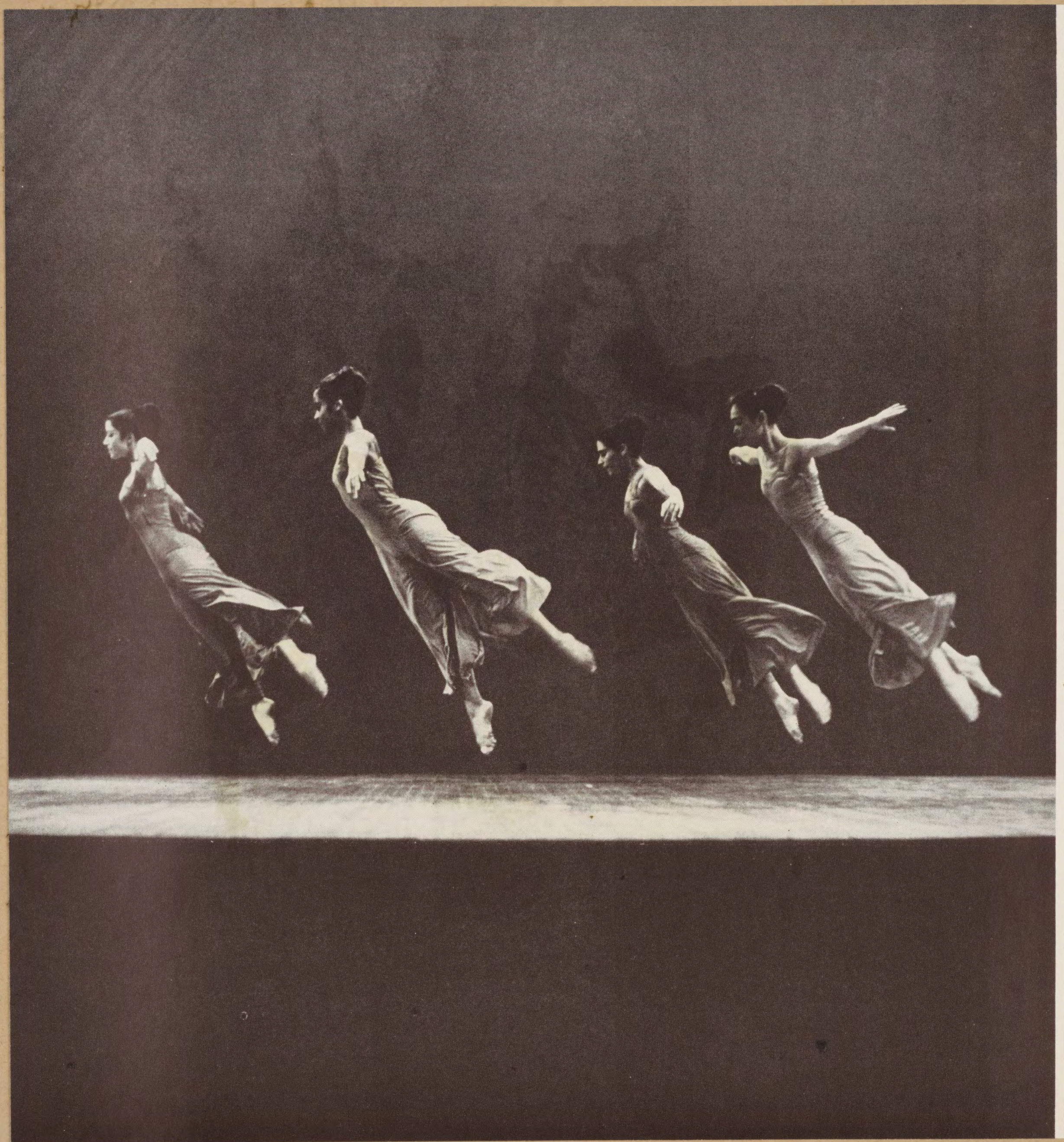
Tonantzintla, right
Fandango, page 40
La Malinche, page 41
Diversion of Angels, page 42
Little Improvisations, page 43

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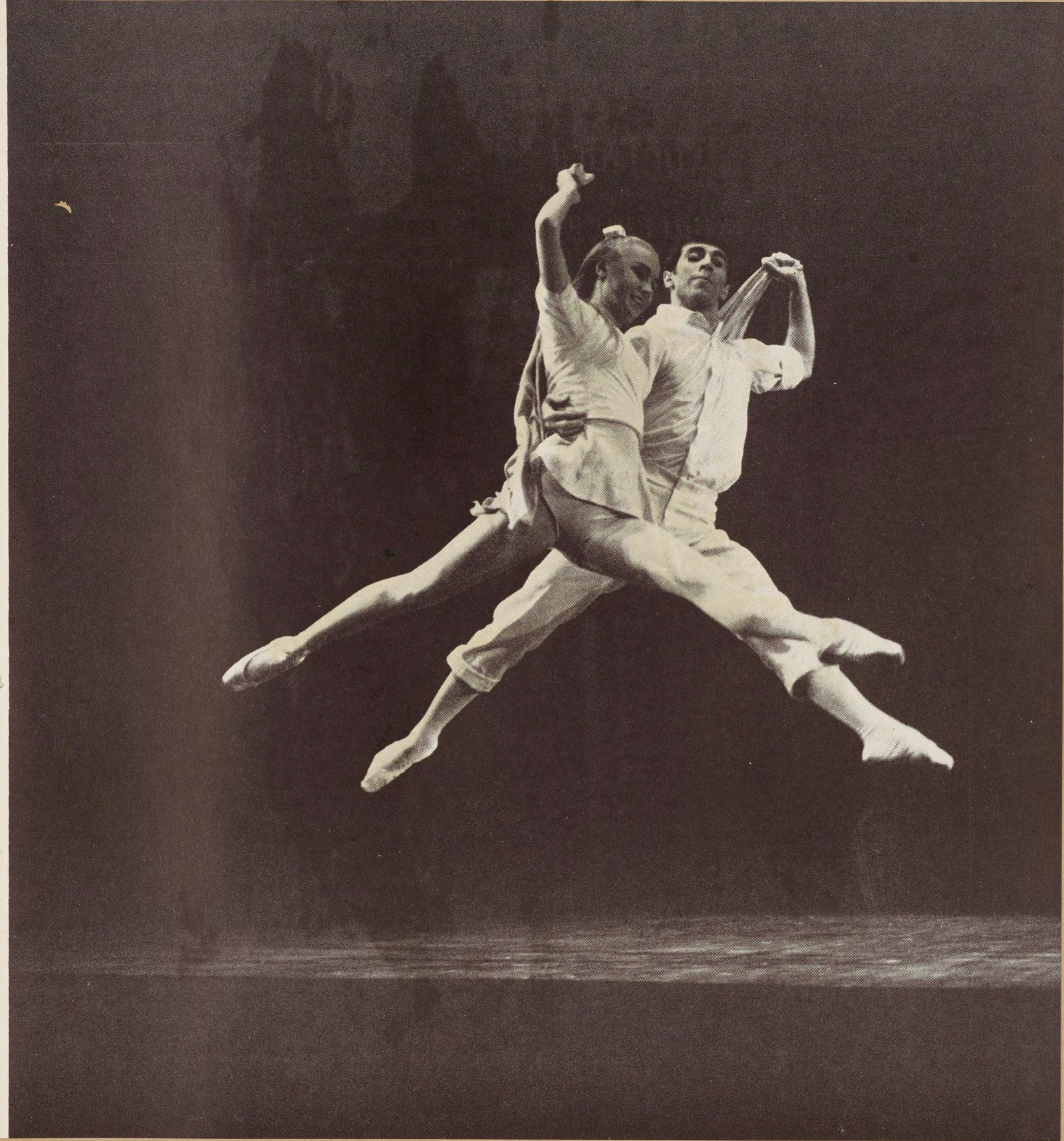












Good Guys vs. Bad Guys at Lincoln Center

By Douglas Turnbaugh

From NEW YORK MAGAZINE

May 20, 1968

Come with us to those thrilling days of yesteryear, when the Lone Ranger would come riding up in the nick of time to save the homesteaders from the cattle barons. American dance pioneers have stoically held out against oblivion and extinction, with no Lone Ranger or Cavalry charge coming to their rescue. But, remember only a few years ago, when relief seemed in sight? A special building, a Dance Theatre, loomed on the horizon in the Lincoln Center complex. This theatre was to establish Dance among its less ephemeral peers in the Arts. The pioneers—St. Denis, Shawn, Humphrey, Graham, Limón, Nikolais, Tudor, de Mille, and others had struggled without surcease through the great cultural wilderness. They enriched it as they passed, sowing the seeds for the Arts Centers now in turbulent bloom from coast to coast. Respite and recognition finally shimmered on the horizon—an oasis marked by the vigorous waterspout of the Revson Fountain in Lincoln Center Plaza came in view. No mirage: the building was there. But the pioneers surviving the trek arrived to find the territory already staked out by George Balanchine, the culture baron of the dance world who never wasted any time on the wilderness trail.

So the Dance Theatre never was realized. The building on its site is the New York State Theatre, and the celebrated and popular New York City Ballet became its resident company. The company is the instrument of artistic expression for the brilliant Mr. Balanchine, surely the most successful graduate of the Soviet State School of Ballet. To note that he is Russian by birth and has developed from the Soviet ballet's athletic-oriented technique is certainly not to deny or disparage in any way his formidable achievement and international reputation. But while his school is called the School of American Ballet, his company the *New York City Ballet*, and his dancing ground the *New York State Theatre*, these city, state, and federal appellations do not at all mean that the range and diversity of American dance is represented at Lincoln Center. On the contrary, ballet is the only form of dance represented, and only one kind of ballet at that. The ballet of Antony Tudor, for example, is quite another dimension of the art. Imagine if the Philharmonic

“... Balanchine has staked out the territory, and it looks as if the ground has been sold from under Juilliard...”

offered only music of Bernstein, if the Metropolitan Opera presented only Strauss, and the Beaumont played only Miller. Music and theatre audiences would not tolerate such a situation.

What is done, of course, is done, and backed up by the politics and politicians of culture, it isn't likely to be undone. Is there no relief in view? Yes, does some well-wisher reply, what about the Juilliard School of Music? Isn't it moving to Lincoln Center, with its extraordinary Dance Department, its school and performing ensemble? Isn't there a theatre suitable for dance concerts in the new building? New dance studios? Won't the Juilliard accession to Lincoln Center bring onto the sacred precincts the example and genius of José Limón, Antony Tudor, and Martha Graham? It could. It should. The conditional answer is not very reassuring, and it now appears highly problematic whether the ambitious new structure will ever house the very faculty which, presumably, made the specifications for the design of the dance studios and theatre.

Since it was formed in 1952, Juilliard's Dance Department has stood as a model for the successful incorporation of a professional dance division in an academic setting. William Schuman, then President of Juilliard, announced that the comprehensive curriculum would embrace techniques and repertoire of modern dance and ballet, and that students could earn B.S. and M.S. degrees. The original faculty included Agnes de Mille, Martha Graham, Doris Humphrey, José Limón, Jerome Robbins, Antony Tudor, and Martha Hill. Miss Hill now heads the department; Limón and Tudor are still on the faculty; Martha Graham's technique is taught and her work used in repertoire. The Juilliard has pioneered in recording dance, taking advantage of the presence on its faculty of major choreographers. The advantage to students who are dancers is unquestionable: they will have explored a wider range or repertory and style than most dancers encompass without working under the several leading companies.

It looks like the ground has been sold from under the feet of the Juilliard Dance Department. The dance studios in the new Juilliard have already been allocated to the School of the American Ballet. Who else? Ballet majors at Juilliard have been told that they may not be able to complete their degrees as planned, if at all.

When the original proposal regarding a move came up, Juilliard brought up the financial fact that it is, after all, a private music school without resources to support a dance department in the Lincoln Center environment, where maintenance costs would multiply sevenfold. Lincoln Center is supposed to have responded with an offer to support the dance department, but on condition that no fund-raising be undertaken, so as not to collide with Lincoln Center's massive fund-raising schemes.

In the meantime, we have witnessed the City Center vs. Lincoln Center battle from which clash the City Center forces (the NYC Ballet interests) emerged victorious, gaining a kind of autonomy in the power structure at Lincoln Center, and assuming command of the New York State Theatre. At a later point, it became obvious that the commitment to support Juilliard's Dance Department would not be honored. Mr. Schuman, now President of Lincoln Center, and Peter Mennin, his successor as President of Juilliard and thereby also a member of the Lincoln Center Council, have apparently succumbed to the weight of formidable pressures from their colleagues. What else can one think?

The achievement of the Juilliard Dance Department is one of the most impressive in dance history. It was not a question of gargantuan financing. It is a singular instance of what can be created by dedicated artists working within a climate favorable to their most diverse techniques and aesthetic impulses. This tenderly nurtured growth is probably going to be torn out by the roots. Do Limón, and Tudor, and Graham disciples feel like getting back into the Conestoga wagons again? Fortunately, artists have a sense of their own worth, and these frightful back-room strategies of disposal cannot destroy their talent, however much it wounds their self-esteem. Rather, it is the cultural life of New York City that is enfeebled and diminished by such perverse exclusions from our Performing Arts Center.

Another Round to the Bad Guys

By Douglas Turnbaugh

"... Bing's administration at the Met has never been hospitable to ballet, but closing the school does not solve any problems ..."

Flushed with satisfaction at what may be known as the massacre of the Juilliard Dance Department, the culture barons who rule the big spread at Lincoln Center have decided to finish the job of eliminating any resident competition for Mr. Balanchine. Down in the third basement of the Opera House was the Metropolitan Opera Ballet School, with its modest enrollment of about 100 students and a faculty of three: Antony Tudor, Margaret Craske, and Alfredo Corvino. This represents another brand of ballet, and one not in thrall to Balanchine.

Founded in 1909 by Mme. Cavallazzi, the first ballerina of the Metropolitan Opera House, the school has been active ever since. Since 1950, it has been directed by Tudor, with Miss Craske as Associate Director. While the promises for new studios in the Juilliard Building are being fulfilled, they will not be for Juilliard faculty but for Balanchine interests. The Metropolitan Opera Ballet School was also promised utopian conditions at Lincoln Center. There were to be spacious and airy studios high atop the opera house, with locker rooms, showers, and other amenities. These facilities were never built. In fact, no facilities for the school were built. However, the venerable school was packed up to the new building and stowed in makeshift quarters.

The School's promotion list, an annual event of great excitement to students, was not posted this month. Suspense mounted, and anxiety turned to anguish when they were told on June 20 that the school would close on June 23. The faculty were naturally unable to explain the abrupt termination to the bewildered students. They ran to John Gutman, one of the assistant managers at the Met. To extricate himself from the emotional scene of ready-to-weep children, he reportedly assured them that the school was merely to be "reorganized" and would probably reopen in January.

The school is not to be reopened, however. Mr. Gutman later cited four reasons for closing it: a) Loss of faculty, b) falling enrollment, c) no space for the school, and



d) operating loss of about \$20,000. He added, to clinch his argument, that with Balanchine "taking over" the Juilliard dance facilities, a school at the Opera would not be necessary anyway. Are these valid reasons for closing the school.

"Loss of faculty" means that Miss Craske, after an active career of perhaps 50 years, is retiring. Her various contributions to dance include teaching Tudor and Corvino, and there are others too who could carry on her work as a teacher. As to falling enrollment, there are about 100 students now, despite the fact that the school consists of an orchestra rehearsal room, complete with glacial air conditioning, which they are allowed to use for a few hours a day, after workmen have (at considerable expense, adding to the deficit mentioned) removed the chairs and piled them at the back of the room. One of the reasons that official company schools usually command such large enrollments is that students feel a better chance of being taken into the company if they attend company classes. Yet the Met rarely takes graduates into the company and rarely even uses them for supers, thus denying them the advantages inherent in other opera ballet schools. The problem of "no space" is hardly the fault of the school. Under these conditions it is a tribute to the teachers that any students come to classes at all. In this environment it would not be possible to build a large enrollment. With-

out studios, without full curriculum, without professional outlets, how could the school develop? And with maintenance and electricity (subterranean living) of first consideration in the budget, a loss of \$20,000 does not seem justification for killing an institution with nearly six decades of at least nominal association with the Opera.

If Mr. Gutman's reasons for the closing of the school are specious, perhaps his remark about the omnipresence of Balanchine as a panacea is the clue to the real reason. The Bing administration has never been hospitable to the ballet, treating it as a necessary evil. Despite the efforts of Dame Alicia Markova to raise the standards of the dance at the Met (with her notable success with *La Gioconda*, for example) and to raise the morale of the dancers, Mr. Bing has undermined her efforts by refusing to acknowledge them as artists, refused them the Ballet Evening which had offered them a chance to dance in their own right, and even refused them permission to invite guests to see a workshop presentation of new works by company members. The problem of creatively maintaining an attractive and vital ballet company is perhaps beyond Mr. Bing's ability. Right now, indeed, it seems that the discontinuance of the School is a double capitulation: to the Balanchine hegemony and the Bing apathy.

The creative work done by the N.Y.C. Opera in making dance an integral part of an aesthetic event, as with Joffrey's work with *Manon* proves it can be done. The Metropolitan Opera has had a fine school to draw from, which it neglected, and has fine talent in its company. If Mr. Bing is closing the school in reaction to criticism of the Opera's ballets, he is missing the point.

But perhaps the quality of the ballet is not so much the question as the power play. The school is gone. What will be the fate of Dame Alicia Markova, whose limited authority prohibits her from deeply influencing such decisions as this? If she is the next one to be forced out, that will be the end to a dismal chapter in the history of resident dance at Lincoln Center. ■

PROGRAM
SEASON 1967-1968

Juilliard Concert Hall
130 Claremont Avenue, New York City

Juilliard
School of Music

presents the

COMMENCEMENT CONCERT

JUILLIARD ORCHESTRA

Jean Morel, *conductor*

Thursday evening, May 30, 1968, at 8:30

ACADEMIC EXERCISES

Friday morning, May 31, 1968, at 11:00

COMMENCEMENT CONCERT JUILLIARD ORCHESTRA

Jean Morel, conductor

Thursday evening, May 30, 1968 at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

Also sprach Zarathustra, Opus 30 (1895-96) *Richard Strauss*

Piano Concerto No. 3 in D Minor, Opus 30 (1909) *Sergei Rachmaninoff*

Allegro ma non tanto
Intermezzo: Adagio
Finale: Alla breve

Horacio Gutierrez, soloist

INTERMISSION

Symphony No. 2 in D Major, Opus 73 (1877) *Johannes Brahms*

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

ACADEMIC EXERCISES

Friday morning, May 31, 1968, at 11:00
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

Processional

Bronson Ragan, organist

Chorale: "Now thank we all our God"

Abraham Kaplan, conductor

Johann Crueger

Introduction: *Peter Mennin, President*

Speaker: *John W. Drye, Jr., Chairman, Board of Directors,
Juilliard School of Music*

Presentation of Diplomas and Conferring of Degrees*

Presentation of Awards, Scholarships and Teaching Fellowships

Peter Mennin, President
Gideon Waldrop, Dean

Chorale: "O God our help in ages past"

Abraham Kaplan, conductor

William Croft

Recessional

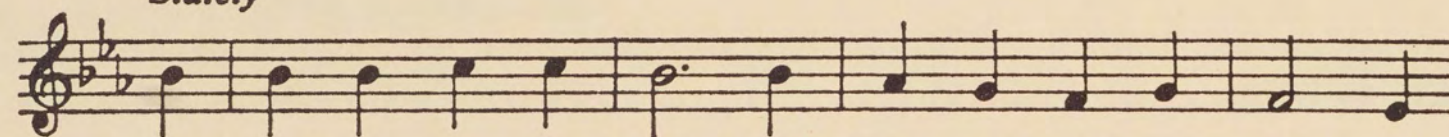
Bronson Ragan, organist

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

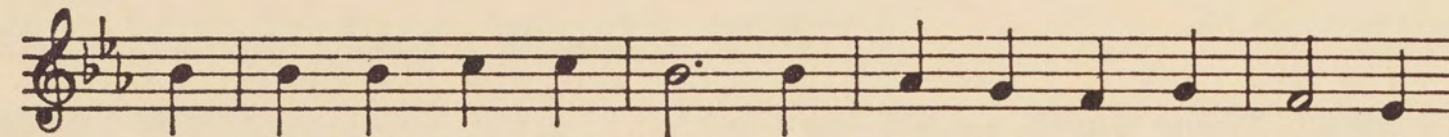
*Please reserve applause until all Diplomas and Degrees have been awarded.

NOW THANK WE ALL OUR GOD

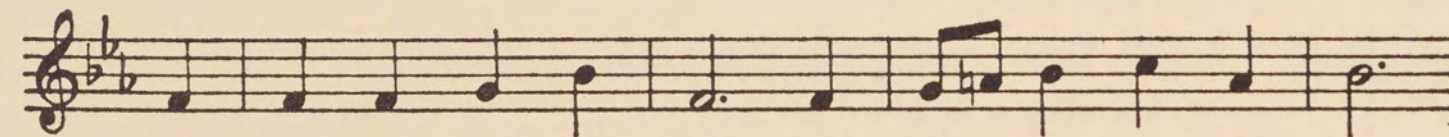
Stately



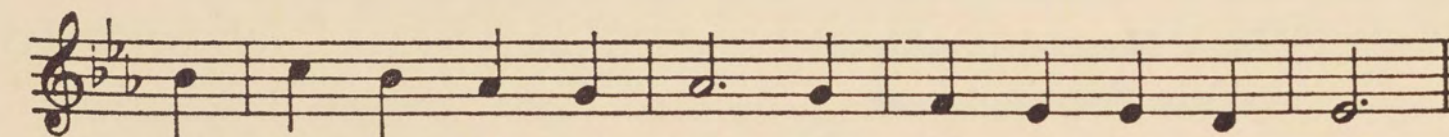
1 Now thank we all our God, With heart, and hands, and voice,
2 O may this bounteous God Through all our life be near us!



Who wondrous things hath done, In whom his world rejoices;
With ever-joyful hearts And blessed peace to cheer us;



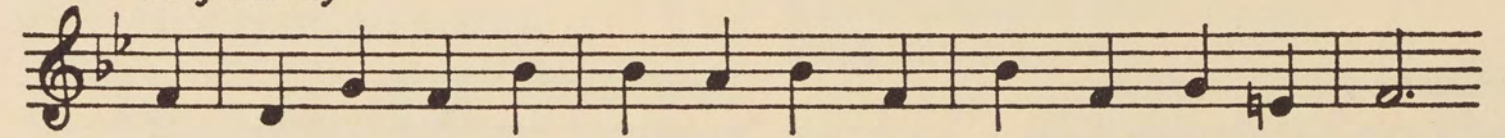
Who from our mother's arms Hath blessed us on our way
And keep us in his grace, And guide us when perplexed,



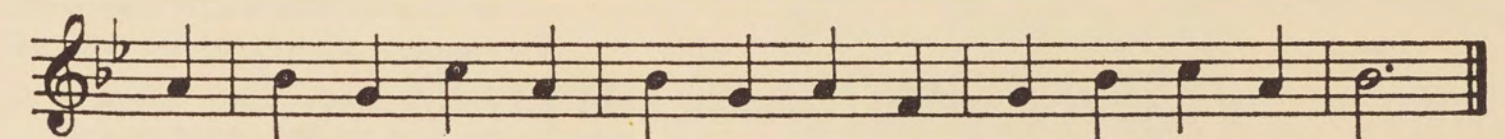
With countless gifts of love, And still is ours to-day.
And free us from all ills In this world and the next.

O GOD, OUR HELP IN AGES PAST

Majestically



O God, our help in ages past, Our hope for years to come,
Under the shadow of thy throne Thy saints have dwelt secure;
Before the hills in order stood, Or earth received her frame,
O God, our help in ages past, Our hope for years to come,



Our shelter from the stormy blast, And our eternal home:
Sufficient is thine arm alone, And our defence is sure.
From everlasting thou art God, To endless years the same.
Be thou our guide while life shall last, And our eternal home.

GRADUATES

May, 1968

DIPLOMA

BARBARA ALLEN, <i>Violin</i>	MARGARET KUSTER, <i>Piano</i>
MIRJANA BAJALOVIC, <i>Violin</i>	ROBERT J. MAKSYMOW, <i>Clarinet</i>
GEORGE BINKLEY III, <i>Violin</i>	VLADIMIR RODION ROSSMAN, <i>Voice</i>
IN DAL CHOI, <i>Voice</i>	SIGRID JAEGERSEN STEELE, <i>Voice</i>
ERIC LAWRENCE HAMPTON, <i>Dance</i>	ER'ELLA TALMI, <i>Flute</i>
FRANCES JEFFREY, <i>Violin</i>	DIANE MARIE TRAMONTINI, <i>Voice</i>

POSTGRADUATE DIPLOMA

RITA CHEN, <i>Piano</i>	GUNDEL LECHNER, <i>Piano</i>
CLAUS KANNGIESSER, <i>Violoncello</i>	ROMUALD G. TECCO, <i>Violin</i>

BACHELOR OF MUSIC DEGREE

THERESA AIELLO, <i>Flute</i>	KAY MARION MAERTENS, <i>Piano</i>
NAHUM AMIR, <i>Composition</i>	EDWARD JOSEPH MANGIARACINA, <i>Clarinet</i>
ROBERT E. BIDDLECOME, <i>Trombone*</i>	MICHAEL L. MAY, <i>Piano</i>
PER A. BREVIG, <i>Trombone</i>	GEORGE MGRDICHIAN, <i>Clarinet*</i>
RICHARD BUSCH, <i>Composition</i>	PAUL MIHALY, <i>Piano</i>
SHERYL SWINT CANELLAKIS, <i>Piano</i>	JANET MILLARD, <i>Flute</i>
SUSAN CHAMBERLAIN, <i>Viola</i>	RICHARD W. NEALY, <i>Piano</i>
ROBERT CRAM, <i>Flute</i>	DONALD LEWIS OEHLER, <i>Clarinet</i>
CIPA GLAZMAN DICHTER, <i>Piano</i>	PRAXITELES T. PANDEL, <i>Piano</i>
DIANNE JOAN DITTRICH, <i>Voice</i>	RAYE HERBERT PANKRATZ, <i>Violin</i>
ELIZABETH ENKELLS, <i>Oboe</i>	ANTHONY JOHN PARATORE, JR., <i>Piano</i>
JULIE ANN FEVES, <i>Bassoon</i>	CHRISTINA OKSANA PAUKSIS, <i>Voice</i>
RICHARD VINCENT FITZ, <i>Percussion</i>	CHRISTINA ELENA PETROWSKY, <i>Piano</i>
MARTIN FULTERMAN, <i>Oboe</i>	DEAN A. PLANK, <i>Trombone</i>
ROSWITHA GEDIGA, <i>Piano</i>	CLAUDE POSELLA, <i>Piano</i>
IAN R. GELLER, <i>Voice</i>	EDWARD RABIN, <i>Piano*</i>
DENNIS EDWARD GLICK, <i>Percussion</i>	BARBARA JEAN RABY, <i>French Horn</i>
KARL GOLDSTEIN, <i>Piano</i>	PAUL F. RAGUSA, <i>Double Bass</i>
ALPHONS JOSEPH GUNTHER, <i>Organ</i>	LINDA NAOMI ROSE, <i>Violin</i>
BERNARD ROBERT GUZIK, <i>Tuba</i>	MERJA ANNELI SARGON, <i>Voice</i>
REGIS IANDIORIO, <i>Violin</i>	CURTIS L. SAVILLE, <i>French Horn</i>
FRANK D. IOGHA, <i>Piano</i>	BRUCE STUART SAYLOR, <i>Composition</i>
BRIAN R. IWAI, <i>Piano</i>	DAVID HASKELL SCHULTZ, <i>Viola</i>
YOHEVED KAPLINSKY, <i>Piano</i>	DAVID LLOYD SCOTT, <i>Composition</i>
LAURA M. KIMBLE, <i>Violoncello</i>	JOSEPH BARRY SMITH, <i>Organ</i>
SHERRY KLOSS, <i>Violin</i>	MARTIN DODGE SMITH, <i>French Horn</i>
FRANKLIN M. LATNER, <i>Piano*</i>	JOHN WOODWARD STANSELL, <i>Organ</i>
ALAN ROBERT LEICHTLING, <i>Composition</i>	MARTHA W. STEWART, <i>Violoncello</i>
JEFFREY LEMPFERT, <i>Double Bass</i>	VOY STONE, <i>Voice</i>
GARRETT P. LIST, <i>Trombone</i>	R. WILLIAM STORANDT, JR., <i>Percussion</i>
DALE E. LITTMAN, <i>Piano</i>	ROBERT M. SYLVESTER, <i>Violoncello*</i>
SKELTON MACK McCRAY III, <i>Piano</i>	JOHN ALLEN THELLMAN, <i>Double Bass*</i>
WILLIAM H. McCULLOUGH III, <i>Percussion</i>	MARTIN LEWIS VERDRAGER, <i>Bassoon</i>
LINDA CAROL McKNIGHT, <i>Double Bass</i>	BRUCE R. WHEELER, <i>Trumpet</i>
BRUCE L. McLELLAN, <i>French Horn</i>	THOMAS JOHN WILLIAMS, <i>Organ</i>
MARY KATHRYN McQUILKIN, <i>Violin</i>	SYBLE YOUNG, <i>Voice</i>

BACHELOR OF FINE ARTS DEGREE

SANDRA BROWN, *Dance*
LESLIE HANSEL BUTLER, *Dance*
JOHN R. GIFFEN, *Dance*

ROBERT LuPONE, *Dance*
BARBARA ANNE MEZZA, *Dance*
LYNNE ALICE WIMMER, *Dance*

BACHELOR OF SCIENCE DEGREE

KARL ARENBURG, *Trombone*
JOAN E. ASHPITZ, *Dance*
GEORGE A. BENTZEN, *Oboe*
SUSAN ELIZABETH BUSH, *Flute*
DANA CHALBERG, *Flute*
LESLIE SHERYL CHILDS, *Piano*
MISHA DICHTER, *Piano*
DIANA RUTH DUFFIN, *Piano*
THEODORE EDEL, *Piano*
CLARA BRINA FREEDMAN, *Piano*
EUGENE MILES FUSCO, JR., *Piano*
SUSAN WILLNER GERSON, *Voice*
ALICE JEANNE GLASEL, *Harp*
WILLIAM LAYMON GRIFFITH, *Voice*

J. ROBERT HARLEY, *Trumpet*
MARIAN IRENE HELLER, *Violoncello**
JAMES SHEPHERD HUNT, JR., *Trumpet*
JANET BARBARA KAPLAN, *Piano*
LINDA GAIL KENT, *Dance*
BETTY DARNELL LANE, *Voice*
MARYANNE E. LEWTER, *Voice*
PETER J. LUDWIG, *Voice*
JEFFREY LEONARD MARCUS, *Piano*
MARY-ANNE ROSS, *Voice*
STEPHEN LANGSDORF SHIMAN, *Oboe**
MARYLOUISE PERHACS SIRINEK, *Trumpet**
DANA N. SYLVANDER, *Trumpet*

MASTER OF SCIENCE DEGREE

MARIA CATALINA A. ARANETA, *Piano**
SAHAN ARZRUNI, *Piano*
CHRISTINA ASHER, *Voice*
LOUISE LOGAN BARFIELD, *Piano*
ROBERT WAYNE BARLOW, *Harp*
RALPH JACKSON BERKEY, *Piano*
BARBARA JEAN BERNHARD, *Flute*
MICHAEL ROBERT BEST, *Voice*
PAUL BISS, *Violin*
ALICE I. BLACK, *Bassoon*
VIRGIL BLACKWELL, *Clarinet*
CLIFFORD F. BOWENS, *Piano*
JEROME SAMUEL BUNKE, *Clarinet*
CECELIA ROSE CIPRIANO, *Piano*
MARIA CISYK, *Piano*
CATHERINE CONSTANCE COMET, *Orchestral Conducting*
NOAH EPHRAIM CRESHEVSKY, *Composition*
TODD WILLIAM CROW, *Piano*
DENNIS RUSSELL DAVIES, *Orchestral Conducting*
VINCENT RICHARD DiFIORE, *Piano*
WILLIAM IVERSON DRAPER, *Clarinet*
JILL KRISTIN ERICSON, *Voice*
CLARE JEANNETTE FRANCO, *Composition*
MARTA VAGO FREUNDLICH, *Piano*
DAVID ANTHONY FRIEDMAN, *Percussion*
KENNETH JOEL FRIEDMAN, *Double Bass***
JOHN AUGUSTUS FRUSCIANTE, *Piano*
JIMMY JACKSON GILMORE, *Clarinet*
EDNA GOLANDSKY, *Piano*
HARRIET GOULINE, *Voice*
LARRY MICHAEL GRAHAM, *Piano*
RICHARD ANTHONY HARTSHORNE, *Double Bass*
S. ROBERT HAVERY, *Organ*
MADELINE RUTH HOFFMAN, *Piano*
RICHARD E. HOLMES, *Percussion*
JUDY RUTH HUBBELL, *Voice*
BARBARA JOHNSON, *Voice*
McDOWELL EUGENE KENLEY, *Trombone*
JUDITH DANIELLE KINGSFIELD, *Violin*
ERNEST F. KNELL, JR., *Choral Conducting*

GLENN NORMAN KOPONEN, *Trumpet*
GERALDINE ELIZABETH McILROY, *Voice***
PETER MARTIN, *Orchestral Conducting*
JACOB MAXIN, *Piano*
GEORGE MGRDICHIAN, *Clarinet*
WILLIAM B. MOORE, *Piano*
MIGUEL PINTO, *Piano*
DUNCAN S. PLEDGER, *French Horn*
PAUL POSNAK, *Piano*
MARTHA LOUISE PRESBREY, *Harp*
GENA FAY RAPS, *Piano*
MARCIA LEDERMAN RILEY, *Violoncello*
WILLIAM GRANT RISK, *Organ*
GORDON JAMES ROBERTS, *Piano*
RICHARD CHARLES ROGGE, *Saxophone*
GENARO SANTARO, *Piano*
ROBERT WARREN SHANKIN, *Percussion*
STEPHEN LANGSDORF SHIMAN, *Oboe*
MORTON D. SILVER, *Clarinet*
PETER T. SIMMONS, *Bassoon*
SISTER MARIA ANA SIMO, *Piano*
MARYLOUISE PERHACS SIRINEK, *Trumpet*
ROBERT T. SIRINEK, *Trumpet*
ROBERT CARL SMITH, *Piano*
STANLEY SPERBER, *Choral Conducting*
ROBERT M. SYLVESTER, *Violoncello*
CHARLES FRANCIS TABONY, *Violin*
MARGARET HEE-LENG TAN, *Piano*
DAVID MICHAEL TAYLOR, *Trombone*
JOHN ALLEN THELLMAN, *Double Bass*
THOMAS HOWARD THIES, *Double Bass*
MARCUS AURELIUS THOMPSON, *Viola*
LILY K. TONG, *Piano*
DAVID KILIAN VOLCKHAUSEN, *Piano*
RICHARD H. WASLEY, JR., *Clarinet*
ALLAN R. WENTT, *Voice*
ROBERT WHITE, *Voice*
LARAINNE ANN STIVERS YOUNGSTEN, *Piano*
BERNADETTE M. ZIRKULI, *Bassoon*
ROSA S. ZWILICH, *Piano*

*Completed requirements August 31, 1967

**Completed requirements January 27, 1968

Horacio Gutierrez was born in Havana, Cuba, where he received his early musical training. At the age of eleven, he was soloist with the Havana Symphony Orchestra playing the Haydn *Concerto in D Major*.

In 1962, Mr. Gutierrez and his family moved to Los Angeles, where he continued his studies with Sergei Tarnowsky and was coached intermittently in chamber music by Gregor Piatigorsky until the summer of 1967. In 1967, he became an American citizen.

During this time Mr. Gutierrez appeared twice with the Los Angeles Philharmonic in their Youth Concerts. He has played with the Pasadena Symphony, Springfield (Illinois) Symphony and, in 1966, was chosen by Leonard Bernstein as soloist for the New York Philharmonic's Young People's Concerts.

In April, 1967, Mr. Gutierrez was winner of the San Francisco Symphony Foundation auditions which entitled him to a prize of \$1,000 and an appearance with the orchestra under Josef Krips playing Tschaikowsky's *Piano Concerto in B Flat Minor*. He has been re-engaged to do the Prokofieff *Second Piano Concerto* on their regular series in February, 1969.

Mr. Gutierrez has been studying with Adele Marcus since August, 1967. He was selected for tonight's performance through competitive auditions held at the school, as are all soloists with the Juilliard Orchestras.

PERSONNEL OF THE JULLIARD ORCHESTRA

Violin

Romuald Tecco,
Concertmaster

Magdalena Aghbolaghi
Barbara Allen
Christine Anderson
William Barbini
Paul Biss
Dennis Cleveland
Claudia Erdberg
Maryhelen Ewing
Miriam Fried
William Henry
Regis Iandiorio
Annie Kavafian
Sherry Kloss
Kathleen Lenski
Anthony Lucia
Paul Polivnick
Martha Potter
Linda Rose
Rosemary Silversteen
Reiko Sugibayashi
Eva Szekely
Peter Van Dewater
Robert Vernon
Yuval Waldman
Yuko Washio
Kiroko Yajima
Yosef Yankelev
Robert Zelnick

Viola

Susan Chamberlain
Arturo Delmoni
Pauline Ellis
Cheryl Gerson
Joseph Kim
Mary McQuilkin
Ruth Morrow
Setsuko Nagata
Robert Zimansky

Cello

Jonathan Abramowitz
Valter Despalj
Ellen Hassman
Claus Kanngiesser
James Kreger
Warren Lash
Fred Sherry
Paul Tobias

Double Bass

Richard Feves
Richard Hartshorne
Harvey Kaufman
Linda McKnight
Michele Saxon
Thomas Thies

Flute

Jean Baxtresser
Susan Bush

Piccolo

Barbara Bernhard

Oboe

Elizabeth Enkells
Joel Marangella
Malcolm Smith

English Horn

Michael Kamen

Clarinet

Franklin Cohen
William Draper,
E flat Clarinet
John Moses

Bass Clarinet

Virgil Blackwell

Bassoon

Julie Feves
Charles Nussbaum
Bernadette Zirkuli

Contra Bassoon

Martin Verdrager

French Horns

John Cerminaro
Kenneth Hudson
David Jolley
Michael Martin
Duncan Pledger
Barbara Raby
Martin Smith

Trumpet

Gerard Gewiss
Ralph Hall
Carl Sakofsky
Bruce Wheeler

Trombone

McDowell Kenley
Garrett List
André Smith

Tuba

Alfred Angerstein
Patrick Mills

Timpani

Richard Holmes

Percussion

Barbara Burton
Gordon Gottlieb
Philip Kaplan

Harp

Robert Barlow
Martha Presbrey

Organ

Thomas Williams