

THE JUILLIARD SCHOOL

LINCOLN CENTER
NEW YORK, NEW YORK 10023

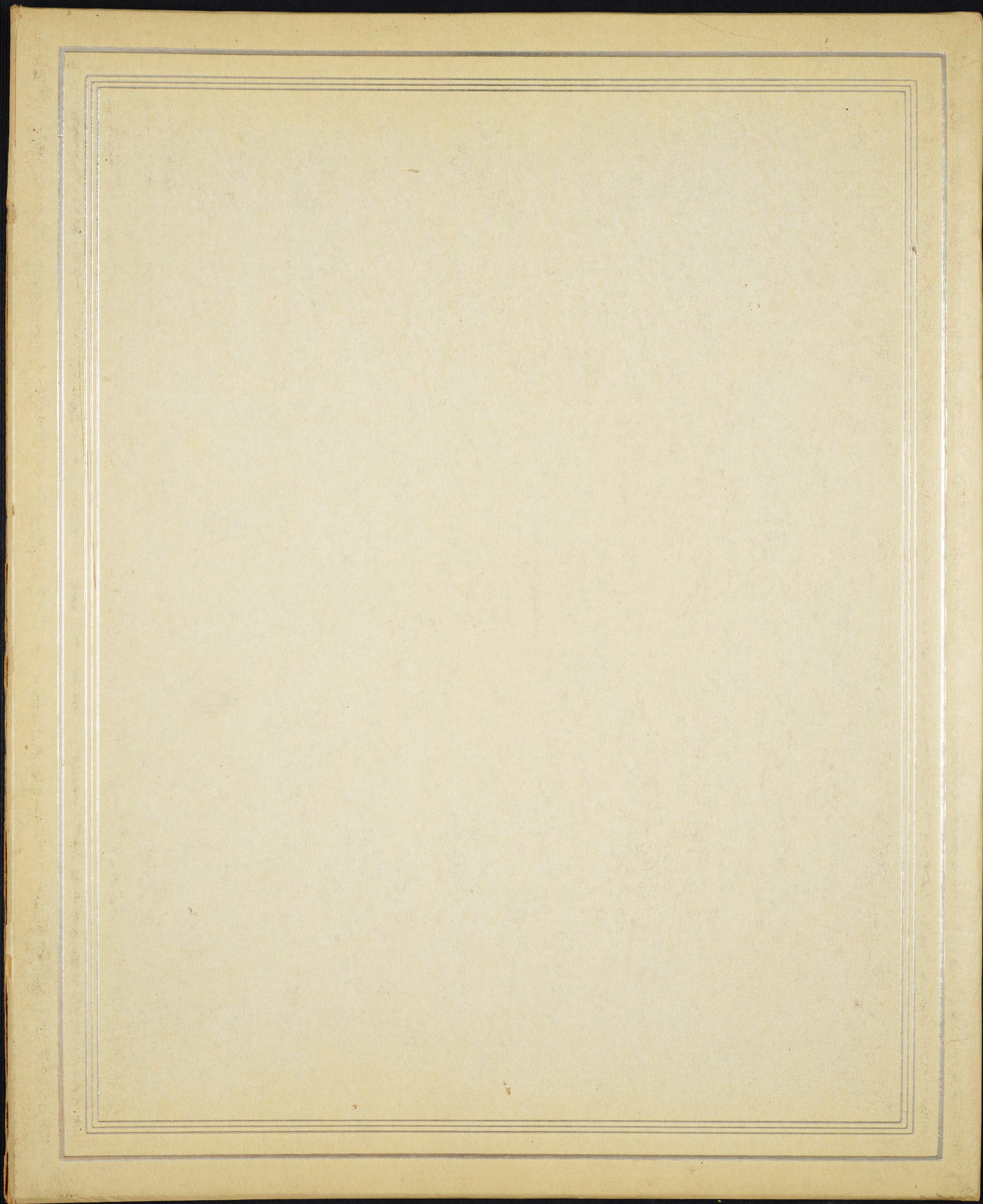
LILA ACHESON WALLACE LIBRARY

TELEPHONE 212-799-5000

JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

13. 1968/1969



91/2

1

juilliard

school

of

music

catalog

including extension division

1968 • 1969



3

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*

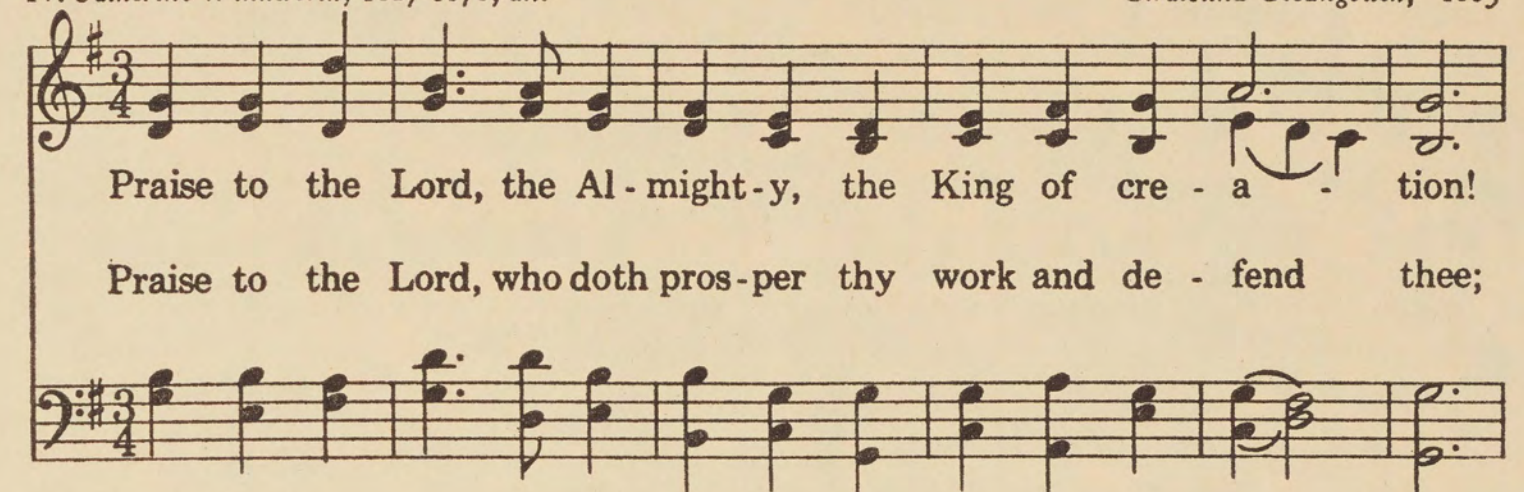
Speakers: Peter Mennin
President
John Houseman
Director of Drama Department

"The Star-Spangled Banner"

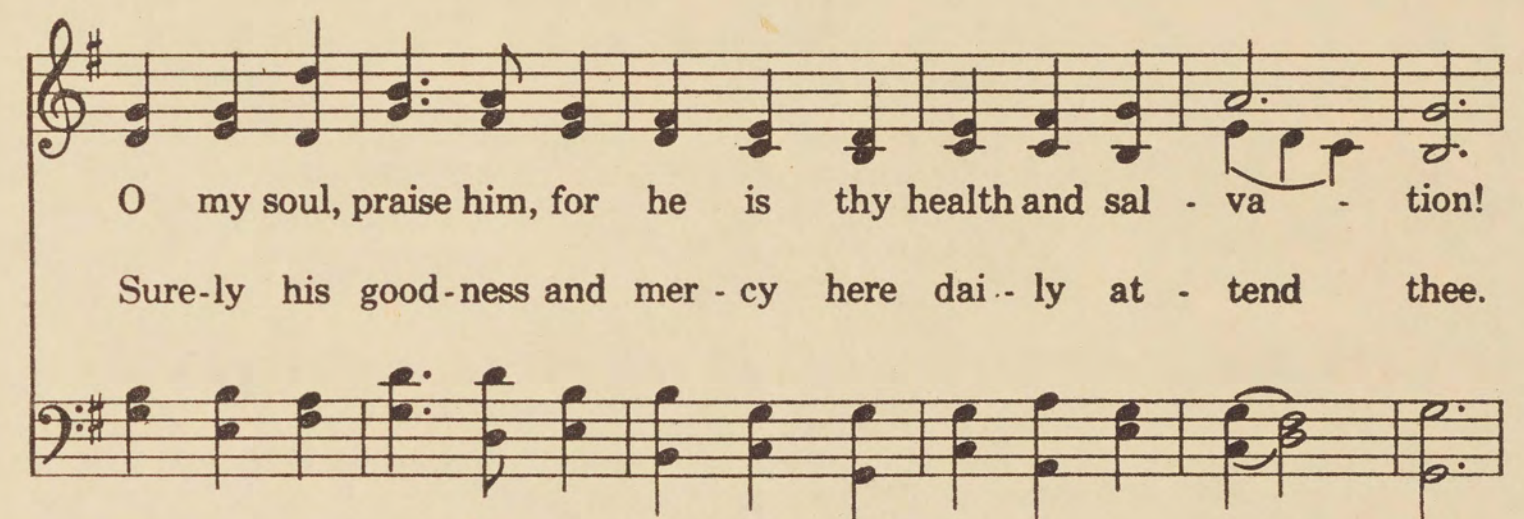
Praise to the Lord, the Almighty

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

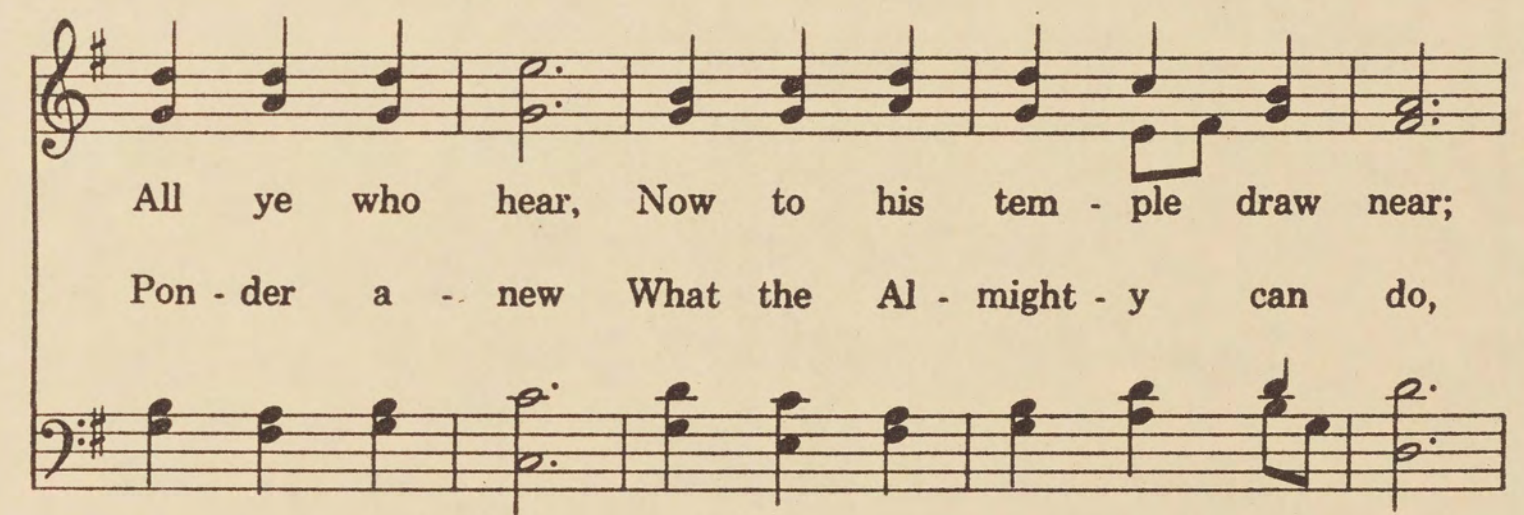
LOBE DEN HERREN 14.14.4.7.8.
"Stralsund Gesangbuch," 1665



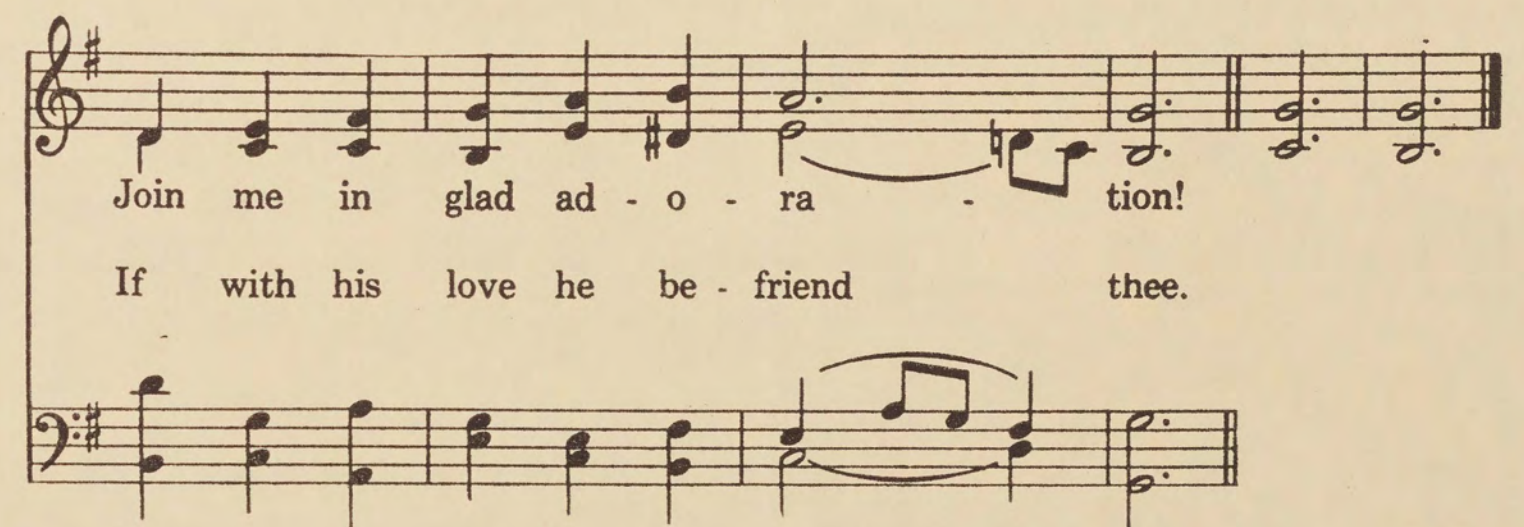
Praise to the Lord, the Al-might-y, the King of cre-a-tion!
Praise to the Lord, who doth pros-per thy work and de-fend thee;



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.

FRIDAY

Available Space:

Room 610	12:45 P.M.-10:00 P.M.
Room 607	1:00 P.M.-10:00 P.M.
Room 102	8:00 A.M.-10:00 P.M.
Room 016	8:00 A.M.-10:00 P.M.

	<u>ROOM</u>	
9:00-10:15	102	I&M I, Sec. 2. Wilson, Inst.
	016	(Fencing. Opera Theater)
10:30-11:45	102	Ballet Arrangement. Keane, Inst.; Becker, Acc.
	016	Notation I, Sec. 2. Blum, Inst.; Lumpkin, Acc.
12:00-12:50	102	Ballet I(a). Keane, Inst.; Dennis, Acc.
	016	Pre Classic Practice. Lumpkin, Acc.
1:00-2:15	610	Ballet III & IV. Tudor, Inst.; Dennis, Acc.
	607	Ballet II. Corvino, Inst.; Eiger, Acc.
	102	Ballet I(b). Keane, Inst.; Becker, Acc.
	016	Pre Classic Practice. Lumpkin, Acc.
2:30-3:45	610	Advanced Modern Dance. McGehee, Inst.; Hansen, Acc.
	607	Pointe. Keane, Inst.; Becker, Acc.
	102	Ballet I Tutorial. Clouser, Inst.; Dennis, Acc.
	016	
4:00-5:15	610	Modern Dance I. McGehee, Inst.; Hansen, Acc.
	607	Ballet Repertory (Bournonville rep.)--girls & boys. Tudor
		and ballet faculty, Inst.; Zarek, Acc.
	102	
	016	

September 27, 1968

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT SCHEDULE
1968-69

MONDAY

Available Space:

Room 610 8:00 A.M.-11:30 A.M.; 1:30 P.M.-10:00 P.M.
Room 607 8:00 A.M.-2:00 P.M. (6:00-10:00 P.M. occasionally, dep. on Op. Th.
Room 102 8:00 A.M.-10:00 P.M. schedule; free through 10/31/68)
Room 016 8:00 A.M.-10:00 P.M.

NOTE: 12:00 noon - 1:00 P.M.
Juilliard Chorus Rehearsal in 610

	<u>ROOM</u>	
9:00-10:15	610 alt.	Modern Dance I, Sec. 1. Winter, Inst.; Wilson, Acc.
	607 alt.	Modern Dance I, Sec. 2. Jones, Inst.; Ealy, Acc.
	102	Notation II. Smith, Inst.
	016	
10:30-11:30	610 alt.	Modern Dance Adv. Winter, Inst.; Wilson, Acc.
10:30-11:45	607 alt.	Modern Dance Adv. Jones, Inst.; Ealy, Acc.
	102	Notation I, Sec. 1. Smith, Inst.
	016	L&M II. Quincy, Inst.
12:00-12:50	102 016	Notation Tutorial, Smith, Inst.
	016 102	Ballet Ib. Keane, Inst.; Becker, Acc.
		Ballet Ia. Corvino, Inst.; Demidov, Acc.
12:00-1:30	607	Modern Dance Repertory Class. Winter, Inst.; Tape.
1:00-2:15	102	Ballet II. Corvino, Inst.; Demidov, Acc.
	606	L&M III. Sawyer, Inst.
	016	
1:30-2:30	610	Men's Ballet Class. Tudor, Clouser, Inst.; Becker, Acc.
2:30-4:00	610	Adv. Ballet. Tudor, Clouser, Inst.; Sawyer, Acc.
	016	Composition Materials. Hoving, Inst.; Johnson, Acc.
	102	
4:00-5:30	102	Graham Tutorial: Risa Steinhilber
	610	Ballet Repertory ("Fandango")--girls on pointe. Jerell, Inst.; Sawyer, Acc.
	016	Projects in Choreography, Sec. 1(a). Hoving, Inst.; Johnson, Acc.
	102	
5:30-6:45	610	Projects in Choreography, Sec. 1(b). Hoving, Inst.; Ealy, Acc.
	102	L&M I, Sec. 1. Walden, Inst.
	016	

5

TUESDAY

Available Space:

Room 610 12:45 P.M.-10:00 P.M.
 Room 607 1:00 P.M.-10:00 P.M.
 Room 102 8:00 A.M.-10:00 P.M.
 Room 016 8:00 A.M.-10:00 P.M.

	<u>ROOM</u>	
9:00-10:00	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. Blum, Inst.
12:00-12:30	102	Anatomy Lab. Sweigard, Inst.; Jones, Assist.
12:00-12:50	016	Ballet I(a). Corvino, Inst.; Dennis, Acc.
	012	Dance History & Criticism. Hill, Inst.
1:00-2:15	610	Girls' Adv. Ballet & Pte. Clouser, Inst.; Zarek, Acc.
	607	Ballet II-III. Corvino, Inst.; Dennis, Acc.
	016	Ballet I(b). Keane, Inst.; Eiger, Acc.
1:30-2:15	102	Anatomy Lab. Sweigard, Inst.; Jones, Assist.
2:30-3:45	610	Men's Ballet Class. Clouser, Inst.; Zarek, Acc.
	607	**Girls' Adv. Modern Dance. Jones, Inst.; Dennis, Acc.
	102	**Girls' Int. Modern Dance. Stackhouse, Inst.; Hansen, Acc.
	016	
4:00-5:30	610	Modern Dance Repertory. Limon, Inst.; Lewis, Assist.;
		Dennis, Acc. (on call)
	607	Modern Dance I. Jones, Inst.; Hansen, Acc.
	102	
	016	
5:30-6:45	610	Modern Dance Repertory. Limon, Inst.; Lewis, Assist; tape.
	607	
	102	
	016	

** Classes to be combined in 607 when Miss Stackhouse is on tour.

5

WEDNESDAY

Available Space:

Room 610 8:00 A.M.-10:00 P.M.
Room 607 10:30 A.M.-10:00 P.M.
Room 102 8:00 A.M.-10:00 P.M.
Room 016 8:00 A.M.-10:00 P.M.

	<u>ROOM</u>	
9:00-10:15	607	(Opera Theater. Jones, Inst.; Becker, Acc.)
9:00-10:15	610	Modern Dance I. McGehee, Inst.; Wilson, Acc.
	407	I&M II. Quincy, Inst.
	102	
	016	
10:30-11:45	610	Adv. Modern Dance. Jones, Inst.; Becker, Acc.
	607	Adv. Modern Dance. McGehee, Inst.; Wilson, Acc.
	407	I&M I. Quincy, Inst.
	102	
	016	
12:00-12:50	610	Modern Dance Rep. Limon, Inst.; Lewis, Assist.; tape.
	607	Pre Classic & Mod. Forms, Sec. 1. Soares, Inst.; Lumpkin, Acc.
	102 407	I&M IV. Sawyer, Inst.
	016 102	Ballet I. Keane, Inst.; Becker, Acc.
	407 016	
1:00-2:00	CH	<u>ONE O'CLOCK CONCERT</u>
2:00-3:15	610	Men's Ballet. Tudor, Clouser, Inst.; Sawyer, Acc.
	607	Ballet II-III. Corvino, Inst.; Becker, Acc.
	102	Pre Classic & Mod. Forms, Sec. 2. Soares, Inst.; Lumpkin, Acc.
	016	
3:15-4:30	610	Girls' Adv. Ballet & Pte. Tudor, Clouser, Inst.; Sawyer, Acc.
	607	Repertory. Limon, Inst.; Lewis, Assist.; tape.
	102	Ballet I. Keane, Inst.; Becker, Acc.
	016	
4:30-6:00	610	Repertory. Limon, Inst.; Lewis, Assist.; tape.
	607	
	102	
	016	
5:00-6:00	407	I&M III and IV. Starer, Inst.

NOTE: Musical Coaching for Ballet. Sawyer, Inst.--ON CALL Wednesday
Group Forms. Soares, Inst.--ON CALL Wednesday
Ballet I Tutorial. Clouser, Inst.; Zarek, Acc.--ON CALL Wednesday

5

THURSDAY

Available Space:

Room 610 8:00 A.M.-10:00 P.M.
Room 607 8:00 A.M.-2:00 P.M. (6:00-10:00 P.M. occasionally, dependent on Op. Th.
Room 102 8:00 A.M.-10:00 P.M. schedule; free through 10/31/68)
Room 016 8:00 A.M.-10:00 P.M.

NOTE: 12:00 noon - 1 00 P.M.
Juilliard Chorus rehearsal in Room 610

	<u>ROOM</u>	
9:00-10:15	607	(Opera Theater. Jones, Inst.; Wilson, Acc.)
9:00-10:15	610 102 016	Modern Dance I, Sec. 1. Takako Asakawa, Inst.; Johnson, Acc. Notation II. Smith, Inst.; Lumpkin, Acc.
10:30-11:30	610 alt.	Adv. Modern Dance. Takako Asakawa, Inst.; Johnson, Acc.
10:30-11:45	607 alt. 407 102 016	Adv. Modern Dance. Stackhouse, Inst.; Jones, alt; Wilson, Acc. I&M II. Quincy, Inst. Notation I, Sec. 1. Smith, Inst.; Lumpkin, Acc.
12:00-12:50	407 CH or 126 016	I&M IV. Sawyer, Inst. Stagecraft I. Bennett, Inst.
12:00-1:15	607 102	Ballet II-III. Corvino, Inst.; Dennis, Acc.
1:00-2:15	016	I&M III. Sawyer, Inst.
1:30-2:30	610 102	Men's Ballet. Tudor, Clouser, Inst.; Dennis, Acc. Ballet II. Corvino, Inst.; Eiger, Acc.
2:30-3:00	610	Pointe. Tudor, Clouser, Inst.; Dennis, Acc.
2:30-3:45	102 016	Ballet I. Corvino, Inst.; Eiger, Acc. Musical Coaching for Ballet (less advanced). Sawyer, Inst.
3:00-4:00	610	Adagio. Tudor, Clouser, Inst.; Dennis, Acc.
4:00-5:30	610 102 016	Modern Dance Repertory. Limon, Inst; Lewis, Assist.; Dennis, Acc.
5:30-7:00	610 102 016	Limon Repertory. Limon, Inst; Lewis, Asst.; Dennis, Acc. I&M I, Sec. 1. Walden, Inst.

JUILLIARD SCHOOL OF MUSIC

Wednesday One O'Clock Concert Series

October 23, 1968

RECITAL HALL

FILM SHOWING--JUILLIARD DANCE ENSEMBLE

P R O G R A M

FANDANGO

Choreography (1963) and Direction
Fandango

Antony Tudor
Antonio Soler
(1729-1783)

THERE IS A TIME

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

Jose Limon
Norman Dello Joio

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

October 30, 1967

PREPARATORY DIVISION CLASSES ¹⁹⁶⁸⁻¹⁹⁶⁹~~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

	<u>ROOM</u>	
10:00-11:00	610	Advanced (9-12 yrs.) Lang, Inst.; Goldberg, Acc.
	607	Intermediate (Teen-age) Corvino, Inst.; Demidov, Acc.
	102	Beginners (7-9 yrs.) Birch, Inst.; Hansen, Acc.
11:00-12:00	102	Intermediate (7-9 yrs.) Birch, Inst.; Hansen, Acc.
11:00-12:30	607	Advanced Ballet (12 yrs. & 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.

October, 1968

JUILLIARD SCHOOL OF MUSIC
120 CLAREMONT AVENUE
NEW YORK, NEW YORK 10027
MO 3-7200

DANCE FACULTY AND STAFF

DANCE DEPARTMENT
EXTENSIONS 144,145,146
NIGHT LINE: MO 3-7214

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

DIRECTOR

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

ADMINISTRATIVE
ASSISTANT

Miss Elizabeth Farquharson
138 Prospect Street
East Orange, New Jersey 07017
Home Tel: (201) 675-1354

SECRETARY

A. Regular Division, Dance
1. Major Dance Faculty

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

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

Box 226
Stockton, New Jersey 08559

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

2. Instructors

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

Miss Odette Blum
Whitby Hotel - Apt. 110
325 West 45th Street
New York, New York 10036
Home Tel: CI 6-0430

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

Mr. James Clouser
451 West 47th Street
New York, New York 10036
Home Tel: 586-4465

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

Also: Daily: LeRoy Studios
743 8th Avenue
New York, New York
Tel: CI 5-9504

Mr. Scott Douglas
15 West 9th Street
New York, New York 10014
Home Tel: GR 7-1079

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

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

Miss Edith Jerell
250 West 85th Street
New York, New York 10024
Home Tel: TR 3-1308
Answering service: JU 6-6300

At Ballet Arts: (Tel: CO 5-9627)
Mon., Thurs., Fri. 1-2:00 pm
Tues. 1-2:00 pm and 5-6:00 pm
Wed. 5-7:00 pm

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

Also:
Chosica
Bradford, R.I. 02808
Tel: Westerly, R.I. (401) 322-0006

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

Also:
Box 204, R.F.D. 3
Great Barrington, Mass. 01230
Tel: (413) 528-2898

7
Miss Helen McGehee (Mrs. A. Umana)
35 East 19th Street
New York, New York 10003
Home Tel: AL 4-4258

Mr. Bertram Ross
411 East 51st Street
New York, New York 10022
Home Tel: 753-5748

Miss Elizabeth Sawyer
70 Prospect Park West
Brooklyn, New York 11215
Home Tel: ST 8-2259

Mrs. Christine Clark Smith (Mrs. David Smith)
329 Park Street
Hackensack, New Jersey 07601
Home Tel: (201) 342-2916

Mrs. Janet Mansfield Soares (Mrs. Arthur Soares)
560 Riverside Drive - Apt. 8B
New York, New York 10027
Home Tel: UN 4-5371

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

Miss Sarah Stackhouse
243 East 26th Street - Apt. 4B
New York, New York 10010
Home Tel: MU 3-4068

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

Miss Muriel Topaz (Mrs. Jacob Druckman) (on leave 1968-1969)
24 Rue Durantin
Paris, 18^e, France
Tel: MON 36-19

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

3. Music Faculty (Dance)

Mr. George Quincy
Sherman Square Studios
160 West 73rd Street
New York, New York
Home Tel: TR 7-6700 Ext. 9D

Mr. Murray H. Ralph
323 West 4th Street - Apt. 5B
New York, New York 10014
Home Tel: CH 3-3584

Miss Elizabeth Sawyer
70 Prospect Park West
Brooklyn, New York 11215
Home Tel: ST 8-2259

Mr. Robert Starer
59 West 85th Street
New York, New York 10024
Home Tel: 799-1504

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

Mr. John Wilson
308 West 18th Street
New York, New York 10011
Home Tel: 243-8397

4. Substitute Teachers and Assistants

Miss Takako Asakawa
217 East 22nd Street
New York, New York 10010
Home Tel: 684-3153

Mr. Anthony Freyberg
174 Garth Road - Apt. 4R
Scarsdale, New York 10583
Home Tel: (914) SC 3-7176

Miss Diane Gray
224 East 21st Street, Apt. 18
New York, New York 10010
Home Tel: AL 4-2988

Miss Phyllis Gutelius
391 Second Avenue
New York, New York
Home Tel: MU 4-0646

Miss Kazuko Hirabayashi
214 West 102nd Street
New York, New York 10025
Home Tel: 865-7258 or GR 7-5061

Also:
Kirkland College, Clinton, New York
Tel: (315) 853-6151

Miss Kelly Hogan
224 East 21st Street
New York, New York 10010
Home Tel: 228-5677

Mr. Daniel Lewis
530 West 122nd Street - Apt. 6A
New York, New York 10027
Home Tel: 666-2179

Mr. William Louther
c/o Nuchtern
411 West End Avenue
New York, New York 10024
Home Tel: TR 4-5844

Mr. Fritz Ludin
133 West 75th Street
New York, New York 10023

Ludin - no phone

Mrs. Michael Mandel (Penny Frank)
221 West 82nd Street
New York, New York 10024
Home Tel: SC 4-5498

Mr. Dudley Williams
2885 Baychester
Bronx, New York 10466
Tel: OL 3-0367

Also:
259 Bleecker Street
New York, New York 10014
Home Tel: 924-3106

B. Preparatory Division, Dance and Music

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

Mr. Becker's office: 753-7100

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

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

Mr. Murray H. Ralph (Music)
323 West 4th Street - Apt. 5B
New York, New York 10014
Home Tel: CH 3-3584

Mr. John Wilson (Music)
308 West 18th Street
New York, New York 10011
Home Tel: 243-8397

m

7

C. Accompanists

Mr. Harry Becker
Woodstock Tower
Tudor City
320 East 42nd Street
New York, New York 10017
Home Tel: 661-1628
Answering service: TN 7-0433

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

daughter's tel. phone: KI 3-9447

Mr. Robert Dennis
885 West End Avenue
New York, New York 10025
Home Tel: RI 9-2219

Mr. Ken Ealy
65 West 68th Street
New York, New York 10023

Ealy - no phone

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

Mr. L. Michael Griffel
629 West 115th Street - Apt. 5C
New York, New York 10025
Home Tel: 864-4914
Columbia University(for messages) - 280-2346

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

Mr. Hank Johnson
175 Claremont Avenue
New York, New York 10027
Home Tel: 663-5031

Mr. Thomas Johnson
153 Norfolk Street - Apt. 4D
New York, New York 10002
Home Tel: 475-0415

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

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

Miss Elizabeth Sawyer
70 Prospect Park West
Brooklyn, New York 11215
Home Tel: ST 8-2259

Miss Marilyn Steckler
2776 Claflin Avenue
Bronx, New York 10468 Home Tel: KI 3-0808

Mr. John Wilson
308 West 18th Street
New York, New York 10011
Home Tel: 243-8397

D. Student Assistants

Robyn Cutler
310 West 82nd Street - Apt. 3
New York, New York 10024
Home Tel: 873-1310

Maxine Goodman
180 Centre Street
New York, New York 10013
Home Tel: 925-3576

Larry Grenier
142 West 70th Street - Apt. 4F
New York, New York 10023
Home Tel: 787-3442

Gary Masters
43 West 69th Street
New York, New York 10027
Home Tel:

Frank Patrelle
142 West 70th Street - Apt. 4F
New York, New York 10023
Home Tel: 787-3442

Anthony Salatino
227 Riverside Drive - Apt. 4S
New York, New York 10025
Home Tel: 864-8296

Risa Steinberg
2 Fifth Avenue - Apt. 11M
New York, New York 10011
Home Tel: 533-6404

Gene Stulgaitis

Cindy Winn

November 1968

The Juilliard School

Dance Division

Student Listing-First Semester
1968 - 1969

Barrios, Maria Eugenia (Dip) BIV; LAdv.; L&MII Proj.in chor.;NII;Lab.
Bew, Andy. (BFA) BII; MDI; L&MI,sec.2; CM; NI; SI; Lab.
Bickel, Elizabeth (Dip) BI;GI; LI&II; L&MII; PreCl; NI; SI; (BFA Stephens College)
Brown, Blake (BFA) BII; MDI; L&MI,sec.2; CM; NI; SI; Lab.
Clay, Raymond (Dip) BI; MDIII; L&MII; Proj.in chor.sec.1(b); NI(audit 1st. semester)
SII; Anatomy; Lab.
Cutler, Robyn (BFA) BIV; LIV; L&MIV; DH&C; Anatomy (LIMON MAJOR)
Dalzell, Robin (BFA) BII; MDII; L&MI,sec.2; Proj.in chor.sec.1(b); Lab.
(NI and SI 2nd semester only)
(2 years University of Wisconsin)
DeGange, Ann (BFA) BII; MDI; L&MI,sec.2; CM; NI; SI
Dowd, E. Irene (Dip) BII; GI; LII; L&MII; Proj.in chor.sec.1(a); SI;Anatomy;
Lab.; Group Forms (A.B. Vassar College)
Dreimanis, Ilze (BFA) BI; MDI; L&MI,sec.2; CM; NI; SI; Lab.
Eisenberg, Gretchen (Dip) BI; GI; LII; L&MI, sec. 1; Proj.in chor.,sec.1(a);
NI,sec.2; SI; Lab. (3 semesters Western Reserve University)
Faxon, Randall Jean (Dip) BI; MDI; L&MI,sec.2; PreCl; SI; Lab.
Fluker, Nash (BFA) BI; GI; LI-II; L&MI,sec.2; CM; NI ; SI, Lab.
Gale, Amy (BFA) BIII; MDIV; DH&C; Anatomy (GRAHAM AND LIMON MAJOR)
Geffner, Deborah (BS) BII; MDI; L&MII, ; CM; NITut.;Lab.
Giannone, Mary M. (BFA) BIII; MDIII; L&MIII; Proj.in chor.sec.1(a);Anatomy
Lab.
Goodman, Maxine (BFA) BIII; MDIV; L&MIV; (GRAHAM AND LIMON MAJOR)
Goodman, Sally (BFA) BII; MDII; L&MII, ; Proj.in chor.sec.1(b); NII
Grenier, Larry (BFA) BII; MDII; L&MII; Proj. in chor.sec.1(b); SI; Lab.
Harris, Eugene (Dip) BII; GI; L&MI,sec.2; Proj. in chor.sec.1(a);SI;Lab.
LII

8

Harty, Kathleen (BS) BII; MDII; L&MII; Proj. in chor,sec.1(b); NII; Lab.

Hayward, Charles (BFA) BII; MDII; L&MII; CM; NII; Lab.

Hynninen, Airi (Dip) BIV; GI; LI-II, L&MI,sec.2; B.Arr; NI; SI; Lab.

Jablons, Karen (BFA) BIII; MDII; L&MII ; Proj, in chor.sec.1(b);
NII

Jorasmaa, Sirpa (Dip) BIV; L&MII; B. Arr. NII (BALLET MAJOR)

Kahn, Hanaah (BFA) BI(II); GI; LIZ; L&MI,sec.1; NI; SI; Lab.; PreCl.

Kelly, Janet (BFA) BII; GI; LI-II; L&MI,sec.1; CM; NI;

Knisel, Pamela (BFA) BIII; MDII; L&MII; Proj. in chor.sec.1(b); NII; MCB

Levy, Linda (BFA) BI; MDI; L&MII; CM; NI; SI; Lab.

Lowe, Jane (Dip) BII; MDI; CM; L&MI,sec. 2; NI; Lab.

Luke, Kim (Dip) BII; MDI; L&MI,sec.2; CM; NI; SI; Lab.

McCoy, Eleanor (BFA) BIII; MDIII; L&MIII; Proj. in chor.sec. 1(b); Lab.

McKinney, Gayle (BFA) BII; MDII; L&MII ; Proj. in chor.sec.1(a); NII;Lab.

Majors, Dalienne (BFA) BII; GI; LI-II; L&MII, ; CM; NI; Lab.

Masters, Gary (BFA) BIII; MDIII; L&MII; B.Arr.; Lab.

Ornellas, Richard (BFA) BI; MDI; L&MI,sec.1; PreCl,sec.1; NI; SI; Lab.

Osborne, Aaron (Dip) BI; GI; LI-II; L&MI,sec.2; PreCl; NII; SI; Lab.

Paris, Nancy (BS) BII; MDI; L&MI,sec.1; CM; NI

Patrelle, Francis (Dip) BIV; MDII; L&MII ; Proj. in chor.sec. 1(b);NII;
Lab.

Randi, Margaret (Dip) BII; MDII; L&MII ; Proj. in chor.sec.1(b); NII;Lab.

Rau, Whitney (BFA) BI(II); MDI; L&MI,sec.1; CM; NI; SI

Rhew, Madeline (Dip) BIV; L&MII ; Project in chor.,sec.1(a); NII
(BALLET MAJOR)

Roddy, James (Dip) BII; GI; LI-II; L&MI,sec.1; CM; NI; SI, Lab.

Sackeyfio, Godfrey (Dip) BI; MDI; L&MI,sec.2; CM; NII; SI, Lab.

Salatino, Anthony (BFA) BI; DH&C; L&MIV; L&MIII(audit 2nd sem.)
(BALLET MAJOR)

8

Schweid, Carole (BFA) BIII; MDIII; L&MIV; B.Arr.; DH&C; Anatomy
(GRAHAM AND LIMON MAJOR)

Smith, Suzanne (BFA) BI(II); GI; LII; L&MII ; Proj. in chor.,sec.1(a);
NI; SI

Smith, Wendy (Dip) BI; MDI; L&MI,sec.2; CM; NI; SI; Lab.

Steinberg, Risa (BFA) BII; MDII; L&MII ; Proj. in chor.sec.1(a);; NII

Stevens, Marc. (BFA) BII; GI; LII; L&MI,sec. 2; CM; NI; SI; Lab.

Stulgaitis, Gene (Dip) BII; MDII; L&MII ; Proj. in chor.sec.1(a)
MF; NII; Anatomy; Lab

Thomas, Evelyn (Dip) BI; MDII; L&MI,sec.2; Proj. in chor.sec.1(a); NI; Lab.

Tokunaga, Yasuko (BFA) BIV; MDIII; L&MIII; GF; DH&C; (BALIET AND GRAHAM MAJ.)

Ward, Enid (BFA) BI; MDI; L&MI,sec.2; PreCl; NI; SI

Williams, Evan (BFA) BI(II) MDI; L&MI,sec.1; PreCl; NI; SI

Winn, Cindy (Dip) BI; MDI; L&MI,sec.2; CM; NI; SI

Wright, Deborah (BFA) BII; GI; LI-II; L&MI,sec.1; PreCl; NI

Yanada, Sylvia (BFA) BII-III; GII-III; LII; L&MI,sec.2; Proj. in chor.
sec.1(b); SI; Lab.

Young, Timothy (BFA) BI; GI; LI-II; L&MI,sec.2; Proj. in chor.sec.1(b); NI

EXTENSION DIVISION (18)

Anderson, Jean	Dance Tech.(BAdv), L&M(D)II
Coorlawala, Asha	Dance Comp.(Mat.); L&M(D)I,sec.2
Crevier, Elaine	L&M(D)III
Eden, Ayalla	L&M(D)I: sec. 2
Fain, Elizabeth	Dance Comp. (Mat.)
Giavotto, Nicoletta	Dance Comp(Mat.); L&M(D)III
Hovhaness, Serafina	Dance Comp.(PreCl),sec.2
Ichinohe, Saiko	Dance Comp.(Proj. in chor.)sec.1(a)
Maeda, Mitsuko	Dance Comp.(PreCl.,sec.2); Dance Tech.(B); Dance Tech.(MD)

8

Miura, Keiko

Dance Tech. (BAdv)

Price, Mary K.

Dance Tech. (LAdv)

Schulkind, Marc

Dance Tech. (BAdv)

Sakol, Katie

Dance Tech. (LAdv)

Saltz, Judith

Dance Tech. (GI); Dance Comp.(Mat.)

Slaney, Terry

Dance Tech. (LAdv)

Takahara, Etsuko

Dance Tech. (LAdv)

Way, Lillo

Dance Tech. (LAdv)

Yuan, Tina

Dance Tech. (GAdv); NI,sec.2

MEN IN THE DANCE DEPARTMENT

Bew, Andy

Osborne, Aaron

Brown, Blake

Patrelle, Francis

Clay, Raymond

Roddy, James

Fluker, Nash

Sackeyfio, Godfrey

Grenier, Larry

Salatino, Anthony

Harris, Eugene

Stevens, Marc

Hayward, Charles

Stulgaitis, Gene

Luke, Kim

Young, Timothy

Masters, Gary

EXTENSION DIVISION

Ornellas, Richard

Schulkind, Marc

PROSPECTIVE GRADUATES

Cutler, Robyn

LIMON MAJOR

Gale, Amy

GRAHAM AND LIMON MAJOR

Goodman, Maxine

GRAHAM AND LIMON MAJOR

Salatino, Anthony

BALLET MAJOR

Schweid, Carole

GRAHAM AND LIMON MAJOR

THE JULLIARD SCHOOL

DANCE WORKSHOP

Wednesday, November 27, 1968

1:00 p.m. - Room 610

PROGRAM

I.

Sleeping Beauty, Pas de Deux from Act III.....
Peter Tchaikovsky

Choreography by Marius Petipa
Danced by Sirpa Jorasmaa and Anthony Salatino

Prepared in the repertory classes of Fiorella Keane
Merja Sargon, pianist

II.

PRE-CLASSIC FORMS

Sarabandes

Composed and danced by Mitsuko Maeda.....Claude Debussy
Composed and danced by Randy Faxon.....Arthur Honegger

Galliards

Composed and danced by Deborah Wright.....Pierre Atteignant
Composed and danced by Saeko Ichinohe.....Hans Leo Hassler

Allemandes

Composed and danced by Hannah Kahn.....Jean Philippe Rameau
Composed and danced by Aaron Osborne.....John Bull

Gavottes

Composed and danced by Betty Bickel and Hannah Kahn.....
Serge Prokofieff
Composed and danced by Evan Williams.....
Georg Friedrich Handel

Gigues

Composed and danced by Betty Bickel.....Esther Williamson
Composed by Hannah Kahn.....Jean Philippe Rameau
Danced by Ann DeGange, Hannah Kahn and Deborah Wright

Prepared in Pre-Classic Forms classes of Janet Soares
Frances Lumpkin, pianist

9

INDEPENDENT PROJECTS

SOLOS:

Prophecy from "Forest Scenes" for piano.....Robert Schumann
Composed and danced by Mitsuko Maeda (tape)

Fire-Eating Bird.....Lär Marcus(tape)
Composed and danced by Saeko Ichinohe

Prepared in the classes of Janet Soares.

III.

GROUP FORMS

TRIO: (in progress)

Knife.....from text: "Blood Wedding" Federico Garcia Lorca
(tape)

Composed by E.Irene Dowd

Danced by E. Irene Dowd, Jane Lowe, and Eugene Harris

Prepared in Group Forms class of Janet Soares.

IV.

Studies in Designs

Danced by Ilze Dreimanis
Deborah Geffner
Nancy Paris
Whitney Rau

Prepared in the Composition Materials Class of Lucas Hoving.

Studies in Space and Dynamics

Danced by Maria Barrios
Elizabeth Bickel
E. Irene Dowd
Gretchen Eisenberg
Eugene Harris
Saeko Ichinohe
Pamela Knisel
Etsuko Takahara
Sylvia Yamada

Prepared in the Projects in Choreography classes of Lucas Hoving.

V.

The Shakers.....Traditional

Composed by Doris Humphrey
Danced by Sally Goodman, Larry Grenier, Kathleen Harty,
Charles Hayward, Karen Jablons, Pamela Knisel,
Gayle McKinney(Eldress), Francis Patrelle,
Aaron Osborne, Margaret Randi, Godfrey Sackeyfio,
Risa Steinberg, Gene Stulgaitis.

Prepared in Notation II class of Christine Smith.
Francis Lumpkin, pianist

VI.

Study in Double WorkBaldassare Galuppi
(Adagio in D major, from Sonata in D)

Composed by James Clouser
Danced by Sirpa Jorasmaa and Anthony Salatino

Prepared in Ballet Repertory classes of James Clouser.
Sonya Clouser, pianist

VII.

Fun and Fancy.....Paul Bowles

Composed by Ethel Winter
Danced by Mary Giannone, Micki Goodman, Kathleen Harty,
Pamela Knisel, Eleanor McCoy, Gayle McKinney,
Margaret Randi, Carole Schweid, Risa Steinberg,

Raymond Clay, Larry Grenier, Gary Masters, Francis Patrelle

VIII.

Sleeping Beauty (as Above)

10

The Juilliard School

February 1969

Dance Division
Student Listing-Second Semester
1968-1969

Barrios, Maria Eugenia (Dip) BIV; LIII; L&MII; Proj. in chor.;NII; Lab.

Bew, Andy (BFA) BII; MDI; L&MI,sec.2; CM; NI; SI; Lab.

Bickel, Elizabeth (Dip) BII; GI; LI&II;MForms; L&MII;MForms;NI;SI(BFA, Stephens College)

Brown, Blake (BFA) BII; MDI; L&MI,sec.2; CM; NI; SI; Lab.

Clay, Raymond (Dip) BI; MDIII; L&MII; Proj. in chor.sec.1(b); NI; SII; Anatomy; Lab.

Cutler, Robyn (BFA) BIV; LIV; L&MIV; DH&C; Anatomy; (LIMON MAJOR)

Dalzell, Robin (Dip) BII; MDII; L&MI,sec.2; Proj. in chor.sec.1(b); NI; SI;Lab. (2 yrs.Univ. of Wis.)

DeGange, Ann (BFA) BII; MDI; L&MI,sec.2; CM; NI; SI

Dowd, E. Irene (Dip) BII; GI; LII; L&MII; Proj. in chor.sec.1(a); SI; GF; Anatomy; Lab. (A.B. Vassar College)

Dreimanis, Ilze (BFA) BI; MDI; L&MI,sec.2; CM; NI; SI; Lab.

Eisenberg, Gretchen (Dip) BI; GI; LII; L&MI,sec.1; Proj. in chor.sec.1(a); NI; SI; Lab. (3 semesters Western Reserve University)

Faxon, Randall Jean (BFA) BII; MDI; L&MI,sec.2; MForms; SI; Lab.

Gale, Amy (BFA) BIII; MDIV; DH&C; Anatomy (GRAHAM AND LIMON MAJOR)

Giannone, Mary Margaret (BFA) BIII; MDIII; L&MIII; Proj. in chor.sec.1(a); Anatomy; Lab.

Goodman, Maxine (BFA) BIII; MDIV; L&MIV; (GRAHAM AND LIMON MAJOR)

Goodman, Sally (BFA) BII; MDII; L&MII; Proj. in chor.sec.1(b); NII

Grenier, Larry (BFA) BII; MDII; L&MII; Proj. in chor.sec.1(b); SI; Lab.

Harris, Eugene (Dip) BII; GI; L&MI,sec.2; Proj. in chor.sec.1(a); SI; Lab.; LII

Harty, Kathleen (BS) BII; MDII; L&MII; Proj. in chor.sec.1(b); NII; Lab.

Hayward, Charles (BFA) BII; MDII; L&MII; CM; NII; Lab.

Hynninen, Airi (Dip) BIV; GI; L&MI,sec.2; Barr.;NI; SI; Lab.

2.

Jablons, Karen (BFA) BIII; MDII; L&MII; Proj. in chor.sec.1(b); NII

Jorasmaa, Sirpa (Dip) BIV; L&MII; Barr.; NII; (BALLET MAJOR)

Kahn, Hannah (BFA) BI(II); GI; LII; MForms; L&MI,sec.1; NI; SI; Lab.

Kelly, Janet (BFA) BII; GI; LI-II; L&MI,sec.1; CM; NI

Knisel, Pamela (BFA) BIII; MDII; L&MII; Proj. in chor, sec,1(b); NII; MCB

Levy, Linda (BFA) BI; MDI; L&MII; CM; NI; SI; Lab.

Lowe, Jane (BFA) BII; MDI; L&MI,sec.1; CM; NI; Lab.

Luke, Kim (Dip) BII; MDI; L&MI,sec.2; CM; SI; NI; Lab.

McCoy, Eleanor (BFA) BIII; MDIII; L&MIII; Proj. in chor.sec.1(b); Lab.

McKinney, Gayle (BFA) BII; MDII; L&MII; Proj. in chor.sec.1(a); NII; Lab.

Majors, Dalienne (BFA) BII; GI; LI-II; L&MII; CM; NI; Lab.

Masters, Gary (BFA) BIII; MDIII; L&MII; Barr.; Lab.

Morsette, Cordelle (SS) MD; COMP.(Hill,Limon and Hoving); DH&C

Ornellas, Richard (Dip) BI; MDI; L&MI,sec.1; MForms; NI; SI; Lab.

Osborne, Aaron (Dip) BI; GI; LI-II; L&MI,sec.2; MForms; NII; SI; Lab.

Paris, Nancy (BS) BII; MDI; L&MI,sec.1; CM; NI

Patwelle, Francis (Dip) BIV; MDII; L&MII; Proj. in chor.sec.1(b); NII; Lab.

Randi, Margaret (Dip) BII; MDII; L&MII; Proj. in chor.sec.1(b); NII

Rau, Whitney (BFA) BI(II); MDI; L&MI,sec.1; CM; NI; SI

Rhaw, Madeline (Dip) BIV; L&MII; Proj. in chor.sec.1(a); NII (BALLET MAJOR)

Roddy, James (Dip) BII; GI; LI-II; L&MI,sec.1; CM; NI; SI; Lab.

Sackeyfio, Godfrey (Dip); BI; MDI; L&MI,sec.2; CM; NI; SI; Lab.

Salatino, Anthony (BFA) BIV; DH&C; L&MIV; L&MIII(audit second semester)
(BALLET MAJOR)

Sallid, Otis (Dip) BI; MDII; Proj. in chor. sec.1(b); NI; L&MI

Schweid, Carole (BFA) BIII; MDIV; L&MIV; Barr.; DH&C; Anatomy; (GRAHAM AND LIMON
MAJOR)

Smith, Suzanne (BFA) BI(II); GI; LII; L&MII; Proj. in chor,sec,1(a); NI; SI

Smith, Wendy (Dip) BII; MDI; L&MI,sec.2; CM; NI; SI; Lab.

10

3.

Steinberg, Risa (BFA) BII; MDII; L&MII; Proj. in chor.sec.1(a); NII
Stevens, Marc (BFA) BII; GI; LII; L&MI,sec.2; CM; NI; SI; Lab.
Stulgaitis, Gene (Dip) BII; MDII; L&MII; Proj. in chor.sec.1(a); MForms;
Anatomy; Lab.
Thomas, Evelyn (Dip) BI; MDII; L&MI,sec.2; Proj. in chor.sec.1(a); NI; Lab.
Tokunaga, Yasuko (BFA) BIV; MDIII; L&MIII; GF; DH&C; (BALLET AND GRAHAM MAJOR)
Ward, Enid (BFA) BI; MDI; L&MI,sec.2; MForms; SI
Williams, Evan (BFA) BI(II); MDI; L&MI,sec.1; MForms; NI; SI
Wright, Deborah (BFA) BII; GI; LI-II; L&MI,sec.1; MForms; NI
Yamada, Sylvia (BFA) BII-III; GII-III; LII; L&MI,sec.2; Proj. in chor.sec.1(b);
SI; Lab.
Young, Timothy (BFA) BI; GI; LI-II; L&MI,sec.2; Proj. in chor.sec.1(b); NI

EXTENSION DIVISION (13)

Anderson, Jean	Dance Tech.(BAdv); L&M(D)II
Coorlawala, Asha	L&M(D)I,sec. 2
Crevier, Elaine	L&M(D)III
Fain, Elizabeth	Dance Comp. (Mat)
Giavotto, Nicoletta	L&M(D)III
Ichinohe, Saeko	Dance Comp.(Proj. in chor.sec.1(a))
Jones, Rosalie	MD; CM
Maeda, Mitsuko	Dance Comp. (MF,sec.2); Dance Tech.(BII-III) Dance Tech.(MDII); Dance Comp.(Proj. in chor.)
Miura, Keiko	Dance Comp. (Proj. in chor.)
Sakol, Katie	Dance Tech. (IAdv)
Saltz, Judith	Dance Tech.(GI); Dance Tech.(BI)
Takahara, Etsuko	Dance Tech.(IAdv)

10

4.

MEN IN THE DANCE DEPARTMENT

Bew, Andy
Brown, Blake
Clay, Raymond
Grenier, Larry
Harris, Eugene
Hayward, Charles
Luke, Kim
Masters, Gary
Morsette, Cordell
Ornellas, Richard

Osborne, Aaron
Patrelle, Francis
Roddy, James
Sackyefio, Godfrey
Salatino, Anthony
Sallid, Otis
Stevens, Marc
Stulgaitis, Gene
Young, Timothy

PROSPECTIVE GRADUATES

Cutler, Robyn
Gale, Amy
Goodman, Maxine
Salatino, Anthony
Schweid, Carole

LIMON MAJOR
GRAHAM AND LIMON MAJOR
GRAHAM AND LIMON MAJOR
BALLET MAJOR
GRAHAM AND LIMON MAJOR

THE JUILLIARD SCHOOL
DANCE DIVISION

* * * * *

MEMORANDUM

February 19, 1969

To: Dance Faculty

From: Miss Hill

1) Entrance Examinations (36 dance applicants as of this date)

Tuesday, March 4 5:30 - 9:30 pm Room 610

Wednesday, March 5 5:30 - 9:30 pm Room 610

[dinner in Cafeteria 6:30-7:30 p.m.]

Note: Please let Mary Chudick know of your availability to attend.

2) Spring Concerts - Dance

Thursday, March 20

Friday, March 21

Saturday, March 22

Note: On Stage Rehearsals from
March 10 onward.

3) Lincoln Center Student Program Tours

Undergraduate Tour: Tuesday, April 8; Wednesday, April 9; and
Thursday, April 10.

Alumni Tour: 4 weeks as follows.....

(1st wk) Mon. April 21 - Fri. April 25 (L.I.)

(2nd and 3rd wks) Sun. May 4 - Fri. May 16 (Conn.,
(Finger Lakes, Buffalo, Albany)

(4th wk) Mon. May 19 - Fri. May 23

4) Public Concerts of Faculty (in New York City:)

Ethel Winter: Guest Artist with The Group Dance Theatre
appearing at the 92nd Street "Y" -
Sunday, February 16 and
Saturday, February 22

Helen McGehee: At 92nd St. "Y" - March 19
Martha Graham: At City Center - April 8 through April 20

Jose Limon: At Brooklyn Academy of Music: Tues. April 29
Wed. April 30
Fri. May 2
Sat. May 3

5) RE: Students in Dance Department for second semester

New students: Rosalie Jones (Ext.Div.)

Cordell Morsette (Special Studies- Reg.Div.)

Otis Sallid (re-admit...Reg.Div.)

Withdrawals: Cindy Winn and Nash Fluker (Reg.Div.)

Deborah Geffner (in process of)

Extension Div.: The following students have not re-enrolled -

Asha Coorlawala - L&M I only (dropped Comp.Materials)

Ayala Eden - dropped L&M I

Serafina Hovhaness - dropped Pre-Classic

Mary Price - departed for the west

Terry Slaney - dropped Limon Adv.

Tina Yuan - dropped Graham Adv. and Notation I.

6) Additional spring dates for your calendars:

May 7 Dance One O'Clock Concert - Concert Hall
May 8 Graduation Examinations - Concert Hall
May 19 - 24 Last week of classes.
May 26 - 29 Major Examinations
May 30 Commencement

P.S.

Spring Recess (no classes).....Week of March 31,
Classes resume Monday, April 7

Preparatory Division classes do not meet Saturday, April 5.

12

THE JUILLIARD SCHOOL

Wednesday One O'Clock Concert Series

February 19, 1969

JUILLIARD DANCE DIVISION

P R O G R A M

Projects in Choreography:

Running phrases

Design Studies

Ann DeGange, Ilze Dreimanis, Elizabeth Fain, Janet Kelly, Linda Levy,
Jane Lowe, Daliene Majors, Nancy Paris
Andy Bew, Blake Brown, James Roddy

Elizabeth Bickel, E. Irene Dowd, Saeko Ichinohe, Pamela Knisel,
Suzanne Smith
Eugene Harris, Timothy Young

Prepared in the classes of Lucas Hoving

Hank Johnson, pianist

Dance Forms:

Rondo Jean Philippe Rameau
Composed and danced by Hannah Kahn

Gavotte Georg F. Handel
Composed and danced by Evan Williams

Rondo Jean Philippe Rameau
Composed and danced by Deborah Wright

Gigue Esther Williamson
Composed and danced by Elizabeth Bickel

Prepared in the classes of Janet Soares

Frances Lumpkin, pianist

Solo Works:

- Prophecy Robert Schumann
Composed and danced by Mitsuko Maeda
- Fire-Eating Bird Jan Raaimakers (tape)
Composed and danced by Saeko Ichinohe
- Metamorphosis Anton Webern (tape)
Five Pieces for String Orchestra
First Three Movements
Composed and danced by Micki Goodman

Duet and Other Group Works:

- Etude in Double Work Baldassare Galuppi
Adagio in D from Sonata in D
Composed by James Clouser
Danced by Sirpa Jorasmaa and Anthony Salatino
- Frances Lumpkin, pianist

- Rhythm Ritual Self-accompanied

Composed by William Hug
Danced by:

Elizabeth Bickel	Francis Patrelle
Robyn Cutler	Gene Stulgaitis
Pamela Knisel	Timothy Young
Margaret Randi	
Risa Steinberg	
Yasuko Tokunaga	
Sylvia Yamada	
Maria Barrios	

Lighting by Sidney Bennett

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

THE JUILLIARD SCHOOL

Memorandum

January 27, 1969

To: Academic Faculty
L & M Faculty
Dance Faculty

From: Gordon Hardy, Associate Dean

The Juilliard Dance Ensemble under the auspices of the Lincoln Center Student Program, will tour schools in and around New York City the weeks of January 27 through 31st and February 3 through 7th. The following students are involved in the tour:

Maria Barrios	(Dip)
Robyn Cutler	(BFA)
Elizabeth Bickel	(Dip)
Mary M. Giannone	(BFA)
Sirpa Jorasmaa	(Dip)
Pamela Knisel	(BFA)
Margaret Randi	(Dip)
Carole Schweid	(BFA)
Risa Steinberg	(BFA)
Yasuko Tokunaga	(BFA)
Sylvia Yamada	(BFA)
Karen Jablons	(BFA)—understudy

Larry Grenier	(BFA)
Gary Masters	(BFA)
Francis Patrelle	(Dip)
Godfrey Sackeyfio	(Dip)
Gene Stulgaitis	(Dip)
Timothy Young	(BFA)
Marc Stevens	(BFA)—understudy

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

G. H.

ef

14

List of addresses and telephone numbers for reference

LINCOLN CENTER STUDENT PROGRAM
UNDERGRADUATE TOUR
1968-69
Juilliard Dance Ensemble

Girls

Maria Barrios(c/o Fornes)
150 East 49th St.
New York, N.Y. 10017
Tel: PL 5-8423

Robyn Cutler
4107 Bowne St. Apt. 41-07
Flushing, N.Y. 11355
Tel: 353-3738

Elizabeth Bickel
International House
500 Riverside Drive
New York, N.Y. 10027
Tel: MO 6-7600

Mary Margaret Giannone
434 West 120th St.
New York, N.Y. 10027
Tel: 663-5439

Sirpa Jorasmaa
315 West 92nd St.
New York, N.Y. 10025
Tel: 866-5708

Pamela Knisel
180 Claremont Ave.
New York, N.Y. 10027
Tel: 864-0910

Gayle McKinney
626 Riverside Drive
New York, N.Y. 10031
Tel: TO 2-9120

Margaret Randi
160 Claremont Ave.
New York, N.Y. 10027
Tel: 222-1580

Carole Schweid
249 West End Ave.
New York, N.Y. 10023
Tel: 724-4130

Risa Steinberg
2 Fifth Avenue
New York, N.Y. 10011
Tel: 533-6404

Yasuko Tokunaga
1 Sheridan Square
New York, N.Y. 10014
Tel: 929-8937

Sylvia Yamada
53 Riverside Drive
New York, N.Y. 10024
Tel: 799-1926

UNDERSTUDY
Karen Jablons
211 East 53rd St.
New York, N.Y. 10022
Tel: 355-1547

Boys

Larry Grenier
142 West 70th St.
Apt. 4F
New York, N.Y. 10028
Tel: 787-3442

Gary Masters
43 West 69th St.
New York, N.Y. 10027
Tel: 362-0184

Francis Patrelle
142 West 70th St.
Apt. 4F
New York, N.Y. 10028
Tel: 787-3442

Godfrey Sackeyfio
International House
500 Riverside Drive
New York, N.Y. 10027
Tel: MO 6-7600

Gene Stulgaitis
51 West 110th St.
Apt. 33
New York, N.Y. 10025

Timothy Young
404 West 116th St.
New York, N.Y. 10027
Tel: MO 2-5749

UNDERSTUDY
Marc Stevens
170 Park Row
New York, N.Y. 10038
Tel: 925-9172

14

page two

Mr. Howard Perloff, Technical Director
627 Ninth Avenue
New York, N.Y. 10036
Home Tel: CI 5-0199 (evenings); Office Tel: LT 1-9396 (days).

also: 5204 "D" Street
Philadelphia, Pa. 19102
Tel: (215) DA 4-7594

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

For: Dance Department

Juilliard School of Music
120 Claremont Avenue
New York, New York 10027
Tel: MO 3-7200 Ext. 144, 145, 146
Night Line: MO 3-7214

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

Mary Chudick (Mrs. Walter Chudick) - Administrative Assistant
3021 Holland Avenue
Bronx, New York 10467
Tel: TU 2-3234

For: Lincoln Center Student Program

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

For: Costumes

Betty Williams
250 West 14th Street
New York, N.Y. 10011
Tel: WA 4-4736

3/10/69

THE JULLIARD SCHOOL
DANCE DIVISION

MEMORANDUM

TO: Dance Faculty
FROM: Martha Hill

- 1) Please let Mary Chudick know for which night you would like you would like complimentary tickets for the dance production, Thursday, Friday, Saturday, March 20, 21, 22. You are invited to a party in the Juilliard cafeteria on Saturday, March 22 following the performance.
- 2) The weeks of March 10 and 17 will be heavily scheduled with stage and orchestra rehearsals. Instructors of technical classes should expect considerable disruption of their classes. We shall try to maintain the class schedule as set up but it will be impossible to avoid conflicts because of stage and orchestra times and costume fittings.
- 3) Dance Workshops will be scheduled in Room 610 to prepare for the May 7 Wednesday One O'Clock Series Dance Concert. I suggest Tuesday or Thursday April 22 or 24 and Tuesday or Thursday April 29 or May 1. Will the faculty members involved please give me your suggestions.
- 4) Spring recess is the week of March 31. Classes re-convene April 7.
- 5) Undergraduate tour dates are April 8, 9, 10. Rehearsals for the tour will be as follows: (subject to change)

Wednesday, March 26, 1:00-2:00, Room 610

Thursday, March 27, 4:00-5:30, Room 610

Monday, April 7, 12:00-1:00, Room 607
- 6) Will you suggest to me possible times for a Dance Faculty meeting in the near future, either the week of March 24 or after Spring Recess.
- 7) IMMEDIATE: The Concert Hall Stage is free for Dance rehearsals the weeks of March 10 and 17. All the available time has not been scheduled for the March production. Therefore, instructors of graduating students may wish to schedule rehearsals on stage. Please come to office 01 to arrange time. (The stage will not be available to us again until the week of graduate examinations, the week of May 5.)

16

The Juilliard School

presents

Juilliard Dance Ensemble
in
A Program of Dance

Choreography by

Anna Sokolow

José Limón

Michael Uthoff

JUILLIARD REPERTORY ORCHESTRA

Dennis Russell Davies, conductor

Thursday, Friday and Saturday, March 20, 21 and 22, 1969 at 8:15 p.m.

JUILLIARD CONCERT HALL

130 Claremont Avenue, New York 10027

Proceeds to the Dance Scholarship Fund of The Juilliard School

Program

PAS DE TROIS FROM THE SWAN LAKE

Choreography by Marius Petipa-Lev Ivanov
Directed by Antony Tudor
Music by Peter I. Tchaikovsky

*OPUS 2

Choreography by Michael Uthoff
Music: "Trio Sonata in G Major for Flute, Oboe and Harpsichord"
by Georg Friedrich Handel

*NEW WORK

Choreography by Anna Sokolow
Music: "Concerto for Harp and Chamber Orchestra"
by John Weinzwieg

*THE SAINT'S DAY

Choreography by José Limón
Music especially composed by Burrill Phillips

*Premiere

Tickets distributed on the basis of a minimum contribution of \$3.50 per ticket.

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

Thursday, March 20
Friday, March 21
Saturday, March 22

Number of tickets	Contribution	Total
Total		

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

Preferred location:

Orchestra

Mezzanine and Balcony

NAME

please print

ADDRESS

PROGRAM
SEASON 1968-1969

Thursday, Friday and Saturday evenings
March 20, 21 and 22, 1969 at 8:15

The Juilliard School

presents

JUILLIARD DANCE ENSEMBLE

in

A PROGRAM OF DANCE

Juilliard Concert Hall
130 Claremont Avenue, New York City

JUILLIARD REPERTORY ORCHESTRA
DENNIS RUSSELL DAVIES, *Conductor*
PAUL POLIVNICK, *Assistant Conductor*

see two pages ahead for back
of program →

THE PLEASURES OF MERELY CIRCULATING*

(Premiere Performances)

Choreography (1969) and Direction

Trio Sonata in G Major for Flute, Oboe and Harpsichord (c. 1731) *Georg Friedrich Handel*

Costumes

Lighting

MICHAEL UTHOFF

TOM PAZIK

SIDNEY BENNETT

In order of appearance:

ANTHONY SALATINO

SIRPA JORASMAA

PAMELA KNISEL and MARC STEVENS (March 20 and 22)

SYLVIA YAMADA and FRANCIS PATRELLE (March 21)

MADELINE RHEW

TIMOTHY YOUNG

EUGENE HARRIS

KAREN JABLONS

RAYMOND CLAY

JEAN ANDERSON

MARIA BARRIOS

LARRY GRENIER

GARY MASTERS

BRENDA KAHN, *flute*

MICHAEL DICKER, *bassoon*

STEPHEN TAYLOR, *oboe*

HELEN KATZ, *harpsichord*

PAUL POLIVNICK, *conductor*

*Title from *Poems* by Wallace Stevens, Random House, 1959.

INTERMISSION

PAS DE TROIS FROM SWAN LAKE

Choreography (1895)

Music (1876)

Direction

Lighting

MARIUS PETIPA-LEV IVANOV

Peter I. Tchaikovsky

ANTONY TUDOR

SIDNEY BENNETT

SIRPA JORASMAA

ANTHONY SALATINO

MARIA BARRIOS

DENNIS RUSSELL DAVIES, *conductor*

INTERMISSION

ECHOES

(Premiere Performances)

Choreography (1969) and Direction

Concerto for Harp and Chamber Orchestra (1967)

Lighting

ANNA SOKOLOW

John Weinzwieg

SIDNEY BENNETT

JEAN ANDERSON

MARIA BARRIOS

ROBYN CUTLER

E. IRENE DOWD

MARY MARGARET GIANNONE

MICKI GOODMAN

PAMELA KNISEL

RISA STEINBERG

ETSUKO TAKAHARA

YASUKO TOKUNAGA

SYLVIA YAMADA

ANDY BEW

BLAKE BROWN

RAYMOND CLAY

LARRY GRENIER

GARY MASTERS

FRANCIS PATRELLE

GENE STULCAITIS

ELIZABETH KANE, *harp*

DENNIS RUSSELL DAVIES, *conductor*

INTERMISSION

LA PIÑATA

(Premiere Performances)

Commissioned by The Juilliard School.

Choreography (1969) and Direction

Music (1969)

Set

Costumes

Lighting

JOSÉ LIMÓN

Burrill Phillips

DOUGLAS SCHMIDT

PAULINE LAWRENCE and BETTY WILLIAMS

SIDNEY BENNETT

This is a birthday, celebrated with the songs and games and toys of infancy, far away and long ago, with something beautiful which was shattered, and a kind saint, who rocked you to sleep at the end.

FRANCIS PATRELLE

LARRY GRENIER

MARIA BARRIOS

EUGENE HARRIS

GARY MASTERS

ROBYN CUTLER

MARC STEVENS

AARON OSBORNE

RISA STEINBERG

GENE STULCAITIS

ELIZABETH BICKEL

ILZE DREIMANIS

GRETCHEN EISENBERG

RANDALL FAXON

MARY MARGARET GIANNONE

KATHLEEN HARTY

HANNAH KAHN

PAMELA KNISEL

LINDA LEVY

JANE LOWE

DALIENNE MAJORS

NANCY PARIS

MARGARET RANDI

CAROLE SCHWEID

SUZANNE SMITH

EVELYN THOMAS

EVAN WILLIAMS

KIM LUKE

RICHARD ORNELLAS

GODFREY SACKKEYFIO

TIMOTHY YOUNG

JUDITH HUBBELL, *soprano*

DENNIS RUSSELL DAVIES, *conductor*

STAFF FOR A PROGRAM OF DANCE

Production Director

Administrative Assistant for Production

Secretary for Production

Martha Hill

Mary Chudick

Elizabeth Ann Farquharson

Assistant to Mr. Limón

Assistant to Miss Sokolow

Daniel Lewis

Janet Soares

Musical Assistants

Robert Dennis

Michael Griffel

Elizabeth Sawyer

Costume Supervision

Make-up Supervision

Betty Williams

Fiorella Keane

Production Manager

Technical Director

Stage Electrician

Stage Crew

Sidney Bennett

David Meltzer

Jonathan Hubbell

Ann De Grange

Peggy Friedland

Sally Goodman

Sue Knapp

Whitney Rau

Wendy Smith

the village VOICE, March 27, 1969

dance

VETERANS & NEWCOMERS

by Deborah Jowitt

There are several good reasons for attending the annual dance concerts at the Juilliard School of Music. The dancers are fresh and well-rehearsed. The Juilliard orchestra provides strong accompaniment—far more exciting than the average pit orchestra. The audience has a chance to see what a contemporary choreographer can do when given a large group to work with—as many as 31 dancers. It is possible for a very important dance to be premiered at Juilliard, for instance Jose Limon's "Missa Brevis," several by Anna Sokolow, Doris Humphrey.

Sokolow did an outstanding piece this year too. It's called "Echoes." In the large group sections, the dancers flung themselves into the air repeatedly, but gravity kept grabbing them back, pulling them into a crouch. The vertical thrust, the energy, the sense of a crowd throbbing and changing with the motion of

individuals within it: these were exciting. Sokolow interspersed the group parts with quieter, painfully twisting encounters for several couples. In one, the girls—bent far to the side—made cramped portholes with their arms for their partners to peer through. The dancers did marvels for Sokolow. They were vital and beautiful.

Jose Limon's "La Pinata" took a nostalgic look at a Mexican children's birthday party. Burrill Phillips's score was quite charmingly idiomatic; there was a pinata, a nice ribbon-like set, and hordes of celebrating "children," led with delightful aplomb by Francis Patrelle. The atmosphere was festive and untidy, and the bright, elaborate costumes and masks by Pauline Lawrence and Betty Williams were nice in themselves, but covered the choreography with a flourish of ruffles and ribbons. Robyn Cutler, Larcy Grenier, and Anron Osborne had a brief, sweetly polite little encounter; in general, it was the less hectic moments that caught the party-manners atmosphere of 50 years ago.

Young choreographer Michael Uthoff used the ballet students very well in his "The Pleasures of Merely Circulating." They looked strong and relaxed in his work, which was an odd, pleasant affair. Odd in an interesting way, as for example when he pitted a flip, intricate pas de trois against three well-mannered pas de deux. Odd, in not such an interesting way, when he scattered some old-time modern dance cliches (sliding split-falls, for example) and some cavalierly rough-and-tumble stuff into the prevailing well-mannered baroque atmosphere. Uthoff appears to like knotting dancers up, but he can't always unknot them gracefully. Anthony Salatino and Sirpa Jorasmaa danced with modest charm; Jean Anderson, the tall lady of the strange pas de trois, has improved immensely over the past couple of years.

Anthony Tudor directed a languid and elegant version of the peasant pas de trois from Act One of "Swan Lake." I'm all for advanced ballet students learning such selections from the standard repertory, I'm all for their performing them in recital for their peers, but I question Tudor's wisdom in showing the Juilliard kids to the New York concert audience in such a vulnerable position. It's like throwing them to the wolves, because these standard numbers are a formidable yardstick for technique and performing skill. Anthony Salatino has made great progress; he's more controlled, doesn't push so hard. He's going to have to work like hell to make his feet articulate and his turnout an automatic habit. Maria Barrios also has feet problems to solve and one concerning line—especially in her neck and shoulders. Sirpa Jorasmaa is quite lovely already—no need to worry about her; she just has to learn to give a little more. Don't take offense, kids, but be aware that your necks had been firmly placed on the chopping block.

The news is that—perhaps because of pressure from all quarters—the Juilliard dance department will make the move to Lincoln Center with the rest of the school. At least, it's been granted the use of two full-time studios and one part-time one for a year and a half. Let's hope that this will be extended to two years, since half a year of school is about as much good as half a dancer. As a matter of fact, let's hope that the period will be extended indefinitely. Juilliard is our only real dance conservatory here; the time to abandon it is not now when it has shown that it is

producing better and better students.

JUILLIARD REPERTORY ORCHESTRA

Personnel for Pas de Trois from Swan Lake

Violins	Basses	French Horns
Ora Shiran, <i>concertmaster</i>	Guillermo Edghill	Joseph Anderer
Bruce Berg	Wayne Kirby	Barry Carl
Sonja Foster		Peter Leonard
Eric Gustafson		Priscilla McAfee
Helen Hagnes	Flute	Trumpets
Richard Henrickson	Marilyn Swindler	George Apostolos
Andrew Jennings		Fred Dweir
Ronni Kanoff	Piccolo	Stephen Eder
Nam-Yun Kim	Susan Kaplan	Walter Yarnold
Stanley Kurtis		Trombones
Deborah Levine	Oboes	Bruce Hier
Eunza Park	Stephen Goble	William Nicholls
Marilyn Pierce	Jeffrey Lyons	Emil Subirana
Steven Smith		Tuba
Violas	Clarinets	Joseph Eggebeen
Skye Carman	Melvyn Blackman	Timpani
Francesco Giannini	Meryl Sacks	Thomas Stubbs
John Kennedy		Percussion
John Szuper	Bassoons	David Frost
Cellos	Lillian Coster	Jeffrey Seitz
Susan Cohen	Michael Ellert	Harp
Nancy Libowitz		Cynthia Berger
Mark Shuman		
Geoffrey Simon		
William Whitman		

Personnel for Echoes

Violins	Cellos	Clarinet
Midori Kugota, <i>concertmaster</i>	Donald Larson	Steven Hartman
Wilfredo Deglans	Stephen Pierson	
Patricia Fraunberger	Bass	Bassoon
Koichiro Harada	Donald Palma	Michael Dicker
Roger Heitler	Flute	French Horn
Joanna Jenner	Karen Purpura	Joseph Anderer
Kathy Seplow	Oboe	Harp
Violas	Gerard Reuter	Elizabeth Kane
Margaret Middleton		
George Woshakiwsky		

Personnel for La Piñata

Violins	Bass	Percussion
Midori Kugota, <i>concertmaster</i>	Donald Palma	David Frost
Wilfredo Deglans	Flutes	Ronald Gibbs
Patricia Fraunberger	Melody Amsel	Benjamin Herman Jr.
Koichiro Harada	Judith Lindberg	Thomas Stubbs
Roger Heitler	Trumpets	Harpsichord
Joanna Jenner	Stephen Eder	Max Lifchitz
Kathy Seplow	Dennis Moore	

FIRE NOTICE

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

THE PLEASURES OF MERELY CIRCULATING*

(Premiere Performances)

Choreography (1969) and Direction

MICHAEL UTHOFF

Trio Sonata in G Major for Flute, Oboe and Harpsichord (c. 1731) *Georg Friedrich Handel*

Costumes

TOM PAZIK

Lighting

SIDNEY BENNETT

In order of appearance:

ANTHONY SALATINO

SIRPA JORASMAA

PAMELA KNISEL and MARC STEVENS (March 20 and 22)

SYLVIA YAMADA and FRANCIS PATRELLE (March 21)

MADELINE RHEW

KAREN JABLONS

MARIA BARRIOS

TIMOTHY YOUNG

RAYMOND CLAY

LARRY GRENIER

EUGENE HARRIS

JEAN ANDERSON

GARY MASTERS

BRENDA KAHN, *flute*

STEPHEN TAYLOR, *oboe*

MICHAEL DICKER, *bassoon*

HELEN KATZ, *harpsichord*

PAUL POLIVNICK, *conductor*

*Title from *Poems* by Wallace Stevens, Random House, 1959.

I N T E R M I S S I O N

PAS DE TROIS FROM SWAN LAKE

Choreography (1895)

MARIUS PETIPA-LEV IVANOV

Music (1876)

Peter I. Tchaikovsky

Direction

ANTONY TUDOR

Lighting

SIDNEY BENNETT

SIRPA JORASMAA

ANTHONY SALATINO

MARIA BARRIOS

DENNIS RUSSELL DAVIES, *conductor*

I N T E R M I S S I O N

ECHOES

(Premiere Performances)

Choreography (1969) and Direction

ANNA SOKOLOW

Concerto for Harp and Chamber Orchestra (1967)

John Weinzweig

Lighting

SIDNEY BENNETT

JEAN ANDERSON

MARY MARGARET GIANNONE

RISA STEINBERG

MARIA BARRIOS

MICKI GOODMAN

ETSUKO TAKAHARA

ROBYN CUTLER

PAMELA KNISEL

YASUKO TOKUNAGA

E. IRENE DOWD

SYLVIA YAMADA

ANDY BEW

RAYMOND CLAY

FRANCIS PATRELLE

BLAKE BROWN

LARRY GRENIER

GENE STULGAITIS

GARY MASTERS

ELIZABETH KANE, *harp*

DENNIS RUSSELL DAVIES, *conductor*

I N T E R M I S S I O N

LA PIÑATA
(Premiere Performances)

Commissioned by The Juilliard School.

Choreography (1969) and Direction

Music (1969)

Set

Costumes

Lighting

JOSÉ LIMÓN

Burrill Phillips

DOUGLAS SCHMIDT

PAULINE LAWRENCE and BETTY WILLIAMS

SIDNEY BENNETT

This is a birthday, celebrated with the songs and games and toys of infancy, far away and long ago, with something beautiful which was shattered, and a kind saint, who rocked you to sleep at the end.

FRANCIS PATRELLE

LARRY GRENIER

GARY MASTERS

AARON OSBORNE

MARIA BARRIOS

ROBYN CUTLER

RISA STEINBERG

EUGENE HARRIS

MARC STEVENS

GENE STULGAITIS

ELIZABETH BICKEL

HANNAH KAHN

NANCY PARIS

ILZE DREIMANIS

PAMELA KNISEL

MARGARET RANDI

GRETCHEN EISENBERG

LINDA LEVY

CAROLE SCHWEID

RANDALL FAXON

JANE LOWE

SUZANNE SMITH

MARY MARGARET GIANNONE

DALIENNE MAJORS

EVELYN THOMAS

KATHLEEN HARTY

EVAN WILLIAMS

KIM LUKE

GODFREY SACKKEYFIO

RICHARD ORNELLAS

TIMOTHY YOUNG

JUDITH HUBBELL, *soprano*

DENNIS RUSSELL DAVIES, *conductor*

STAFF FOR A PROGRAM OF DANCE

Production Director

Martha Hill

Administrative Assistant for Production

Mary Chudick

Secretary for Production

Elizabeth Ann Farquharson

Assistant to Mr. Limón

Daniel Lewis

Assistant to Miss Sokolow

Janet Soares

Musical Assistants

Robert Dennis
Michael Griffel
Elizabeth Sawyer

Costume Supervision

Betty Williams

Make-up Supervision

Fiorella Keane

Production Manager

Sidney Bennett

Technical Director

David Meltzer

Stage Electrician

Jonathan Hubbell

Stage Crew

Ann De Grange

Peggy Friedland

Sally Goodman

Sue Knapp

Whitney Rau

Wendy Smith

Dance: The Ambitious Juilliard Ensemble at Home

New Works Presented
at Claremont Ave.

By CLIVE BARNES

THE Juilliard Dance Ensemble is nothing if not ambitious. Every year it gives a dance program at its home in Claremont Avenue (this incidentally being its last before it moves to Lincoln Center), but these are no ordinary programs. Last night it included brand-new works by Anna Sokolow and José Limón, plus a new work by an interesting and comparatively new choreographer, Michael Uthoff. To complete the pattern the ensemble included one familiar classic except, the pas de trois from "Swan Lake." But even this had been reconstructed by Anthony Tudor.

At present Mr. Uthoff is a choreographer of considerably more talent than taste—however, you can acquire taste but you can't acquire talent, so this may be no bad thing. His latest work, "The Pleasures of Merely Circulating," a neat title taken from a poem by Wallace Stevens, is a plotless and very mixed work set to music by Handel—the Trio Sonata in G Major for Flute, Oboe and Harpsichord. So far as choreography goes the rather good and the rather awful coexist with distressing familiarity.

An attempt was made—with varying success—to suggest in the choreographic mode an 18th-century comedy of manners, but the manners were not always of the quality. When Mr. Uthoff's imagination is at its best he can create strong, uncluttered and unflustered movement. Unfortunately, here it also shows movements that are merely cute, different for the dubious distinction of merely being different, and defiantly unmusical. At times I felt, poor Handel, but at others I thought, happy dancers. The worst excesses of the piece seemed to be influenced by the furbelowed camp of Gerald Arpino's "The Light Fantastic," and this was a pity.

The dancing was effective enough, and I liked especially the leading couple, Sirpa Jorasmaa and Anthony Salatino. The dancing—much stranger and perhaps more vibrant



Anthony Salatino and Maria Barrios in the Pas de Trois from Tchaikovsky's "Swan Lake"

The Program

JUILLIARD DANCE ENSEMBLE presented by the Juilliard School. Paul Polivnick, Dennis Russell Davies, conductors; Sidney Bennett, libretto. THE PLEASURES OF MERELY CIRCULATING, premiere; Michael Uthoff, choreography and direction; G. F. Handel, music; Tom Pazik, costumes. With Anthony Salatino, Sirpa Jorasmaa, Sylvia Yamada, Francis Patrelle and ensemble. PAS DE TROIS FROM SWAN LAKE, Marius Petipa, Lev Ivanov, choreography; P. I. Tchaikovsky, music; Anthony Tudor, direction. With Sirpa Jorasmaa, Anthony Salatino, Maria Barrios. ECHOES, premiere; Anna Sokolow, choreography and direction; John Weinzweig, music. With Jean Anderson, Maria Barrios, Robyn Cutler, E. Irene Dowd, Mary Margaret Glendon, Mick Goodman, Pamela Knisel, Rita Steinberg, Etsuko Takahara, Yasuko Tokunaga, Sylvia Yamada, Andy Bew, Blake Brown, Raymond Clay, Larry Grenier, Gary Masters, Francis Patrelle, Gene Stulgaitis, Elizabeth Kane, harp. LA PINATA, premiere; José Limón, choreography and direction; Burrill Phillips, music; Douglas Schmitt, set; Pauline Lawrence, Betty Williams, costumes. With Francis Patrelle, Larry Grenier, Gary Masters, Aaron Osborne, Maria Barrios, Robyn Cutler, Rita Steinberg, Eugene Harris, Marc Stevens, Gene Stulgaitis and ensemble. Judith Hubbell, soprano.

here—was also very accomplished in Anna Sokolow's "Echoes," a new work set to John Weinzweig's interesting Concerto for Harp and Chamber Orchestra.

Miss Sokolow has no theme here, but her mood is perhaps a few shades lighter than is her dark custom, and the choreography has both power and originality. The dances are extremely organic, with arms streaking upward and bodies subtly curved in strange yet oddly memorable shapes.

The other new work was Mr. Limón's "La Piñata," an excursion back to Mr. Limón's own Mexican childhood and admirably suitable for the young dancers. It is a birthday celebration, complete with toys, games, a final saint to rock you to sleep, and cheerful Mexican music, here provided by Burrill Phillips.

The choreography was undemanding, cheerful rather than brilliant, and, once more, showed Mr. Limón's difficulties in creating order and discipline out of the chaos of his genius. Yet it is pleasant enough, and Francis Patrelle was engagingly naive as the birthday boy.

Petipa's pas de trois from "Swan Lake" is not for the inexperienced, and it served to reveal the shortcomings of these youngsters' classical technique. They were enthusiastic but, in their feet particularly, far from perfect. Mr. Salatino made a gallant but untidy shot at the male role—he is a dancer of promise but needs to work—and the girls, Miss Jorasmaa and Maria Barrios, were commendably only just to the wrong side of adequacy. I thought Miss Jorasmaa the better—that is if she is one who danced the first variation, but since a few days ago when my recollection

confused Pamela Johnson with Zelma Bustillo dancing in Balanchine's "Pas de Dix" for Joffrey, my confidence is not only apologetic but somewhat bruised.

22

THE JERSEY JOURNAL, FRIDAY, MARCH 21, 1969

2 Hits, 2 Misses

Juilliard Dancers Sparkle In Uthoff Work Premier

By PATRICK O'CONNOR

I deserted the Joffrey Ballet and went uptown to the Juilliard School for an evening of dance. Big doings, three premiers and the pas de trois from "Swan Lake" staged by Anthony Tudor.

The first and by far the best item on the program was ex-Joffrey dancer Michael Uthoff's "The Pleasures of Merely Circulating" (nice title). Uthoff is an interesting if sober dancer and though his dancing lacks charm and humor he could always be counted on for a thorough and professional performance.

WILL WONDERS never cease? Uthoff's new ballet (not his first) is full of humor, charm and wit. It's lighthearted and is full of quirky, eccentric movement-tricks which work wonderfully. There is some Arpino influence (opening and closing in silence) but not enough to blur Uthoff's own winning and refreshing choreography in a pas de trois which features a marvelous girl in pink whose name might be Jean Anderson. One of the gentlemen does a somersault on Miss Anderson. I'm afraid you'd have to be there.

The ballet is a delight which would look just fine in the Joffrey Repertory. Nothing pleases more than to come across genuine choreographic talent and Uthoff has it. I'm doubly pleased that behind that sober mask is a comic.

'SWAN LAKE' pas de trois was spirited even though the dancers were a little edgy. Also, they need curtain call lessons. What was sensational about this piece was the playing of the Juilliard Repertory Orchestra. You'd never get to hear Tchaikovsky played as well by an accompanying orchestra, not

The Dance

even the New York City Orchestra.

The third item was "Echces," choreography by Anna Sokolow. Well, "Little Mary Sunshine has done it again." Twenty minutes of despair. Someone in the audience (a critic) told me it was supposed to be a happy piece. You couldn't prove it by me. The crowd last night loved it but what do those Uptowners know?

It would take a very cranky old man indeed not to like Jose Limon's "La Pinata" (birthday party) but the choreography was uninventive, the work was tedious and it seemed to go on forever. The heart was in the right place; he wanted to make a nice sunshiny dance for the kids but he succeeded in being a bore. The dancers seemed to enjoy themselves though there was very little for them to do. The audience enjoyed it as well. Some nights I should stay home and watch television.

Patrick O'Connor is the editor of "The Dancer's Handbook," a magazine of the dance.

THE JUILLIARD SCHOOL

Wednesday One O'Clock Concert Series

May 7, 1969

JUILLIARD DANCE DIVISION

CONCERT HALL

P R O G R A M

Dance Studies: Prepared in the classes of Lucas Hoving (tape)
Ilze Dreimanis, Linda Levy, Jane Lowe, Dalienne Majors,
Whitney Rau, Kei Takei, Andy Bew, Blake Brown, Marc Stevens,
Gene Stulgaitis

Two Dance Projects: Prepared in the classes of Lucas Hoving
For a Solo Ruth White (tape)
Composed and danced by Suzanne Smith

For a Trio Anton Webern (tape)
Composed by Eugene Harris
Jane Lowe, Eugene Harris, Marc Stevens, dancers

Memorable Unaccompanied
Composed and danced by Maria Barrios

Excerpts from Seraphic Dialogue Norman Dello Joio (tape)
Choreography by Martha Graham

Seraphic Dialogue is a drama about Joan of Arc.
In these excerpts, she looks back upon herself
as a maiden, a warrior, and a martyr.

Maid.....Amy Gale
Warrior.....Micki Goodman
Martyr.....Carole Schweid

Four Lukas Foss (tape)
(Fantasy and Fugue for Piano, Clarinet, and Percussion)
Composed by Elizabeth Bickel
Elizabeth Bickel, Hannah Kahn, Suzanne Smith, Evan Williams, dancers

Street Scene from Ruins and Visions Benjamin Britten (tape)
Choreography by Doris Humphrey

Street Urchins.....Robyn Cutler, Micki Goodman
Newsboy.....Gary Masters
Lady and Gentleman.....Jean Anderson, Blake Brown

Lighting by Sidney Bennett

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

THE JUILLIARD SCHOOL
DANCE DIVISION

GRADUATION EXAMINATIONS

Concert Hall

Thursday, May 8, 1969

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

5:00-6:30 p.m.

Street Scene from Ruins and Visions.....Benjamin Britten*
Choreography by Doris Humphrey

Street Urchins.....Robyn Cutler, Micki Goodman

Newsboy.....Gary Masters

Lady and Gentleman.....Jean Anderson, Blake Brown

"a time to laugh" from There is a Time.....Norman Dello Joio*
(Variations on a Theme)
Choreography by José Limón

Carole Schweid

Two Solos from A Choreographic Offering.....Johann Sebastian Bach*
Choreography by José Limón

Amy Gale

Solo, Three Movements, A Metamorphosis.....Anton Webern*
(Five Movements for String Orchestra)
Choreography by Micki Goodman

Micki Goodman

D I N N E R 6:30-8:00 p.m.

PERFORMANCES (cont'd)8:00-9:30 p.m.

Excerpts from La Malinche.....Norman Lloyd*
 Choreography by Jose Limon

La Malinche.....Robyn Cutler

El Conquistador.....Charles Hayward

El Indio.....Anthony Salatino

Excerpts from Seraphic DialogueNorman Dello Joio*
 Choreography by Martha Graham

Maid.....Amy Gale

Prelude to Warrior.....Micki Goodman

Martyr.....Carole Schweid

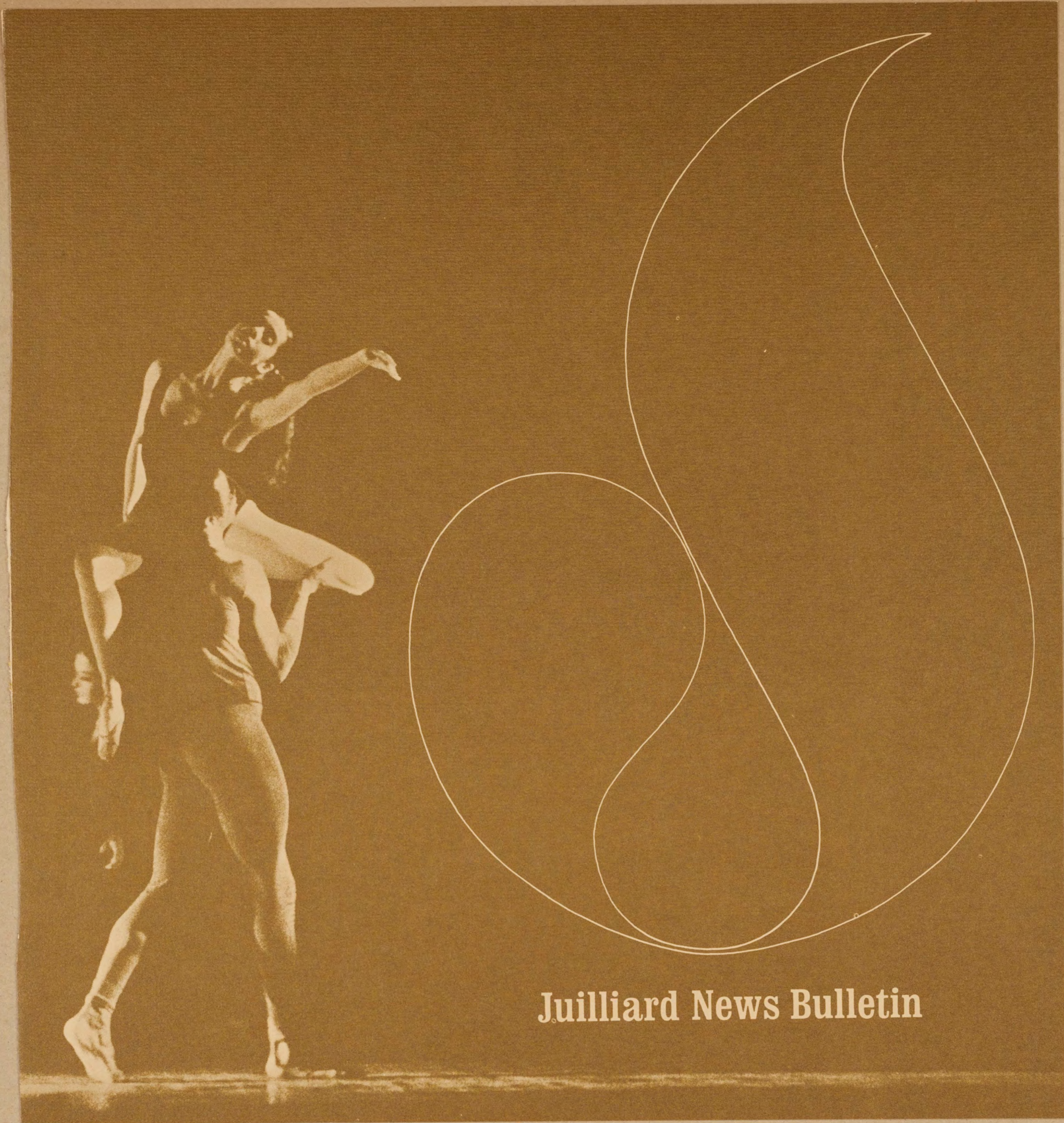
Pas de deux from The Sleeping Beauty, Act III.....Peter I. Tchaikovsky*
 Choreography by Petipa-Ivanov

Sirpa Jorasmaa and Anthony Salatino

* * * * *

Lighting by Sidney Bennett

*tape recording





José Limón's *La Piñata* (See article on page 2 by Marcia B. Siegel, dance critic and contributing editor for New York Magazine.)

Something Beyond Steps by Marcia B. Siegel

THE four choreographers who prepared the spring concerts of the Juilliard Dance Ensemble, March 20-22, represent vastly different approaches to dance, but they agree on one thing: Juilliard students are a rewarding group to direct, even though they are not yet professional dancers. For their own special reasons, the gifted young dancer-choreographer Michael Uthoff, and the three veterans Anna Sokolow, Antony Tudor and José Limón seem to find Juilliard an important place for personal growth and refreshment.

Michael Uthoff is not very far from being a student himself, having left Juilliard after two and a half years in 1965 to join the Robert Joffrey Ballet. Uthoff, the son of former Kurt Jooss dancers Ernst Uthoff and Lola Botka, was not encouraged to follow his parents' career, and only decided to study dance after seeing a performance of the José Limón company in Buenos Aires. By then he had completed high school. He came to the United States from Chile, where his parents headed the Chilean National Ballet, and after studying briefly at the Martha Graham School and School of American Ballet, he began taking classes with Limón and Antony Tudor at Juilliard.

Uthoff feels Juilliard is an excellent place for students who begin their dance training late, because of the opportunity it offers to work with outstanding choreographers and teachers, and because students can perform while still in school. Uthoff danced in the Juilliard touring company, with José Limón, and in the two seasons of the American Dance Theatre at Lincoln Center before joining Robert Joffrey. During the next three years he gained rapidly in strength and sensitivity, until he was dancing several solo roles. In the summer of 1968 Uthoff and his wife, Lisa Bradley, resigned from the company.

Uthoff says he is at a point in his career where he wants to stop and think about the future. He intends to continue dancing and to choreograph, and he is also teaching at Brooklyn College. "I don't want to have my own company, or even do whole concerts of my own choreography," he says, "but I would like being part of a company where I could participate in the artistic direction."

Last spring Michael Uthoff choreographed his first work,

Quartet, which was shown at a special performance by the Joffrey Ballet. Since then he has done a new piece for a civic ballet in Houston, and choreographed a ten-minute film by Gardner Compton, the photographer of Joffrey's *Astarte*. His piece for the Juilliard students, *The Pleasures of Merely Circulating*, using a combination of balletic and modern movement, has thirteen dancers and a score by Handel.

Uthoff believes the scarcity of new choreographers coming out of the ballet field is due primarily to the scarcity of real talent. But the economics of ballet companies, he feels, discourages them from taking the risk of producing a new choreographer's work. He mentioned with admiration that American Ballet Theatre was performing a first work by Juilliard alumnus Dennis Nahat this spring.

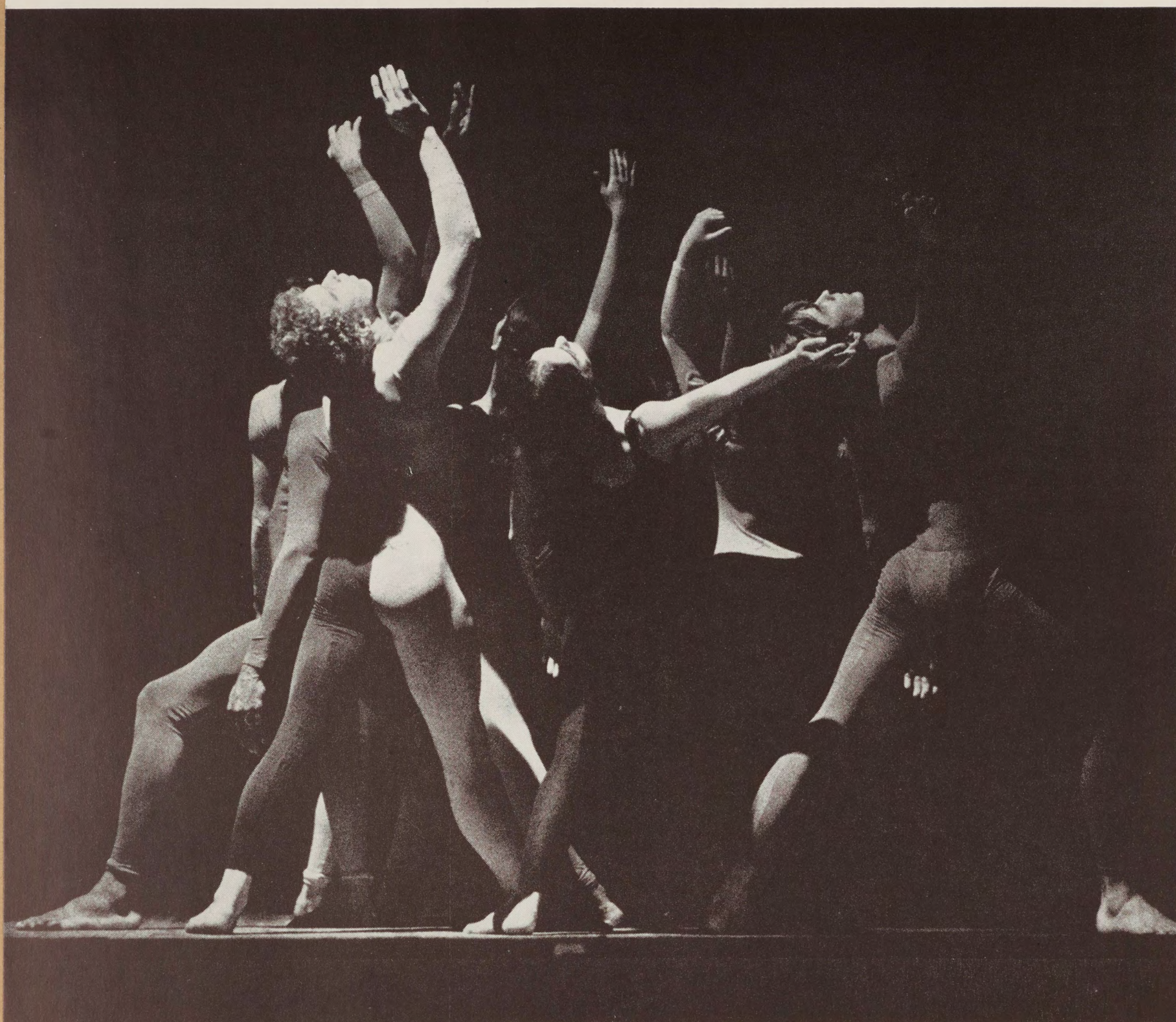
"I want to keep dancing and choreographing—do both as long as I can," Uthoff says. "I don't want to wait to choreograph until I stop dancing. By then, if you're forty or so, you have preconceived ideas. I can still grow now; I'm open to new ideas. I'll experiment with anything that stimulates me, if it comes from Alwin Nikolais, Murray Louis, or anyone. I wish there were more opportunities for young people who want to do choreography. You have to work with other bodies than your own, or else your work becomes too personal. Each dancer has his own qualities which should be used. The chance I'm getting to work at Juilliard is fantastic. The students are marvelous people. I had no trouble communicating with them. They honestly work very hard—they're doing what I wanted them to do, and they look good doing it."

It was Antony Tudor's idea to ask Michael Uthoff to do a new work for Juilliard. Uthoff says of his former teacher: "Not many people get a chance to work with Tudor. If I ever become something big, a lot of it will be because of what he has to say. He makes you think of what is essential for a dancer to become greater. It's something beyond steps that makes you an artist."

Antony Tudor found a few minutes between a class and a rehearsal to talk to this reporter. Dressed in rumpled street clothes, with a tie and rolled-up shirtsleeves, he looked more like an engineer or a government official than the famous choreographer and teacher that he is. He explained that he had decided to teach the first-act *Pas de Trois* from *Swan Lake* as a final examination piece for Anthony Salatino, who will be graduating this year, and juniors Sirpa Jorasmaa and Maria Barrios. The idea for showing the *Pas de Trois* on the spring concerts came from Martha Hill, director of the Dance Division, he said.



Pas de Trois from Swan Lake, *directed by Antony Tudor*



Anna Sokolow's Echoes

29

Tudor learned many of the Russian classics as a dancer in England, and this version of the *Swan Lake Pas de Trois* was taught to the Royal Ballet (then the Sadler's Wells) by Nicholas Sergeyev from notes made at the Maryinsky Theatre, where he had been régisseur-général. "With these classics," Tudor says, "you can't really pin down which is the original choreography. Certain steps are obviously always the same, but others are changed from time to time by directors and gradually get accepted. I think this *Pas de Trois* is pretty close to the original Petipa, but even Sergeyev may have made a few changes. But that's all right, as long as the steps remain in the period."

Over the years Antony Tudor has choreographed new works and revived his own ballets for Juilliard concerts as well as directing the classics. He says he finds making dances exhausting. "This year I'm saving my energy for a new piece I'm going to do in Australia. It's more fun reviving the classics than my own ballets. They bore me badly by now—the same movements day in and day out. But people surprise me. Sometimes it becomes a different ballet. Once we did *Pillar of Fire* at the Teatro Colon (Buenos Aires). Everything was the same—the steps, the costumes. But the family looked slightly seedier, poorer. Why? The posture of the Hagar's body was waif-ier. It changed the whole quality. That's very interesting to rehearse. That's a lot of fun."

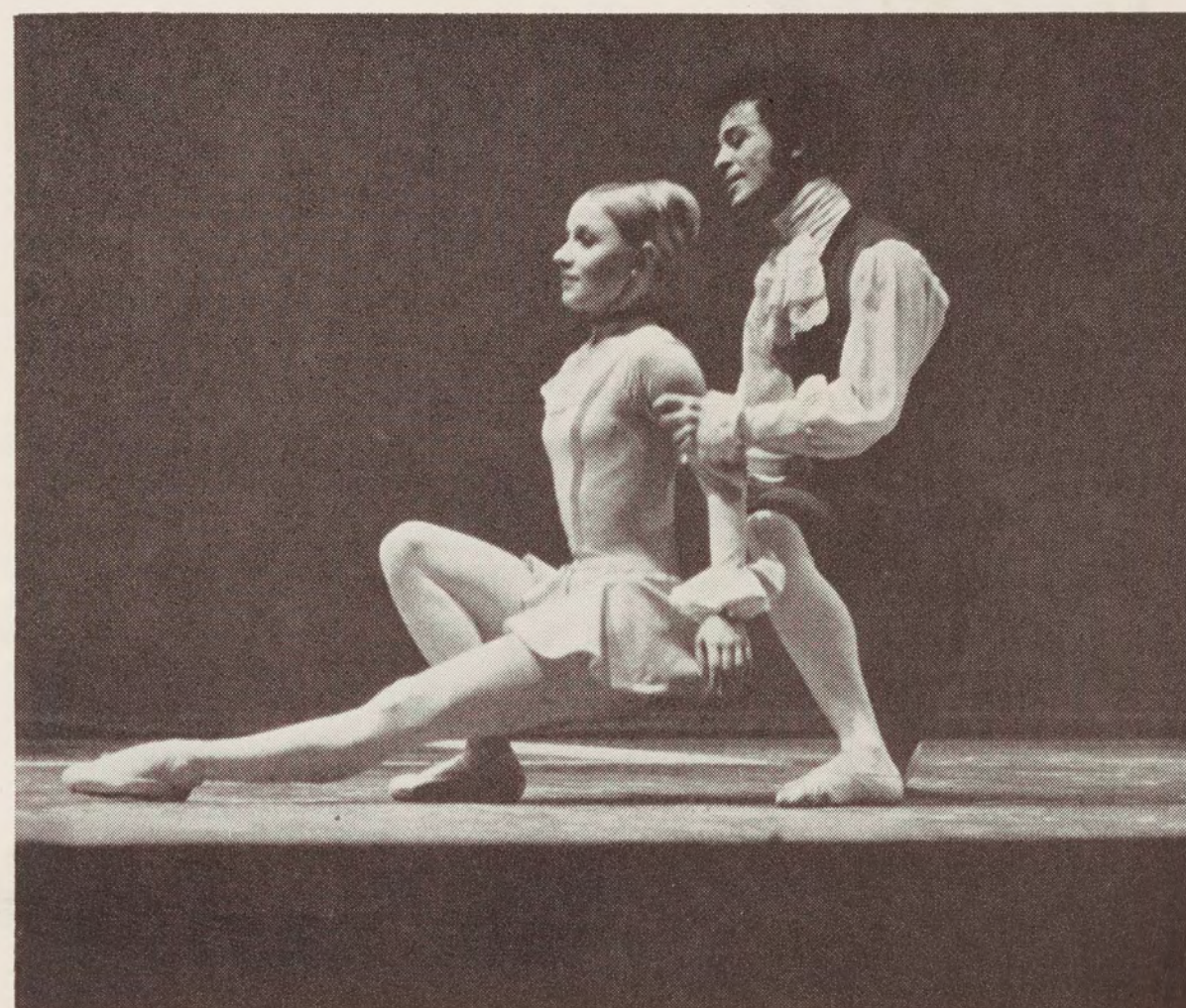
Asked how he feels about working with the Juilliard students, Tudor called over some embarrassed dancers and tried to get them to answer for him. Then he said, "I think they've had trouble with the *Pas de Trois*, it's terribly hard, but they're learning more than they would have if we hadn't been planning to perform it. I don't consider them amateurs. Everyone, even professional dancers, can do better. Teaching people with polish you have less to get your teeth into. Students bring more enthusiasm into the work. I'd infinitely prefer to teach a lot of rough clods like this." Tudor's eyes twinkled and the students giggled. "There's not much difference between teaching class and setting a piece. I rehearse this exactly like a combination in class. When they've learned it so well it does itself, that's a performance."

The dancers ran through the difficult *Pas de Trois* once, and Tudor said, "That's a killer. But it's a very good training piece. If you can stagger through that you've really learned a lot."

Echoes is the tenth piece Anna Sokolow has choreographed for the students at Juilliard. Most of these works were later staged for Miss Sokolow's own company, or for one of the many ballet and modern dance companies who want her as a guest



Michael Uthoff's *The Pleasures of Merely Circulating*



Michael Uthoff's *The Pleasures of Merely Circulating*

30

choreographer. "I always do new pieces for Juilliard," she said recently, "never revivals. The students are well trained, and I don't find them much different to work with than a professional company. And here you get a chance to work with a live orchestra."

Music is very important to Anna Sokolow. She says, "I don't have choreographic ideas. I just keep playing the music. If the music evokes an image, the image will evoke movement. Then when you see the people doing the movement, you know why you're doing the piece. You have to feel the musical phrasing and timing as well as the movement. The music we're using for *Echoes* is very challenging—you can't count out bars. But the more unplanned the dance looks, the more planned it has to be."

A friend had suggested that Miss Sokolow should listen to the *Concerto for Harp and Chamber Orchestra* by John Weinzwieg, who teaches at the University of Toronto. When she heard the piece, she was fascinated by it, and decided to make the dance that became *Echoes*. The title was suggested by one of the dancers. When asked its theme, she answered in the oblique way that is typical of her: "Everything's about something. I hope it's not considered sad though. I'm tired of people always thinking my pieces are sad. This is supposed to be a 'lyric piece'—I'm saying this in quotes. It's what the music evoked, purely that."

Miss Sokolow, who always seems to be in several places at once, expected to join her own company on a tour of the Midwest during the last week of Juilliard rehearsals. Leaving Janet Soares in charge, she would return just before the performances. "I feel I can trust the kids by the way they've responded to how I work," she said. "I like working with students. They're very alive, and seem to understand what I'm doing. Maybe because I work differently. There's the excitement of the unexpected—what am I going to ask them to do next. And I like to know how the dancers, especially at Juilliard, feel about doing my movement. I stop and ask them once in a while what their images are, and they must be specific. I'm against this anti-feeling school."

Later in the spring, while rehearsing her company in a new work set to Edgard Varèse's *Intégrales*, Anna Sokolow will teach movement in the Juilliard Drama Division. She feels her choreography has a direct link with acting, and has frequently taught movement for actors, although she never teaches technique for dancers. "All art involves technique," she says. "When a group rehearses with me, they learn."

For José Limón *La Piñata* is a nostalgic reminiscence of his

childhood in Mexico, where the birthday of a child's patron saint was celebrated with games, pranks, and the breaking of a beautifully decorated piñata filled with presents. He calls the piece a romp, but he adds, with the awareness of the contradictions in human nature, the sinister beneath the gaiety, that often shows up in his work: "Breaking the piñata caters to the destructive in all of us, the latest vandalism, especially when it's something very beautiful and carefully wrought. It's like the mischievous delight of Hallowe'en."

La Piñata has an original score based on several children's folk songs that Limón sang to the composer, Burrill Phillips of the Juilliard composition faculty. The dance is a huge one, using over 30 dancers. Limón says he tries to provide students with performing experience to the limit of their capacity. His ideal is always to choreograph for "incredibly gifted dancers," and he has to keep reminding himself to simplify his ideas so that students can execute them.

However, he has warm praise for the hard work and enthusiasm of the students, some of whom were also to appear in other works on the spring program. Limón enjoys large groups—"I want to learn how to work with them"—and the students at Juilliard have provided the raw material for his mass movement experiments over the past ten years. Many of these students later graduated into his professional company.

Like young Michael Uthoff, whose dance career he inadvertently ignited years ago, José Limón feels he is at a kind of crossroads in life. This year he gave up his technique classes at Juilliard to concentrate on directing and choreography. After 21 years in residence at Connecticut College School of Dance, Limón and his company will take a sabbatical this summer. Most of the dancers will be teaching and performing elsewhere, and Limón and his wife, Pauline Lawrence, will stay at their farm in New Jersey. "It's the first time I won't have to force things, rush to finish a piece for the American Dance Festival. I'm looking forward to it."

The man who is considered among the giants of American choreography stated with a look of determined idealism: "I want to learn to be a good choreographer. I want to rearrange myself. I have a lot to think about, and I plan to do a lot of gardening. This movement is a kind of continental divide of our century. We all have to make certain choices about what we are and where we're going. I mean everybody, not just the artist. We can't exist inside a safe egg—nobody has that luxury. We have a lot to do, and we have to find out how. Nothing may come of it, but that is the risk we take for being alive."



José Limón's La Piñata



José Limón's La Piñata

PROGRAM
SEASON 1968-1969

Juilliard Concert Hall
130 Claremont Avenue, New York City

The Juilliard School

presents the

COMMENCEMENT CONCERT

JUILLIARD ORCHESTRA

Jean Morel, *conductor*

Thursday evening, May 29, 1969, at 8:30

ACADEMIC EXERCISES

Friday morning, May 30, 1969, at 11:00

COMMENCEMENT CONCERT
JUILLIARD ORCHESTRA

Jean Morel, conductor

Thursday evening, May 29, 1969, at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

"Fanfare" and "La Peri" (1912)

Paul Dukas

Piano Concerto No. 2 in F Minor, Opus 21 (1829)

Frédéric Chopin

Maestoso

Larghetto

Allegro vivace

Eric Paci, *soloist*

INTERMISSION

Symphony No. 5 in C Minor, Opus 67 (1805)

Ludwig van Beethoven

Allegro con brio

Andante con moto

Allegro-Allegro

ACADEMIC EXERCISES

Friday morning, May 30, 1969, at 11:00
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

Processional

Vernon de Tar, *organist*

Chorale: "Now thank we all our God"

Johann Crueger

Abraham Kaplan, *conductor*

Speaker: Peter Mennin, *President*

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"

William Croft

Abraham Kaplan, *conductor*

Recessional

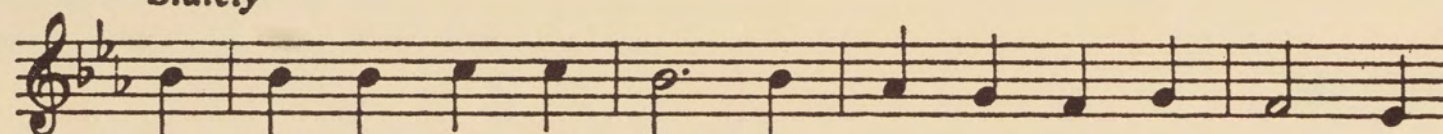
Vernon de Tar, *organist*

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

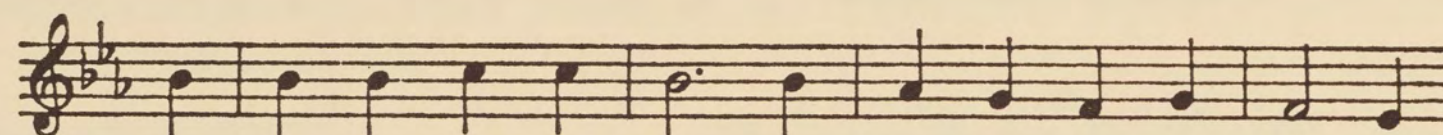
*Please reserve applause until all Diplomas and Degree have been awarded.

NOW THANK WE ALL OUR GOD

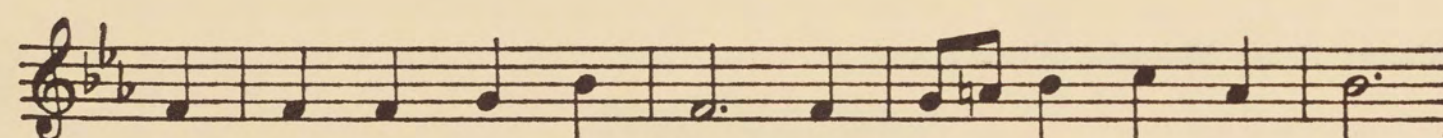
Stately



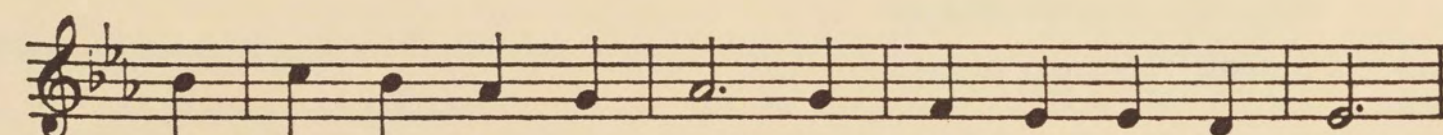
1 Now thank we all our God, With heart, and hands, and voice - es,
2 O may this boun-teous God Through all our life be near us!



Who won-droust things hath done, In whom his world re-joice - es;
With ev - er - joy - ful hearts And bless - ed peace to cheer us;



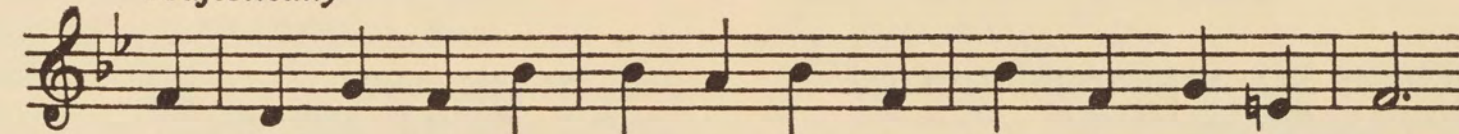
Who from our moth - er's arms Hath blessed us on our way
And keep us in his grace, And guide us when per - plect,



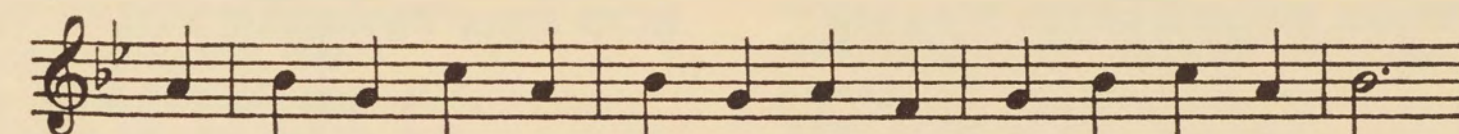
With count-less gifts of love, And still is ours to - day.
And free us from all ills In this world and the next.

O GOD, OUR HELP IN AGES PAST

Majestically



O God, our help in a - ges past, Our hope for years to come,
Un - der the shad - ow of thy throne Thy saints have dwelt se - cure;
Be - fore the hills in or - der stood, Or earth re - ceived her frame,
O God, our help in a - ges past, Our hope for years to come,



Our shel - ter from the storm - y blast, And our e - ter - nal home:
Suf - fi - cient is thine arm a - lone, And our de - fence is sure.
From ev - er - last - ing thou art God, To end - less years the same.
Be thou our guide while life shall last, And our e - ter - nal home.

GRADUATES

May, 1969

DIPLOMA

MICHAEL JAY AARONSON, *Percussion*
BEDII ARAN, *Piano*
ANERY ASTE, *Piano*
YOSHIE AKIMOTO, *Piano*
GEORGE BARBOUR, *Piano*
GUILLERMO E. EDGHILL, *Double Bass*
SUMIKO HAMA, *Violin*
MITSUKO ICHIMURA, *Piano*
ELIZABETH KANE, *Harp*
STEPHEN EDWARD KATES, *Violoncello*

JOSEPH KIM, *Violin*
KOZUE KUREBAYASHI, *Piano*
SOON-HEE LEE, *Voice*
URI MAYER, *Viola*
RICHARD J. NANISTA, *Double Bass*
ERIC PACI, *Piano*
JOSE SANDOVAL, *Piano*
MARISA SIEIRO, *Piano*
FRANCIS STEINER, *Piano*
RUTH ANNA WATERMAN, *Violin*

POSTGRADUATE DIPLOMA

IN DAL CHOI, *Voice*
KATHLEEN ANNE LENSKE, *Violin*

BLANCA URIBE, *Piano**
YUKO WASHIO, *Violin*

*Completed requirements August 31, 1968

BACHELOR OF MUSIC DEGREE

JONATHAN ABRAMOWITZ, *Violoncello*
ROBERT BRUCE AYERS, *Percussion*
RONALD L. BANYAY, *Organ*
MARK HOWARD BEDELL, *Trumpet*
JUSTIN ALLAN BLASDALE, *Piano*
DIANE MARION BROOKS, *Piano*
JOHN CASTELLANO, *Saxophone*
NICHOLAS FRANK CORRATO, *Percussion*
WILLIAM F. CHAMBERLIN, *Composition*
ERIC COHEN, *Percussion*
FRANKLIN R. COHEN, *Clarinet*
CARMEN JANE COOK, *Voice*
LILLIAN CHRISTINE COSTER, *Bassoon*
THEODORE DeCOLO, *Clarinet*
ROBERT De GAETANO, *Piano*
VALTER DESPALJ, *Violoncello*
LINDA D. DIVILA, *Piano*
PAULINE OLIVIA ELLIS, *Viola*
WENDY AILEEN ENGEL, *Piano*
JUDITH MARILYN ENGLE, *Piano*
DANIEL EPSTEIN, *Piano*
CLAUDIA JACQUELINE ERDBERG, *Violin*
MARYHELEN EWING, *Violin**
AVIS ANNE FEDGE, *Piano*
LINDA FENNIMORE, *Piano*
ZITTA M. FINKELSTEIN, *Piano*
CLAUDE DANIEL FONTANELLA, *Trumpet*
EDITH FORERO-CUELLAR, *Piano*
PAUL ARTHUR GALLO, *Clarinet*
DAVID CRAIG GEORGE, *Violin*
CHERYL GERSON, *Violin**
RONALD ANDREW GIBBS, *Percussion*
LAURA CONWESSER GOLDMAN, *Flute*
ANHARED WIEST GRAHAM, *Violin*
RONALD J. GRUN, *Bassoon*
ROSEMARIE GUARIGLIA, *Voice†*
BRUCE HIER, *Trombone†*
DANIEL LEE HOOPER, *Piano*
KENNETH LEE HUDSON, *French Horn*
GRACE TIN-YEN JEW, *Piano*
LEO KAKURIN, *Piano*
JOHN DAVID KENNEDY, *Violin*
CHUN MYUNG KIM, *Piano*
GERHARDT ERNST KOCH, *Clarinet*
PATRICIA KOPEC, *Violin*
EDITH KRAFT, *Piano*
JAMES BARTON KREGER, *Violoncello*

ALDIS N. LAGZDINS, *Organ*
WARREN L. LASH, *Violoncello*
KENNETH DAVID LEHMAN, *Clarinet*
PETER JOHN LONGIARU, *Piano*
NANCY NAI-SUN LOO, *Piano*
JULIE McNALL, *Violin*
PHILIP MANWELL, *Organ*
THEODORE C. MARANGOS, *Piano*
MICHAEL ANDREW MARTIN, *French Horn*
RONALD JAY MUSICUS, *Piano*
LOIS ANN NERGES, *Piano*
PIETER J. OSTRANDER, *Composition*
SHARON EVELYN PINEO, *Viola*
PAUL HENRY POLIVNICK,
Orchestral Conducting

ARLENE PORTNEY, *Piano*
ALBINAS MARIUS PRIZGINTAS, *Organ*
CHARLES S. RESKIN, *Trumpet**
JOHN EDER REVEL, *Trombone*
JOEL N. REVZEN, *Choral Conducting*
MARIANNA E. ROSETT, *Piano*
DAVID ALLEN RUMMERY, *Voice*
MICHELE LEONE SAXON, *Double Bass*
NEIL SCHILLER, *Saxophone*
WILLIAM MICHAEL SCHIMMEL,
Composition

KENNETH I. SCHWARTZMAN, *Double Bass*
CAROL SHAFFER, *Piano*
PAUL WILLIAM SIMONS, *Double Bass*
VIRGINIA LEE SMITH, *Piano*
MELVIN SOLOMON, *Bassoon*
JAMES-ALBERT SPARKS, *Harpsichord**
SHEILA KATHLEEN STEPHENSON, *Piano*
HAROLD MORRISON STOVER, *Organ*
VIRA-MARIA SYMKO, *Piano†*
AKIVA E. TALMI, *Composition†*
MILTON OTALIO CRUZ VALENTIN, *Piano*
ANN JULIA WEINER, *Piano*
IRENE JOAN WEISS, *Piano*
MEIR HENRY WIESEL,
Orchestral Conducting

TINA YANCHUS, *Piano*
YOSEF YANKELEV, *Violin*
DONALD G. YORK, *Composition*
EVELYN GLADYS ZUCKERMAN, *Piano*

*Completed requirements August 31, 1968

†Completed requirements January 25, 1969

BACHELOR OF FINE ARTS DEGREE

ROBYN S. CUTLER, *Dance*
 AMY LOUISE GALE, *Dance*
 MICKI GOODMAN, *Dance*
 ANTHONY BERNARD SALATINO, *Dance*
 CAROLE JOYCE SCHWEID, *Dance*

BACHELOR OF SCIENCE DEGREE

MARTHA MARIA CYBYK, *Piano*
 ROBERT H. INGALLS, *Clarinet*
 MICHAEL A. MACELLETTI, *Piano*
 PATRICK JOHN MILLS, *Tuba*
 CHARLES NUSSBAUM, *Bassoon*
 JOHN A. PEREZ, *Piano*
 RENE PRINS, *Oboe*
 DORIAN IVAN RUDNYTSKY, *Violoncello*
 ROBERT BARRY SHARON, *Piano*
 HALYNA SOCHAN, *Voice*
 ALLAN S. TOPFER, *Saxophone*
 VALERIE WONG, *Piano*

MASTER OF SCIENCE DEGREE

THERESA AIELLO, *Flute*
 NAHUM AMIR, *Composition*
 DEAN Z. ANAGNOST, *Choral Conducting*
 THEODORE EMANUEL ARM, *Violin**
 DENIZ ARMAN, *Piano**
 ANDA BAUMANIS, *Piano*
 GEORGE ANDREW BENTZEN, *Oboe*
 KENNETH JON BICHEL, *Piano*
 LINDA JANE BORING, *Piano*
 KATHLEEN SUSAN BRIDE, *Harp*
 SHERYL SWINT CANELLAKIS, *Piano*
 ARTURO DELMONI, *Violin**
 JOHN LEE DEMAINE, *Piano*
 MARTHA POTTER DUTTON, *Violin**
 THEODORE EDEL, *Piano*
 LINDA ANGELA EIBERGER, *Piano*
 JULIE ANN FEVES, *Bassoon*
 RAYMOND S. FOWLER, *Choral Conducting*
 EUGENE MILES FUSCO, JR., *Piano*
 IAN R. GELLER, *Voice*
 SUSAN WILLNER GERSON, *Voice*
 KARL GOLDSTEIN, *Piano*
 TONG IL HAN, *Piano†*
 TEIKO HASEGAWA, *Piano*
 TAKEJIRO TAKATOMO HIRAI, *Piano*
 JEFFREY HUTTERER, *Piano*
 FRANK D. IOGHA, *Piano*
 ISAIAH ALLEN JACKSON, III,
Orchestral Conducting
 JOSEPH KALICHSTEIN, *Piano*
 YOHEVED KAPLINSKY, *Piano*
 BERNARD DAVID KATZMAN, *Piano**
 MICHAEL BURGE KELLY, *Piano*
 TAEJA KIM, *Piano*
 ALAN ROBERT LEICHTLING, *Composition*
 JOHN REILLY LEWIS, *Organ*
 MARYANNE LEWTER, *Voice*
 JUDITH ANN LINDBERG, *Flute*
 LEONIDAS E. B. LIPOVETSKY, *Piano†*
 GARRETT LIST, *Trombone*
 DALE E. LITTMAN, *Piano*
 EILEEN TOBY LUBARS, *Piano*
 SKELTON MACK McCRAY, *Piano*
 LAURA KIMBLE McLELLAN, *Violoncello*
 KAY MARION MAERTENS, *Piano*
 VARTAN MANOOGIAN, *Violin*
 LARRY S. MATHIS, *Percussion*
 ALAN MEHLMAN, *Choral Conducting*
 ROBERT MERFELD, *Piano*
 JEANNE MARIE MESZOROS, *Piano*
 OMEGA L. MILBOURNE, *Voice*
 RUTH ELIZABETH MORROW, *Viola*
 LORRAINE NUBAR, *Voice*
 ANTHONY JOHN PARATORE, JR., *Piano*
 DEAN A. PLANK, *Trombone*
 WALTER PONCE, *Piano*
 JONATHAN M. PURVIN, *Piano**
 RITA PURVIN, *Piano**
 EDWARD RABIN, *Piano*
 BARBARA GORDON RANDALL, *Violin**
 CECILY EVELYN REEVES, *Voice*
 NORMAN ALBERT ROLLINGS, *Voice*
 LAWRENCE KENNETH ROSEN,
Composition
 MARY-ANNE ROSS, *Voice*
 JOHN CLEMENT RUGGERO, *Piano*
 PAUL RUTMAN, *Piano*
 BRUCE STUART SAYLOR, *Composition*
 MARY LISA SHENNUM, *Bassoon*
 ANDRE MICHAEL SMITH, *Trombone**
 JANET S. SMITH, *Piano*
 MARTIN DODGE SMITH, *French Horn*
 BARBARA SONIES, *Violin*
 JOHN WOODWARD STANSELL, *Organ*
 GITTA STEINER, *Composition*
 OLIVER STEINER, *Violin**
 GERALD VINCENT TEDESCO, *Trumpet*
 KARL JOEL TRICOMI, *Piano*
 JOHN BARNES VAN BUSKIRK, *Piano*
 THOMAS JOHN WILLIAMS, *Organ*
 MESCAL WILSON, *Piano*
 IRENEUS BOHDAN ZUK, *Piano*

*Completed requirements August 31, 1968
 †Completed requirements January 25, 1969

DOCTOR OF MUSICAL ARTS DEGREE

THOMAS JOHN PASATIERI, *Composition*

Mr. Paci was born in Montreal, Canada. At the age of nine he was soloist with The Montreal Symphony under the direction of Wilfred Pelletier. At seventeen, Mr. Paci graduated from McGill University with a diploma in music; further study under Melle Yvonne Hubert at The d'Indy School earned him a Bachelor of Music. He has frequently appeared with orchestras in Canada and on radio and television.

Mr. Paci has won the following awards: Prix d'Archambault, Sara Fisher Prize, and first prize of the Montreal Conservatory. He is currently a scholarship student of Josef Raieff at The Juilliard School.

Mr. Paci was selected for tonight's performance through competitive auditions held at the School, as are all the soloists with the Juilliard Orchestras.

PERSONNEL OF THE CONCERT ORCHESTRA

Violins

Paul Polivnick,
Concertmaster
Richard Assayas
Christine Anderson
William Barbini
Robert Davidovici
Philippe Djokic
Eugene Drucker
Claudia Erdberg
Charles Henry
Kazuhide Isomura
Reiko Iwatani
Sherry Kloss
John Kochanonski
Patricia Kopec
Kathleen Lenski
Julie McNall
Setsuko Nagata
Rosemary Silversteen
Eva Szekely
Peter VanDewater
Robert Vernon
Yuko Washio
Ruth Waterman
Robert Zimansky

Violas

Pauline Ellis
Marian Kent
Joseph Kim
Uri Mayer
Ruth Morrow
Lawrence Wheeler

Cellos

Jonathan Abramowitz
Valter Despalj
Ellen Hassman
James Kreger
Warren Lash
Robert Marcus
Jiro Yamaguchi

Basses

Ronald Bozicevich
Dennis James
Richard Frederickson
Michele Saxon

Flutes

Jean Baxtresser
Norman Dee

Piccolo

Steven Robbins

Oboes

Malcolm Smith
Marc Schachman

English Horn

Josh Siegel

Clarinets

Paul Gallo
William Powell

Bass Clarinet

Virgil Blackwell

Bassoons

Julie Feves
Lauren Goldstein
Melvin Solomon

French Horns

John Cerminaro
Kenneth Hudson
David Jolley
Michael Martin
William O'Bannion

Trumpets

Gerald Gewiss
Lowell Hershey
Carl Sakofsky

Trombones

Nathaniel Gurin
Garrett List
Dean Plank

Tuba

Patrick Mills

Timpani

Gordon Gottlieb

Percussion

Gary Werdesheim
Thomas Stubbs
Eric Cohen
John Kasica

Harp

Kathleen Bride
Robert Barlow

FIRE NOTICE:

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

Dance Magazine

July 1968

75 cents

See
p 32

La Sylphide
&
American
Ballet
Theatre
(pp. 40-42)



JUILLIARD AT THE CROSSROADS

The prognosis for the future of the dance department looks dim

by Robert Sabin

Ominous rumblings about the future of the Dance Department of the Juilliard School of Music first came as the result of a November, 1965 news release in which Peter Mennin, president of Juilliard, and George Balanchine and Lincoln Kirstein, heads of the School of American Ballet, announced jointly that the latter school would be associated with Juilliard when Juilliard's new Lincoln Center quarters were completed. The ballet school would then form an independent unit to be known as the School of American Ballet at Juilliard. It was added that: "Plans are also under consideration for the establishment of a Division of Modern American Dance at Juilliard, which would provide training in the various idioms of contemporary dance."

The announcement came as a surprise, but although it caused a temporary jolt, nobody in the dance world seemed serious.

Juilliard dance concept demands performance as part of undergraduate training. Below: Robert LuPone, Robyn Cutler, and Anthony Salatin in '68 revival of José Limón's "La Malinche."

Lincoln Center for the Performing Arts photo by Mel Gurean Associates

Elizabeth Sawyer

Photograph taken this spring of Juilliard's new home-to-be at Lincoln Center.





Lincoln Center for the Performing Arts photo by Mel Gurean Associates

Elizabeth Sawyer

Photograph taken this spring of Juilliard's new home-to-be at Lincoln Center.

JUILLIARD AT THE CROSSROADS

The prognosis for the future of the dance department looks dim

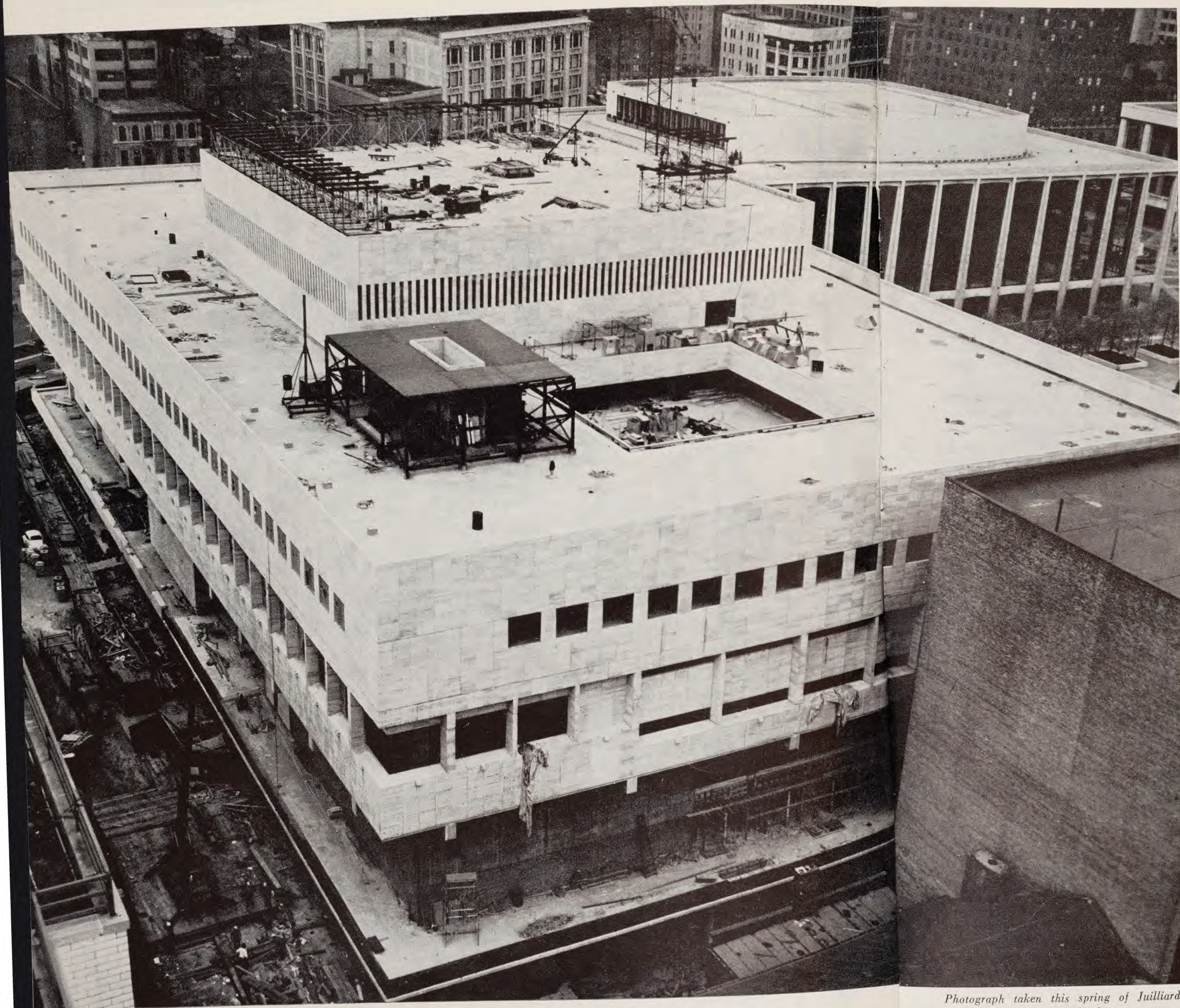
by Robert Sabin

Ominous rumblings about the future of the Dance Department of the Juilliard School of Music first came as the result of a November, 1965 news release in which Peter Mennin, president of Juilliard, and George Balanchine and Lincoln Kirstein, heads of the School of American Ballet, announced jointly that the latter school would be associated with Juilliard when Juilliard's new Lincoln Center quarters were completed. The ballet school would then form an independent unit to be known as the School of American Ballet at Juilliard. It was added that: "Plans are also under consideration for the establishment of a Division of Modern American Dance at Juilliard, which would provide training in the various idioms of contemporary dance."

The announcement came as a surprise, but although it caused a temporary jolt, nobody in the dance world seemed seri-
(over)

Juilliard dance concept demands performance as part of undergraduate training. Below: Robert LuPone, Robyn Cutler, and Anthony Salatin in '68 revival of José Limón's "La Malinche."





Lincoln Center for the Performing Arts photo by Mel Gurean Associates

Elizabeth Sawyer

Photograph taken this spring of Juilliard's new home-to-be at Lincoln Center.

DANCE MAGAZINE July 1968

DANCE MAGAZINE July 1968



Above: Among the 9 works staged by Anna Sokolow at Juilliard is "Odes," to a Varese score. Shown here are Lee Wagner and Lance Westergard.

Right: Among the choreographers and faculty members who did most to shape the artistic philosophy of the Juilliard Dance Department was Doris Humphrey. She is seen here checking the costumes and makeup of students for a 1955 revival of her famed early work "Life of the Bee."

Below: Dance Department director Martha Hill as teacher of a history and criticism of dance course. The student in the first row is Myron Nadel, now head of the dance department at the University of Wisconsin at Milwaukee.



Juilliard at the Crossroads (Cont'd)

ously to believe that it really meant what it said. At least, the feeling was that if problems did exist as a result of the projected move from Claremont Ave. to Lincoln Center, they would surely work themselves out in a satisfactory resolution. After all, it was by then known that the new Juilliard building would contain six dance studios, all of them planned as a result of consultations between Dance Department director Martha Hill, faculty members Martha Graham, Antony Tudor, and José Limón, consultants such as Norman Lloyd and Jean Rosenthal, and the architectural firm of Belluschi, Westermann, and Catalano. Files several feet high in Miss Hill's office attest to the time and energy spent in what she has called "those endless meetings" which stretched out over almost a decade.

But with the disclosure that the School of American Ballet planned to take possession of four of the six studios (including a large one with a balcony at one end, designed for showing student works) and that, at best, according to the preliminary announcement, Juilliard would be left with only a modern dance department, the announcement seemed somehow like an error. Ironically, the prestige and success of the Juilliard approach to dance education lulled interested people into a false sense of security over the matter—thus the incredulity over what would amount to a virtual annihilation of the former Juilliard Dance Department, which had been founded upon the closest possible integration of ballet and modern dance training under a unified faculty.

Of course, nobody objects to the School of American Ballet having its quarters in or about Lincoln Center. As the official school of the New York City Ballet, it is only logical that it should be located in close proximity to its company and its company theatre. But, considering the great amount of financial support, most of it from the Ford Foundation, which the school has at its disposal—enough, for instance, to displace the Juilliard Dance Department—why must it locate itself in an area already staked out for another school?

Supposedly, the reason is a matter of real estate and financing, according to Mr. Mennin. One might think then that if the Dance Department at Juilliard could find several millions of dollars it could then continue to exist. But no, such is not the case. Even if the Dance Department came into untold riches, it may only be allowed to possess a limited modern dance department, as was indicated

Susan Schiff Faludi

in the original announcement.

Is this, then, one more instance of a kind of monopoly developing at Lincoln Center? We must remember that originally, there were hopes for the New York State Theater to be a *dance* theatre. However, through the work of the late Morton Baum, genius of finance and a tax know-how, the City Center complex of cultural organizations (which had previously functioned only at its 55th St. home) became self-directing also in its grand new home, the eighteen million dollar New York State Theater at Lincoln Center. One of the results of this autonomy has been that New York City Ballet need answer to no one if it chooses—as it apparently has chosen—to eliminate appearances of all other dance companies from the State Theater. One must now ask oneself: Is it also trying to eliminate other ballet schools from Lincoln Center as well? It certainly looks that way.

In her April 4, 1968 *Village Voice* review of a Juilliard Dance Ensemble concert, Deborah Jowitt noted with irony and alarm that while “a sum of \$3 million has been given to establish a Drama Department at Juilliard . . . just when the Dance Department is beginning to look like something, there is no space and no money for it . . . What a selfish monster Lincoln Center is—to destroy all that it cannot swallow.”

Only a few days before Miss Jowitt's review appeared, Gideon Waldrop, dean of the Juilliard School, issued a memorandum to students of the Dance Department which stated, in part:

“Continuing efforts are being made to secure the necessary funds to support a Division of Modern American Dance at Juilliard, when we move to Lincoln Center in the fall of 1969. A proposal to a major foundation is currently under consideration. Unfortunately, we will not have a definite answer in this regard before June, 1968. Nevertheless, we would
(over)

Top: Michael Uthoff and Lucia Sciorsci in the pas de deux from “Swan Lake,” as staged for them by Antony Tudor. Following Juilliard, Uthoff went on to City Center Joffrey Ballet, Miss Sciorsci to the Metropolitan Opera Ballet.

Center: Antony Tudor has staged 11 works for the Juilliard Dance Ensemble. In 1967 he showed his faith in his students' abilities by allowing them to perform “Jardin aux Lilas.”

Below: Robert LuPone leads the ensemble in a 1967 production of “Diversion of Angels,” one of six Martha Graham works which have been danced by Juilliard students.

Elizabeth Sawyer



Elizabeth Sawyer



Oleaga



Juilliard at the Crossroads (Cont'd)

be less than honest if we did not indicate to you that there is a clear possibility that dance training at Juilliard may not be continued beyond the school year 1968-69 . . . If for any reason the dance curriculum is deleted after the next school year, Juilliard will make every effort to aid you in making the necessary transfer to other existing institutions which offer a dance curriculum."

Here, again, even with the possibility of funds from a "major foundation," it is clear that Juilliard will henceforth, at best, be able to have only a limited dance program—a "Division of Modern American Dance." But Juilliard's Dance Department was not built upon *divisions*, but upon offering ballet and modern dance *together*. It is important that those who are alarmed about the future of the Juilliard Dance Department should be clearly informed about that institution's guiding philosophy and how it developed; therefore a brief history of the Dance Department's amazing growth follows.

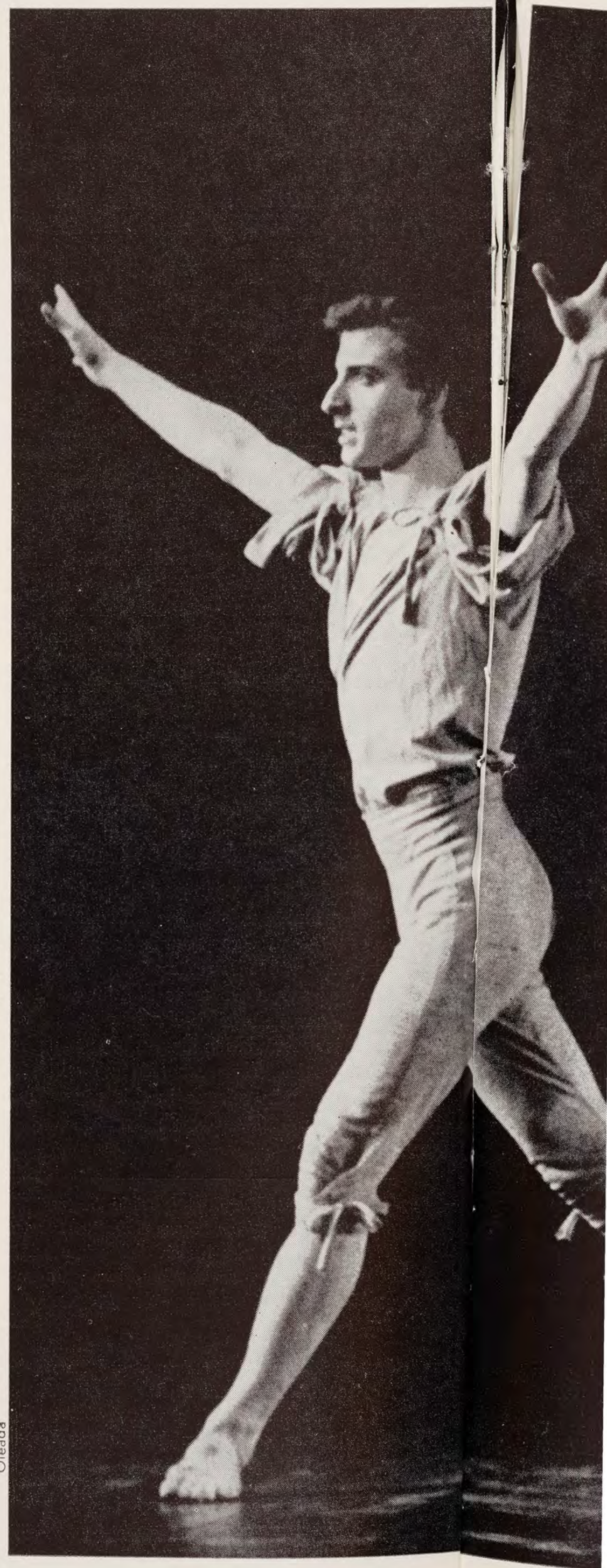
In 1951, William Schuman, who as president of the Juilliard School of Music had headed a revolution in the principles of music education, decided to do something about dance. Believing, as he did, that education, as well as art, must be of its own time, he found in dance a living example of an art that was renewing

itself.

As a composer he had already tasted blood (both literally and figuratively) in the theatre, for he had written scores for two of the most imaginative, dynamic, and demanding choreographers of our time: Antony Tudor, *Undertow* (1945); and Martha Graham, *Night Journey* (1947) and *Judith* (1950). And he knew that his fellow American composers had found in dance—both ballet and modern (as it had come to be described)—the stimulus for some of their best music.

In working with performers, he had learned that the contemporary dance theatre demands an intelligence, a versatility, and a technical range completely beyond the scope of students trained strictly in hidebound and narrowly restricted techniques and traditions. And so he decided to embark upon a revolutionary experiment in education that would endeavor to prove that dancers and musicians need each other, and that those trained in both arts are stronger and more resourceful than those restricted to one.

At the Juilliard School of Music, Schuman had at his disposal an institution ideally suited for experiment. His musical innovations had already steered the school to shock, for his courage and determination as a pioneer had brought him to its helm in 1945, just as they were to lead him, in 1961, to the presidency of
(over)



Elizabeth Sawyer

Oleaso



Antony Tudor, who has been a faculty member of the Juilliard Dance Department since its inception in 1951, rehearses his "Fandango" (to a Soler score).

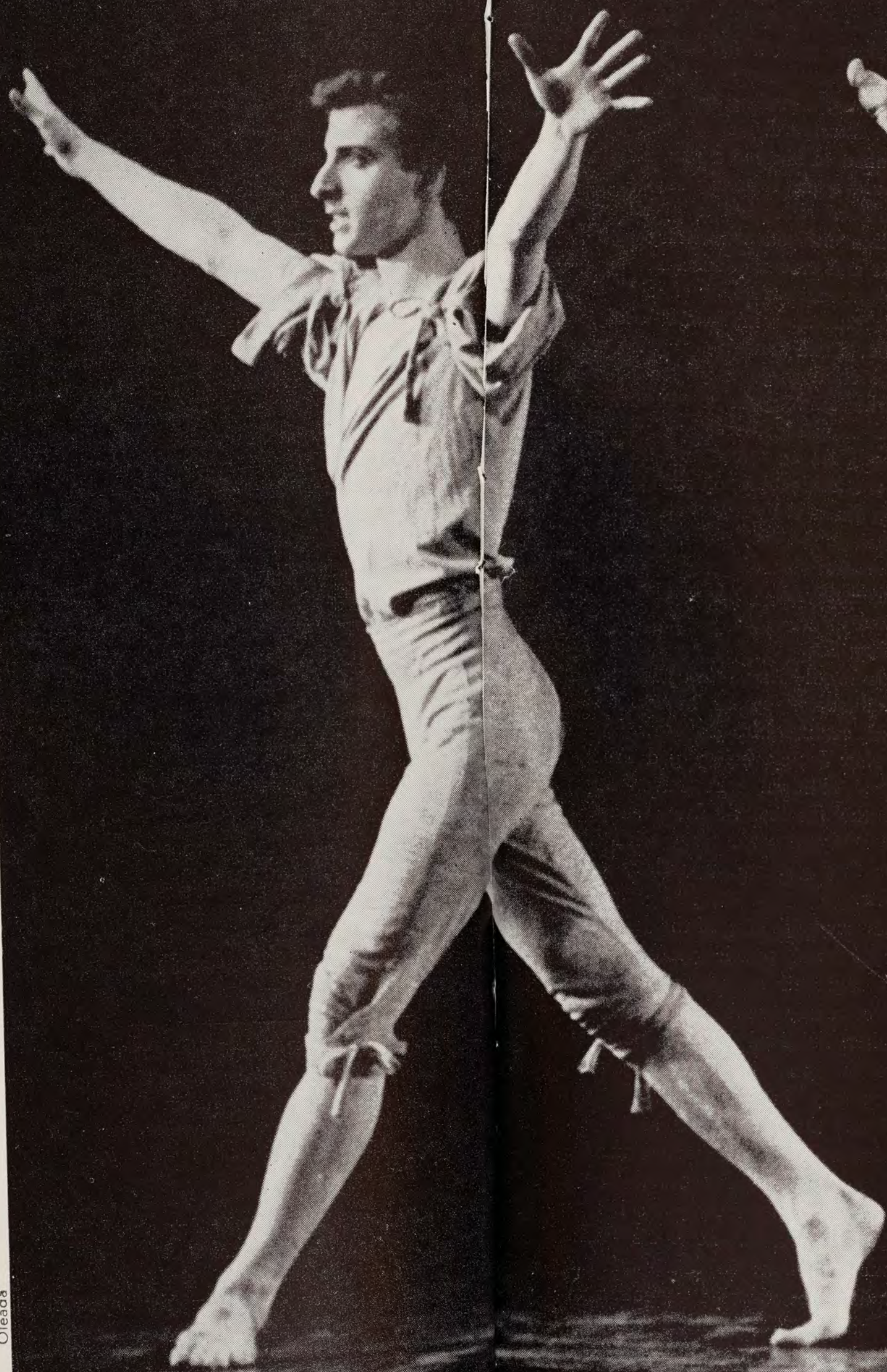
Right: José Limón has staged 20 works at Juilliard, including "There Is a Time," to a score by Norman Dello Joio. Here, Robert Lu-Pone and Linda Morrison in a 1966 revival.

asted
(r) in
s for
amic,
our
945);
urney
knew
s had
modern
—the
sic.
e had
e thea-
atality,
eyond
ctly in
l tech-
ecided
experi-
avor to
s need
in both
ourceful

e, Schu-
stitution
s musi-
led the
and de-
brought
ney were
dency of
(over)

Elizabeth Sawyer

works at
ime," to a
Robert Lu-
966 revival.



Lincoln Center for the Performing Arts.

What made the new Juilliard dance plan unique was *its scope, its emphasis upon creativity and human responsibility and its linking of training with performance under the supervision of several choreographers*. Hopefully, it meant the death of provincialism in the arts, and the encouragement of young people to take their place as leaders, as well as servants, of their country.

Schuman went to the top in selecting his faculty. As director of the new Dance Department he chose Martha Hill, who had already proved herself a brilliant and creative dance educator. Director of the dance department of New York University, 1930-1951, Miss Hill had also been director of the innovative Summer Dance School of Bennington College. With Martha Graham, Doris Humphrey, Charles Weidman, Hanya Holm, Louis Horst and Arch Lauterer as leaders Bennington, from 1934 until World War II led to its closing, had become a national center of education and pioneer experimentation in theatre arts. It was also the cradle of some of the greatest works of American modern dance. In 1948, Miss Hill headed the Connecticut College Summer School of the Dance, with its annual festivals in New London, which continued the Bennington pattern and thrives to this day.

Although she was a proud believer in the importance of modern dance as perhaps the profoundest and most original expression of America in the arts, Martha Hill was too intelligent to share the provincialism and prejudice which have so often afflicted the dance world. She herself had begun her training in ballet, and she knew that dance could not be confined to any one technique or school.

Together she and William Schuman made a declaration of principles: "In general the dance will be approached as the study of a major art rather than considering it from one particular point of view, technique, or cult. The specific studies will stress the dance as a performing art, with basic dance techniques encompassing the important contributions to this art. In addition to ballet and modern dance, the two major schools of our day, the folk idiom will also be included."

And what a faculty those first years had! Martha Graham, Antony Tudor, Doris Humphrey, Agnes de Mille, José Limón, Jerome Robbins, Ann Hutchinson, Louis Horst and Miss Hill were reinforced by a staff of assistants. Graham, Tudor, Limón, and Miss Hill, since 1951,

have been pillars of the department.

Just what was the student entering the Juilliard Dance Department to face? First, he had the opportunity to acquire a firm foundation in any one of the areas in which he planned later to concentrate—teaching, performing, choreography, or allied fields. He was placed at once in ballet and modern dance classes, for all students were required to achieve second-level proficiency in both techniques before being allowed to major in either. Creatively, he was also immediately initiated. All students were required to take at least three years of the four-year composition courses. As a freshman, he began with Composition and Materials, in a course planned by Louis Horst, the first, and for many years the only, teacher of dance composition in this country.

Our freshman also learns how to record his ideas and the classics of dance. Two years of Labanotation enables him to assist his muscular and visual memory. A year of Stagecraft, including the study of the Juilliard backstage lighting apparatus, gives him practical training in preparing concerts. And two years of Miss Hill's Dance History and Criticism course provides a new perspective on his art.

The beginner is also plunged immediately into musical training. William Schuman had created a four-year course in the Literature and Materials of Music, which included the study of music theory, structure, and history. To Juilliard students orchestral scores are not a bewildering mystery and they also acquired enough facility at the keyboard to help them in their dancing.

This interaction between the music and dance departments has proven to be one of the most fruitful aspects of the new Juilliard plan. Before the opening of the Dance Department, in May 1951, a program of Modern Dance with Music by Student Composers had presaged one of Schuman's ideals. This program was made up of Ronne Aul's *Caller of the Wind*, with music by Miriam McLean; Bonnie Bird's *Nonage*, with music by Hall Overton; Helen McGehee's *Undine*, with music by Charles Bestor; Katherine Litz's *All Desire Is Sad*, with music by Marga Richter; and Daniel Nagrin's *Faces from Walt Whitman*, with music by James Dalglish. Since that time a wealth of music by student composers and by master composers has made the Juilliard Dance Department repertory a veritable Who's Who of composers.

It was characteristic of Juilliard to provide a course in anatomy under Dr. Lulu

E. Sweigard, who assisted at the school's admissions examinations. This was an elective, recommended especially to future teachers, but, in training students to move with utmost efficiency and to reduce muscular tensions, it was of great help to dancers, too. Dr. Sweigard (who is still teaching at Juilliard) developed "posture labs" in which dancers learned the principles of muscle functions and how to solve physical problems through "imagined movement." Her purpose was to increase the efficiency of neuro-muscular patterns of coordination. Slow movement of a small range guided by thinking increased the dancers' control and awareness. Betty Jones, a leading modern dancer, assists Dr. Sweigard.

If he planned to become a teacher, our beginner could study teaching techniques in the Juilliard Preparatory Division, where children enjoyed elementary training in ballet and modern dance. He later might have the chance to teach singers, actors, and musicians in special classes at other schools and studios, to work with handicapped children in a project sponsored by the New York Philanthropic League, and to meet other special teaching challenges. As an apprentice teacher, he has opportunities to work in extension courses under the guidance of master teachers. From the first, Juilliard has sought to expose its dance students to the problems of the world and to encourage them to be of use to the society in which they live.

Today, Juilliard companies, composed of student dancers, appear in scores of schools and communities in New York State and New Jersey, bringing dance to thousands of children who have never seen it in the theatre. Students supplement their study of psychology with the experiences they gain through these outside contacts.

From the very beginning of the Juilliard Dance Department, public performances have been regarded as essential to the education of every aspiring dancer or dance teacher. Juilliard students perform throughout the year in workshops presented regularly in the professionally oriented dance theatre as well as in operatic productions of the school of music.

There has always been a Dance Theatre at Juilliard. In the early years it was known, on its tours, as the Doris Humphrey Dance Theater, in honor of the choreographer who devoted so much of her time and talent to it. More recently, it has been known as the Juilliard Dance Theater and the Juilliard Dance Ensemble. In addition to performing regular

concerts for adult audiences, it also appears as part of Lincoln Center's program for bringing dance to school children.

The Juilliard Dance Workshop programs have from the first been one of the most stimulating influences upon students. To give an idea of the nature and range of these programs, created and performed by students, both ballet and modern, I list the latest, presented on April 23, 1968, which I visited. It began with a series of student works and performances in Modern Forms entitled *Strange Space Designs* (to Windsperger music); *Dissonance: "Electric Twitch"* (Windsperger); *Planal Studies* (Windsperger); *Air Primitive* (Mompou); *Religious Medieval* (Maleingreau); and an Independent Project, *Antigone* (Orff), prepared in the Modern Forms classes of Janet Soares, who was Louis Horst's assistant.

Next followed studies prepared in the Composition Materials classes of Lucas Hoving, accompanied by tapes or musical background at the piano by Mr. Hoving: *Studies in Sustained Peripheral Movement*, *Study on Weight and Falls*, *Study on Free Form Rhythm*. Students from Mr. Hoving's Projects in Choreography classes offered a *Dramatic Study Based on an Existing Shape* and *Projects Based on Fire, Air, Wind and Water*.

The program ended with works in progress from the Group Forms classes: an Untitled Quintet, to a tape of Tzvi Avni's *Vocalise*; an excerpt from *Climb in Darkness*, based on Tennessee Williams' *The Glass Menagerie*, to a tape of Thomas Pasatieri's *Trio*; and a work by a student from Japan, to Jacques Aubert's *Concert à Quatre Violons*.

Proof of the worldwide renown of the Juilliard Dance Department and its productions is eloquent in the list of its 90 students from 34 foreign countries or provinces. Young dancers have come from Argentina, Australia, Brazil, the British West Indies, Canada, Chile, Colombia, Cuba, England, Finland, France, Germany, Ghana, Greece, India, Indonesia, Israel, Italy, Japan, Korea, Latvia, the Netherlands, Panama, the Philippines, Poland, Puerto Rico, Scotland, Spain, Sweden.

(Cont'd on p. 76)

Above: Doris Humphrey staged 17 works (her "Descent Into the Dream" shown here) for the Juilliard Dance Theatre, which toured as the Doris Humphrey Dance Theatre.

Right: The present Juilliard School of Music and Dance on Claremont Ave on NYC's upper West Side. Juilliard moves to Lincoln Center in Sept. 1969.



Radford Bascome



Susan Schiff

TAGLIONI TODAY

Carla Fracci recreates the quality of an earlier, romantic Italian ballerina for American Ballet Theatre's summer season

Because of both her appearance and her dancing style, Carla Fracci, of La Scala, Milan has often been likened by critics to Marie Taglioni, most ethereal of all the 19th-century ballerinas. Like Taglioni, Fracci is celebrated for her interpretation of "La Sylphide," which she will dance as guest artist with Erik Bruhn during the July 9-28 season of American Ballet Theatre at the Metropolitan Opera House. Miss Fracci made a triumphant NYC debut with Bruhn and ABT last year in "Sylphide" and "Giselle." This year she'll again dance "Giselle" with the company, but in a new production staged by David Blair, whose production of the full-length "Swan Lake" is also in the repertoire. In spring, Fracci and Bruhn appeared with ABT on its U.S. tour. Earlier, she danced at the Florence Communale in the revival of the 1881 historical curiosity, "Excelsior," with Rudolf Nureyev as guest with the Monte Carlo Opera Ballet, and with Bruhn as guest with the Royal Danish Ballet in Copenhagen. The lovely Italian ballerina also scored at La Scala as Juliet in John Cranko's version of "Romeo and Juliet."

Fred Fehl



Curtain Call Costumes, Inc.

Box 583 — York, Penna. 17405

Famous for Continuous Leadership
in Ready Made Recital Costumes
Manufacturers & Designers

*Al Gilbert, Dorothy Vose & Stepping Tones Records
will see you at the following conventions this summer*



AL GILBERT SCHEDULE

New York City (D.E.A.) — July 27
Chicago (C.N.A.D.M.) — July 26-31
Memphis (S.D.M.) — Aug. 3-5
Edmonton, Canada — Aug. 31-Sept. 2

DOROTHY VOSE SCHEDULE

Chicago (C.N.A.D.M.) — July 26-31
New Orleans (D.M.A.) — July 1-3

STEPPING TONES RECORDS

P.O. Box 64334, Los Angeles, Calif. 90064

• ESPINOSA'S World Famous BALLET BOOKS •

Analytical Description of all the Orthodox Techniques

Elementary \$2 Intermediate \$2 Advanced \$3 100 Simple Enchaînements \$2
INCLUDING THE TABULATION OF — 9 JETES
23 PAS DE BOURREES — 20 BRISES — 7 CABRIOLES

SPECIALLY COMPOSED MUSIC for Barre, Adage, Batterie, Etc.

which may be used in conjunction with the above books

Grade 1 - 3\$1.50	Album of Twenty	Elementary, Intermediate
Grade 4 & 5\$1.50	Grade Dances	Advanced \$1.50 each

Remittance with **THE BRITISH BALLET ORGANIZATION**
order to: Woolborough House, 39 Lonsdale Road, London S.W. 13, England

JACK MITCHELL DANCE PHOTOGRAPHER

356 E. 74th
NEW YORK
10021
RE 7-5507

LAWRENCE EDDINGTON

Dance Magazine staff Photographer

Dance Portraits and Photographs by Appointment

TR 7-7439

HOTEL GREAT NORTHERN, 118 W. 57th St., N.Y., N.Y. 10019

(212) CI 7-1900

Daily:	Single \$ 8.00 <input type="checkbox"/>	Twin \$11.00 <input type="checkbox"/>	Kitchenette Suite (1-4) — \$18.00 <input type="checkbox"/>
Weekly:	Single \$40.00 <input type="checkbox"/>	Twin \$45.00 <input type="checkbox"/>	Kitchenette Suite (1-4) — \$75.00 <input type="checkbox"/>

(Weekly rates available only if stay is three weeks or longer)

Name
Address
City

Juilliard at the Crossroads

(Cont'd from p. 39)

en, Switzerland, Turkey, Uruguay, Venezuela, and Yugoslavia. And in most instances they have returned home, having carried the Juilliard message to all parts of the globe.

Look where you will in the contemporary world of the theatre and education and you will find former Juilliard students in the lead. Student Paul Taylor emerged from the Martha Graham Company to form his own company and rapidly to win a place as one of the leading performers and choreographers of modern dance today. A former Juilliard student, Richard Englund produced his ballet *Jigs 'n' Reels* (to music by Malcolm Arnold) for the Dance Department in 1966. He danced with the Metropolitan Opera Ballet, National Ballet of Canada, American Ballet Theatre, and was director and choreographer for the Birmingham (Alabama) Ballet before his current position as head of the Pace (Performing Arts Curriculum Enrichment) project at Huntington, L.I. Englund was one of Antony Tudor's prize pupils. Another was Bruce Marks, who had his baptism as a very young dancer in Pearl Lang's company. He became a soloist in the Metropolitan Opera Ballet, appeared with the Royal Swedish Ballet, and is today a superb premier danseur, one of the leading artists of American Ballet Theatre, frequently partner of his ballerina-wife Toni Lander.

Joyce Trisler was director, choreographer, and leading performer in a brilliant performance of Harry Partch's weird and beautiful *The Bewitched*, which Juilliard produced in collaboration with Columbia University and the University of Illinois, in April, 1959. This was a unique musical, as well as theatrical, experience, for the instruments invented and built by Partch between 1946 and 1955 were used, producing sounds which had (quite literally) never been heard before. Perhaps the most fascinating was the Marimba Eroica, four huge resonators under planks, which produced a sound that could not be literally heard by human ears, but nonetheless had a definite sonorous effect, like the sudden feeling of a vacuum. Somehow, in her choreography, Miss Trisler managed to evoke the spirit of the music. She had developed in the hands of Doris Humphrey (always an adventurer in her use of music), and had danced in the Valerie Bettis Company, also teaching and directing works for the Garden State Ballet Company. In

are in session from September to June. Students are not accepted into classes after September except by promotion or transfer."

This policy is extremely important to a well-planned program of dance training, for such could hardly be established if "late-comers" were allowed in and out of classes throughout the season.

The next pages of the booklet contain an outline of curriculum. The outline, as you can see, is for ballet and tap, but planning could (and should) be applied to other kinds of dance as well. Underlined and parenthetical notes below, are included for the purpose of this chapter only.

CURRICULUM

PRE-BALLET—for all students (boys and girls) six and seven years old. Pre-ballet introduces the young student to the world of dance and music in an informal manner and serves as a preparation for further study. Classes are designed to develop rhythm, coordination, and self-confidence as well as physical fitness. Students who are six years old by January 1 will be admitted.
Class: one hour with Beginner Tap.

CURRICULUM...BALLET

ELEMENTARY BALLET—for all beginning students eight years old and older. Students promoted from Pre-ballet are beginning ballet students. Transfer students are auditioned for placement.

Elementary Ballet establishes the foundation necessary for a worthwhile study of classical ballet. The elementary grades include study of basic foot, arm, and body positions; careful attention to correct body placement and posture; an elementary barre, centre, port de bras, adage, and allegro, and basic dances such as waltz and polka.

Elementary Ballet usually requires at least two years to complete and is divided into two grades.

Class: forty minutes.

INTERMEDIATE BALLET—for students who have completed Elementary Ballet. Intermediate Ballet includes an intermediate barre, centre, port de bras, adage, and allegro plus written assignments in ballet terminology, special attention to music study, and an introduction to character ballet. Intermediate students are considered for toe shoes, although toe shoes are not required.

Intermediate II students are required to perform one dance in solo and Intermediate III students are required to perform two dances in solo. (Note: Solo requirements are for class, not stage.)

Intermediate Ballet usually requires at least three years to complete and is divided into three grades.

Class: one hour and twenty minutes.

ADVANCED-INTERMEDIATE BALLET: for students who have earned three Intermediate credits. Advanced-Intermediate Ballet includes emphasis on refinement of technique and performance, plus continued studies in ballet terminology, music, and character ballet. Students promoted from Intermediate Ballet III

in toe shoes may continue, although toe shoes are not required.

The Advanced-Intermediate Ballet class will study four dances each season. Each student is required to perform at least two of these in solo.

A student who cannot or does not maintain performance standards of the Advanced-Intermediate Class may be transferred to another class for review. A student who breaks discipline of the Advanced-Intermediate Class, and continues to do so after due caution, may be requested to withdraw from the class.

The Advanced-Intermediate Class is the nucleus of the Senior Ballet.

Class: one hour and twenty minutes.

CURRICULUM...TAP

BEGINNER TAP—for students in Pre-ballet. **ELEMENTARY TAP** is for beginning students eight years old and older and for students promoted from Beginner Tap. (Note: All students in the Pre-ballet and Elementary Divisions take ballet and tap.)

Beginner and Elementary Tap include the standard vocabulary of tap sounds and movements plus combinations of these into rhythmic patterns which progress steadily in difficulty. Students are periodically checked individually for accuracy and clarity of sound and movement. The Beginner and Elementary grades also include rhymes and songs combined with dances.

Elementary Tap usually requires two years to complete and is divided into two grades. Beginner Tap class: one hour with Pre-ballet. Elementary Tap class: forty minutes. (Note: Elementary Division ballet and tap classes are one hour and twenty minutes.)

INTERMEDIATE TAP is for students who have completed Elementary Tap. Intermediate Tap includes the study of increasingly complicated rhythmic patterns as well as the jigs and clogs, soft shoe, time steps, and so-called buck dances which are the traditional "backbones" of tap dancing.

Intermediate students are trained to develop precision and uniformity of style necessary to good group dancing, as well as to develop individual achievement in solo dancing. Intermediate II students perform one dance in solo and Intermediate III students perform two. (In class.)

Intermediate Tap usually requires at least three years to complete and is divided into three grades.

Class: forty minutes. (Note: Students in the intermediate division may choose to take ballet only. No students take tap only. All intermediate ballet and tap classes are two hours.)

ADVANCED-INTERMEDIATE TAP is for students who have earned three Intermediate credits. Emphasis is placed on improvement of technique, style, and performance.

The Advanced-Intermediate class is the nucleus of the Flor-Ala Rockettes. (See Chapter VIII, Dance Magazine, June issue.)

Next month we will continue with more details on materials and planning a year's work based on this outline.

FOR LONG TOUGH SESSIONS ... DEMAND THE BEST



SEND FOR OUR LATEST CATALOG

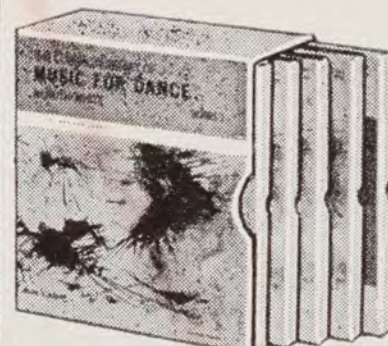
HOFFERT
CHICAGO THEATRICAL SHOE CO.

6512 VAN NYS BLVD., VAN NUYS, CALIF. 91401

RHYTHMS PRODUCTIONS Records presents
an exciting NEW package

THE COMPACT LIBRARY OF
MUSIC FOR DANCE

by Ruth White



COMPLETE SET
5 albums —
15 records
(size 7½ x 7½ x 3½")

**A WEALTH OF MATERIAL
FOR DANCE COMPOSITION**

PROGRESSIVE:
simple ideas to intricate studies

VARIED:
classical — ethnic — electronic styles

COMPLETE LIBRARY 5 albums (15 — 7 inch 33⅓ RPM records) in a Desk-Top container \$33.75

Single albums, \$6.75 each:

THE FUNDAMENTALS OF MUSIC
MOTIVATIONS FOR MODERN DANCE
MOTIFS FOR DANCE COMPOSITION
MUSIC FOR CONTEMPORARY DANCE
Volume 1
MUSIC FOR CONTEMPORARY DANCE
Volume 2

Dance records for all ages. Free catalog. Write:

CHEVIOT CORPORATION

Dept. DM, Box 34485, Los Angeles, Cal. 90034

April, 1965 her *Perilous Time*, created for the Boston Ballet, had its premiere with Miss Trisler in a leading role. Miss Trisler is currently directing and choreographing for theatre, using her dance experience in work with actors at the Cafe La Mama in Greenwich Village and with Joseph Papp's Shakespeare Festival in Central Park this summer.

Some Juilliard students have also pioneered in the popular entertainment field. The Juilliard School has welcomed the Broadway theatre as one of the artistic forms of our time. The Dance Department has collaborated in producing three musical comedies with the Student Council of the school—Gordon Richmond's *The Wild Birds* and *Once Upon a Mattress* by Marshall Barer and Mary Rodgers, both with choreography by Myron Nadel; and *On the Town* by Leonard Bernstein, Betty Comden, and Adolph Green, with choreography by Arthur Bauman. Mr. Nadel, after graduating from Juilliard in 1962, became director of dance at the University of Wisconsin at Milwaukee. His wife, Constance Zander, a former Juilliard student, also teaches at the University. Mr. Bauman is currently active on the New York concert scene, choreographing for Dance Theatre Workshop and other groups.

When *The Education of Hyman Kaplan* opened on Broadway on April 4, 1968 Clive Barnes praised the choreography of Jaime Rogers, who had studied at Juilliard and had gone on to dance in the European *West Side Story* company and the film, to create dances for a television series and for Kurosawa Film Productions in Japan, besides appearing in a production of *My Fair Lady*, to appear in *Golden Boy*, and to teach at the June Taylor School.

Of the 16 members of José Limón's company, 13 are Juilliard products. To Martha Graham's company have gone many Juilliard dancers, among them Gene McDonald, Dudley Williams, and William Louthier. Williams and Louthier have also danced in the Donald McKayle and Alvin Ailey companies.

Michael Uthoff, who came from Chile to study at the Juilliard School, 1962-65, has become one of the mainstays of the City Center Joffrey Ballet. Carolyn Brown quickly established a special place for herself in Merce Cunningham's company. Mercedes Ellington, grand-daughter of Duke Ellington, was the first Negro to join the June Taylor Dancers, appearing

on the Jackie Gleason television show. She also danced in the Australian company of *West Side Story* and the Talley Beatty company.

Foreign companies harboring Juilliard dancers include the Batsheva Company in Tel-Aviv, the Royal Swedish Ballet, the Jooss Ballet Company, the Nederlands Dans Theater of The Hague, the Béjart company of Brussels, and the National Ballet of Canada.

The Juilliard experiment has flowered in producing dancers, choreographers, directors, producers, and educators. But to some its greatest achievement has been the important dance works which have been presented by the annual year end performances of the Dance Department. William Schuman foresaw that in gathering some of the greatest contemporary choreographers as teachers in a school that gave them full creative scope he would inaugurate an era of vital and adventurous works. But even he could not have anticipated the astonishing repertory that was to grow up in the succeeding 17 years.

Here is a list of the choreographers whose works have been produced by the company, 1952-68: Valerie Bettis (2 works), Fredbjorn Bjornsson, Margaret Black, Kevin Carlisle, Alfredo Corvino, Ruth Currier (2 works), Paul Draper, Richard Englund, Raoul Feuillet, Michel Fokine, Martha Graham (6 works), Ray Harrison, Lucas Hoving, Doris Humphrey (17 works), Lev Ivanov, Fiorella Keane, Pauline Koner (2 works), La Meri, José Limón (20 works), Donald McKayle, Helen McGehee, Jack Moore, Louis Pecour, Marius Petipa, Gilbert Reed, Anna Sokolow (9 works), Grant Strate, Helen Tamaris, Joyce Trisler, Antony Tudor (11 works), and Ethel Winter.

The list of composers whose music was either used by or commissioned by these choreographers is equally impressive; Hugh Aitken, Malcolm Arnold, J. C. Arriaga, J. S. Bach, Samuel Barber, William Bergsma, Luciano Berio, Ernest Bloch, Brahms, Benjamin Britten, William Byrd, Elliott Carter, Chausson, Cimarosa, Gerald Cook, Aaron Copland, Ramiro Cortes, Henry Cowell, Norman Dello Joio, David Diamond, Jacob Druckman, Vivian Fine, Antonio Gardano, Vittorio Giannini, Orlando Gibbons, Alberto Ginastera, Glinka, Halvorsen, Roy Harris, Paul Hindemith, Anthony Holborne, Hunter Johnson, Zoltan Kodaly, William Lawes, Norman

(over)



"Do the Hula" L.P.

12" L.P. — 12 favorites with step-by-step full color instructions.

6 FOR 1 DISCOUNT!

Buy six standard 45 rpm or L.P. (mono or stereo) records — get credit for one record.

Professional discounts
Free catalog

WAIKIKI RECORDS CO.

11000 Chalon Rd. • Los Angeles, Calif. 90024

May We Again Have The Pleasure
Of Serving You This Fall, Write

Maurice

DANSWEAR, INC.

33 JOHN R ST. • Dept. 7-68 DETROIT, MICH. 48226

FABRICS • TRIMMINGS • ACCESSORIES
FLUORESCENT STRETCH NYLON LEOTARDS

KALMO
TEXTILES, INC.

KALMO TEXTILES, INC.

123 W. 44th St., N.Y., N.Y. 10036 JU 2-5185

NEW FOR YOUR DANCE LIBRARY

THE BOOK OF BALLET

by James Audsley (revised edition) \$2.95

AN INTRODUCTION TO BENESH MOVEMENT NOTATION

by Marguerite Causley \$3.00

EUROPEAN FOLK DANCE

by Joan Lawson \$10.00

WORLD HISTORY OF THE DANCE

by Curt Sachs \$5.00

ISADORE DUNCAN: Her Life, Her Art, Her Legend

by Walter Terry \$4.00

LATIN AMERICAN DANCE BOOK

by Betty White \$3.95

Please add 15c postage for the first book and 10c for each additional title. New York State residents please add local city and state sales taxes.

The DANCE MART

Box 48, Homecrest Station, Brooklyn, N.Y. 11229
Please send the following books:

_____ \$ _____

_____ \$ _____

Postage \$ _____

Check or money order enclosed for \$ _____

Name _____

Address _____

CITY _____ STATE _____ ZIP _____

Loshun's

Dance and Recreation Wear
215 E. 8th St. Cincinnati, Ohio 45202

HERBET DANCEWEAR

1657 B'way, N.Y. (51st & 52nd)
Complete Selection of
Dance Records — Shoes
Danskin Tights & Leotards



Nation's Foremost
Supplier to
Dance Studios
Catalog on Request
dancewear

2560 Hempstead Tpke., E. Meadow, N.Y.

LOWEST POSSIBLE PRICES!

Trep Art

THEATRICAL
2615 N. THIRD ST., MILWAUKEE, WIS.

Grace Costumes, Inc.

Finest custom-made costumes

Ballet, Opera, Theatre,
Television Productions

254 W. 54th St., N.Y. 10019 JU 6-0260

KIMBO RECORDS

Write for Free Sampler

Record and Catalogue

Box 55, Deal, N.J. 07723

LA MENDOLA

FOR

TOE SHOES—BALLET SHOES—JAZZ SHOES,
AND ALL YOUR DANCE NEEDS

DEALERSHIPS AND FRANCHISES AVAILABLE

200 ENGINEERS ROAD

SMITHTOWN, N. Y. 11787

h.w. SHAW

CASES — T SHIRTS
PROMOTIONS

SCHOOL PRINTING

SEND FOR FREE CATALOG

137 Fifth Ave. (20th St., NYC 10010 N.Y.)

DANCE INSTRUCTORS

Send for FREE Dance Routine
(Be sure to include your ZIP Code)

RUSSELL RECORDS, INC.

P.O. Box 3318
Ventura, Calif. 93003

Juilliard at the Crossroads

(Cont'd from p. 77)

Lloyd, Otto Luening, Teo Macero, Frank Martin, Gian Carlo Menotti, Jean Middleton, Federico Mompou, Thomas Morley, Mozart, Arthur Murphy, Harry Partch, Vincent Persichetti, Goffredo Petrassi, Francis Poulenc, Purcell, Priaulx Rainier, Silvestre Revueletas, Thomas Ribbink, Wallingford Riegger, Peter Schickele, Arnold Schoenberg, Schubert, Gunther Schuller, William Schuman, Robert Schumann, Scriabin, Bernardo Segall, Soler, Robert Starer, Carlos Surinach, Tchaikovsky, Thomas Tomkins, Edgar Varèse, Vivaldi, Anton Webern, Hugo Weisgall, and Stanley Wolfe.

Much of the incomparable repertory of works presented by the Juilliard Dance Department was filmed for study purposes and today students have at their disposal one of the most precious dance film collections in existence. This is supplemented by a growing library of books on all phases of dance.

It would take a sizeable volume to describe and analyze that Juilliard repertory. All that I can do here is to pick out certain works that seem to me to be memorable and that might not have been created anywhere else. Chief among these is one of the masterpieces of American dance, José Limón's *Missa Brevis*, to Kodaly's moving score, which was given its premiere by the Juilliard Dance Theater in April 1958.

It was with some trepidation that Limón approached Martha Hill with his project for a work calling for chorus, orchestra, and a stage setting, and demanding a complex and prolonged rehearsal schedule. He has never forgotten the simplicity with which she replied: "I can't say immediately whether it will be possible, but I will do everything I can to help you." And, thanks to conditions at Juilliard it was possible, and a work emerged which many of us feel is one of, if not the most enduring hymns to human courage and fortitude that came out of World War II.

One would expect that the composer would have been pleased, but, alas, this was far from the case. In his Convocation Address at Juilliard, given on Oct. 5, 1966, Limón told the touching (and priceless) story:

"Mr. Kodaly was invited by the producer of National Educational Television, Jac Venza, to view their film of my dance to his *Missa Brevis*. The dear man was displeased. He didn't like it a bit. He said it was ugly, the choreography crude, the

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

Limón had a very different experience with Paul Hindemith in 1963. From March 13-16 that year Juilliard gave a festival of four evenings of his stage works. Ethel Winter and Linda Hodes danced Martha Graham's *Herodiade* and Limón had prepared new choreography for *The Demon*. He had carried on an extensive correspondence with Hindemith, who was in Germany at that time, because he felt that the libretto of the ballet was too dated to use, and proposed a new one. After prolonged negotiations, Hindemith agreed. Finally he arrived and the momentous encounter came about.

"I had been warned by everyone that he was a most difficult man, testy, with a vile temper, a real prima donna, and that I'd better look out. As a matter of fact, he had warned me from Germany that he reserved the right of veto over my efforts. He sat out there . . . and we, in our tights and leotards, with a tape recording, performed the ballet from beginning to end. You may be sure that we were nervous. As the curtain fell on this preview, we heard a commotion out front. I was certain Mr. Hindemith was having an ap-

oplectic seizure. It turned out that he was applauding and shouting his delighted approval. He hurried on stage and kissed all the girls and warmly congratulated Lucas Hoving and me. From then on, for the rehearsals and performances both here and in Washington, D.C., he insisted on conducting. He was a lamb."

Alas for the ironies of fate! *The Demon* could not compare with the *Missa Brevis* in artistic quality. Limón told the Juilliard Convocation audience quite frankly: "*The Demon* as a dance was not terribly good. My dancers and I gave it everything we had, but it was neither inspired nor inspiring. But it is a comfort to me that it delighted Mr. Hindemith."

Two of Antony Tudor's first works for Juilliard were especially memorable. His *Exercise Piece* (to Arriaga's String Quartet No. 2) in 1953 was notable for its exquisite musical feeling and sly and witty comment on dance styles and foibles. And his choreography for the revival of William Lawes' *Britannia Triumphans* (1637) gave students a treasureable experience in Elizabethan forms of dance. This masque was performed at the Juilliard Festival of British Music in 1953. It was in that year, also, that the school offered its path-breaking program called a Demonstration in Dance with lecture-demonstrations by Tudor and Doris Humphrey called *Let's Be Basic* and *What Dances Are Made Of*. Tudor's *Exercise Piece* had its premiere on this program and Humphrey offered her *Desert Gods* from *Song of the West* by Roy Harris.

A program of ballet studies entitled *Gradus ad Parnassum*, performed in March 1962 under Tudor's direction, also opened new perspectives. The music ranged from Purcell and Schumann to Bloch, Poulenc, and Elliott Carter. The dances were by Tudor, Margaret Black, Alfredo Corvino, Fiorella Keane, and Fokine (as restaged by Yurek Lazowski). In 1967 Tudor allowed Juilliard students to perform his *Jardin aux Lilas*, a notable tribute to his faith in their ability.

It was in 1967, also, that Martha Graham paid the same compliment to the Dance Department by allowing her rhapsodic *Diversion of Angels* (to Norman Dello Joio's visionary score) to be performed by students; it was danced again by the student company this past spring. One of Graham's most poignant and personal works, *Canticle for Innocent Comedians* (to Thomas Ribbink's music) had

its premiere at Juilliard on April 22, 1952.

The 17 works that Doris Humphrey produced for Juilliard, some from her former repertory but several created especially for the student dancers, are a living testimony to the inspiration which her work at the school brought her. I have recently been thinking of her *Dawn in New York* (using Hunter Johnson's Piano Concerto), which was commissioned for the Juilliard Festival of American Music celebrating the 50th anniversary of the school in 1956. It is a curiously disturbing work, mirroring the violence and latent bitterness of modern urban civilization. Today it seems prophetic.

If it had produced nothing but the nine works of Anna Sokolow between 1955 and 1967, the Juilliard Dance Department would have amply justified itself. For Miss Sokolow, who is at home in Webern and Berio as well as in Cimarosa, has added a whole new dimension to the modern dance theatre. Her *Memories*, of 1967, to a haunting and explosively powerful score by Teo Macero, is a wonderful example of expressionism in dance. Juilliard students also had the privilege of performing Miss Sokolow's *Night*, which was based on Luciano Berio's *Differences*, with the composer conducting, in May 1966.

This is far from an exhaustive list of Juilliard's accomplishments. The past has held much glory. But the future is gloomy. Knowing that the Juilliard Dance Department had been one of William Schuman's most cherished projects, and that as president of Lincoln Center, his struggle to retain its artistic unity had led to defeat for Lincoln Center and victory for City Center, I called on him.

Hopefully, I expected honest answers to the questions that are becoming increasingly pressing in the minds of those who believe in the vital importance of the Dance Department. I quote his remarks to me, "First of all, let me say that it would be a pity—and this word is weak and inadequate to express what I mean—if the Juilliard Dance Department should die. But the problem, like so many at Lincoln Center, is purely financial. I know that Peter Mennin and the School have the most cordial feelings about it and are trying to get financial aid to sustain it. It is too early to despair; don't bury the Juilliard Dance Department yet!"

But 1969 is just around the corner. "Don't despair." Why not? **END**

DANCE BOOKS

Current and out-of-print
on all phases of dance.

Visitors by appointment: NI 5-9607

Free catalog on request

THE DANCE MART

BOX 48, HOMECREST STATION
BROOKLYN, N.Y. 11229


Orion
HIGH FIDELITY RECORDS
GUS GIORDANO'S RECORDS
FOR DANCING

Write for catalog:
614 Davis St., Evanston, Illinois 60201

LA RAY BOOT SHOP, INC.

320 W. 48th St., New York 10036

SHOES • LEOTARDS • ACCESSORIES

Agency for

FREED'S TOE & BALLET SHOES

Send For Free Illustrated Circular

ACROBATIC Supplies

BOOKS, BELTS, Mats, Routines, Etc.

JAMES A. ROZANAS

10412 S. St. Louis Ave., Chicago, Ill. 60655

GONI Handmade
CASTANETS

"Used by the World's finest dancers"

Write for free brochure:

3238 Terzilla Pl., Los Angeles, Calif. 90065

DANCE TEACHERS


Get your FREE pair of TAPCO TAPS

(Limited offer; one per person)

Include your ZIP Code

RUSSELL RECORDS, INC.

P. O. Box 3318, Ventura, Calif. 93003

 *formally*
Samuelson
THE COSTUME FABRIC
HOUSE OF THE WEST

NOW! TO SERVE YOU BETTER

SAMUELSON FABRICS

IRVING WOLFE

1034 So. Los Angeles Street

Los Angeles, Calif. 90015