

# THE JUILLIARD SCHOOL

LINCOLN CENTER  
NEW YORK, NEW YORK 10023

LILA ACHESON WALLACE LIBRARY

TELEPHONE 212-799-5000

**JUILLIARD SCHOOL**

**DANCE DIVISION SCRAPBOOKS**

15. 1970/1971







91/2

1

# The Juilliard School



Catalog 1970-1971





View of The Juilliard School, looking southwest, which shows the Broadway entrance to the School



## Faculty continued

### Criticism of Music

IRVING KOLODIN

### Guest Lecturers in Music History

JOEL NEWMAN  
GUSTAVE REESE

ERNEST SANDERS  
DENIS STEVENS

### Academic Studies

BERNARD STAMBLER (Chairman)  
(Literature)  
ANNE H. BERGER (German)  
LOUISE BERNIKOW (Literature)  
MARCELLE BOINET (French)  
VIDA GINSBERG DEMING (Literature)  
ALBERT J. DEVEREAUX (Philosophy)

FREDERIC EWEN (Literature)  
RONNIE H. HOFFMAN (Literature)  
ESTHER LABOVITZ (Literature)  
W. A. STARICA (History)  
BEATRICE TAUSS (Literature)  
PRESTON WADDINGTON  
(Psychology and Social Science)

### Diction

EVELINA COLORNI (Italian)  
ALICE HOWLAND (German)

MADELEINE MARSHALL (English)  
MARGUERITE MEYEROWITZ (French)

### Dance Division

#### TECHNIQUES AND REPERTORY

*Major Instruction and  
Supervision*

MARTHA GRAHAM  
JOSE LIMON  
ANTONY TUDOR

*Instructors*

ALFREDO CORVINO  
KAZUKO HIRABAYASHI  
BETTY JONES  
HELEN McGEHEE  
DENNIS NAHAT  
BERTRAM ROSS  
ELIZABETH SAWYER  
ANNA SOKOLOW  
SARAH STACKHOUSE  
MICHAEL UTHOFF  
SALLIE WILSON  
ETHEL WINTER

#### DANCE HISTORY AND CRITICISM

MARTHA HILL

#### ANATOMY FOR DANCERS

LULU E. SWEIGARD

#### COMPOSITION

LUCAS HOVING  
JOSE LIMON  
DORIS RUDKO  
JANET MANSFIELD SOARES  
ANTONY TUDOR

#### NOTATION

CHRISTINE SMITH  
MURIEL TOPAZ

#### MUSIC

GEORGE QUINCY  
ELIZABETH SAWYER  
STANLEY WALDEN  
JOHN WILSON

### Drama Division

MICHEL SAINT-DENIS  
(Advisory Director)  
SURIA SAINT-DENIS  
(Associate Director)  
MARGOT HARLEY  
(Administrator)  
STEPHEN AARON  
RENE AUBERJONIS  
BRIAN BEDFORD  
HOVEY BURGESS  
MARGARET FREED  
ROLAND GAGNON

MICHAEL KAHN  
ELIZABETH KEEN  
JUDITH LEIBOWITZ  
EUGENE LESSER  
RICHARD MATTHEWS  
JULIUS NOVICK  
MARIAN SELDES  
EDITH SKINNER  
ELIZABETH SMITH  
ANNA SOKOLOW  
WILLIAM WOODMAN  
SALOMON YAKIM

### Stage Department

JOSEPH PACITTI (Director)

DAVID MELTZER (Technical Director)



4

# THE JUILLIARD SCHOOL

1970-1971 SEASON

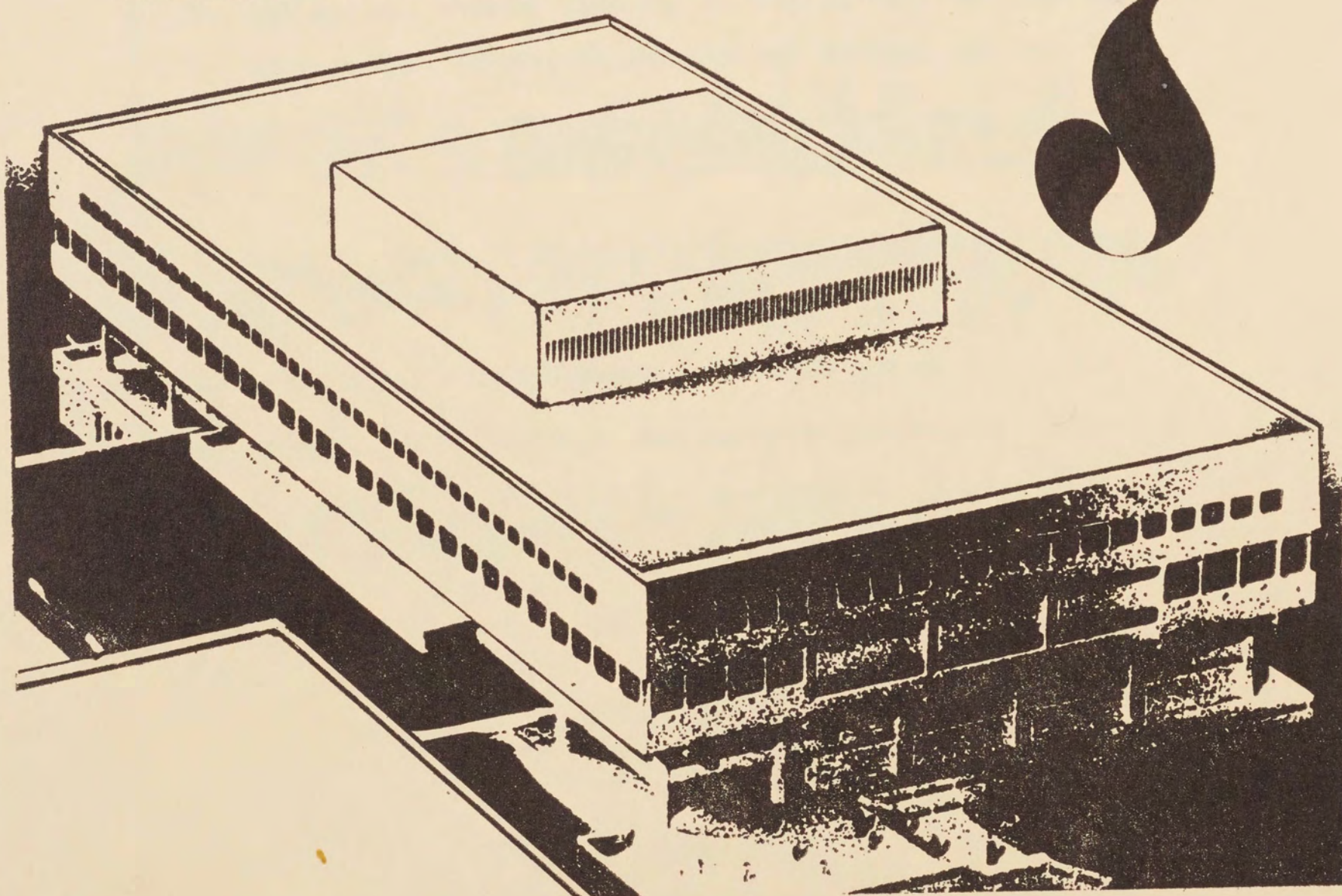
Wednesday Afternoon, October 14, 1970 at 1:00 p.m.

## CONVOCATION

Sixty-sixth Academic Year

## THE JUILLIARD THEATER

155 WEST 65th STREET, NEW YORK, N. Y. 10023





## PROGRAM

Chorale: "A Mighty Fortress Is Our God"  
Conducted by *Abraham Kaplan*

Speakers: Peter Mennin  
*President*

Ilona Kabos  
*Member of Piano Faculty*

Michael Kahn  
*Member of Drama Faculty*

## A MIGHTY FORTRESS IS OUR GOD

A migh - ty for - tress is our God, A bul - wark nev - er fail - ing;  
And tho' this world, with devils filled, Should threaten to un - do us;  
Our help - er he a - mid the flood Of mor - tal ills pre - vail - ing:  
We will not fear, for God hath willed His truth to tri - umph through us:  
For still our an - cient foe Doth seek to work us woe; His craft and  
The prince of dark - ness grim, We trem - ble not for him; His rage we  
power are great, And, armed with cruel hate, On earth is not his e - qual.  
can en - dure, For lo! his doom is sure, One lit - tle word shall fell him.



NOTE: Faculty members teaching ballet and modern dance will vary from week to week according to their professional engagements. At present, Miss McGehee, Mr. Ross, Miss Jones, and Mr. Limon are on temporary leave.

September 30, 1970

THE JUILLIARD SCHOOL  
DANCE DIVISION SCHEDULE

1970-71

(Subject to Change)  
(ALL REPERTORY CLASSES "ON CALL", WATCH CALL BOARD)

MONDAY

9:00 - 10:15	St. 320 St. 321 Rm. 217	Ballet Int. Tudor, Inst; Rosenthal, Acc. L&M II, Sec. 1. Quincy, Inst.
10:30 - 12:00	St. 320 St. 321 Rm. 217 St. 314	Ballet Adv (inc. ½ hr. Pointe) Melikova, Inst; Tisen, Acc. Ballet Tut. Corvino, Inst; Rosenthal, Acc. L&M II, Sec. 2. Quincy, Inst. Notation I, Sec. 1. Mahoney, Inst.
12:00 - 12:50	St. 320 Rm. 508	Boys Class (Adv). Tudor, Inst; Tisen, Acc. L&M I, Sec. 1. Quincy, Inst.
12:00 - 1:00	St. 321	* Notation II. Mahoney, Inst.
1:00 - 2:15	St. 320 St. 321 Rm. 208	Modern Dance Int. Winter, Inst; J. Thomas, Acc. Dance History & Criticism. Hill, Inst.
2:30 - 3:45	St. 320 St. 321 St. 314	Modern Dance Adv. Winter, Inst; J. Thomas, Acc. * L&M I, Sec. 2. Sawyer, Inst.
4:00 - 5:15	St. 320 St. 321 Rm. 508	Modern Dance Tut. Winter, Inst; J. Thomas, Acc. L&M IV. Sawyer, Inst.
5:30 p.m. onward		Repertory

\* L&M I Tutorial - one hour bi-weekly to be arranged  
\* Notation II Tutorial - one hour bi-weekly to be arranged



TUESDAY

---

9:00 - 10:15	St. 320 St. 321	Ballet Int. Corvino, Inst. Rosenthal, Acc.
10:30 - 12:00	St. 320 St. 321	Ballet Adv. (inc. 1/2 hr. Boys Class). Tudor, Inst; Tisen, Acc. Ballet Tut. Corvino, Inst. Rosenthal, Acc.
12:00 - 12:50	St. 320 St. 321 Rm. 508	Pointe (Adv.). Melikova, Inst; Tisen, Acc. I&M III. Sawyer, Inst.
1:00 - 2:15	St. 320 St. 321	Musical Coaching. Sawyer, Inst. Modern Dance Int. Lewis, Inst; Rosenberger, Acc.
2:30 - 3:45	St. 320 St. 321	Ballet Repertory, Sec. 1. Tudor, Inst; Sawyer, Acc. Modern Dance Adv. Lewis, Inst; Rosenberger, Acc.
4:00 - 5:15	St. 320 St. 321 Rm. 508	Modern Dance Tut. Lewis, Inst; Rosenberger, Acc. I&M IV. Sawyer, Inst.
5:30 p.m. onward		Repertory



THURSDAY

---

9:00 - 10:15	St. 320 St. 321 St. 314	Ballet Int. Tudor, Inst; Rosenthal, Acc. Notation I, Sec. 2. Mahoney, Inst.
10:30 - 12:00	St. 320 St. 321 Rm. 217	Ballet Adv.(inc. <sup>1</sup> / <sub>2</sub> hr. Pointe). Melikova, Inst; Tisen, Acc. Ballet Tut. Tudor, Inst; Sawyer, Acc. Notation I, Sec. 1. Mahoney, Inst.
12:00 - 12:50	St. 320 St. 321 Rm. 508	Boys Variations (Adv). Tudor / Faculty, Insts; Tisen, Acc. * I&M I, Sec. 2. Sawyer, Inst.
12:00 - 1:00	Rm. 527	* Notation II. Mahoney, Inst.
1:00 - 2:15	St. 320 St. 321	Modern Dance Int. Hirabayashi, Inst; J. Thomas, Acc.
2:30 - 3:45	St. 320 St. 321	Elementary Adagio. Corvino, Inst; Sawyer, Acc. Modern Dance Adv. Hirabayashi, Inst; J. Thomas, Acc.
4:00 - 5:15	St. 320 St. 321 Rm. 508	Modern Dance Graduation Preparation. Faculty, Insts. Modern Dance Tut. Hirabayashi, Inst; J. Thomas, Acc. I&M III. Sawyer, Inst.
5:30 p.m. onward		Repertory

\* I&M I Tutorial, on hour bi-weekly to be arranged  
\* Notation II, one hour bi-weekly to be arranged



FRIDAY

---

9:00 - 10:15	St. 320 St. 321 Rm. 508	Ballet Int. Corvino, Inst; Rosenthal, Acc. Notation I, Sec. 2. Mahoney, Inst.
10:30 - 12:00	St. 320 St. 321 St. 314	Ballet Adv (inc. 1/2 hr. Boys Class). Tudor, Inst; Tisen, Acc. Ballet Tut. Corvino, Inst; Rosenthal, Acc. Projects in Choreography. Rudko, Inst; Rosenberger, Acc.
12:00 - 12:50	St. 320 St. 321 Rm. 508	Pointe Repertory (Adv.). Melikova, Inst; Tisen, Acc. I&M I, Sec. 1. Quincy, Inst.
1:00 - 2:15	St. 320 St. 321	Modern Dance Int. Hirabayashi, Inst; Rosenberger, Acc.
2:30 - 3:45	St. 320 St. 321 St. 314	Ballet Repertory, Sec. 2. (inc. Mime). Corvino, Inst. Modern Dance Adv. Hirabayashi, Inst; Rosenberger, Acc. Composition Materials. Rudko, Inst; Costinescu, Acc.
4:00 - 5:15	St. 320 St. 321	Ballet Graduation Preparation. Faculty, Insts. Modern Dance Tut. Hirabayashi, Inst; Rosenberger, Acc.
5:30 p.m. onward		Repertory

---

SATURDAY

11:00 - 12:15	St. 320	Ballet Adv. Tudor/Melikova, alt. Insts; Rosenthal, Acc.
12:30 - 1:30	St. 320	Adagio Repertory. Tudor/Melikova, alt. Insts; Rosenthal, Acc.
2:30 - 5:00	St. 321	Modern Dance Repertory. Faculty, Insts.



Availability during Christmas RECEIVE : STUDENT LIST (50) (50) 12/19-20  
: Of crossed out, out of city  
: Times noted despite time available  
for rehearsal

GIRLS (37)

MEN (19)

<del>Barrios, Maria</del>	Oda, Bonnie All ?	Briggs, David 12/19-22 ; 28-30 if needed
Bergman, Whitney All (RAU)	Rhow, Madeline	(Brown, Blake)
DeGange, Ann 12/19-21	Scher, Nancy All	Clay, Raymond All
Douglas, Jennifer all	Steinberg, Risa All	(Edmondson, Rickey)
<del>Eirbor, Janet</del>	Weaver, Deborah	(Giraldo, George)
Endacott, Judy 12/20-30 ?	Williams, Borian	Harris, Eugene 12/19-30
Fagnoli, Margaret 12/19-30	Wolf, Angeline	Holecomb, William
Fiala, Pamela 12/28-30	Wright, Deborah	Jordan, Ryland All
<del>Hart, Diana</del>	Yamada, Sylvia All	Little, Eugene All ?
Harty, Kathleen All	Zalkind, Debra 12/19 ; 28-30	Mitchell, Gregory All
(Hassall, Nanette)		Osborne, Aaron 12/21-2 In town ; have rehearsal
Hynninen, Airi All		Pontecorvo, Guy 12/21-22
Ichinohe, Saeko 12/19-21, 23		Pugliese, Joseph 12/19-23
(Jablons, Karen)		Robinson, Darryl
Jaskelainen, Teagan		Schwartz, Sheldon
Jorasmaa, Sirpa 12/28-30		Sparling, Peter
Kahn, Hannah 12/19, 21, 22, 23		Stevens, Marc All
(Klavins, Ilze)		Weiss, Jerome
Knisel, Pamela 12/19, 21-23, 28-30		Young, Timothy 12/19-23
Labermeier, Susan All		
Langstaff, Gretchen 12/19 only		
<del>Laska, Deena</del>		
Levy, Linda All		
Majors, Dalienne All		
McClain, Tana All		
<del>McGlothlin, Susan</del>		
Negron-Rivera, Buenaventura 12/28-30		

( ) did not report



THE JUILLIARD SCHOOL  
DANCE DIVISION

presents

DANCES WE DANCE

BETTY JONES AND FRITZ LUDIN

Tuesday, September 29, 1970 at 5:30 p.m.

The Juilliard Theater

THERE IS A TIME

A Time to Speak and a Time to  
Keep Silence

A Time of War

A Time to Embrace and a Time to  
Refrain from Embracing

Choreography: José Limón

Music: Norman Dello Joio

Costumes: Pauline Lawrence

JOURNEY #2: FOR AN ANGEL AND A CLOWN

Choreography: Martha Wittman

Music: Josef Wittman

Costumes: Martha Wittman

This piece made possible by a grant from  
Bennington College, Bennington, Vermont

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

JOURNEY TO A CLEAR PLACE

Choreography: Martha Wittman

Music: Pierre Henry, Pierre Schaeffer,

Edgar Varese, Vladimir Ussachevsky

Costumes: William Sherman

PINK ROCKER

Choreographic Idea: Connie Jo Hepworth

Music: Perrey Kingsley

PLAY IT AS IT RINGS

Choreography and Sound Score:

Shirley Ririe and Joan Woodbury

Costumes: Leo

Concerning the artists presenting this program, Betty Jones has been a member of The Juilliard Dance Division faculty since 1953 and Fritz Ludin has also served on that faculty.

The choreographers whose works comprise the program include José Limón of the major faculty of the Dance Division and Martha Wittman, Juilliard Dance graduate.



THE JULLIARD SCHOOL  
DANCE DIVISION

presents

DANCES WE DANCE

BETTY JONES AND FRITZ LUDIN

Tuesday, September 29, 1970 at 5:30 p.m.

The Juilliard Theater

THERE IS A TIME

A Time to Speak and a Time to  
Keep Silence  
A Time of War  
A Time to Embrace and a Time to  
Refrain from Embracing

Choreography: José Limón  
Music: Norman Dello Joio  
Costumes: Pauline Lawrence

JOURNEY #2: FOR AN ANGEL AND A CLOWN

Choreography: Martha Wittman  
Music: Josef Wittman  
Costumes: Martha Wittman

This piece made possible by a grant from  
Bennington College, Bennington, Vermont

INTERMISSION

JOURNEY TO A CLEAR PLACE

Choreography: Martha Wittman  
Music: Pierre Henry, Pierre Schaeffer,  
Edgar Varese, Vladimir Ussachevsky  
Costumes: William Sherman

PINK ROCKER

Choreographic Idea: Connie Jo Hepworth  
Music: Perrey Kingsley

PLAY IT AS IT RINGS

Choreography and Sound Score:  
Shirley Ririe and Joan Woodbury  
Costumes: Leo

Concerning the artists presenting this program, Betty Jones has been a member of The Juilliard Dance Division faculty since 1953 and Fritz Ludin has also served on that faculty.

The choreographers whose works comprise the program include José Limón of the major faculty of the Dance Division and Martha Wittman, Juilliard Dance graduate.



As of: October 7, 1970

THE JUILLIARD SCHOOL  
DANCE DIVISION

Student Listing

- (B. Maj.) Barrios, Maria (DIP) Ballet Adv; MD Adv; L&M IV; Ballet Arr.(313-4); DH&C.  
Bergman, Whitney Rau (BFA) Ballet Int; MD Adv; L&M III; GF (311-2); Anatomy; Lab.
- (B. Maj.) Bew, Andy (BFA) Ballet Adv; MD Int; L&M III; Proj Chor (315-6).  
Briggs, David (BFA) Ballet Int; MD Tut; L&M III Comp Mat; NI, sec. 1.
- (B. Maj.) Brown, Blake (BFA) Ballet Adv; MD Tut; L&M III; Baller Arr (313-4).  
Clay, Raymond (DIP) Ballet Adv; MD Adv; L&M IV; Ballet Arr (413-4) NII; DH&C.  
DeGange, Ann (BFA) Ballet Int; MD Adv; L&M III; GF (311-2); Anatomy; Lab.  
Douglas, Jennifer (DIP) Ballet Int; MD Tut; L&M I, sec. 1; PreCl Forms; NI, sec. 1.  
Edmondson, Rickey (DIP) Ballet Tut; MD Tut; L&M I, sec. 2; Comp. Mat.; NI, sec. 2; Lab.  
Eilber, Janet (BFA) Ballet Adv; MD Adv; L&M II, sec. 1; NII; Proj. Chor (315-6).  
Endacott, Judy (BFA) Ballet Adv; MD Int; L&M I, sec. 2; PreCl Forms; NI, sec. 2.
- (MD Maj.) Fagnoli, Margaret (DIP) Ballet Int; MD Adv; L&M IV; DH&C.  
Fiala, Pamela (DIP) Ballet Tut; MD Tut; L&M I, Sec. 1; PreCl Forms; NI, sec. 2.  
Giraldo, George (BFA) Ballet Tut; MD Tut; L&M I, sec. 2; Comp. Mat; NI, sec. 2.  
Harris, Eugene (DIP) Ballet Adv; MD Adv; L&M IV; Adv. Chor (513-4); DH&C.  
Hart, Diana (BFA) Ballet Int; MD Int; L&M III; GF (311-2); NII; Lab.
- (MD Maj.) Harty, Kathleen (BS) Ballet Int; MD Adv; L&M IV; DH&C; Lab.  
Hassall, Nanette (BFA) Ballet Adv; MD Adv; L&M IV; NII; DH&C.  
Holcomb, William (DIP) Ballet Tut; MD Tut; L&M I, sec. 2; Comp. Mat; NI, sec. 2; Lab.
- (B. Maj.) Hynninen, Airi (DIP) Ballet Adv; MD Tut; L&M IV; Ballet Arr (313-4); DH&C; Lab.  
Ichinohe, Saeko (<sup>DIP</sup>PSP) Ballet Int; MD Adv; <sup>L&M IV</sup>Ballet Arr (313-4); Proj. Chor (315-6); <sup>DH&C</sup>NII Lab
- (B. Maj.) Jablons, Karen (BFA) Ballet Adv; MD Int; L&M IV; Proj. Chor.(315-6); DH&C.  
Jaskelainen, Teagan (DIP) Ballet Tut; MD Tut; L&M I, sec. 1; Comp. Mat; NI, sec. 2; L
- (B. Maj.) Jorasmaa, Sirpa (PSP) Ballet Adv.  
Jordan, Ryland (BFA) Ballet Int; MD Tut; L&M II, sec. 2; PreCl Forms.



Kahn, Hannah (BFA) Ballet Int; MD Adv; L&M III; GF (311-2); Anatomy; Lab.

Klavins, Ilze (BFA) Ballet Adv; MD Int; L&M II, sec. 1; ~~PreCl Forms~~; NII.

(B. Maj  
MD Min) Knisel, Pamela (BFA) Ballet Adv; MD Adv; L&M IV; DH&C.

Labermeier, Susan (BFA) Ballet Adv; MD Tut; L&M II, sec. 1; PreCl Forms; NI, sec. 2.

Langstaff, Gretchen (BFA) Ballet Tut; MD Int; L&M III; Adv. Comp (513-4).

Laska, Deena (BFA) Ballet Int; MD Tut; L&M I, sec. 1; PreCl Forms (211-2); NI, sec. 1

Levy, Linda (BFA) Ballet Int; MD Int; L&M IV; GF (311-2); <sup>NI</sup>~~NII~~; Anatomy; Lab.

Little, Eugene (DIP) Ballet Int; MD Tut; L&M I, sec. 2; PreCl Forms; NI, sec.1.

Majors, Dalienne (BFA) Ballet Int; MD Adv; L&M IV; GF (311-2) Anatomy (audit); Lab.

McClain, Tana (BFA) Ballet Adv; MD Int; PreCl Forms (211-2); NI, sec. 2.

McGlothlin, Susan (BFA) Ballet Adv; MD Int; L&M II, sec. 1; PreCl Forms; NI, sec. 2.

Mitchell, Gregory (BFA) Ballet Tut; MD Int; L&M III; PreCl Forms (211-2); NII.

Negron-Rivera, Buenaventura (BFA) Ballet Tut; MD Tut; L&M I, sec. 1; PreCl Forms;  
NI, sec. 2.

Oda, Bonnie (BFA) Ballet Adv; MD Adv; L&M II, sec. 1; Ballet Arr (313-4); NII.

Osborne, Aaron (BFA) Ballet Int; MD Adv; L&M II, sec. 2; Proj. Chor (315-6);  
NII (2nd sem); Lab.

~~(B. Maj) Paris, Nancy (DIP) Ballet Adv; MD Int; L&M III; Ballet Arr (313-4); Dance Rec (D-300).~~

Pontecorvo, Guy (BFA) Ballet Tut; MD Tut; L&M I, sec. 2; Comp. Mat; NI, sec. 2.

Pugliese, Joseph (DIP) Ballet Int; MD Int; L&M II, sec. 2; Comp. Mat.

(B. Maj.) Rhew, Madeline (DIP) Ballet Adv; MD Int; L&M IV; Ballet Arr. (313-4); DH&C.

Robinson, Darryl (DIP) Ballet Tut; MD Tut; L&M II, sec. 1; Comp. Mat; NI, sec. 2; Lab

Scher, Nancy (BFA) Ballet Tut; MD Int; L&M II, sec. 1; PreCl Forms; NI, sec. 1; Lab.

Schwartz, Sheldon (BFA) Ballet Tut; MD Tut; L&M II, sec. 1; Comp. Mat; NI, sec. 2.

Sparling, Peter (BFA) Ballet Int; MD Int; L&M IV; GF (311-2); NI, sec. 1; Anatomy; La

(MD Maj.) Steinberg, Risa (BFA) Ballet Int; MD Adv; L&M IV; DH&C; Anatomy; Lab.

(B. Maj.) Stevens, Marc (BFA) Ballet Adv; MD Int; L&M III Ballet Arr (313-4).

Weaver, Deborah (BFA) Ballet Adv; MD <sup>Int</sup>Tut; L&M II, sec. 1; Ballet Arr (213-4);  
NI, sec. 2; Lab.



8  
(B. Maj.) Weiss, Jerome (BFA) Ballet Adv; MD Adv; I&M IV; Ballet Arr (313-4); DH&C.

Williams, Dorian (BFA) Ballet Tut; MD Tut; I&M II, sec. 1; PreCl Forms; NI, sec. 2; La

Wolf, Angeline (BFA) Ballet Int; MD Int; I&M I, sec. 1; PreCl Forms; NI, sec. 1.

(B. Maj.) Wright, Deborah (BFA) Ballet Adv; MD Int; I&M III.

(B. Maj.) Yamada, Sylvia (BFA) Ballet Adv; I&M IV; Ballet Arr (313-4) DH&C.

Young, Timothy (DIP) Ballet Int; MD Int; I&M III; Ballet Arr (413-4); NII; Lab.

Zalkind, Debra (BFA) Ballet Int; MD Int; I&M II, sec. 1; PreCl Forms.



9

(corrected 11/4/70)

DANCE WORKSHOP

Tuesday, October 27, 1970

Studio 321 at 5:30 p.m.

A. CLASS STUDIES

"Time" Study Assignment: 45 seconds of fast dance with six stops.

1. Nancy Scher
2. Gregory Mitchell
3. Angeline Wolf

"Force" Study Assignment: Five changes.

1. Ryland Jordan
2. Dorian Williams
3. Angeline Wolf

Prepared in the classes of Janet Soares. Gheorghe Costinescu, Pianist.

Approx.  
Timing:

B. DANCES IN PROGRESS

6:00	"Pieces in the Shape of a Pear" (sections 1 - 5 & 8).....Erik Satie (Tape) Choreography by Saeko Ichinohe Dancers: Airi Hynninen, Rael Lamb
4:50	"Karate Peace".....(Hyperprism).....Edgar Varese (Tape) Composed and Danced by William Holcomb
4:00	"Winterboy".....Buffy Sainte-Marie (Tape) Choreography by Rael Lamb Dancers: Gretchen Langstaff, Rael Lamb
14:00	"Games".....Paul Epstein (Tape) Choreography by Margaret Fagnoli Dancers: Margaret Fagnoli, Laura Glenn
4:00	"Mudbird".....Gershon Kingsley (Tape) Composed and Danced by Rael Lamb
4:15	"Dance".....(Partita for Double Strings, 3rd Movt.).....Vaughan Williams (Tape) Choreography by Kathleen Harty Dancers: Margaret Fagnoli, Kathleen Harty, Hannah Kahn, Pamela Knisel, Risa Steinberg
5:00	"Suicide Remarks".....Paul Epstein (Tape) Composed and Danced by Peter Sparling



10

F I L M   S H O W I N G

Tuesday, November 10, 1970

5:30 p.m.

Room 527

Timing:

13:40	<u>"West Country"</u>	Choreography: Carolyn Brown Music: Edward Elgar (Serenade for Strings in E Minor)
13:04	<u>"The Pleasures of Merely Circulating"</u>	Choreography: Michael Uthoff Music: G. F. Handel (Trio Sonata in G Major for Flute, Oboe and Harpsichord)
	<u>"La Malinche"</u>	Choreography: Jose Limon Music: Norman Lloyd
34:00	<u>"The Unsung"</u>	Choreography: Jose Limon



F I L M   S H O W I N G

Monday, November 23, 1970

5:30 p.m.

Room 527

Timing:

13:30

"Bournonville Technique" Choreography: August Bournonville  
(taught at Juilliard by  
Fredbjorn Bjornsson)

Music: Traditional Bournonville score played  
on the piano by Elizabeth Sawyer

"Dear Departed"- Pas de Deux Choreography: Antony Tudor  
(silent film) Music: Maurice Ravel - Fourth  
Movement of String Quartet

"Lady of the Camellias"- Pas de Deux Choreography: Antony Tudor  
(silent film) Music: Giuseppe Verdi

5:00

"Mary Wigman" - a short solo composed by Mamon Yahr  
(Silent film)



12

THE JUILLIARD SCHOOL  
DANCE DIVISION

Repertory and Student Works in Progress

REHEARSAL

Friday, December 11, 1970

12:00 noon

Studio 320

Approx.  
Timing:

- 5:00 Exercise for Three..... Guitar Improvisation  
Arranged by Hector Zaraspe  
Danced by Maria Barrios, Eugene Harris, Airi Hynninen,  
Sirpa Jorasmaa, Ilze Klavins, Marc Stevens, Jerome Weiss.
- 4:00 Spring Waters (Les Eaux du Printemps, op. 14, no. 11) Sergei Rachmaninoff  
Choreography by Asaf Messerer of Bolshoi; recreated by  
Genia Melikova  
Danced by Maria Barrios, Blake Brown, Raymond Clay,  
Eugene Harris, Pamela Knisel, Deena Laska, Madeline Rhew,  
Marc Stevens, Jerome Weiss, Sylvia Yamada, Timothy Young.  
Lydia Tisen, Pianist
- 6:00 Pas de Deux from Theme and Variations.....Peter I. Tchaikovsky  
Choreography by George Balanchine; recreated by Sallie Wilson  
Danced by Maria Barrios, Raymond Clay, Eugene Harris, Airi Hynninen,  
Pamela Knisel, Madeline Rhew, Marc Stevens, Deborah Weaver,  
Jerome Weiss, Sylvia Yamada.
- 12:00 Songs Without Words (opus 19, nos. 1 & 6; op. 53, no. 2; op. 67, no. 1;  
op. 85, no. 4).....Felix Mendelssohn \*  
Choreography by Maria Barrios  
Danced by Airi Hynninen, Pamela Knisel, Marc Stevens,  
Deborah Weaver, Jerome Weiss.
- 5:30 Three of a Feather.....(Divertimento for Flute, Oboe, Clarinet) Malcolm Arnold \*  
Choreography by Janet Eilber  
Danced by Janet Eilber, Diana Hart, Angeline Wolf
- 13:30 Pieces in the Shape of a Pear.....Erik Satie \*  
Choreography by Saeko Ichinohe  
Danced by Airi Hynninen, Joseph Pugliese, Jerome Weiss.

\* Tape Recording



THE JUILLIARD SCHOOL  
DANCE DIVISION

REPERTORY AND STUDENT WORKS IN PROGRESS

The following dances will be shown in studio 321 (or in studio 320 in the case of ballet works on pointe) at either or both of the following times:

Friday, December 11, 1970 at 4:00 p.m. with no audience

Tuesday, December 15, 1970 at 5:30 p.m. with invited audience

Order of Program Subject to Change

Dances to be shown Tuesday only are marked T.

Approx.  
Timing:

- 15:05    Diversion of Angels.....Norman Dello Joie \*  
          Choreography by Martha Graham  
          Directed by Ethel Winter and Helen McGehee  
          Performers to be indicated from the following, perhaps  
          the work being performed twice:  
          Janet Eilber  
          Ann DeGange  
          Margaret Fagnoli  
          Kathleen Harty  
          Hannah Kahn  
          Pamela Knisel  
          Gretchen Langstaff  
          Daliene Majors  
          Bonnie Oda  
          Whitney Rau  
          Risa Steinberg  
          Debra Zalkind  
          Raymond Clay  
          Ryland Jordan  
          Eugene Little  
          Peter Sparling  
          Marc Stevens
- 11:00 <sup>T</sup> Megitsune (Female-fox).....Kazuo Fukushima \*  
          (Hi-Kyo)  
          Choreography by Saeko Ichinohe  
          Danced by Saeko Ichinohe and Timothy Young
- 12:00    If You Were My Woman?.....Arranged by Andres Segovia \*  
          Robert de Visée (Suite); Fernando Sors (Variations on a  
          Theme by Mozart)  
          Choreography by Eugene Harris  
          Danced by Tana McClaine, Marc Stevens, Sylvia Yamada.
- 2:10    Solo..... E. J. Miller \*  
          (Song for Unaccompanied Recorder)  
          Composed and Danced by Diana Hart

\*tape



- 13
- 2:05 Indecently Happy..... Antonio Vivaldi \*  
 (Allegro from Concerto in G Minor)  
 Choreography by Gretchen Langstaff  
 Danced by Ann DeGange, Susan Labermeier, Susan McGlothlin,  
 Nancy Scher, Debra Zalkind.
- 4:35 <sup>(T)</sup> Six Bagatelles..... Anton Webern \*  
 (Six Bagatelles for String Quartet, Op. 9)  
 Choreography by Peter Sparling  
 Danced by Janet Eilber, Diana Hart, Peter Sparling, Angeline Wolf
- 4:25 Gulch..... Mauricio Kagel \*  
 (Excerpts from Improvisation Ajoutée)  
 Choreography by Hannah Kahn  
 Danced by Whitney Rau, Kathleen Harty, Bonnie Oda, Risa Steinberg.
- 7:35 Sympathy for the Devil.....  
 Blood, Sweat, and Tears; The Rolling Stones: "Beggars Banquet" \*  
 Choreography by Daliene Majors  
 Danced by Gregory Mitchell, Bonnie Oda, Debra Zalkind.
- 6:00 <sup>(T)</sup> Lines and Designs..... Alban Berg \*  
 (Five Pieces for Clarinet & Piano)  
 Choreography by William Hug  
 Danced by Janet Eilber, Diana Hart, Peter Sparling, Angeline Wolf.
- 5:00 Hooliwhar..... Paul Hindes \*  
 (Hooliwhar)  
 Choreography by Whitney Rau  
 Danced by Pamela Fiala, Hannah Kahn, Peter Sparling.
- 15:00 Song of Mercy?..... Unaccompanied  
 Choreography by Eugene Harris  
 Danced by Eugene Harris, Diana Hart, Whitney Rau, Marc Stevens,  
 Dorian Williams, Sylvia Yamada.
- 2:00 Night (Part I)..... Mark Kahn \*  
 Choreography by Gretchen Langstaff  
 Danced by Gretchen Langstaff and Carrie Klein
- 3:55 Quartet For 3..... Dimitri Shostakovitch \*  
 (Allegretto from String Quartet No. 4)  
 Choreography by Linda Levy  
 Danced by Ilze Klavins, Susan McGlothlin, Dorian Williams



10:00 Dance.....Ralph Vaughan Williams \*  
(Partita for Double Strings, 3rd & 4th Movements)  
Choreography by Kathleen Harty  
Danced by Margaret Fagnoli, Kathleen Harty Hannah Kahn,  
Pamela Knisel, Linda Levy, Whitney Rau, Risa Steinberg.

4:00 Duet..... Anton Webern\*  
(Five Pieces for Orchestra, Op. 10)  
Choreography by Diana Hart  
Danced by Diana Hart and Peter Sparling

3:12 Entre Acte.....Jacques Ibert \*  
(Entre Acte)  
Composed and Danced by Deborah Weaver

5:30 Three of a Feather..... Malcolm Arnold \*  
(Divertimento for Flute, Oboe, and Clarinet)  
Choreography by Janet Eilber  
Danced by Janet Eilber, Diana Hart, Angeline Wolf.

(T) Space Studies

0:45 1) "If I eat lunch Tuesday, I'll starve myself Wednesday"  
Composed and danced by Nancy Scher with  
Brooks Bawdwin, Skip Driscoll, Gene Pressman,  
Lee Stevens

1:30 2) Gregory Mitchell

1:00 3) Angeline Wolf

(T) Studies to Bach

1:30 4) Dorian Williams (English Sarabande, 5th Suite)

1:45 5) Debra Zalkind (French Minuet, 2nd Suite)

1:45 6) Angeline Wolf (English Bouree, 2nd Suite)

Gheorghe Costinescu, pianist



THE JUILLIARD SCHOOL  
DANCE DIVISION

REPERTORY AND STUDENT WORKS IN PROGRESS

Studio 321

Tuesday, December 15, 1970 at 5:30 p.m.

Order of Program Subject to Change

Approx.  
Timing:

5:05 Diversion of Angels (Excerpt).....Norman Dello Joio \*  
Choreography by Martha Graham  
Directed by Ethel Winter and Helen McGehee  
Danced by Raymond Clay, Ann DeGange, Margaret Fagnoli,  
Kathleen Harty, Hannah Kahn, Pamela Knisel, Eugene Little,  
Bonnie Oda, Peter Sparling, Risa Steinberg, Marc Stevens.

3:15 Space Studies

- 1) "If I eat lunch Tuesday, I'll starve myself Wednesday"  
Composed and danced by Nancy Scher with  
Brooks Bawdwin, Skip Driscoll, Gene Pressman, Lee Stevens.
- 2) Gregory Mitchell
- 3) Angeline Wolf

5:00 Studies to Bach

- 4) Dorian Williams (English Sarabande, 5th Suite)
  - 5) Debra Zalkind (French Minuet, 2nd Suite)
  - 6) Angeline Wolf (English Bouree, 2nd Suite)
- Gheorghe Costinescu, Pianist

3:12 Entre Acte.....Jacques Ibert \*  
(Entre Acte)  
Composed and Danced by Deborah Weaver

4:00 Megitsune (Female-fox) (Excerpts).....Kazuo Fukushima \*  
(Hi-Kyo)  
Choreography by Saeko Ichinohe  
Danced by Saeko Ichinohe and Timothy Young

\*Tape



- 5:30 Three of a Feather.....Malcolm Arnold \*  
(Divertimento for Flute, Oboe, and Clarinet)  
Choreography by Janet Eilber  
Danced by Janet Eilber, Diana Hart, Angeline Wolf.
- 12:00 If You Were My Woman?..... Arranged by Andres Segovia \*  
(Robert de Vissee (Suite); Fernando Sors (Variations on a Theme by Mozart))  
Choreography by Eugene Harris  
Danced by Tana McClain, Marc Stevens, Sylvia Yamada.
- 2:10 Solo.....E. J. Miller \*  
(Song for Unaccompanied Recorder)  
Composed and Danced by Diana Hart
- 2:05 Indecently Happy.....Antonio Vivaldi \*  
(Allegro from Concerto in G Minor)  
Choreography by Gretchen Langstaff  
Danced by Ann DeGange, Susan Labermeier, Susan McGlothlin,  
Nancy Seher, Debra Zalkind.
- 4:35 Six Bagatelles (Three of Six)..... Anton Webern \*  
(Six Bagatelles for String Quartet, Op. 9)  
Choreography by Peter Sparling  
Danced by Janet Eilber, Diana Hart, Peter Sparling, Angeline Wolf.
- 4:25 Gulch.....Maurico Kagel \*  
(Excerpts from Improvisation Ajoutee)  
Choreography by Hannah Kahn  
Danced by Whitney Rau, Kathleen Harty, Bonnie Oda, Risa Steinberg.
- 5:35 Sympathy for the Devil.....Collage by Edward Greenberg \*  
(Blood, Sweat, and Tears; The Rolling Stones: "Beggars Banquet")  
Choreography by Dalienne Majors  
Danced by Gregory Mitchell, Bonnie Oda, Debra Zalkind.
- 6:00 Lines and Designs.....Alban Berg \*  
(Five Pieces for Clarinet & Piano)  
Choreography by William Hug  
Danced by Janet Eilber, Diana Hart, Peter Sparling, Angeline Wolf.
- 2:00 Night (Part I)..... Mark Kahn \*  
Choreography by Gretchen Langstaff  
Danced by Gretchen Langstaff and Carrie Klein

\* Tape



- 5:00 Hooliwhar.....Paul Hindes \*  
(Hooliwhar)  
Choreography by Whitney Rau  
Danced by Pamela Fiala, Hannah Kahn, Peter Sparling.
- 15:00 Song of Mercy?.....Unaccompanied  
Choreography by Eugene Harris  
Danced by Eugene Harris, Diana Hart, Whitney Rau, Marc Stevens,  
Dorian Williams, Sylvia Yamada.
- 3:55 Quartet For 3.....Dimitri Shostakovitch \*  
(Allegretto from String Quartet No. 4)  
Choreography by Linda Levy  
Danced by Ilze Klavins, Susan McGlothlin, Dorian Williams
- 4:00 Duet.....Anton Webern \*  
(Five Pieces for Orchestra, Op. 10)  
Choreography by Diana Hart  
Danced by Diana Hart and Peter Sparling

\* Tape



10:00 Dance.....Ralph Vaughan Williams \*  
(Partita for Double Strings, 3rd & 4th Movements)  
Choreography by Kathleen Harty  
Danced by Margaret Fagnoli, Kathleen Harty Hannah Kahn,  
Pamela Knisel, Linda Levy, Whitney Rau, Risa Steinberg.

4:00 Duet..... Anton Webern\*  
(Five Pieces for Orchestra, Op. 10)  
Choreography by Diana Hart  
Danced by Diana Hart and Peter Sparling

3:12 Entre Acte.....Jacques Ibert \*  
(Entre Acte)  
Composed and Danced by Deborah Weaver

5:30 Three of a Feather..... Malcolm Arnold \*  
(Divertimento for Flute, Oboe, and Clarinet)  
Choreography by Janet Eilber  
Danced by Janet Eilber, Diana Hart, Angeline Wolf.

(T) Space Studies

0:45 1) "If I eat lunch Tuesday, I'll starve myself Wednesday"  
Composed and danced by Nancy Scher with  
Brooks Bawdwin, Skip Driscoll, Gene Pressman,  
Lee Stevens

1:30 2) Gregory Mitchell

1:00 3) Angeline Wolf

(T) Studies to Bach

1:30 4) Dorian Williams (English Sarabande, 5th Suite)

1:45 5) Debra Zalkind (French Minuet, 2nd Suite)

1:45 6) Angeline Wolf (English Bouree, 2nd Suite)

Gheorghe Costinescu, pianist



14

THE JUILLIARD SCHOOL  
DANCE DIVISION

REPERTORY AND STUDENT WORKS IN PROGRESS

Studio 321

Tuesday, December 15, 1970 at 5:30 p.m.

Order of Program Subject to Change

Approx.  
Timing:

- 5:05 Diversion of Angels (Excerpt).....Norman Dello Joio \*  
Choreography by Martha Graham  
Directed by Ethel Winter and Helen McGehee  
Danced by Raymond Clay, Ann DeGange, Margaret Fagnoli,  
Kathleen Harty, Hannah Kahn, Pamela Knisel, Eugene Little,  
Bonnie Oda, Peter Sparling, Risa Steinberg, Marc Stevens.
- 3:15 Space Studies
- 1) "If I eat lunch Tuesday, I'll starve myself Wednesday"  
Composed and danced by Nancy Scher with  
Brooks Bawdwin, Skip Driscoll, Gene Pressman, Lee Stevens.
  - 2) Gregory Mitchell
  - 3) Angeline Wolf
- 5:00 Studies to Bach
- 4) Dorian Williams (English Sarabande, 5th Suite)
  - 5) Debra Zalkind (French Minuet, 2nd Suite)
  - 6) Angeline Wolf (English Bouree, 2nd Suite)
- Gheorghe Costinescu, Pianist
- 3:12 Entre Acte.....Jacques Ibert \*  
(Entre Acte)  
Composed and Danced by Deborah Weaver
- 4:00 Megitsune (Female-fox) (Excerpts).....Kazuo Fukushima \*  
(Hi-Kyo)  
Choreography by Saeko Ichinohe  
Danced by Saeko Ichinohe and Timothy Young

\*Tape



- 5:30 Three of a Feather.....Malcolm Arnold \*  
(Divertimento for Flute, Oboe, and Clarinet)  
Choreography by Janet Eilber  
Danced by Janet Eilber, Diana Hart, Angeline Wolf.
- 12:00 If You Were My Woman?..... Arranged by Andres Segovia \*  
(Robert de Visse (Suite); Fernando Sors (Variations on a Theme by Mozart))  
Choreography by Eugene Harris  
Danced by Tana McClain, Marc Stevens, Sylvia Yamada.
- 2:10 Solo.....E. J. Miller \*  
(Song for Unaccompanied Recorder)  
Composed and Danced by Diana Hart
- 2:05 Indecently Happy.....Antonio Vivaldi \*  
(Allegro from Concerto in G Minor)  
Choreography by Gretchen Langstaff  
Danced by Ann DeGange, Susan Labermeier, Susan McGlothlin,  
Nancy Scher, Debra Zalkind.
- 4:35 Six Bagatelles (Three of Six)..... Anton Webern \*  
(Six Bagatelles for String Quartet, Op. 9)  
Choreography by Peter Sparling  
Danced by Janet Eilber, Diana Hart, Peter Sparling, Angeline Wolf.
- 4:25 Gulch.....Maurico Kagel \*  
(Excerpts from Improvisation Ajoutée)  
Choreography by Hannah Kahn  
Danced by Whitney Rau, Kathleen Harty, Bonnie Oda, Risa Steinberg.
- 5:35 Sympathy for the Devil.....Collage by Edward Greenberg \*  
(Blood, Sweat, and Tears; The Rolling Stones: "Beggars Banquet")  
Choreography by Dalienne Majors  
Danced by Gregory Mitchell, Bonnie Oda, Debra Zalkind.
- 6:00 Lines and Designs.....Alban Berg \*  
(Five Pieces for Clarinet & Piano)  
Choreography by William Hug  
Danced by Janet Eilber, Diana Hart, Peter Sparling, Angeline Wolf.
- 2:00 Night (Part I)..... Mark Kahn \*  
Choreography by Gretchen Langstaff  
Danced by Gretchen Langstaff and Carrie Klein

\* Tape



- 5:00 Hooliwhar.....Paul Hindes \*  
(Hooliwhar)  
Choreography by Whitney Rau  
Danced by Pamela Fiala, Hannah Kahn, Peter Sparling.
- 15:00 Song of Mercy?.....Unaccompanied  
Choreography by Eugene Harris  
Danced by Eugene Harris, Diana Hart, Whitney Rau, Marc Stevens,  
Dorian Williams, Sylvia Yamada.
- 3:55 Quartet For 3.....Dimitri Shostakovitch \*  
(Allegretto from String Quartet No. 4)  
Choreography by Linda Levy  
Danced by Ilze Klavins, Susan McGlothlin, Dorian Williams
- 4:00 Duet.....Anton Webern \*  
(Five Pieces for Orchestra, Op. 10)  
Choreography by Diana Hart  
Danced by Diana Hart and Peter Sparling

\* Tape



15

SCHEMA FOR EVENT # 2      "In The Library"

(Audience enters, and sits along left wall)  
first floor

1. OVERLAPPING DUETS

Dorison/Ryland Buena/Tana Nancy/Greg Jenny/Angie  
(All dancers in position - timed overlaps)

~~NANCY'S DANCE FOR EVERYONE (In a Square-1st floor)~~

2. SAERO'S DUET WITH PERCUSSIONIST, (Gottlieb, pre-set)

3. PETER'S QUARTET

4. DANCE IN THE STACKS

Sheldon and 8 girls

5. SOLO UNDER THE STAIRS

Jenny

6. EVERY ONE ON THE STAIRS

Deena -16 dancers

(Audience follows to stairs, and 2nd level)  
Stays for the 2nd half, up booking down

7. TRIO UPSTAIRS

Judy, Debra, Susan

8. ALONG THE RAILING

Greg and 16 dancers

Note: Buena's group, Pam's edges,  
Bill's solo, etc. still not  
placed.

9. BIRDS BELOW

Buena and 4 girls

10. Nancy's DANCE FOR EVERYONE (In a Square-1st floor)

11. WHITNEY'S TRIO

12. THREE 30 SEC. SEXTETS

Angie's/ Ryland's/ Judy's

13. ANGIE'S CLOSER

16 dancers

REHEARSAL SCHEDULE FOR EVENT #2

Wednesday February 17 1 P.M. Library

1-1:15....Sheldon and 8 girls..In the Stacks

Jenny.....solo Under the stairs

1:15-1:30...Nancy's DANCE FOR EVERYONE (In a Square)

1:30-1:45.. Angie's CLOSER .. 16 dancers (everyone )

1:45-2.....Deena's EVERYONE ON THE STAIRS

Wednesday February 17 2P.M. During class time(Rm. 314)

work on OVERLAPPING DUETS, and THREE 30 sec. SEXTETS

Also, taping of all recorded music by H. Friend 2:30-3:30P.M.

Wednesday February 24 1 P.M. LIBRARY

RUN-THRU OF COMPLETE PROGRAM -IN ORDER

Wednesday February 24 2 P.M. During class time (Rm. 314)

work on rough sections

Thursday eve. February 25 Evening rehearsal 7-10 P.M. If necessary

-In studio

Friday February 26 5 PM Last run-thru in library before 6 P.M. PERFORMANCE





*The composition students of the Dance Division presented Event II in the Lila Acheson Wallace Library of the Juilliard building on February 26. Pictured at left are Dorian Williams, Peter Sparling and Susan McGlothlin in a scene from this work.*



*Mrs. Hyman E. Piston presents an Enricus Ceruti violin made in 1864 to Dean Gideon Waldrop, in memory of her husband who was a concert violinist.*



17

THE JUILLIARD SCHOOL  
\* \* \* \*  
Juilliard Library  
\* \*  
Friday, February 26, 1971  
\*  
6 pm

Composition students in the Dance Division present:

EVENT II

Dalienne's Opener

Gregg and Pam/Angie's Walking Quartet/Jenny's Sequence/Judy's Mat Dance

Duet for Saeko and Gordon

Buena's Trio

Ryland Overlaps: Dance in the Stacks  
Solo Under the Stairs  
Everyone on the Stairs/Audience follows  
Trio Upstairs  
Along the Barre  
Railing in the Dark

Peter's Quartet

Angie's Closer

\*\*\*\*\*  
\*\*\*\*  
\*\*  
\*

With: Angie	Diana	Guy	Pam
Buena	Dorian	Janet	Ryland
Clint	Eugene	Jennifer	Sheldon
Dalienne	George	Judy	Susan I
Debbie	Gordon	Linda	Susan II
Deena	Gregg	Nancy	Tana

Thanks to: Gid, Martha, Henry, Ben and Gheorghe



Also presented in

Studio 321 at 1:00 P.M.  
Wednesday, March 4, 1970

on March 1st 1970

at Commercial Museum  
in Philadelphia.

Program

Choreography by Saeiko Ichinohe

1. Stream

music by A. Skryabin

danced by Nanette Hassall, Janet Eilber.

2. Fire - eating - bird

music by Dick Raaijmakers

danced by Saeiko Ichinohe

3. Quintet

music by Paladies.

danced by Nanette Hassall, Janet Eilber,  
Joan Gervat, Jerome Weiss,  
Werner Wolf.

4. Waiting

music by A. Webern

danced by Saeiko Ichinohe

5. Wondering

music ~~by~~ from Bartok & Skryabin

danced by Eugene Harris.

6. From the suite HINAMATSURI

Part I { music by Minoru Miki

{ danced by Jerome Weiss, Saeiko Ichinohe

Part II { music by Yoshiro Irino

{ danced by Nanette Hassall, Janet Eilber

Joan Gervat

Part III { music by Minoru Miki

{ danced by Werner Wolf, Eugene Harris.

Finale { music by Minoru Miki

{ danced by entire cast.



19

THE JUILLIARD SCHOOL

1970-1971 SEASON

JUILLIARD AMERICAN  
OPERA CENTER

*presents*

THE LOSERS

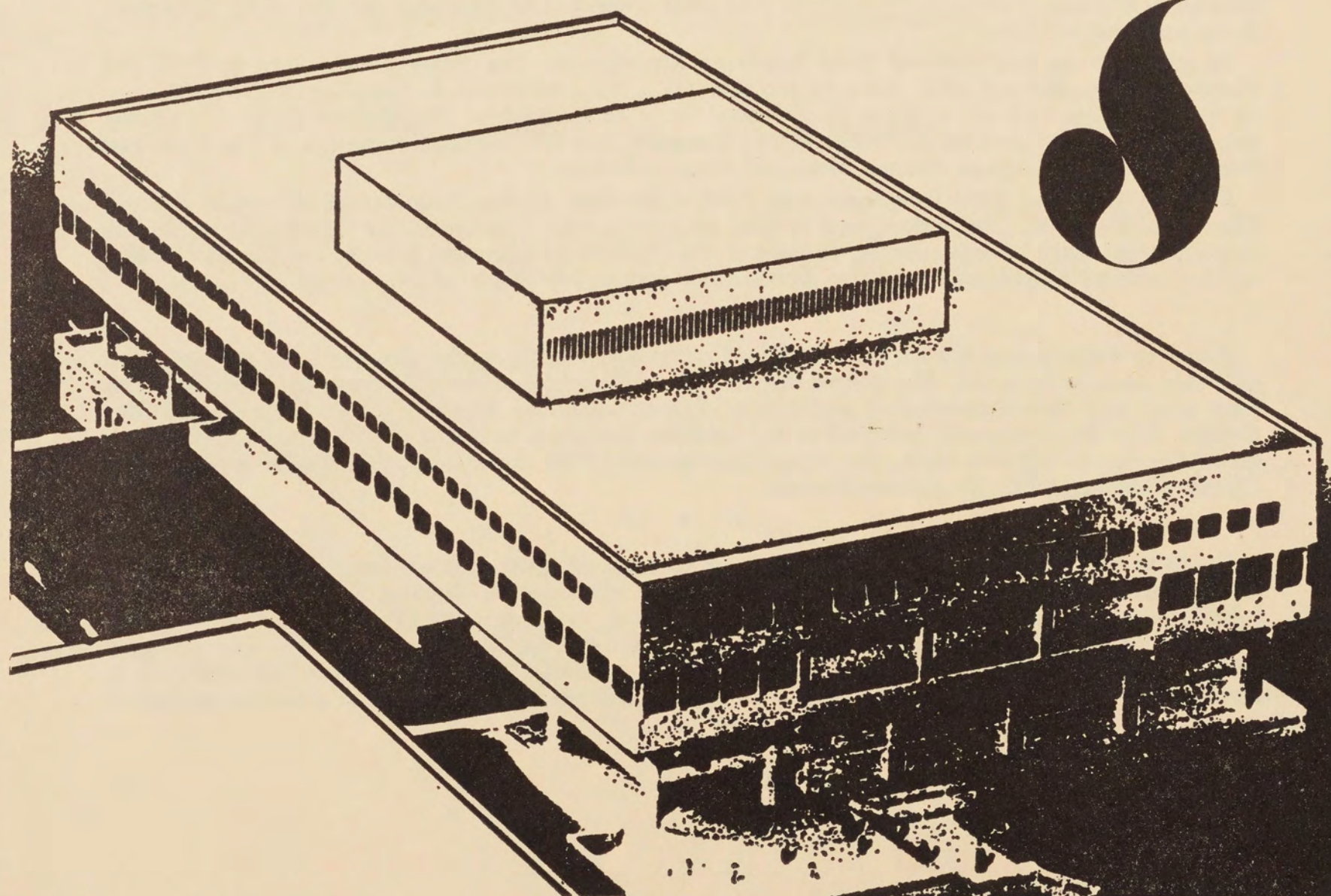
Contemporary Opera in Two Acts by  
HAROLD FARBERMAN

Friday, March 26, 1971 at 8:00 p.m.

Sunday, March 28, 1971 at 3:00 p.m.

THE JUILLIARD THEATER

155 West 65th Street, New York, N.Y. 10023





HAROLD FARBERMAN is a native New Yorker and a graduate of The Juilliard School. His activities as composer and conductor have drawn international attention in recent years. At Juilliard he was a scholarship student, studying with Saul Goodman, the noted timpanist of the New York Philharmonic, and later became one of the youngest members ever to be accepted by the Boston Symphony Orchestra. Mr. Farberman was one of five young conductors chosen by the American Symphony Orchestra League to work with and conduct the New York Philharmonic. During the past several seasons he has conducted major orchestras throughout the United States, Canada, Europe and Israel. In 1968, Mr. Farberman made his Royal Festival debut in London with the New Philharmonia Orchestra, having as his soloist a 1968 Juilliard graduate, Mischa Dichter. A number of recordings—especially the four symphonies of Charles Ives—have been well received. His own music has been frequently played here and abroad, and recorded by a number of conductors, including Leopold Stokowski. He is completing a one-act rock opera, *Jason*, in collaboration with Barbara Fried, and has recorded extensively with the Royal Philharmonic Orchestra in London. In January he led 15 concerts with the Oakland Symphony Orchestra. He becomes Music Director of the Oakland Symphony next season.

\* \* \*

BARBARA FRIED is a New Yorker transplanted from Rhode Island. After graduate school at New York University, she worked for about ten years in book publishing, as an editor in the fields of musicology, psychiatry, and psychoanalysis, then began writing full time. Since 1960 she has published three cookbooks; a nonfiction book about what happens when you turn forty, called *The Middle Age Crisis*; and, most recently, a book on phobias, called *Who's Afraid?* Her work for the theater includes the book and lyrics for three children's musicals, sketches and songs for various off-Broadway revues, the lyrics for a number of pop tunes, and the book and lyrics for an off-Broadway musical, *Up Youth*, now in production and written in collaboration with John Morris. She is married to Richard Fried, the interior designer.

\* \* \*

JOHN HOUSEMAN: Early in his varied career John Houseman directed Maxwell Anderson's *Valley Forge*, produced Archibald MacLeish's first play, *Panic*, and directed the Gertrude Stein-Virgil Thomson opera *Four Saints in Three Acts*. Next, he headed two projects for the Federal Theatre: the Negro Theatre Project where he and Orson Welles created the famous Haitian *Macbeth* and Project 891 which produced Marlowe's *Doctor Faustus* and Marc Blitzstein's *The Cradle Will Rock*. In 1937, Houseman and Welles became co-founders of The Mercury Theatre: its productions include the "modern-dress" *Julius Caesar*, *The Shoemaker's Holiday*, *Heartbreak House*, William Wright's *Native Son* and on radio, the notorious "Men from Mars" broadcast which rocked the nation in November 1938.

In January 1942, Houseman joined the O.W.I. as Chief of the Overseas Radio Program Bureau, where for two years he supervised the productions of all "Voice of America" programs overseas. Between 1944 and 1962, he produced motion pictures which included *Julius Caesar*, *Letter From An Unknown Woman*, *They Live By Night*, *The Blue Dahlia*, *The Bad and the Beautiful*, *Executive Suite* and *Lust for Life*.

In television he has received three Academy Awards—for *The Seven Lively Arts* in 1957 and *Playhouse 90* in 1958 and 1959. Between assignments in the mass media, he has directed Leslie Howard in *Hamlet*, Louis Calhern in *King Lear*, Robert Ryan in *Coriolanus*, Del Monaco in Verdi's *Otello*, Renata Tebaldi in *Tosca* for the Dallas Opera Company, and the original production of *The Devil and Daniel Webster* by Stephen Vincent Benet and Douglas Moore.

Between 1956 and 1959 Houseman was Artistic Director of the American Shakespeare Festival Theatre at Stratford, Connecticut, and in 1960 became Artistic Director of the Theatre Group in Los Angeles. Currently he is producing director of the Phoenix Theatre and head of the Drama Division of The Juilliard School, where he also directed two operas, *The Mines of Sulphur* and *Antigone*.

\* \* \*

PATRICIA BIRCH began her career with The Martha Graham Company as a child dancer and grew into solo parts as an adult. She played the role of Anybody's in *West Side Story* on Broadway, and later acted and danced in musical productions choreographed by Agnes de Mille at New York City Center. Miss Birch recently returned to the Graham Company as dance director and soloist. As a choreographer in her own right, she created the movement for the national hits *You're a Good Man Charlie Brown* and *The Me Nobody Knows*.

\* \* \*

DOUGLAS W. SCHMIDT has spent the last six or so years designing for various directors and organizations, most notably, Joseph Papp at the New York Shakespeare Festival, Christopher West and John Houseman at The Juilliard School, Michael Kahn at the Cincinnati Playhouse in the Park, and Ed Call and Joseph Anthony at The Tyrone Guthrie Theatre in Minneapolis. He has also designed off-Broadway and Broadway productions. In addition to designing for the theater, Mr. Schmidt is involved in readying the novel, *The Man Who Loved Children*, for production as a motion picture.

# THE LOSERS

Contemporary Opera in Two Acts by  
HAROLD FARBERMAN

Libretto by: Barbara Fried

By Arrangement with Belwin-Mills Publishing Corp.

Conductor: Harold Farberman

Directed by: John Houseman

Choreography by: Patricia Birch

Settings by: Douglas W. Schmidt

Costumes by: Jeanne Button

Lighting by: Joe Pacitti

## CAST IN ORDER OF APPEARANCE:

JOKER .....	John Seabury
TINY ALEX .....	Robert Benton
OLSEN .....	Frank Spoto
BUZZ .....	Lenus Carlson
DUO .....	Barbara Hendricks Barbara Martin
GINO .....	John Mack Ousley
KEN .....	James McCray
DONNA .....	Barbara Shuttleworth
MARIE .....	Julia Lansford
BO .....	Michael Warren
JUNKIE .....	Frank Spoto
ANGEL .....	William Bumstead
HEAD .....	James Selway
GROCK .....	Ben Hendrickson
PREACHER .....	Norman Snow
SLOT .....	Gregg Mitchell
POTATO .....	Tom McFadden

### Chorus of Losers:

Paul Amrod, Donald Barnum, Matt Bulluck, Ronald deFesi, Tom Henschel, Sander Johnson, Ken Knight, Melvin Lowery, Tom DeMastri, John Michalski, Cristian Petrescu, John Pinto, Guy Pontecorvo, John Robison, Neil Rosenstein, Leo Warbington, Mark Zeray.

### Losers' Girls:

Christine Baranski, Tiine Cartmell, Dalienne Majors, Nancy Scher, Dorian Williams, Debbie Zalkind.

Musical Preparation by: Gerardo Gandini

Chorus Master: Terry Lusk

Motorcycles courtesy of Ghost Motorcycle and Harley-Davidson of Manhattan

Fuel pumps courtesy of Humble Oil Refining Co.

This performance made possible through a grant to The Juilliard School by the University of the State of New York which has awarded the School an Albert Schweitzer Chair in the Humanities for the 1970-1971 academic year.



## SYNOPSIS

### Act One

At a small gas station in the California hills, three members of a motorcycle gang called the Losers are attempting to refuel their bikes. When the owner of the station orders them to leave, the three members—Joker, Buzz and Alex—knock him down and beat him senseless.

Donna comes to Gino's Bar and Grill and tells Marie, a waitress, that she is looking for Buzz, whom she met that morning. Joker makes a pass at her, but then Buzz arrives and introduces her to the others as his girlfriend. Soon Joker picks a quarrel with Ken, a young man who likes to observe the Losers, though he is not a member. Joker wants to fight, but Buzz prevents it.

At their Friday night meeting, the Losers swear in a new member before starting out on their latest motorcycle run.

### Act Two

Gino and Marie are in the bar watching TV. A newscaster announces a motorcycle raid in which the Losers took part, and the gas station owner testifies that Buzz and Alex had attacked him in his station. Ken enters and sits at the bar, and soon Joker appears, angry that an accident on his bike had prevented him from participating in the raid. Donna arrives and then the Losers, except for Buzz and Alex who were arrested but subsequently let out on bail. Donna infuriates Joker and the others by her attitude about the Losers, especially when she learns the details of the gas station episode. Calling the men "rotten murderers," she runs off.

Now Joker incites the Losers to anger and they rush off to bring Donna back, despite the efforts of Ken to stop them. Marie wants to call the police, but Gino won't let her. Soon Joker and his accomplices reappear, dragging Donna through the bar and into the back room. Buzz returns and asks where the others are, and Ken taunts him with the news that they are raping his girlfriend. In a rage, Buzz attacks Ken who in self-defense, accidentally kills him. The other Losers, seeing what has happened, stomp Ken to death, then leave. Donna drags herself towards Buzz's body as the curtain falls.



# PERSONNEL OF THE ORCHESTRA

**Violin**  
Robert Zimansky

**Alto Saxophone**  
Harvey Estrin

**Tubas**  
Paul Smith  
Steven Carmody

**Viola**  
Irene Breslaw

**Tenor Saxophone**  
Al Regni

**Cello**  
Fred Raimi

**Harpsichord**  
Gary DeSesa

**Flutes**  
Ransom Wilson  
Nadine Asin

**Horns**  
Barry Carl  
Dennis Lawless  
Paul Brown  
David Kruse

**Oboes**  
Merrill Greenberg  
Susan Dahlberg

**Trumpets**  
Fred Dwier  
Rolla Durham  
William Teubner

**Timpani**  
Benjamin Herman Jr.

**Clarinets**  
Steve Hartman  
John Fullam

**Trombones**  
William Nicholls  
Walter Wantman  
Nic Tenbrook

**Percussion**  
Hal Gary  
Joseph Kuhn  
John Kasica  
Roy Pennington  
John White  
Norman Freeman

**Bass Clarinet**  
Dennis Smylie

## JAZZ QUARTET

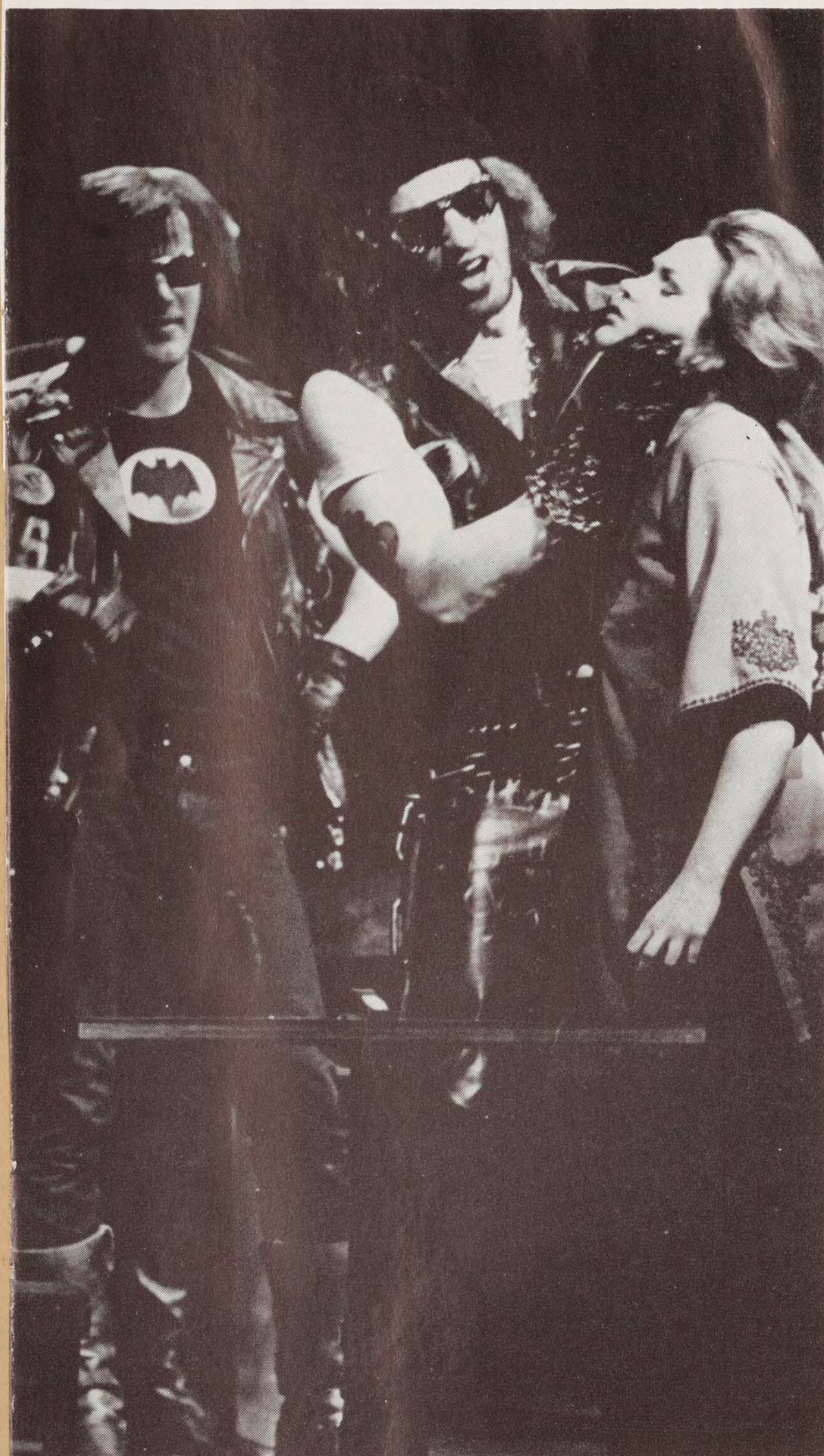
**Saxophone**  
David Tofani

**Trumpet**  
Lowell Hershey

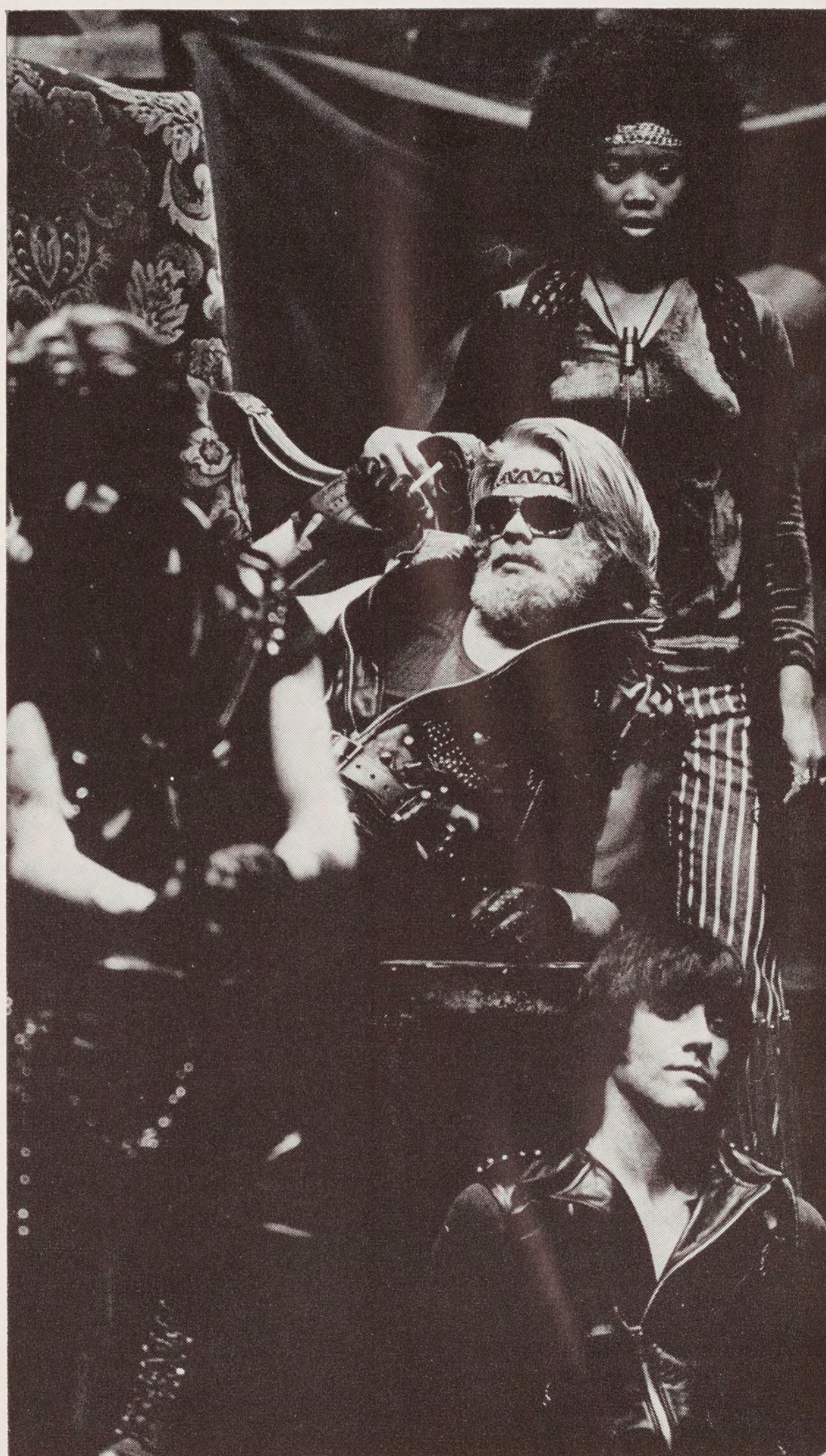
**Bass**  
Harvey Kaufman

**Drums**  
Barry Jekowsky





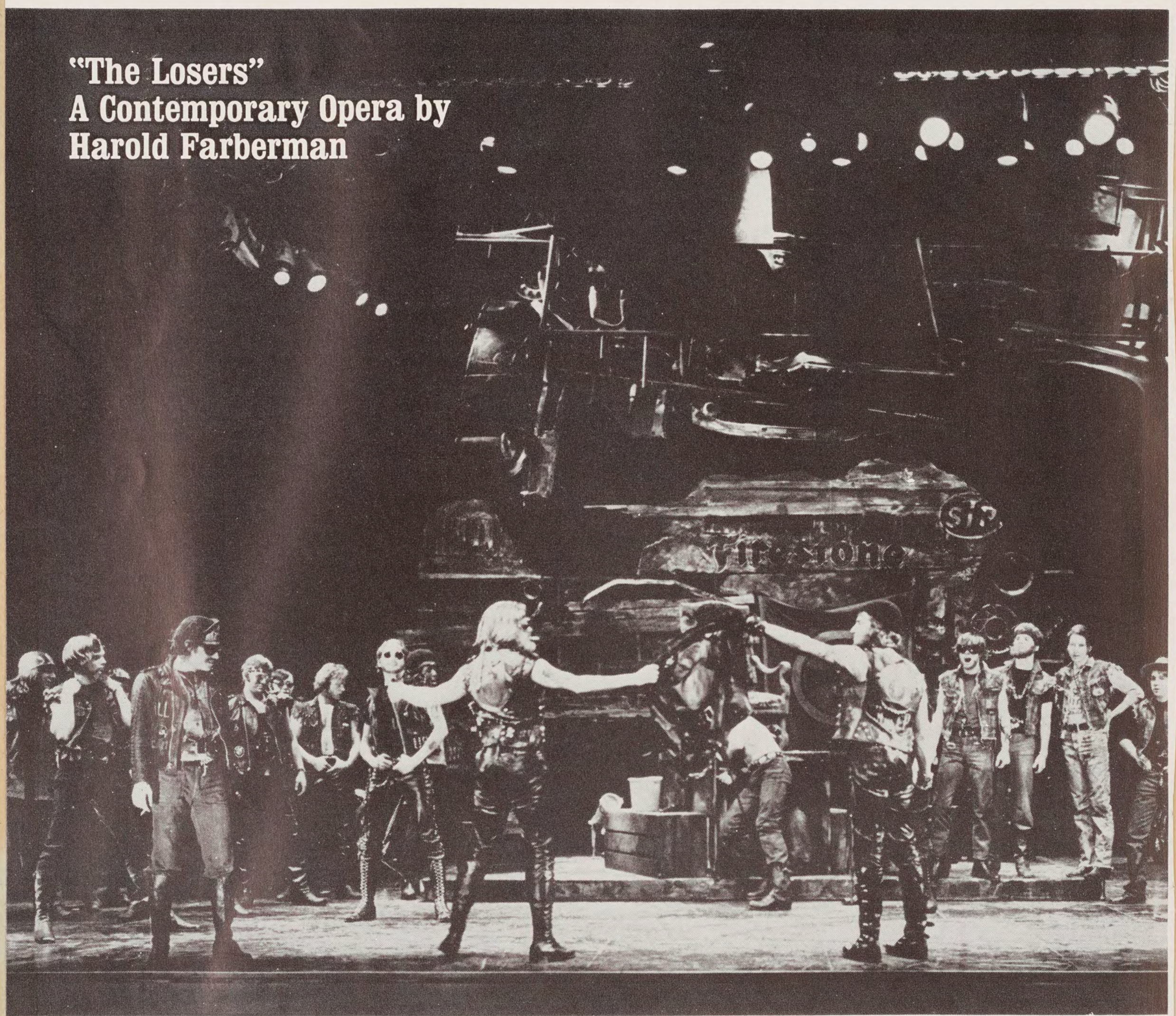
*James Selway, John Seabury and Barbara Shuttleworth*



*Barbara Harris, Lenus Carlson and Michael Warren*



**"The Losers"**  
**A Contemporary Opera by**  
**Harold Farberman**



*Initiation scene from The Losers*



# Lincoln Center Student Program

1865 BROADWAY NEW YORK, N.Y. 10023 (212) 765-5100

PRESENTED BY • Lincoln Center for the Performing Arts • The Juilliard School  
Metropolitan Opera and The Metropolitan Opera Guild • New York Philharmonic  
The City Center of Music and Drama (New York City Ballet, New York City Opera)  
The Music Theater of Lincoln Center • The New York Public Library (Library & Museum  
of the Performing Arts) • The Repertory Theater of Lincoln Center

LINCOLN CENTER  
Sheila Keats, editor

## NOTES

JUILLIARD DANCE ENSEMBLE  
presented by The Juilliard School

\*\*\*\*\*  
\* JUILLIARD DANCE ENSEMBLE \*  
\* \*  
\* Program to be chosen from: \*  
\* \*  
\* THERE IS A TIME (1956) \*  
\* Choreography: José Limón \*  
\* Music: Norman Dello Joio, \*  
\* Theme and Variations \*  
\* \*  
\* NIGHT SPELL (1951) \*  
\* Choreography: Doris Humphrey \*  
\* Music: Prialx Ranier, \*  
\* String Quartet \*  
\* \*  
\* THREE EPITAPHS (1956) \*  
\* Choreography: Paul Taylor \*  
\* Music: Jazz Improvisations \*  
\* \*  
\* Pas de Deux: \*  
\* CAPRICE (1971) \*  
\* Choreography: Charles Nicholl \*  
\* Music: Jacques Ibert, Finale \*  
\* from Trois Pièces Brèves \*  
\* \*  
\* "DON QUIXOTE" PAS DE DEUX \*  
\* Choreography: Antony Tudor, after \*  
\* Marius Petipa \*  
\* Music: Léon Minkus \*  
\* \*  
\* VIVA (1971) \*  
\* Choreography: Raymond Clay \*  
\* Music: Gerónimo Jiménez, Intermezzo \*  
\* from El Baile de Luis Alonso \*  
\* \*  
\* DUET from "ODES" (1964) \*  
\* Choreography: Anna Sokolow \*  
\* Music: Edgard Varèse, Density 21.5 \*  
\* \*  
\* Company members include: \*  
\* \*  
\* Robyn Cutler \*  
\* Laura Glenn \*  
\* Sirpa Jorasmaa \*  
\* Jennifer Scanlon \*  
\* Yasuko Tokunaga \*  
\* \*  
\* Edward Effron \*  
\* Daniel Lewis \*  
\* Anthony Salatino \*  
\* \*  
\*\*\*\*\*

### THERE IS A TIME

This evocative group dance expresses in movement the famous quotation from Ecclesiastes, 3:1-8:

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

"A time to be born, and a time to die; . . . a time to kill, and a time to heal; . . . a time to weep, and a time to laugh; a time to mourn, and a time to dance; a time to cast away stones, and a time to gather stones together; a time to embrace, and a time to refrain from embracing; a time to get and a time to lose; a time to keep, and a time to cast away; a time to rend, and a time to sew; a time to keep silence, and a time to speak; a time to love, and a time to hate . . . ."

The dance, opening with the company forming a circle to represent timelessness, parallels in its construction the theme-and-variation form of its music. The initial movements, executed by the dancers in the circle, form the basis for all the later sections, or variations, each of which portrays a portion of the Biblical quotation.

### NIGHT SPELL

An atmospheric mood piece, Night Spell, a work for four dancers, suggests the illusions of a dream. "A Sleeper is beset by things of the night, riding the wind. Before terror can entirely take him, he gropes toward waking, tries to re-order the menace of the nightmare into remembered kindness and comfort. But the spell will not unwind -- until suddenly, mercifully, it breaks. He finds strength and reality as one of the dream-figures of Fear becomes a figure of Love." The vaporous costumes worn by the barefooted dancers contribute to the dream-like illusion, as do the two basic props: a wooden bench, and a shawl-like length of fabric, both of which become part of the dream and the choreography as the dancers manipulate and dance with them.



toire), as well as his numerous shorter pieces, are still being danced.

One such work is his ballet version of Cervantes' classic story, Don Quixote, to a score by Léon Minkus, one of the busiest dance composers of his day. The original ballet was a full-evening work in five acts. While the complete Petipa ballet is rarely performed today, the Pas de Deux from the last act has long been a favorite as an independent show-piece for two soloists. A classic grand pas de deux (literally translated "grand step for two"), for a male and a female dancer, it presents a series of sections, or variations, in which each of the dancers is given the opportunity to demonstrate his technical skill, in both slow, fluid, controlled movements, and in breathtaking fast turns, leaps, and other technical difficulties. The complete set of variations also includes passages for the two dancers together, providing further opportunity for display of lyric skill, and demonstrating the classic gallantry of the ballet in which the man courteously assists and supports the woman as she performs feats of slow balance.

### THREE EPITAPHS

In this pithy three-part dance, Paul Taylor has created a satire, a work which is intended to be funny, full of moments when either the group motions or a subtle detail is expected to make you laugh. There are five dancers: four girls and a boy, all costumed in semi-surrealistic black. They wear black leotards, black tights, black gloves, and black ballet shoes. But -- surprise -- on the palms of their gloves they have mirrors; on their heads, they wear transparent hoods faceted with mirrors. And over their faces, opaque black hoods. Already we know something is up.

There is no real story to the dance, but you will probably find yourself imagining little narrative sequences and human impressions. The distribution of dancers in itself suggests some ideas: while all five combine and separate in a fluid ensemble, one girl periodically detaches

herself to follow the boy around. While she's busy trying to attract his attention and interest, the others remain absorbed in their own actions and inter-actions, most of which have nothing to do with her pursuit or his reaction. Except for this pair, the group of dancers seems to be almost an accident. Each dancer does his own solo bits; all travel together at times, but nobody seems to pay much attention to anybody else. People drift on and off the stage, happen to meet up with each other, leave each other -- and it doesn't seem to make much difference to them.

For part of the humor of the dance is this total objectivity, total self-absorption. All of the movements are deliberately droopy; the basic stance (as opposed to the collected body which is usual in dance) is one of collapse. The body is limp, the back bent over, the head slumped forward; arms dangle from the elbows, hands dangle from the wrists, knees are bent. The stance in itself is a joke, a movement joke, dance ribbing itself. From this basic, mindless, trance-like position, the dancers suddenly jerk to attention, almost like marionettes, and launch into brief moments of frenzied activity -- only to slump back again. You can almost imagine them saying: "Aw, what's the use?" It is the contrast between the basic posture of total relaxation, and the frantic activity of the movements of the dance, which contributes to its effect and its humor. The individual motions are often reminiscent of the social dancing of the 'Twenties (have you ever seen the Charleston?), for the music is New Orleans jazz improvisations from the early years of our century. Note, by the way, how subtly Taylor has reflected in his choreography the consistent syncopation of the music. Just as the music always starts on the off-beat, so do all the motions start on the "And" of the beat. The group patterns are often imitative (in musical terms, contrapuntal): several dancers will perform the same motions, but at different times. Taylor even refers to one section as a "fugue," calling each of the motifs "tricks."

Note the form of the three sections: entire group; solo (with no music) pantomime for the boy; entire group again.



24

THE JUILLIARD SCHOOL  
DANCE DIVISION

\* \* \* \* \*

STUDENT CHOREOGRAPHIC WORKS IN PROGRESS

Wednesday, March 31, 1971 at 5:00 pm

Studio 321

\* \* \* \* \*  
(Order of Program Subject to Change)

Approx.  
Timing

- 5:40 Ode to Sappho.....Antonio Vivaldi\*  
(Concerto per Complessi Vari)  
Choreography by Gretchen Langstaff  
Danced by Jennifer Douglas, Teagan Jaskelainen, Gretchen Langstaff
- 4:30 Six Bagatelles.....Anton Webern  
(Six Bagatelles for String Quartet, Op. 9)  
Choreography by Peter Sparling  
Danced by Janet Eilber, Diana Hart, Peter Sparling, Ange Wolf
- 4:25 Gulch.....Maurico Kagel  
(Improvisation Ajoutée - Excerpts)  
Choreography by Hannah Kahn  
Danced by Whitney Rau Bergman, Kathleen Harty, Bonnie Oda,  
Risa Steinberg
- 5:30 Three of a Feather.....Malcom Arnold  
(Divertimento for Flute, Oboe, and Clarinet)  
Choreography by Janet Eilber  
Danced by Janet Eilber, Diana Hart, And Angeline Wolf
- 5:00 Hooliwhar.....Paul Hindes  
(Hooliwhar)  
Choreography by Whitney Rau Bergman  
Danced by Pam Fiala, Hannah Kahn, Peter Sparling
- 10:00 Tone.....Ralph Vaughan Williams  
(Concerto for Double Strings, 3rd & 4th Movements)  
Choreography by Kathleen Harty  
Danced by Whitney Bergman, Margaret Fagnoli, Kathleen Harty,  
Hannah Kahn, Pamela Knisel, Linda Levy, Risa Steinberg

\* Tape



- 9:55 part White Noise.....Don Ellis  
19:23 (Variations for Trumpet)  
Choreography by Deborah Weaver  
Danced by Ange Wolf, Ilze Klavins, Tana McClain, Madeline  
Rhew, Deborah Weaver
- 9:45 Pawns.....Paul Epstein\*  
(Tape - Collage)  
Choreography by Margaret Fagnoli  
Danced by Janet Eilber, Margaret Fagnoli
- 4:00 Sitting Harlequin.....Peter Sparling \*  
(Tape-Collage)  
Choreography by Peter Sparling  
Danced by Peter Sparling
- 6:30 Ranges - Changes.....Diana Hart and Paul Epstein  
Choreography by Diana Hart  
Danced by Janet Eilber, Pamela Knisel, Angeline Wolf,  
Peter Sparling
- 3:05 Entre Acte.....Jacques Ibert  
(Entre Acte)  
Choreography by Deborah Weaver  
Danced by Deborah Weaver
- 12:30 Songs Without Words.....Felix Mendelssohn  
(Songs Without Words)  
Choreography by Maria Barrios  
Danced by Airi Hynninen, Pamela Knisel, Marc Stevens,  
Deborah Weaver, Jerry Weiss.

\* Tape



The Juilliard School

Dance Division

\* \* \*

STUDENT CHOREOGRAPHIC WORKS

April 30, 1971 at 4 pm

The Juilliard Theater

\*\*\*\*\*

Hooliwhar.....Paul Hindes

[Hooliwhar]

Choreography by Whitney Rau Bergman

Danced by Pamela Fiala, Hannah Kahn, Peter Sparling

Duet from Suite Hinamatsuri.....Minoru Miki

[Hinamatsuri]

Choreography by Saeko Ichinohe

Danced by Saeko Ichinohe and Jerome Weiss

Gulch.....Mauricio Kagel

[Excerpts from Improvisation ajoutée]

Choreography by Hannah Kahn

Danced by Whitney Rau Bergman, Kathleen Harty, Bonnie Oda,  
Risa Steinberg

Three of a Feather.....Malcolm Arnold

[Divertimento for Flute, Oboe, and Clarinet]

Choreography by Janet Eilber

Danced by Janet Eilber, Diana Hart, Angeline Wolf

Tone.....Ralph Vaughan Williams

[Concerto for Double Strings, 3rd Movement]

Choreography by Kathleen Harty

Danced by Margaret Fagnoli, Kathleen Harty, Hannah Kahn,  
Pamela Knisel, Linda Levy, Risa Steinberg

Six Bagatelles.....Anton Webern

[Six Bagatelles for String Quartet, Op. 9]

Choreography by Peter Sparling

Danced by Janet Eilber, Diana Hart, Angeline Wolf, Peter Sparling

Songs Without Words.....Felix Mendelssohn\*

[Five Songs Without Words]\*\*

Choreography by Maria Barrios

Danced by Airi Hynninen, Pamela Knisel, Deborah Weaver,  
Marc Stevens, Jerome Weiss

Fred A. Hammond, pianist

Megitsune (Fox-woman).....Kazuo Fukushima

[Hikyō]

Choreography by Saeko Ichinohe

Danced by Saeko Ichinohe and Peter Sparling

Pawns.....Paul Epstein

[Tape - Collage]

Choreography by Margaret Fagnoli

Danced by Margaret Fagnoli and Laura Glenn

-Tape recordings used unless indicated by asterisk-



\*\* Mendelssohn - Songs Without Words

- #1 in E major, Op. 19, no. 1 Andante con moto
- #6 in g minor, Op. 19, no. 6 Andante sostenuto
- #20 in E flat major, Op. 53, no. 2 Allegro
- #34 in C major, Op. 67, no. 4 Presto
- #40 in D major, Op. 85, no. 4 Andante sostenuto

\* \* \* \* \*

Production Direction	Martha Hill
Technical Direction & Lighting	Joseph Pacitti
Sound	David Kruse
Master Carpenter	George Peck
Master Electrician	Thomas Maher
Electricians	Reinhard Degan & Steven Carmichael
Costume Supervision	John David Ridge
Administrative Assistant for Production	Mary Chudick
Secretary for Production	Maryanne Skrzat



The Dance Division of The Juilliard School invites you to attend  
the following showings of dance.

\* \* \*

Friday, April 30, 1971 at 4:00 p.m.

Student Choreographic Works

\* \* \*

Wednesday and Thursday, May 5 and 6, 1971 at 8:00 p.m.

Martha Graham-Norman Dello Joio, DIVERSION OF ANGELS  
Anna Sokolow-Charles Ives, SCENES FROM THE MUSIC OF CHARLES IVES  
José Limón-Elizabeth Sawyer, REVEL

\* \* \*

The Juilliard Theater  
(Use 144 West 66th Street entrance)

No tickets required



The Juilliard School  
Dance Division

\* \*

PROGRAM OF DANCE

Wednesday, May 5, 1971 at 8 pm  
Thursday, May 6, 1971 at 8 pm

The Juilliard Theater

-----  
DIVERSION OF ANGELS

Choreography (1948)	Martha Graham
Direction	Helen McGehee, Ethel Winter, Bertram Ross
Music (1948)	Norman Dello Joio*

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

Pamela Knisel	Margaret Fagnoli	Risa Steinberg
Peter Sparling	Ryland Jordan	Marc Stevens

Janet Eilber, Kathleen Harty, Hannah Kahn, Bonnie Oda  
Eugene Little

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

SCENES FROM THE MUSIC OF CHARLES IVES

Choreography (1971) and Direction	Anna Sokolow
"Three Outdoor Scenes", Excerpt from "Theatre Set",	
"The Unanswered Question" (1898-1908)	Charles Edward Ives*
Costumes	John David Ridge

Hallowe'en  
Full Company

Central Park in the Dark  
Full Company

The Pond, In the Cage, The Pond  
Raymond Clay

The Unanswered Question  
Full Company

Margaret Fagnoli, Pamela Fiala, Kathleen Harty, Airi Hynninen  
Hannah Kahn, Pamela Knisel, Linda Levy, Dalienne Majors  
Risa Steinberg, Angeline Wolf

Raymond Clay, George Giraldo, William Holcomb, Gregory Mitchell  
Marc Stevens, Jerome Weiss

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

\*Tape recording



REVEL

Choreography (1971) and Direction  
Woodwind Quintet (1963)  
Costumes

José Limón  
Elizabeth Sawyer\*  
Charles D. Tomlinson

Prelude  
Fantasy  
Chorale  
Nocturne  
Dance

Ann DeGange, Jennifer Douglas, Janet Eilber, Judy Endacott  
Susan McGlothlin, Buenaventura Negron-Rivera, Risa Steinberg  
Deborah Weaver, Debra Zalkind

Ryland Jordan, Gregory Mitchell, Peter Sparling

\* \* \* \*

Production Direction.....Martha Hill  
Technical Direction and Lighting.....William H. Batchelder  
Sound.....Alan Leichtling  
Master Carpenter.....George Peck  
Master Electrician.....Thomas Maher  
Electricians.....Reinhard Degan and Steven Carmichael  
Costume Supervision.....John David Ridge  
Assistant to Mr. Ridge.....Leanne Mahoney  
Execution of Masks.....Susan Rodgers  
Assistant to Mr. Limón.....Daniel Lewis  
Administrative Assistant for Production.....Mary Chudick  
Secretary for Production.....Maryanne Skrzat

The Juilliard Dance Division is grateful to the Martha Graham Center  
for lending the costumes for "Diversion of Angels".

\*Tape recording



The Juilliard School  
Dance Division  
\* \*

GRADUATION EXAMINATION III  
(I, April 30; II, May 5 and 6)

Thursday, May 13, 1971 at 4:00 p.m.

Studio 320

(Names of graduates are underlined)

\* \* \* \* \*

Peasant pas de deux, from "Giselle".....Friedrich Burgmüller  
Choreography by Jean Corelli and Jules Perrot  
Danced by Karen Jablons and Jerome Weiss

Solo from "Suite for Five".....John Cage  
Choreography by Merce Cunningham  
Danced by Nanette Hassall

Excerpt from "Viva".....Jimenez-Burgos  
[Intermezzo from El Baile de Luis Alonso, a Zarzuela]  
Choreography by Raymond Clay  
Danced by Raymond Clay

Pas de deux from "Romeo and Juliet".....Frederick Delius  
Choreography by Antony Tudor  
Danced by Sylvia Yamada and Marc Stevens

Excerpts from "Pieces in the Shape of a Pear".....Erik Satie  
Choreography by Saeko Ichinohe

Solo, "Variation X" Airi Hynninen

Solo, "I Am Missing You" Jerome Weiss

Trio Airi Hynninen, David Briggs, Jerome Weiss

"Spring Waters".....Sergei Rachmaninoff  
[Les Eaux de Printemps, op. 14, no. 1]  
Choreography by Asaf Messerer of Bolshoi, recreated by Genia Melikova  
Danced by Maria Barrios and Raymond Clay

4th Dance from "Dark Elegies".....Gustav Mahler  
["Kinder-Totenlieder"]  
Choreography by Antony Tudor  
Danced by Nanette Hassall

cont'd.....



THE JUILLIARD SCHOOL

1970-1971 SEASON

JUILLIARD AMERICAN  
OPERA CENTER

*presents*

HUCKLEBERRY FINN

An Opera in Two Acts by

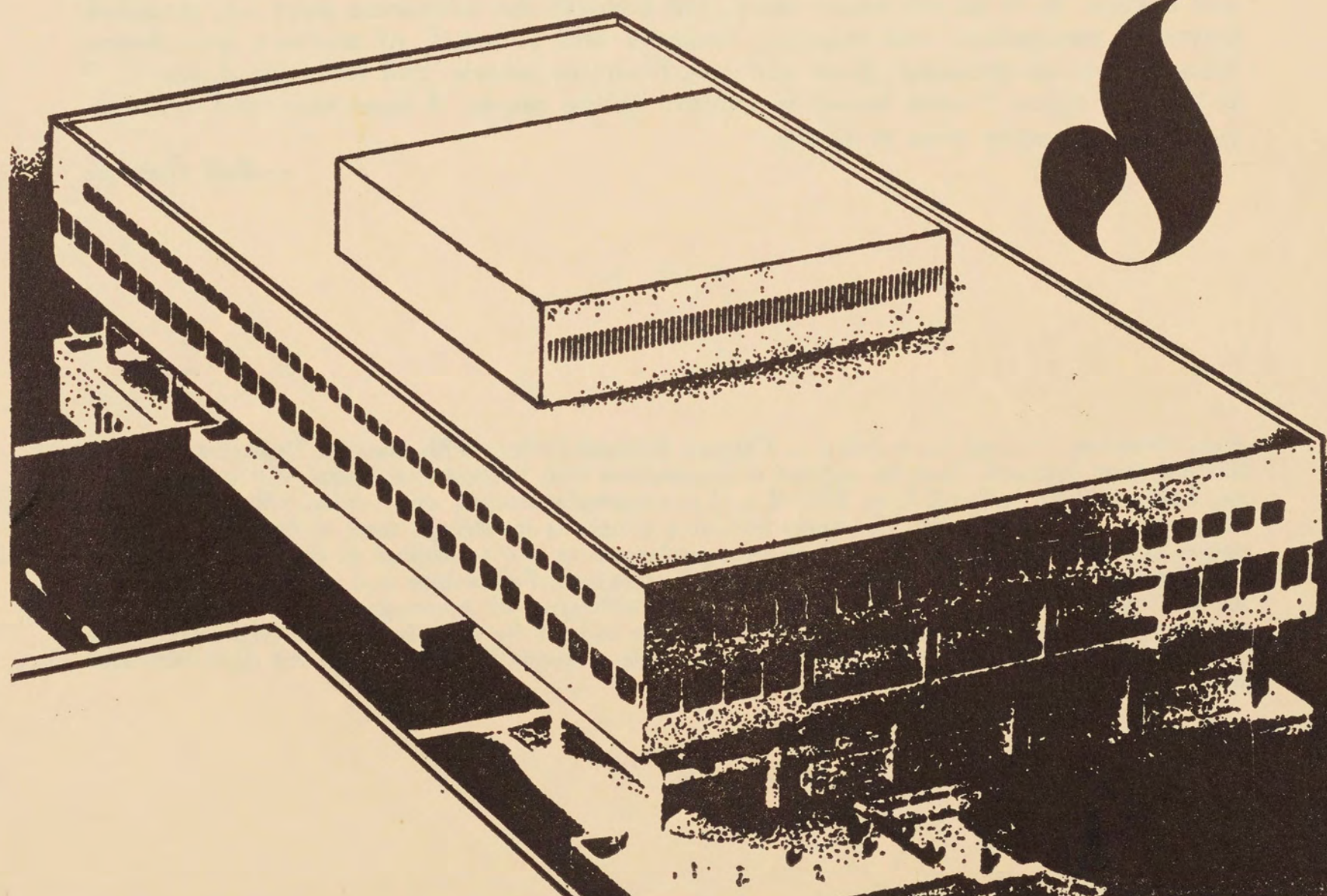
HALL OVERTON

Thursday, May 20, 1971 at 8:00 p.m.

Saturday, May 22, 1971 at 8:00 p.m.

THE JUILLIARD THEATER

155 West 65th Street, New York, N.Y. 10023





How does one make an opera out of a masterpiece like *Huckleberry Finn*? This is the question that I faced three years ago when I was commissioned to write an opera about youth and decided that Huck Finn was the right story. The first priority was a good libretto which posed enormous problems of selectivity and emphasis to my co-librettist Judah Stampfer and myself. We finally decided to concentrate on three principal areas; the protagonists Huck and Jim, their growing awareness of each other as human beings and, secondarily, their unwanted guests, the King and the Duke; the onshore crowd scenes, representing various aspects of civilization; and finally the river and the raft.

The only character in the novel we have changed is Jim. His original complacent acceptance of his fate as a slave has been changed to angry defiance. Although Jim escapes he is not running away as much as he is moving aggressively toward freedom. On another level, just as the Widow Douglas and Miss Watson are mother-figures for Huck and part of the reason that Huck runs away, Jim gradually becomes a surrogate-father for Huck, more real than his real father.

The musical style is based on the language of the novel, Twain's masterful use of the American vulgate. In this respect T. S. Eliot's assessment is significant: "Twain, at least in *Huckleberry Finn* reveals himself to be one of those writers of whom there are not a great many in any literature, who have discovered a new way of writing, valid not only for themselves, but for others . . . one of those rare writers who have brought their language up to date and in so doing 'purified the dialect of the tribe'." One of the musical aims of the opera is to set that particular form of American vernacular stemming from the south and mid-west (and at its root source from American blacks), as it is spoken. When read aloud this language reveals interesting jazz-like  $\frac{12}{8}$  meters, alternating with  $\frac{9}{8}$ ,  $\frac{6}{8}$ ,  $\frac{2}{4}$ , plus an improvisational abundance of internal rhythms (groups of twos, fives and sevens). Melodically, I have tried to follow a lyrical impulse alternating with recitative according to the dramatic needs of each scene. Above all, I have been most concerned with expressing the larger meanings of the story and finding the right "tone" or "cadence" for the nature of the work. Throughout all the varied scenes runs a central thread, the quiet river and the free-floating raft. The importance of this is best expressed in Bernard De Voto's words: "The raft with its proprietors moves downstream through strangeness tinged with beauty and horror. It is an adventure story, but beneath the adventure story are stratified layers of recognition and response, national and personal, of memory and desire. Many voices are speaking; from our past, from our reverie, and from our dream . . ." It is these voices I have hoped to capture in the music. I hope they will speak to youth—and maybe even to adults.

—Hall Overton

\* \* \*

HALL OVERTON received his training at Chicago Musical College with Gustave Dunkelberger, and his M.S. from Juilliard where he majored in composition with Vincent Persichetti. He held a Teaching Fellowship at Juilliard from 1950-51 and subsequently studied composition with Wallingford Riegger and Darius Milhaud. His works include a symphony for strings, three string quartets, three operas and chamber music. There have been performances and recordings of his works both here and abroad. Mr. Overton's awards include two Guggenheim Fellowships and commissions from the Koussevitzky Foundation and the Society for the Publication of American Music; also combined awards by the American Academy of Arts and Letters and the National Institute of Arts and Letters in 1964. He has been on the Literature and Materials of Music Faculty at Juilliard since 1960 and on the Composition Faculty since 1966.

# HUCKLEBERRY FINN

*An Opera in Two Acts* by Hall Overton

*Based on the novel* by Samuel L. Clemens

*Libretto* by Judah Stampfer and Hall Overton

Commissioned by the Barney Jaffin Foundation through The Juilliard School.

*Conducted by* Dennis Russell Davies

*Directed by* William Woodman

*Choreography by* Anna Sokolow

*Settings and Projections by* Douglas W. Schmidt

*Costumes by* Jeanne Button

*Lighting by* Joe Pacitti

## CAST IN ORDER OF APPEARANCE:

TOM SAWYER	John Seabury								
HIS GANG:	<table> <tr> <td>BEN ROGERS</td><td>James Selway</td></tr> <tr> <td>TOMMY BARNES</td><td>Melvin Lowery</td></tr> <tr> <td>JOE HARPER</td><td>William Bumstead</td></tr> <tr> <td>BILLY BOWEN</td><td>Donald Barnum</td></tr> </table>	BEN ROGERS	James Selway	TOMMY BARNES	Melvin Lowery	JOE HARPER	William Bumstead	BILLY BOWEN	Donald Barnum
BEN ROGERS	James Selway								
TOMMY BARNES	Melvin Lowery								
JOE HARPER	William Bumstead								
BILLY BOWEN	Donald Barnum								
HUCKLEBERRY FINN	David Hall								
AUNT POLLY	Marie Raebiger								
WIDOW DOUGLAS	Betty Jean Rieders								
MISS WATSON	Pamela Hebert								
JIM	Willard White								
PAP FINN	Lenus Carlson								
MR. BELL, THE SLAVE TRADER	Robert Benton								
FREE NEGRO	James Moody								
SLAVE HUNTERS	Robert Gray, Stephen Hunter								
THE KING	David Wilder								
THE DUKE	William Bumstead								
PREACHER	Lenus Carlson								
AUNT SALLY PHELPS	Anita Terzian								
MRS. HOTCHKISS	Judith Blanc								
SISTER UTTERBACK	Valerie Girard								
SISTER DAMRELL	Brenda Gardner								
SISTER DUNLAP	Lynne Wickenden								

## Townspeople, Revivalists, Slaves:

Paul Amrod, Lesley Appleby, Brian Bernheim, Thomas Booth, David Briggs, Melody Bunting, Todd Davis, Jan Devereaux, Jennifer Douglas, Skipper Driscoll, Tricia Ellis, Vivian Facusse, Margaret Fagnoli, Pamela Fiella, Brenda Gardner, Robert Gray, Kathleen Heaney, William Holcomb, Stephen Hunter, Raymond Keen, Linda Levy, Myla Lichtman, Dalienne Majors, Gregg Mitchell, Janice Page, Marie Raebiger, Leslie Roth, Susan Schindler, Rita Smoland, Sol Smoland, Marc Stevens, Gareth Stoltzfus.

The action takes place at various locations along the Mississippi River in the eighteenth-thirties.

*Musical Staff:* Paul Levy, Terry Lusk, Bertha Melnik, Viola Peters, Margaret Singer

This performance made possible through a grant to The Juilliard School by the University of the State of New York which has awarded the School an Albert Schweitzer Chair in the Humanities for the 1970-1971 academic year.



JUDAH STAMPFER was born in Jerusalem, Israel, and raised in Akron, Ohio. He has a B.A. and M.A. from the University of Chicago, an M.Ed. from Teachers College, Columbia University, and a Ph.D. from Harvard. He received his Rabbinical Ordination from Yeshiva University. His publications include a novel, *Sol Myers*, a book of poetry, *Jerusalem Has Many Faces*, a short story in *The New Yorker*, two books of literary criticism and a book of social criticism. In addition Mr. Stampfer has written and broadcast six radio plays and done the libretto for *Outcasts of Poker Flat*, a published opera with Samuel Adler. At present he is working on two books: *The Rise and Death of Modern Art* and *Shakespeare's Hamlet*.

\* \* \*

DENNIS RUSSELL DAVIES made his debut as a pianist in January 1965 with the Toledo Orchestra under Serge Fournier. Originally from Toledo, where he was born in April 1944, he has spent the last several years studying at The Juilliard School, where he has received a Bachelor of Music in piano, and a Master of Science in Orchestral Conducting. Mr. Davies is presently working in the doctoral program at Juilliard. With the Juilliard Ensemble, he gave the first American performance of Berio's *Chemins II* for viola and nine instruments, with Walter Trampler as soloist. He also conducted the Ensemble in the summer of 1968 in several concerts as the Festival of Two Worlds in Spoleto, Italy, and in Rome at the Academia Filarmonica Romana, and for the Friends of Music at the National Gallery in Perugia. Last season Mr. Davies conducted the Ensemble at the 6th International Festival of Contemporary Art in Royan, France, and concerts at the Festival of the Arts of this Century in Honolulu. He also conducted the Juilliard Ensemble in a recording of works by Ives, Pousseur, Lifchitz and Bolcom, due to be released this year on the Philips label and is conducting the Juilliard Ensemble on the "New and Newer Music" Series in Tully Hall this season. In August 1970, he conducted the première of Luciano Berio's new work *Opera* for the Santa Fe Opera Company. In March of this season he conducted *Rigoletto* for the San Francisco Spring Opera Theater. Mr. Davies is currently Musical Director and Conductor of the Norwalk Symphony. Mr. Davies' studies in piano were with Berenice MacNab, Robert Goldsand, Lonny Epstein and Sascha Gorodnitzki. His studies in conducting have been with Jean Morel, with whom he is working in the DMA program, Jorge Mester and Walter Susskind.

\* \* \*

WILLIAM WOODMAN directed *Hamlet* at the American Shakespeare Festival and *Othello* for the Loretto-Hilton Repertory in St. Louis last season. His opera staging credits include *Capriccio* and *Gianni Schicchi* for the Cleveland Orchestra's Lake Erie Opera Theatre and *Aida* at Florida State University. His work with new playwrights encompasses a summer directing at the Eugene O'Neill Theatre Center, Waterford, Connecticut, and an upcoming assignment at the University of Texas in Austin, where he will supervise a project sponsored by the Rockefeller Foundation. He has directed some fifty productions at the Cleveland and Pittsburgh Playhouses, Barter Theatre, Hartford Stage Company, Actors Theatre of Louisville, National Theatre School of Canada and North Carolina School of the Arts. He is a staff director in the Drama Division.

\* \* \*

ANNA SOKOLOW received her early dance and theatre training in New York City at the Neighborhood Playhouse School of the Theatre. She was a member of the Martha Graham Company. Since 1939 she has organized her own company, presenting her own works which include *Rooms*, *Lyric Suite* and *Dreams*. She has taught in Sweden, Switzerland, Germany, Holland, Mexico and Japan. Since 1953 she has taught and directed in Tel Aviv, Israel, organizing her own company, Lyric Theatre, and has been advisor to Inbal. Miss Sokolow was choreographer for *Candide*, *Regina*, *Street Scene*, *Red Roses for Me* and *Camino Real*, and also for debut performances of the American Dance Theater in 1964. She has been on the dance faculty of Juilliard since 1957.

\* \* \*

DOUGLAS W. SCHMIDT has spent the last six or so years designing for various directors and organizations, most notably, Joseph Papp at the New York Shakespeare Festival, Christopher West and John Houseman at The Juilliard School, Michael Kahn at the Cincinnati Playhouse in the Park, and Ed Call and Joseph Anthony at The Tyrone Guthrie Theatre in Minneapolis. He has also designed off-Broadway and Broadway productions. In addition to designing for the theater, Mr. Schmidt is involved in readying the novel, *The Man Who Loved Children*, for production as a motion picture.

\* \* \*

JEANNE BUTTON designed *MacBird* for which she won the Maharam Award, *Kongi's Harvest* for the Negro Ensemble Co. and *Henry V* for the American Shakespeare Festival which appeared for a limited run on Broadway. Most recently she was responsible for the premiere of *The Losers* at Juilliard. She has worked in many areas of theater including the CBS soap-opera *Search for Tomorrow*. Miss Button also teaches design at New York University.



# PERSONNEL OF THE ORCHESTRA

## Violins

Roger Heitler  
*Concertmaster*  
 Harumi Ebihara  
 Nancy Elan  
 Sonja Foster  
 Paul Hatton  
 Richard Henrickson  
 Evan Johnson  
 Nam-Yun Kim  
 Stanley Kurtis  
 Robert Levin  
 Yoshiko Nakura  
 Nina Novotny  
 Eunja Park  
 David Pollitt  
 Gloria Veith  
 Lawrence Wermuth  
 Sook Yoon

## Violas

Kenneth Edwards  
 Joanna Hervig  
 John Kella  
 Kathryn Plummer

## Cellos

Barbara Bogatin  
 Karen Cornelius  
 Myron Lutzke  
 Anne Pinsker  
 Mark Shuman  
 Dianne Toth

## Basses

Andr  Bri re  
 Glenn Louis  
 George Vlesmas  
 Marie von Halle

## Electric Bass

Donald Palma

## Electric Guitar

Daniel Reed

## Flutes

Linda Sandow  
 Rene Siebert

## Oboes

Terry Row  
 Stephen Taylor

## Clarinets

George Hirner  
 Bernard Yanotta

## Bassoons

Michael Ellert  
 Frank Holden

## French Horns

Paul Brown  
 Peter Leonard

## Trumpets

George Karmazya  
 Nacшта Olarte  
 Philip Smith

## Trombones

Christopher Bohl  
 Gur Yavnieli

## Tuba

Paul Smith

## Piano

Max Lifschitz

## Organ

Gary DeSesa

## Percussion

Norman Freeman  
 Barry Jekowsky

## Timpani

David Frost



**"Huckleberry Finn"**  
by Hall Overton



*David Wilder, William Bumstead, David Hall and Willard White in Huckleberry Finn*





*A scene from the Juilliard American Opera Center production of Huckleberry Finn*



The Juilliard School  
Dance Division

STUDENT CHOREOGRAPHIC SHOWING

Thursday, May 20, 1971 at 5:30 P.M.  
Studio 321

\* \* \* \* \*

Good Morning! .....Antonio Vivaldi\*\*  
Choreography by Gretchen Langstaff  
Danced by Gretchen Langstaff, Jennifer Douglas,  
Teagan Jaskelainen, Susan McGlothlin,  
Tana McClain and Debby Zalkind

Ash Wednesday (1930). Sections I, II, III, IV, V .....T. S. Eliot\*  
Choreography by Gretchen Langstaff  
Danced by Gretchen Langstaff, Marc Stevens and  
Susan McGlothlin

Night.....Part 1 - original lyrics by  
Mark Kahn, G. Langstaff  
Part 2 - Joni Mitchell\*  
Choreography by Gretchen Langstaff  
Danced by Gretchen Langstaff with Carrie Klein  
Nancy Waldman, voice and piano

A Coat (W. B. Yeats).....Music in collaboration with  
Nancy Waldman  
Choreography by Gretchen Langstaff  
Danced by Gretchen Langstaff  
Nancy Waldman, voice and piano

A COAT

I made my song a coat  
Covered with embroideries  
Out of old Mythologies  
From heel to throat;  
But the fools caught it,  
Wore it in the world's eyes  
As though they'd wrought it.  
Song, let them take it,  
For there's more enterprise  
In walking naked.

\* Recordings used.

\*\* Vivaldi Concerto for Various Instruments, in G minor, F.XII No. 6 for  
flute, oboe, violin, bassoon and basso continuo.



DRAMA DIVISION

Required Courses

(Detailed description of the curriculum in Drama will be found on page 72.)

Number	Class	Total Credits
Dram 101-2, 201-2, 301-2, 401-2	Dramatic Interpretation .....	68
Dram 103-4, 203-4, 303-4, 403-4	Dramatic Techniques .....	36
Ac 117-118	Art and the Drama .....	6
Ac 217-218	History of Art and the Stage .....	6
Ac 317-318	Development of Historic Style .....	6
		122



Members of The Juilliard Dance Ensemble in Michael Uthoff's  
*The Pleasures of Merely Circulating*



**You are invited  
to an informal showing of three new pieces,  
choreographed on Juilliard dancers  
by Antony Tudor**

**These three works for small groups, which have been made possible  
by a United States Government Grant from the National Endowment of  
the Arts, will be:**

**String Quartet No. 1  
Quartet for Percussion  
Le Canon**

**Janacek  
Geoffrey Gray  
Pachelbel**

**"Kreutzer Sonata"  
"Inconsequenza"**

**Under the terms of the grant, these pieces will thereafter be made  
available for companies to which they may be useful, when they would be  
costumed, titled and officially premiered publicly and to press.**

**The program will also include some dance pieces made by Juilliard  
students enrolled in Mr. Tudor's production classes.**

**The Juilliard Theater  
144 West 66th St., New York, N.Y. 10023**

**Thursday, May 27th, 1971, at 5:00 p.m.**

**Admit Two**



Private Viewing  
of  
three pieces for small groups choreographed by Antony Tudor in conformity  
with the terms of a U. S. National Endowment for the Arts grant.

Students of the Juilliard Dance Division  
in a  
Program of Original Works

The Juilliard Theater

Thursday, May 27, 1971 at 5:00

\*\*\*\*\*

1. Music by Janacek (String quartet...."Kreutzer Sonata")

Madeline Rhew, Airi Hynninen, Pamela Knisel  
Deborah Weaver, Anthony Salatino, Larry Grenier

2. Music by Geoffrey Grey (Quartet for percussion.."L'inconsequenza")

Jerome Weiss Sylvia Yamada  
Larry Grenier Lance Westergard Marc Stevens  
Bonnie Oda Angeline Wolf

3. Music by Pachelbel (Canon)

Sirpa Jorasmaa Anthony Salatino  
Deborah Weaver Raymond Clay Madeline Rhew Blake Brown

Three pieces produced by students as class assignments for Mr. Tudor's  
course

1. Choreography by Saeko Ichinohe  
Music by Satie ("Morceaux en Forme de Poire")

Airi Hynninen Jerome Weiss David Briggs

2. Choreography by Deborah Weaver  
Music by Don Ellis ("Variations for Trumpet")  
Three sections from a work in progress

Deborah Weaver Ilze Klavins Angeline Wolf  
Susan McGlothlin Marti Ingle Sally Trammel

3. Choreography by Maria Barrios  
Music by Mendelssohn (from "Songs without Words")

Pamela Knisel Marc Stevens Airi Hynninen Jerome Weiss  
Maria Barrios

Fred A. Hammond, pianist



The Juilliard School  
Dance Division  
\* \* \*

LIGHT-WELL EVENT  
"Space Outside"  
Friday, May 28, 1971

12 noon

Fifth Floor Light-Well  
(near elevators)

\* \* \* \* \*

A showing of works by student choreographers in Janet Soares' composition classes:

Hannah's "Swamp"

Dalienne's "Getting Around"

Nancy's "The Idiot"

Janet's "Elevator Trip #1"

Linda's "The Computer Exploded"

Whitney's "The Wedding"

Jennifer  
Pamela F.  
Dalienne  
Margaret  
Nancy

Peter  
Pamela K.  
Ann  
Whitney  
Hannah

David  
Susan  
Buenaventura  
Deena  
Debra

Ryland  
Jane L.  
Paul H.  
and others

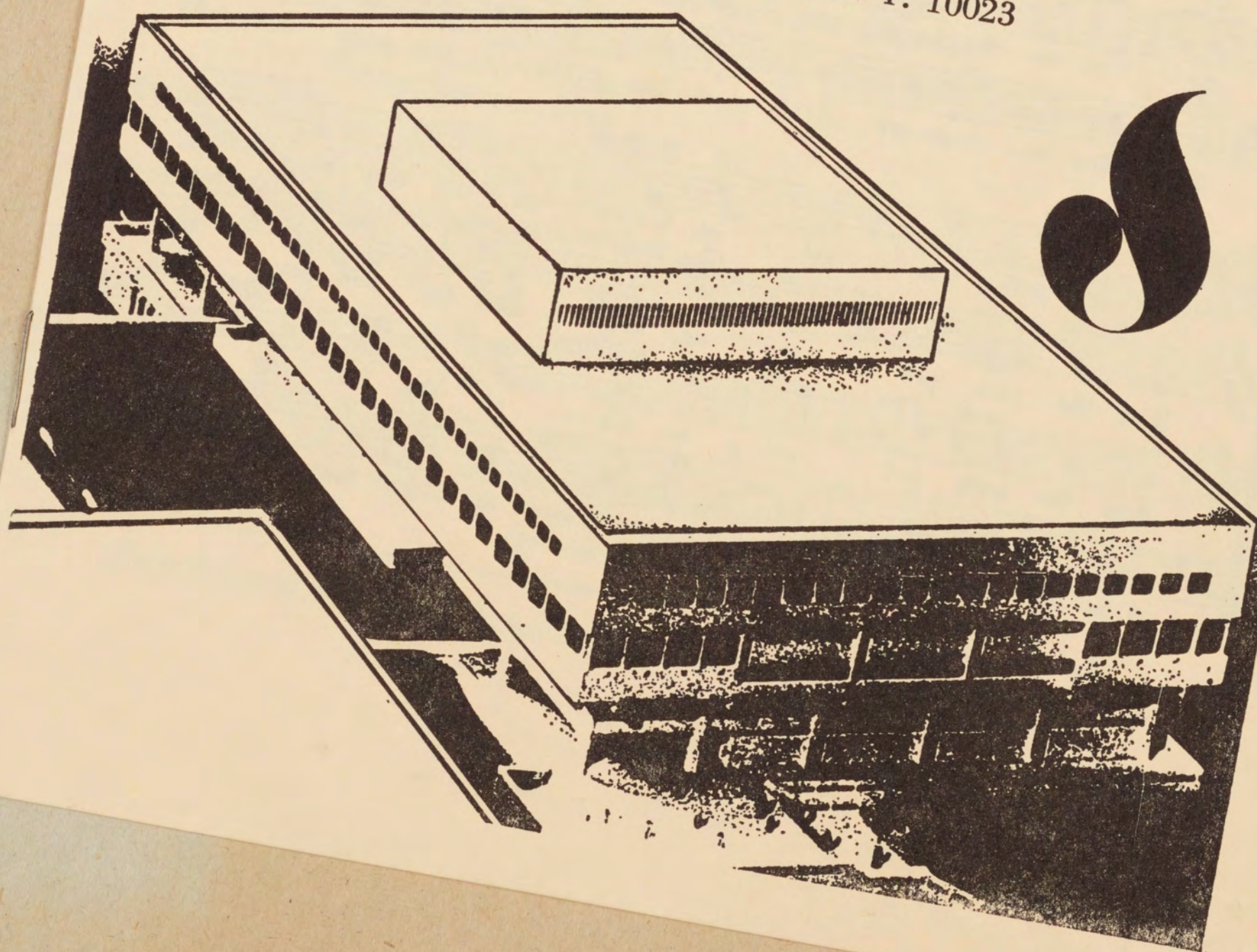
In case of rain, go to Plaza Level, outdoors "under the eaves".



THE JUILLIARD SCHOOL  
1970-1971 SEASON  
Friday Morning, June 4, 1971 at 11:00 a.m.

## ACADEMIC EXERCISES

THE JUILLIARD THEATER  
155 WEST 65th STREET, NEW YORK, N. Y. 10023





# WHATE'ER MAY VEX OR GRIEVE THEE

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

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

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

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

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

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

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

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

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

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

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

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

# ACADEMIC EXERCISES

Friday morning, June 4, 1971, at 11:00  
The Juilliard Theater  
155 West 65th Street, New York, N. Y. 10023

## PROGRAM

### Processional

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

*Johann Sebastian Bach*

**Introduction:** Peter Mennin, *President*

**Speaker:** Richard M. Clurman, *Chairman of the Board of Directors of the  
New York City Center of Music and Drama*

**Presentation of Diplomas and Conferring of Degrees\***

**Presentation of Awards, Scholarships and Teaching Fellowships**

Peter Mennin, *President*  
Gideon Waldrop, *Dean*

**Chorale:** "A mighty fortress is our God"  
Abraham Kaplan, conductor

*Martin Luther*

### Recessional

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

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

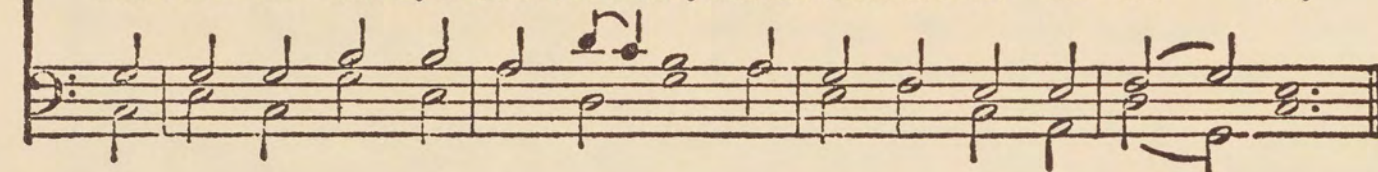


# A MIGHTY FORTRESS IS OUR GOD



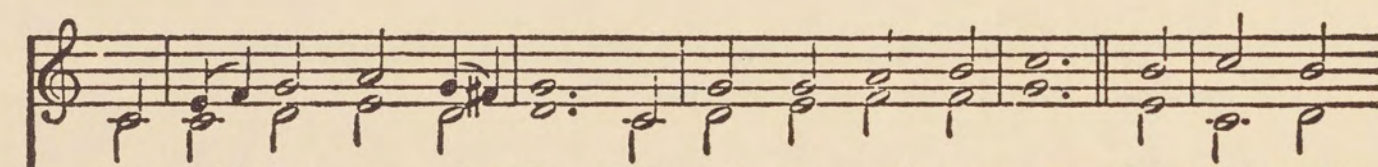
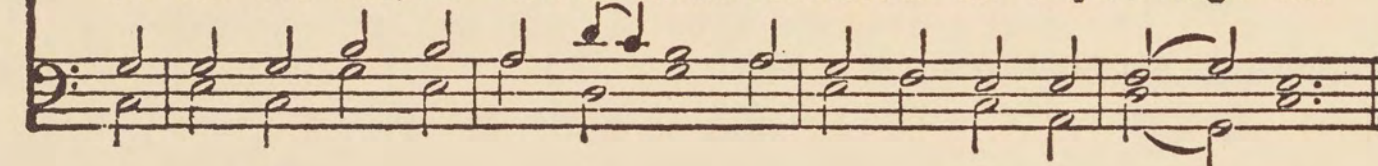
A migh - ty for - tress is our God, A bul - wark nev - er fail - ing;

And tho' this world, with devils filled, Should threaten to un - do us;



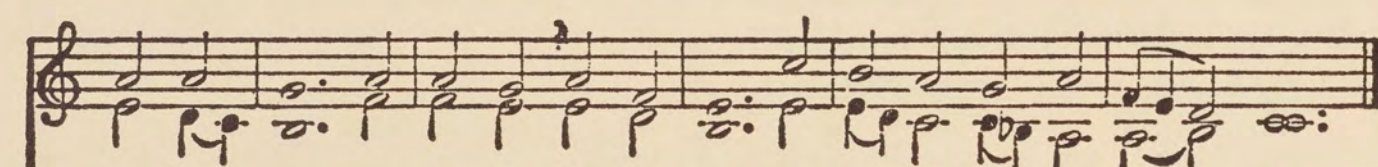
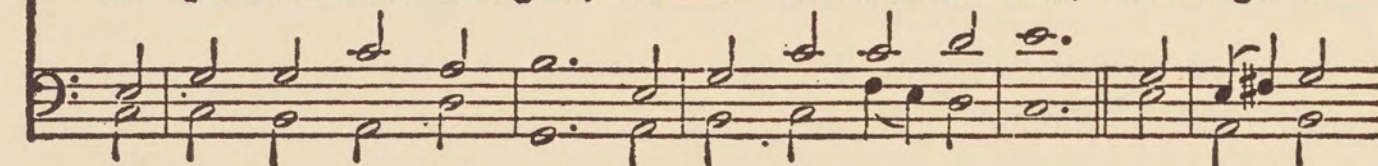
Our help - er he a - mid the flood Of mor - tal ills pre - vail - ing:

We will not fear, for God hath willed His truth to tri - umph through us:



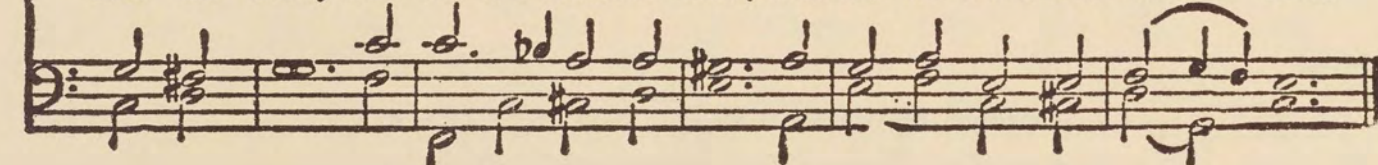
For still our an - cient foe Doth seek to work us woe; His craft and

The prince of dark - ness grim, We trem - ble not for him; His rage we



power are great, And, armed with cruel hate, On earth is not his e - qual.

can en - dure, For lo! his doom is sure, One lit - tle word shall fell him.



# GRADUATES

June 1971

## Diploma

HENRI BARDA, *Piano*  
 MARIA EUGENIA BARRIOS, *Dance*  
 IL SOO CHAY, *Piano*  
 HAE-SUCK CHOI, *Voice*  
 RAYMOND CLAY, *Dance*  
 JOSEPH A. EGGBEEN, *Tuba*  
 MARGARET R. FARGNOLI, *Dance*  
 CYNTHIA BERGER FRIEDENBERG, *Harp*  
 AIRI T. HYNINEN, *Dance*

SAEKO ICHINOHE, *Dance*  
 HAE SOOK LEE, *Piano*  
 DENNIS G. MICHNO, *Organ*  
 EUNJA PARK, *Violin*  
 CLAUDIA ANNE POLLEY, *Voice*  
 MADELINE RHEW, *Dance*  
 BONG AE SHIN, *Piano*  
 ALAN TITUS, *Voice\**  
 OSCAR LUIS VALDEZ MENA, *Piano*

## Post Graduate Diploma

GHEORGHE COSTINESCU, *Composition*  
 SUNG-KIL KIM, *Voice*

CECILIA LIN, *Piano*  
 ORA SHIRAN, *Violin*  
 MEE KYUNG YOON, *Piano*



## Bachelor of Music Degree

EDMUND LAWRENCE BATTERSBY, *Piano*

SUSAN BERGER, *Composition*  
ALBERT H. BERK, *Percussion*  
JOY ELIZABETH BLACKETT, *Voice\**  
LAWRENCE BRAUNSTEIN, *Violin*  
JEAN L. BUSKOHL, *Voice*  
WILFREDO DEGLANS, *Violin*  
WILLIAM LEWIS DE VAN, JR., *Piano*  
STEFANIE DICKMAN, *Voice\**  
GLENN EUGENE DICTEROW, *Violin*  
DENNIS M. DRURY, *Trombone*  
FREDERICK CRAIG DWEIR, *Trumpet*  
ANN FAULKNER, *Piano*  
KAREN PHOEBE FAUST, *Piano*  
DAVID ROBINSON FROST III, *Percussion*  
ANITA L. GATTI, *Voice*  
FRANCESCO FERRUCCIO GIANNINI, *Viola*

DAVID GOLDSTEIN, *Bassoon*  
JEFFREY A. GOLDSTEIN, *Piano\**  
LAUREN P. GOLDSTEIN, *Bassoon*  
LINDA QUAN GOTTLIEB, *Violin*  
JAMES E. GRASECK, *Violin*  
ROBERT K. GRAY, *Voice*  
LEO ROLAND GUIMOND, *Voice*  
HIDEMITSU HAYASHI, *Piano*  
ROGER HEITLER, *Violin*  
LOWELL JAY HERSHEY, *Trumpet\**  
ADA MARIE JANIK, *Piano*  
JOANNA MARIE JENNER, *Violin*  
JOHN G. KASICA, JR., *Percussion*  
GEORGE J. KERN, *Piano*  
JOYCE AGNES KOSTKA, *Piano*  
ESTHER EVANGELINE LAMNECK, *Clarinet*

SUSAN EDITH LANG, *Violin*  
MIN-SOOK LEE, *Piano*  
MIYOKO N. LOTTO, *Piano\**  
DAVID ROBERT LOWRY, *French Horn*  
ANTHONY LUCIA, *Violin*  
CATHERINE ROBINSON MALLARY, *Piano*  
ROBERT MARCUS, *Violoncello*

STEVEN MARGOSHES, *Piano*  
ALAN DAVID MARKS, *Piano*  
MICHAEL MASTERS, *Violoncello*  
NAOYUKI MIURA, *Double Bass*  
MURIEL MARIE MOEBIUS, *Violin*  
MIEKO NAKAGAMI, *Piano*  
WILLIAM NEAL O'BANNION, *French Horn*

GARRICK OLOF OHLSSON, *Piano*  
LANCE RALPH PETRARCA, *Voice*  
THOMAS CLAUDE PIERSON, JR., *Piano\**  
AMI PHILLIP-PORAT, *Double Bass*  
PEGGY O'NEIL PRUETT, *Voice*  
KAREN PURPURA, *Flute*  
RICHARD J. RIGGI, *Piano*  
PAUL ROSENBLUM, *French Horn*  
MERYL S. SACKS, *Clarinet*  
KATHLEEN LOUISE ST. JOHN, *Composition\**

LINDA R. SANDOW, *Flute*  
MARC SCHACHMAN, *Oboe*  
JAMES HERBERT SELWAY, *Voice*  
PATRICIA ANN SETH, *Piano*  
IAN SHAPINSKY, *Piano*  
MARYANNE SKRZAT, *Voice*  
FRED SLATKIN, *Violoncello*  
STEVEN MAXWELL SMITH, *Violin*  
KATHLEEN SOLOSE, *Piano*  
MARNA SUSAN STREET, *Viola*  
ETSUKO TAZAKI, *Piano*  
CEOLA MARIE THOMPSON, *Voice*  
JESSICA L. TRANZILLO, *Voice*  
FREDERICK ANTHONY TRIPODI, *Organ*  
PETER VAN DEWATER, *Violin*  
NEIL W. VARON, *Orchestral Conducting*  
GLORIA J. VEITH, *Violin*  
WILLIAM G. VICKERY, JR., *Trombone*  
JOSEPH EMIL VILLA, *Piano*  
HOLLY EMILY VON ZSCHIEGNER YAKOUBOFF, *Piano\**  
NANCY KAE WALDMAN, *Piano*  
DIANE WALSH, *Piano*  
LOUIS SMITH WEINGARDEN, *Composition*  
LAWRENCE BENNETT WHEELER, *Viola*

## Bachelor of Fine Arts Degree

NANETTE LOUISE HASSALL, *Dance*  
KAREN L. JABLONS, *Dance*  
PAMELA ANN KNISEL, *Dance*

RISA STEINBERG, *Dance*  
JEROME S. WEISS, JR., *Dance*  
SYLVIA Y. YAMADA, *Dance*

## Bachelor of Science Degree

GARY AMANO, *Piano*  
BRUCE DOUGLAS BERG, *Violin*  
ROBERT MICHAEL DAN, *Violin*  
HOWARD HARRIS, *Composition\**  
KATHLEEN ANN HARTY, *Dance*  
JOSEPH KLINE, *Organ*  
FREDERIC B. RAIMI, *Violoncello*

ANDREW RANGELL, *Piano*  
RICHARD F. SORTOMME III, *Violin*  
RICK MASANORI TAGAWA, *Composition\**  
NINA TICHMAN, *Piano*  
SIMEON LEE WESTBROOKE, *Bassoon*  
RONALD EDWIN ZALKIND, *Piano*  
ROBERT MARTIN ZIMANSKY, *Violin*

## Master of Science Degree

ADOLOVNI P. ACOSTA, *Piano*  
CHRISTINE ANDERSON, *Violin*  
NORAIR ARTINIAN, *Piano*  
CYNTHIA OCEA BEDFORD, *Voice*  
MARTIN CARL BERINBAUM, *Trumpet*  
ROBERT E. BIDDLECOME, *Trombone*  
JOY ELIZABETH BLACKETT, *Voice*  
MELVYN BLACKMAN, *Clarinet*  
IRENE BRESLAW, *Viola*  
JOHN MARQUIS CAHILL, *French Horn*  
KAREN A. CAIN, *Voice*  
BRUCE B. CAMPBELL, *Organ*  
HELEN R. CERMINARO, *Piano*  
WILLIAM FRANCIS CHAMBERLIN, *Composition\**

DONALD SHIN-SHONG CHEN, *Choral Conducting*  
MARTHA MARIA CYBYK, *Piano\**  
ROBERT DE GAETANO, *Piano\**  
WENDY A. ENGEL, *Piano*  
RICHARD LAWRENCE FIELD, *Viola*  
SARAH MARGARET FRANKLIN, *Voice\**  
RICHARD MILTON FREDRICKSON, *Double Bass*

ANNE DIENER GILES, *Flute*  
GORDON S. GOTTLIEB, *Percussion*  
C. WILLIAM HENRY, *Violin*  
LOWELL JAY HERSHEY, *Trumpet*  
MADELEINE DEMORY HSU, *Piano*  
KENNETH HUDSON, *French Horn\**  
DARROLD VICTOR HUNT, *Choral Conducting*

HARTMUT H. HUSCHENS, *Organ*  
DAVID CLAYTON JOLLEY, *French Horn*  
SETA KARAKASHIAN, *Piano*  
ANNIE KAVAFIAN, *Violin*  
KATHRYN RAE KIENKE, *Violin*  
HYUNG BAE KIM, *Piano*  
KUM MO KIM, *Violin*  
HOWARD P. KNOPF, *Clarinet*

BERNARD J. YANNOTTA, *Clarinet*

PATRICIA KOPEC, *Violin*  
UTE JOHANNA GUNDULA LECHNER, *Piano*

MAX LIFCHITZ, *Composition*  
PETER LONGIARU, *Piano*  
NANCY NAI-SUN LOO, *Piano*  
MICHAEL ALAN MACELLETTI, *Piano*  
EUGENIE ADAMEC MALEK, *Piano*  
DANNY DON MONTORO, *Percussion*  
CAROLYN JULIA MORAN, *Piano*  
MARI-ELIZABETH MORGEN, *Piano*  
WILLIAM D. NICHOLLS, *Trombone*  
JUDITH R. NORELL, *Harpsichord*  
JUDITH M. OLSON, *Piano*  
JOHN MACK OUSLEY, *Voice*  
PRAXITELES T. PANDEL, *Piano\**  
PAUL F. RAGUSA, *Double Bass*  
ROBERT PENNINGTON REIFSNYDER, *Trombone*

SYLVIA RUTH REYNOLDS, *Piano*  
ERNEST CRAIG RICHMOND, *Violin*  
RONALD MURRAY ROMM, *Trumpet*  
MERJA ANNELI SARGON, *Voice\**  
FREDERICK W. SCHOEPFLIN, *Voice*  
LOUISE SCHULMAN, *Viola*  
DOROTHY ROSE SETIAN, *Voice*  
ROBERT BARRY SHARON, *Piano*  
CRAIG SHEPPARD, *Piano*  
STEPHEN C. SIEGEL, *Composition\**  
ROSEMARY SILVERSTEEN, *Violin*  
DIANA FAYE SIMS, *Voice*  
ALBERT STANZIANO, *Piano*  
EVA DIANA SZEKELY, *Violin*  
WILLIAM ALBERT TEUBNER, *Trumpet*  
JAMES EDWARD THOMSON, *Trumpet*  
GARY TOWLEN, *Piano*  
MARIOARA TRIFAN, *Piano*  
MARTIN L. VERDRAGER, *Bassoon\**  
NELSIE ENEIDA WALKER, *Voice*  
YOSEF YANKELEV, *Violin†*



SPOLETO FESTIVAL

*Please accept this souvenir of your trip with  
our sincerest thanks for flying*

**PAN AMERICAN**

*We hope you'll think of PAN AM when discussing  
plans for your next trip with*



MAYFAIR TRAVEL



Kennedy International Airport - June 12, 1970





414 West 51st Street  
New York City 10019  
265-2138

The National Shakespeare Company, Inc. Experimental Art Center

Free → Saeko Ichinohe

The Cubiculo

presents

SAEKO ICHINOHE AND COMPANY

in an evening of Modern Dance

Tuesday evening, June 22nd at 8:00 pm

\*\*\*

-PROGRAM-

PART I

1. DUET from Suite "HINAMATSURI" Minoru Miki  
choreographed by Saeko Ichinohe  
danced by Saeko Ichinohe and Jerome Weiss

2. TRIO from Suite "HINAMATSURI" Yoshiro Irino  
choreographed by Saeko Ichinohe  
danced by Hannah Kahn, Dalienne Majors,  
and Debra Zalkind

3. FIRE-EATING BIRD Dick Raaijmakers  
choreographed by Saeko Ichinohe  
danced by Saeko Ichinohe

4. EXCERPT from "A PIECE IN A SHAPE OF A PEAR" Eric Satie

- i. Variation on floor
- ii. Marching in the air
- iii. Searching on toes
- iv. Allegro
- v. Coffee break
- vi. Variation X
- vii. Denouement

choreographed by Saeko Ichinohe  
danced by Ari Hynninen, Jerome Weiss  
and David Briggs

PART II

INTERMISSION

1. DUET from Suite "HINAMATSURI" Minoru Miki  
choreographed by Saeko Ichinohe  
danced by Saeko Ichinohe and Jerome Weiss

2. TRIO from Suite "HINAMATSURI" Yoshiro Irino  
choreographed by Saeko Ichinohe  
danced by Hannah Kahn, Dalienne Majors,  
and Debra Zalkind

3. FIRE-EATING BIRD Dick Raaijmakers  
choreographed by Saeko Ichinohe  
danced by Saeko Ichinohe



THE JUILLIARD SCHOOL  
DANCE DIVISION

DANCE DIVISION PERFORMANCES - Second Semester

February 26, 1971	Event II in Lila Acheson Wallace Library. Audience limited to 100.
March 31, 1971	Workshop - Student Choreographic Works in Progress, Room 321. Audience of 100.*
May 5 & 6, 1971	Program of Dance at The Juilliard Theater. Audience of 600 at each performance.*
May 27, 1971	Informal Showing of three new pieces by Antony Tudor and original works by three students. Held in the Juilliard Theater; audience of 500.*
May 28, 1971	Light Well Event - "Space Outside". Held on fifth floor near the elevators; audience of 100.*

DANCE DIVISION STUDENTS ALSO PARTICIPATED IN THE FOLLOWING:

March 26 & 28, 1971	<u>The Losers</u> , by Harold Farberman. Held in the Juilliard Theater.
May 20 & 22, 1971	<u>Huckleberry Finn</u> , by Hall Overton. Held in The Juilliard Theater.

\* Audience size is approximate.