

# THE JUILLIARD SCHOOL

LINCOLN CENTER  
NEW YORK, NEW YORK 10023

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## JUILLIARD SCHOOL

### DANCE DIVISION SCRAPBOOKS

17. 1972/1973



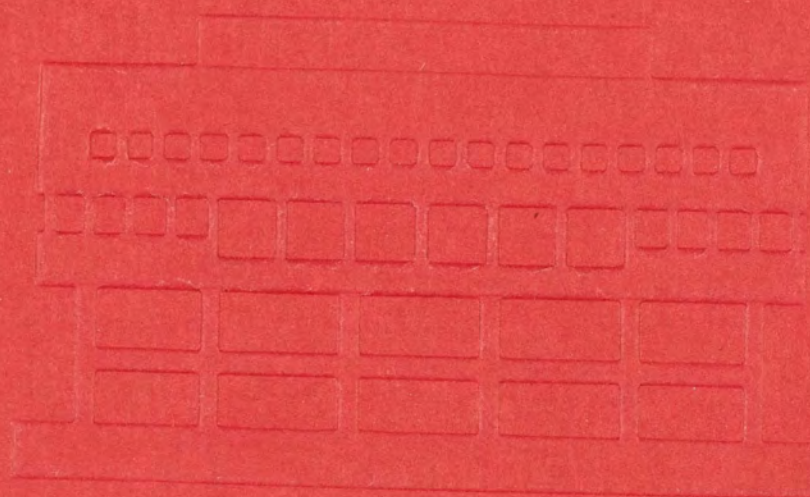




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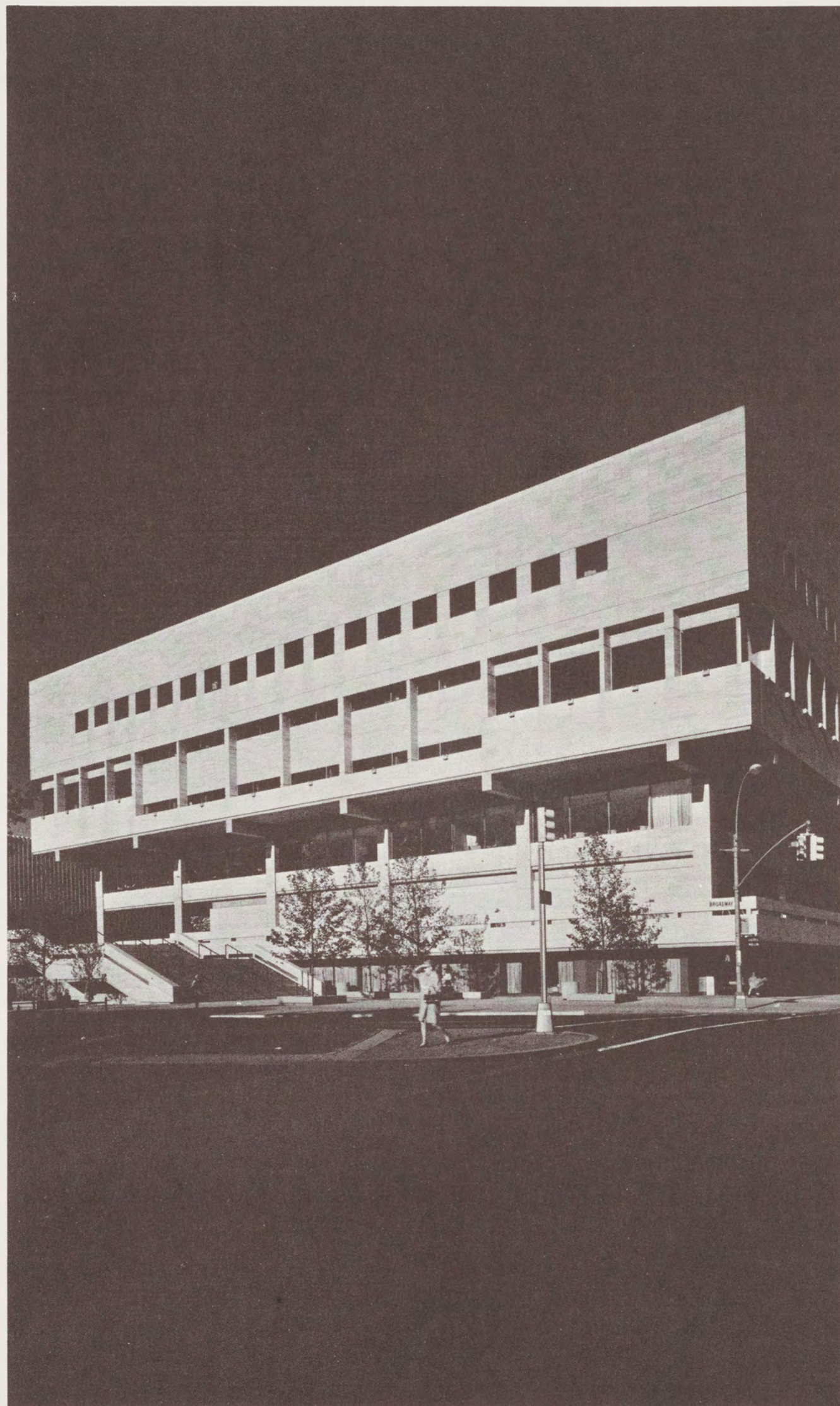
# Juilliard



Catalog 1972-1973



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View of The Juilliard School, looking southwest



## Faculty continued

### Criticism of Music

IRVING KOLODIN

### Academic Studies

MAURICE VALENCY  
(Director of Academic Studies)  
BEATRICE TAUSS (Academic Adviser)

ANNE H. BERGER  
(German, German Literature)  
ALBERT C. BERTEL (Drama History)  
EMILE CAPOUYA (Literature)  
ROBERT J. CLEMENTS (Literature)  
MUTIE FARRIS (Literature)  
VIRGINIA HEADY (History)

RONNIE H. HOFFMAN (Literature)  
RACHELLE L. KNAPP (French)  
TOBY LELYVELD (Literature)  
ARTHUR J. RUDY (Psychology)  
MARGARETTA M. SALINGER (Visual Arts)  
MARIE SQUERCIATI (Literature)  
BERNARD STAMBLER (Literature)  
SAMUEL STETNER (Literature)  
BEATRICE TAUSS (Literature)  
MARIE-FRANCOISE VACHON (French)

### 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

#### *Instructors*

ALFREDO CORVINO  
JUNE DUNBAR  
KAZUKO HIRABAYASHI  
BETTY JONES  
HELEN McGEHEE  
GENIA MELIKOVA  
BERTRAM ROSS  
ELIZABETH SAWYER  
ANNA SOKOLOV  
ETHEL WINTER

#### DANCE HISTORY AND CRITICISM

MARTHA HILL

#### ANATOMY FOR DANCERS

LULU E. SWEIGARD

#### COMPOSITION

JOSE LIMON  
DORIS RUDKO  
JANET MANSFIELD SOARES

#### NOTATION

BILLIE MAHONEY

#### MUSIC

GEORGE QUINCY  
ELIZABETH SAWYER

### Drama Division

SURIA SAINT-DENIS  
(Consultant Director)  
MARGOT HARLEY  
(Administrator)

STEPHEN AARON  
RENE AUBERJONIS  
HOVEY BURGESS  
EDWARD PAYSON CALL  
MARGARET FREED  
GERALD FREEDMAN  
PETER FRISCH  
JANE GREENWOOD  
MICHAEL KAHN

JANE KOSMINSKY  
PIERRE LEFEVRE  
JUDITH LEIBOWITZ  
EUGENE LESSER  
RICHARD MATTHEWS  
MARIAN SELDES  
EDITH SKINNER  
ELIZABETH SMITH  
ANNA SOKOLOV  
BORIS TUMARIN  
ROBERT WILLIAMS  
WILLIAM WOODMAN  
SALOMON YAKIM

### Stage Department

JOSEPH PACITTI (Director)

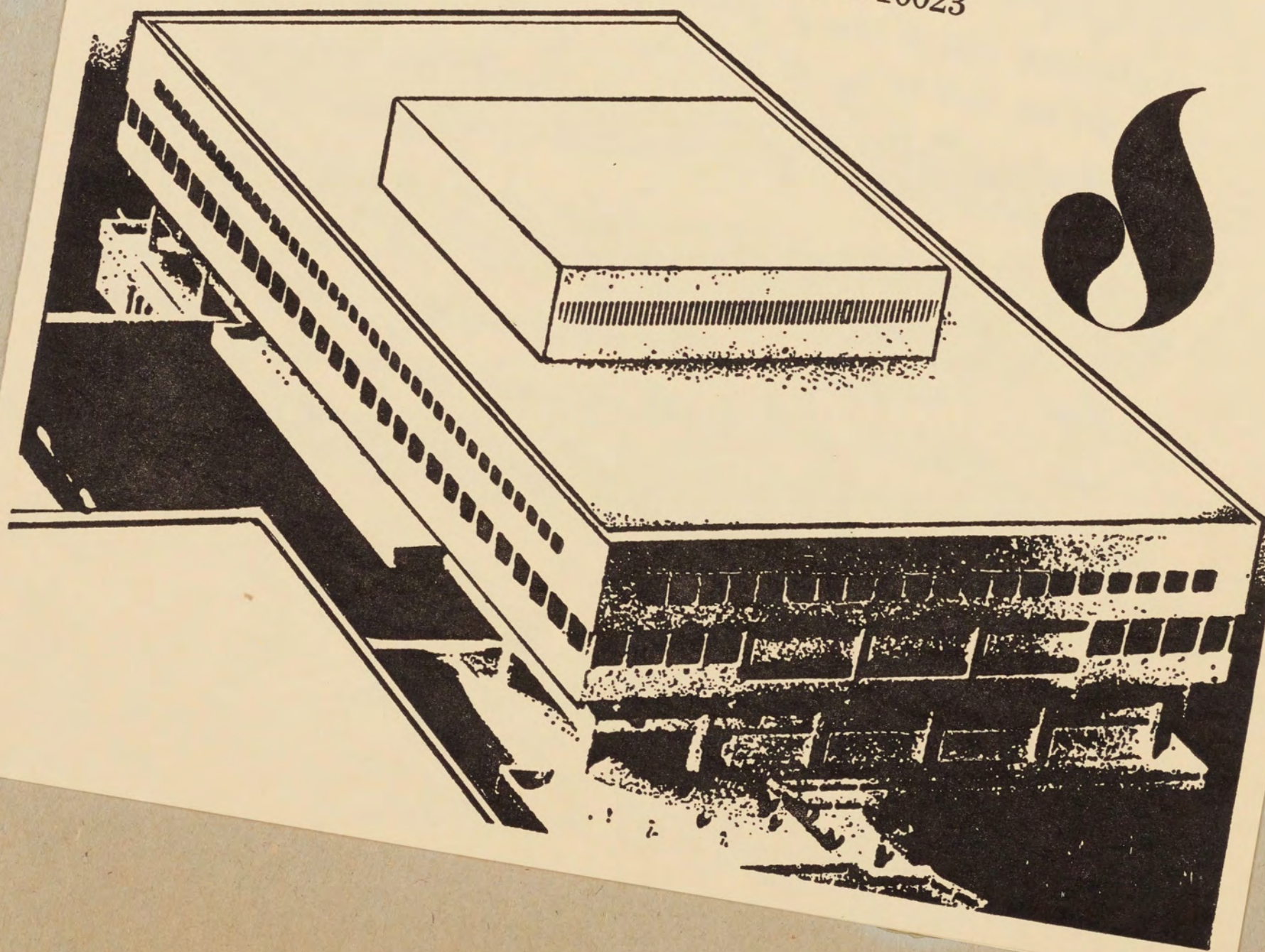


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THE JUILLIARD SCHOOL  
1972-1973 SEASON  
Wednesday Afternoon, October 4, 1972 at 1:00 p.m.

CONVOCATION  
Sixty-eighth 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*

Anna Sokolow  
*Member of Dance Faculty*

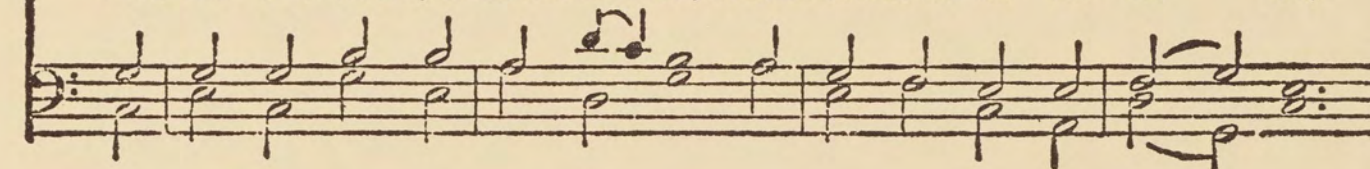
Vernon de Tar  
*Member of Organ Faculty*

## A MIGHTY FORTRESS IS OUR GOD



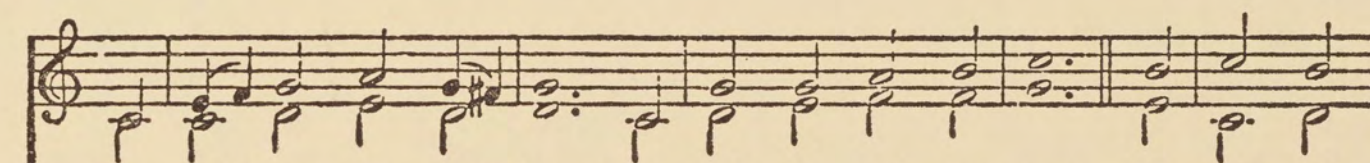
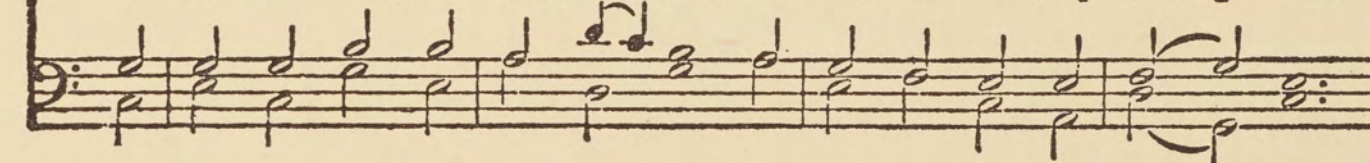
A migh - ty for - tress is our God, A bul - wark nev - er fail - ing;

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



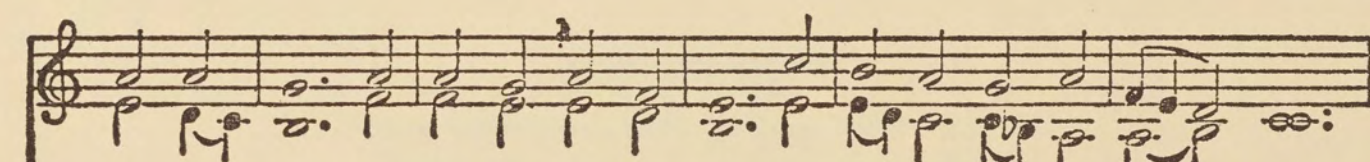
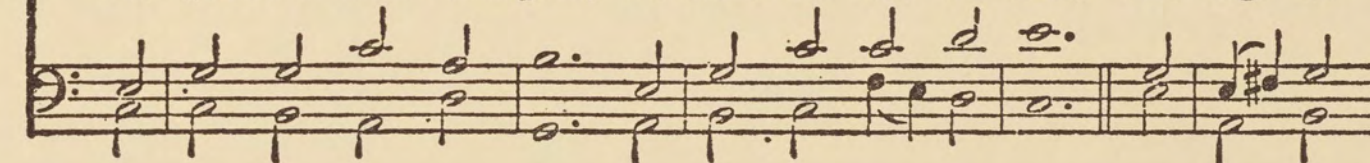
Our help - er he a - mid the flood Of mor - tal ills pre - vail - ing:

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



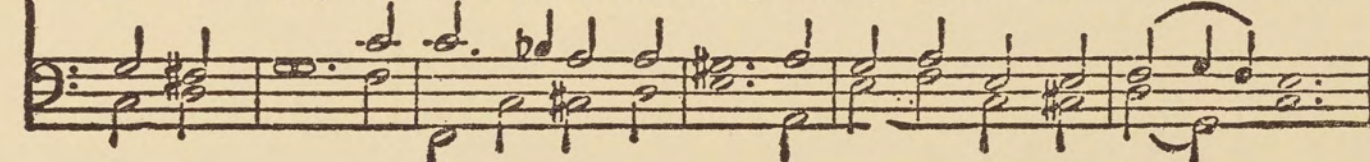
For still our an - cient foe Doth seek to work us woe; His craft and

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.





DANCE FILM SHOWING

Friday, September 29, 1972

Studio 309

4:15 p.m.

"Passacaglia and Fugue in C Minor"

Choreography by Doris Humphrey  
Music, Traditional

"Lyric Suite"

Choreography by Anna Sokolow  
Music, Alban Berg

"Lord Byron"

Choreography by Alvin Ailey  
Music, Virgil Thomson



October 5, 1972

THE JUILLIARD SCHOOL  
LINCOLN CENTER  
NEW YORK, NEW YORK 10024

DANCE FACULTY AND STAFF  
1972-73

DANCE DIVISION

799-5000, Extensions 255 & 256  
NIGHT LINE: 799-5002

ADMINISTRATIVE STAFF

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

Director

Mrs. Mary Chudick (Mrs. Walter W. Chudick)  
3000 Bronx Park East, Apt. 16B  
Bronx, New York 10467  
Home Tel.: 882-3234

Administrative  
Assistant

Mrs. Ellen Parker Wise (Mrs. Frederick A. Wise)  
175 West 79th Street  
New York, New York 10024  
Home Tel.: 787-8848

Secretary

\*\*\*\*\*

Mr. Henry Friend  
165 Sherwood Place  
Englewood, New Jersey 07361  
Home Tel.: (201) 569-0317

Acoustics Dept.

Dr. H. Clay Alexander  
1160 Park Avenue  
New York, New York 10028  
Office Tel.: 427-4133

Juilliard School Doctor



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Regular Division, Dance  
1. Major Dance Faculty

Miss Martha Graham  
(Martha Graham School of Contemporary Dance)  
316 East 63rd Street  
New York, New York 10021  
Studio Tel.: TE 8-5886

Mr. Jose Limon  
Box 226  
Stockton, New Jersey 08559

2. Instructors (other than L & M)

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

Also: Dance Circle  
763 Eighth Avenue  
(between 46th & 47th)  
Tel.: 541-7986

Miss Kazuko Hirabayashi  
309 West 71st Street  
New York, New York 10023  
Home Tel.: 877-8315

Miss Betty Jones (on leave)  
31 West 69th Street  
New York, New York 10023  
Home Tel.: TR 7-0116

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

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

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

Miss Billie Mahoney (Mrs. Henry A. Steiner)  
333 West 57th Street, Apt. 609  
New York, New York 10019  
Home Tels.: CO 5-4535 & JU 2-5947

Also: Farnworth Studio  
Tel.: 581-0599  
Mon. 7-9 p.m. Th. 6-9p.m.  
Fri. 6:30-8 p.m. Sat. 3-5:30p.m.  
AND  
Northshore Community Center (L.I.)  
Tel.: (516)



Miss Genia Melikova  
35 West 92nd Street  
New York, New York 10025  
Home Tel.: 222-9834 (or MO 3-4739)

Also: American Dance Center  
(Alvin Ailey)(near 3rd Ave.)  
229 East 59th Street  
New York, New York 10022  
Tel.: 832-1740  
Tues. & Thurs. 11:30-1 p.m.  
2-3:30 p.m.

Miss Robyn Cutler (Mrs. David Rosenberg)  
505 West End Avenue  
New York, New York 10024  
Home Tel.: 873-4592

Mrs. Doris Rudko (Mrs. Lionel Rudko)  
277 Upper Mountain Avenue  
Upper Montclair, New Jersey 07043  
Home Tel.: (201) 744-3750

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

Betty's mother - Lil Venis  
Bus. Tel. YU 8-0655

Miss Jennifer Scanlon  
229 East 21st Street  
New York, New York 10010  
Home Tel.: SP 7-0783

Mrs. Janet Mansfield Soares (Mrs. Arthur Soares) (Summer) Joshua Town Road  
560 Riverside Drive, Apt. 4J R.F.D. 2  
New York, New York 10027 Lyme, Conn.  
Home Tel.: UN 4-5371 Tel.: (203) 526-3007

Also: Minor Latham Playhouse (Barnard)  
280-2079

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

Mr. Louis Solino  
c/o Grossman  
444 Second Avenue Apt. 32 F  
New York, New York 10010  
Home Tel.: 686-4203

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



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

Mr. Hector Zaraspe  
43 West 70th Street  
New York, New York 10023  
Home Tel.: 873-0023

Also: Diagonal Norte 885  
Buenos Aires City,  
Republic of Argentina

AND  
Teatro Municipal  
Rio de Janeiro,  
Brazil

3. Music Faculty (Dance Division)

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

Mr. Stanley Sussman  
2109 Broadway #3157  
New York, New York 10023  
Home Tel.: 873-4273  
or SU 7-3300 Ext 3157

4. Accompanists (Dance Division)

Miss Karen Flammia  
47-49 162nd Street  
Flushing, New York 11358  
Home Tel.: 939-4999

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

Mr. Ronald Musicus  
58 West 58th Street  
New York, New York 10019  
Home Tel.: 355-1150  
Also: (516) 431-3608

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

Mrs. Lydia Tisen  
294 West 92nd Street  
New York, New York 10025  
Home Tel.: EN 2-3788



5  
Mr. John Verbalis  
101 West 80th Street, Apt. 9E  
New York, New York 10024  
Home Tel.: 724-6037

Ms. Kathleen Walsh  
321 West 55th Street  
New York, New York 10019  
Home Tel.: 265-7924

Mr. David Wasser  
210 West 70th Street., Apt. 302  
New York, New York 10023  
(No phone)

5. Student Assistants (Dance Division)

Richard Arbach  
41-12 41st Street, Apt. 1-B  
Long Island City, New York 11104  
Tel.: 784-2934

Pierre Barreau  
337 Bainbridge Street  
Brooklyn, New York 11233  
Tel.: 452-3194

Daryl Bratches  
122 West 71st Street, Apt. B  
New York, New York 10023

David Briggs  
180 Riverside Drive, Apt. 10-B  
New York, New York 10024

Dian Dong  
122 West 71st Street, Apt. B  
New York, New York 10023

Jennifer Douglas  
334 West 85th Street, Apt. 3A  
New York, New York 10024

Janet Eilber  
52 Riverside Drive, Apt. 4B  
New York, New York 10024  
Tel.: 799-2861



5  
Mercie Hinton  
635 East 11th Street, Apt. 18  
New York, New York 10009  
Tel.: 673-6136

Michael Kane  
213 Park Avenue South  
New York, New York 10003  
Tel.: 982-1866

Jane Lowe  
334 West 85th Street, Apt. 3A  
New York, New York 10024

Susan McGlothlin c/o Ronch  
130 East 24th Street, Apt. 4D  
New York, New York 10010  
Tel.: 473-2271

Christopher Pilafian  
210 West 85th Street, Apt. 1W  
New York, New York 10024  
Tel.: 873-0295

Sheldon Schwartz  
465 West 57th Street, Apt. 4A  
New York, New York 10019  
Tel.: 582-3672

Peter Sparling  
360 Clinton Avenue, Apt. 1E  
Brooklyn, New York 11238  
Tel.: 636-0497

Shelley Washington  
299 Riverside Drive, Apt. 3D  
New York, New York 10025  
Tel.: 850-0167

Dorian Williams  
111 West 82nd Street, Apt. 1D  
New York, New York 10024  
Tel.: 724-0149

Evan Williams  
175 West 72nd Street, Apt. 12-H  
New York, New York 10023

Angeline Wolf  
139 West 82nd Street, Apt. 1C  
New York, New York 10024  
Tel.: 595-0005

Debra Zalkind  
175 West 72nd Street, Apt. 12-H  
New York, New York 10023



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THE JUILLIARD SCHOOL  
PETER MENNIN, PRESIDENT  
LINCOLN CENTER PLAZA, NEW YORK, N. Y. 10023

DEAN OF STUDENTS

Major (Dance)  
L & M (Dance)

October 19, 1972

To: Faculty Members in Related Studies (Dance)  
\*Academic Subjects (where concerned)

From: Gordon Hardy, Dean of Students

Subject: Professional Leaves of Absence for Dance Majors

Will you please excuse the following students from your classes for the period of October 27-November 11 for performances in "Dido and Aeneas" with the Dallas Civic Opera Company.

# William Belle  
# Richard Caceres  
# Dian Dong  
# Jennifer Douglas  
Diana Hart  
# Mercie Hinton  
Annu Hiragushi  
# Jain Katz  
# Jane Lowe

Christopher Pilafian  
Yaeko Sasaki  
# Sheldon Schwartz  
Warren Spears  
Robert Swinston  
Teri Weksler  
# John Wohl  
# Angeline Wolf  
# Debra Zalkind

*G.H.*

\* Mrs. Rae Becker, Mrs. Mutie Farris, Mrs. Virginia Heady, Mr. Arthur Rudy, Miss Margaretta Salkinger, Mr. George Santiciolli, Miss Marie Squerciati, Mr. Samuel Stetner, Mr. Martin Verdrager.

# enrolled in Academic Subjects



January 24, 1973

THE JUILLIARD SCHOOL

\* \* \*

DANCE DIVISION SCHEDULE

1972-73

[Subject to Change]

MONDAY

9:00 - 10:15	St. 320	Ballet Int. Zaraspe, Inst.; Musicus, Acc.
	St. 321	
	Rm. 546	Notation II, Sec. 1. Mahoney, Inst.
10:30 - 11:45	St. 320	Ballet Adv. Melikova, Inst.; Tisen, Acc.
	St. 321	Modern Dance Tut. Hirabayashi, Inst.; Hansen, Acc.
	Rm. 546	Notation II, Sec. 2. Mahoney, Inst.
12:00 - 12:50	St. 320	Musical Coaching. Sawyer, Inst.
	St. 321	
	St. 314	
1:00 - 2:15	St. 320	Ballet Tut. Melikova, Inst.; Musicus, Acc.
	St. 321	Modern Dance Adv. Hirabayashi, Inst.; Hansen, Acc.
	Rm. 546	L&M III, Sec. 1. Sawyer, Inst.
2:30 - 3:45	St. 320	
	St. 321	Modern Dance Int. Hirabayashi, Inst.; Hansen, Acc.
	Rm. 521	L&M III, Sec. 2. Sawyer, Inst.
4:00 - 5:15	St. 320	Repertory
	St. 321	Repertory
	Rm. 546	L&M I, Sec. 1. Sawyer, Inst.



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TUESDAY

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9:00 - 10:15	St. 320	Ballet Int. Corvino, Inst.; Tisen, Acc.
	St. 321	
	Rm. 551	L&M II, Sec. 1. Sussman, Inst.
10:30 - 12:30	St. 320	Ballet Adv. and Adagio/Repertory. Corvino, Inst.; Tisen, Acc.
10:30 - 11:45	St. 321	Modern Dance Tut. McGehee, Inst.; Hansen, Acc.
	Rm. 545	L&M II, Sec. 2. Sussman, Inst.
12:00 - 12:50	St. 321	
12:30 - 1:00	St. 320	
1:00 - 2:15	St. 320	Ballet Tut. Zaraspe, Inst. Musicus, Acc.
	St. 321	Modern Dance Adv. McGehee, Inst.; Hansen, Acc.
	St. 314	Notation I, Sec. 1. Mahoney, Inst.; Walsh, Acc.
	Rm. 521	L&M I, Sec. 2. Sussman, Inst.
2:30 - 3:45	St. 320	Dance Composition, Sec. 1. Hill, Inst.
	St. 321	Modern Dance Int. McGehee, Inst.; Hansen, Acc.
	St. 314	Notation I, Sec. 2. Mahoney, Inst.; Walsh, Acc.
2:30 - 5:00	Rm. 521	L&M IV. Sawyer, Inst.
4:00 - 5:15	St. 320	Spanish Dance. Zaraspe, Inst. Markowicz, Acc.
	St. 321	Repertory



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WEDNESDAY

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9:00 - 10:15	St. 320 St. 321	Ballet Int. Corvino, Inst.; Tisen, Acc.
10:30 - 12:30	St. 320	Ballet Adv. Zaraspe, Inst.; Tisen, Acc. [11:45-12:30 Boys' Class, St. 314, Zaraspe (Tisen, Acc.)] [11:45-12:30 Girls' Class, St. 320, Melikova (Musicus, Acc.)]
10:30 - 11:45	St. 321 Rm. 527	Modern Dance Tut. Hirabayashi, Inst.; Brozen, Acc. Anatomy for Dancers. Sweigard, Inst.
12:00 - 12:45	Rm. 527	Anatomy Lab. Sweigard, Inst.
12:00 - 12:50	St. 321	Dance Composition, Sec. 2. Soares, Inst.; Hansen, Acc.
12:30 - 1:00	St. 320 St. 314	
1:00 - 1:50	St. 320 St. 321 St. 314	Dance Composition, Sec. 3. Hill, Inst.
<hr/>		
1:00 - 2:00	Alice Tully Hall	ONE O'CLOCK CONCERT
1:45 - 2:30	Rm. 527	Anatomy Lab. Sweigard, Inst.
2:00 - 3:15	St. 320 St. 321 St. 314	Ballet Tut. Melikova, Inst.; Musicus, Acc. Modern Dance Adv. Hirabayashi, Inst.; Brozen, Acc. Dance Composition, Sec. 4. Soares, Inst.; Hansen, Acc.
3:15 - 3:45	St. 314	
3:30 - 4:45	St. 320 St. 321 Rm. 526	Dance Composition, Sec. 5. Rudko, Inst.; Hansen, Acc. Modern Dance Int. Hirabayashi, Inst.; Brozen, Acc. Dance History & Criticism, Hill, Inst.
5:00 - 6:00	St. 320 St. 321	Repertory Repertory

GROUP FORMS to be arranged.



THURSDAY

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9:00 - 10:15	St. 320	Ballet Int. Melikova, Inst.; Tisen, Acc.
	St. 321	
	St. 314	Notation II, Sec. 1. Mahoney, Inst.; Apter, Acc.
10:30 - 12:30	St. 320	Ballet Adv. and Adagio/Repertory. Corvino, Inst.; Tisen, Acc.
10:30 - 11:45	St. 321	Modern Dance Tut. Winter, Inst.; Hansen, Acc.
	St. 314	Notation II, Sec. 2. Mahoney, Inst.; Apter, Acc.
12:00 - 12:50	St. 321	
12:30 - 1:00	St. 320	
1:00 - 2:15	St. 320	Ballet Tut. Corvino, Inst.; Musicus, Acc.
	St. 321	Modern Dance Adv. Winter, Inst.; Hansen, Acc.
	Rm. 546	L&M III, Sec. 1. Sawyer, Inst.
2:30 - 3:45	St. 320	
	St. 321	Modern Dance Int. Winter, Inst.; Hansen, Acc.
	Rm. 521	L&M III, Sec. 2. Sawyer, Inst.
4:00 - 5:15	St. 320	Repertory
	St. 321	Repertory
	Rm. 546	L&M I, Sec. 1. Sawyer, Inst.



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FRIDAY

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9:00 - 10:15	St. 320	Ballet Int. Zaraspe, Inst. Tisen, Acc.
	St. 321	
	Rm. 551	L&M II, Sec. 1. Sussman, Inst.
10:30 - 12:30	St. 320	Ballet Adv. Zaraspe, Inst. Tisen, Acc.
		[11:45-12:30 Boys' Class, St. 320, Zaraspe, (Tisen, Acc)]
		[11:45-12:30 Girls' (Begin.) Class, St. 314, Melikova, (Musicus, Acc)]
10:30 - 11:45	St. 321	Modern Dance Tut. Lewis, Inst.; Hansen, Acc.
	Rm. 545	L&M II, Sec. 2. Sussman, Inst.
12:00 - 12:50	St. 321	
12:30 - 1:00	St. 320	
	St. 314	
1:00 - 2:15	St. 320	Ballet Tut. Melikova, Inst.; Verbalis, Acc.
	St. 321	Modern Dance Adv. Lewis, Inst.; Hansen, Acc.
	St. 314	Dance Composition, Sec. 6. Rudko, Inst. (Acc. on call)
	Rm. 545	Notation I, Sec. 1. Mahoney, Inst.
	Rm. 521	L&M I, Sec. 2. Sussman, Inst.
2:30 - 3:45	St. 320	
	St. 321	Modern Dance Int. Lewis, Inst.; Hansen, Acc.
	St. 314	
	Rm. 545	Notation I, Sec. 2. Mahoney, Inst.
4:00 - 5:15	St. 320	Spanish Dance Class, Zaraspe, Inst. Markowicz, Acc.
	St. 321	Repertory



BALLET CLASSES

March 2, 1973

ADVANCED  
(28)-Wed.-24)

Richard Arbach  
David Briggs  
Richard Caceres  
Dian Dong \*  
Jennifer Douglas  
Janet Eilber  
Elizabeth Haberer\*  
Diana Hart  
Joyce Herring  
Annu Hiragushi  
Teagan Jaskelainen  
Jane Katz

Jane Lowe  
Nancy Mapother \*  
Buenaventura Negrón-Rivera  
Christopher Pilafian  
Martial Roumain  
Yaeko Sasaki  
Nancy Scattergood  
Sheldon Schwartz  
Robin Somers  
Peter Sparling  
Catherine Sullivan  
Teri Weksler  
Angeline Wolf  
Colette Yglesias \*  
Debra Zalkind

INTERMEDIATE  
(27)-(Wed.-31)

Deborah Allton  
Roxolana Babiuk  
Marilyn Banks  
Pierre Barreau  
Phillip Bond  
Daryl Bratches  
Janice Carp  
Gregory Cary  
Ann Crosset  
Amy Eden  
Virginia Edmonds  
Mary Lou Fager  
Jane Hedál  
Mercie Hinton  
Dianne Hulburt  
Penny Hutchinson  
Charlene Lear  
Susan Osberg  
Revel Paul  
Patrice Regnier  
Stanley Roberts  
Wendy Shor  
Robert Swinston  
Shelley Washington  
Dorian Williams  
Evan Williams  
John Wohl

WEDNESDAY ONLY - Dian Dong  
Elizabeth Haberer  
Shirley Brown Nancy Mapother  
Warren Spears Colette Yglesias

TUTORIAL  
(14) Wed.-15)

William Belle  
Leslie Brown  
Shirley Brown \*  
*Roderic Cranston*  
Thomas Hackley  
Ann Kohn  
Elizabeth McCarthy  
Rosemary Newton  
Elena Parres  
Cynthia Pupnel *Jonathan Peterson*  
Anna Rodriguez  
Warren Spears \* *John Seaman*  
Anne Woods

\* Int. Ballet on Wed. because of Anatomy conflict

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Will instructors please report errors or changes in the above levels as well as absentees-  
IMMEDIATELY !!!!



March 2, 1973

MODERN DANCE CLASSES

ADVANCED

~~(23)~~ - Tues. - 22)  
(22) (21)

David Briggs  
Dian Dong  
Jennifer Douglas  
Janet Eilber  
Diana Hart  
Annu Hiragushi  
Teagan Jaskelained  
Jane Lowe  
Buenaventura Negron-Rivera  
Patrice Regnier  
Stanley Roberts \*\* *Christopher*  
Yaeko Sasaki *Pilafian*  
Sheldon Schwartz  
Peter Sparling  
Catherine Sullivan  
Teri Weksler  
Dorian Williams  
Evan Williams  
  
Angeline Wolf  
Colette Yglesias  
Debra Zalkind

INTERMEDIATE

(26) - Wed. - 28)

Richard Arbach  
Pierre Barreau  
Phillip Bond  
Daryl Bratches  
Shirley Brown  
Richard Caceres  
Gregory Cary  
Ann Crosset  
Virginia Edmands  
Mary Lou Fager  
Elizabeth Haberer  
Joyce Herring  
Mercie Hinton  
Dianne Hulburt  
Jane Katz  
Nancy Mapother  
Susan Osberg  
Revel Paul  
Martial Roumain  
Nancy Scattergood  
Wendy Shor  
Robin Somers  
Warren Spears  
Robert Swinston  
Shelley Washington  
John Wohl

TUTORIAL

(22) - Wed. - 19)

Deborah Allton  
Roxolana Babiuk  
Marilyn Banks  
William Belle  
Leslie Brown  
Janice Carp  
Roderic Cranston  
Amy Eden  
Thomas Hackley \*  
Jane Hedall  
Penny Hutchinson  
Ann Kohn  
Charlene Lear  
Elizabeth McCarthy  
Rosemary Newton  
Elena Parres \*  
Jonathan Peterson  
Cynthia Puppel  
Anna Rodriguez  
Anne Woods *John Seawall*

WEDNESDAY ONLY

Thomas Hackley  
Dianne Hulburt  
Elena Parres

Thursday ONLY - Stanley Roberts

\* Int. Modern on Wed. Because of Anatomy conflict

\*\* Int. Modern on Thurs. because of AC 231-2 conflict

Will instructors please report errors or changes in the above levels as well as absentees-  
IMMEDIATELY !!!.



10

DANCE FILM SHOWING

Friday, September 29, 1972

Studio 309

4:15 p.m.

"Passacaglia and Fugue in C Minor"

Choreography by Doris Humphrey  
Music, Traditional

"Lyric Suite"

Choreography by Anna Sokolow  
Music, Alban Berg

"Lord Byron"

Choreography by Alvin Ailey  
Music, Virgil Thomson



THE JUILLIARD SCHOOL  
DANCE DIVISION STUDENT LISTING

September 28, 1972

1972-73

\*\*\*\*\*

NAME

Allton, Deborah

Arbach, Richard

Babiuk, Roxolana

Banks, Marilyn

Barreau, Pierre

Belle, William

Bond, Phillip

Bratches, Daryl

Briggs, David

Brown, Leslie

Brown, Shirley

Caceres, Richard

Carp, Janice

Cary, Gregory

Cranston, Roderic

Crosset, Ann

Dong, Dian

Douglas, Jennifer

Eden, Amy

Edmands, Virginia

Eilber, Janet

Fager, Mary Lou

Haberer, Elizabeth

Hackley, Thomas



NAME

---

Hart, Diana  
Hedal, Jane  
Herring, Joyce  
Hinton, Mercie  
Hiragushi, Annu  
Hulburt, Dianne  
Hutchinson, Penny  
Jaskelainen, Teagan  
Kane, Michael  
Katz, Jaynie  
Kohn, Ann  
Lear, Charlene  
Lowe, Jane  
McCarthy, Elizabeth  
McGlothlin, Susan  
Mansbach, Loren  
Mapother, Nancy  
  
Negron-Rivera, Buenaventura  
Newton, Rosemary  
Osberg, Susan  
Parres, Elena  
Paul, Revel  
Peterson, Jonathan  
Pilafian, Christopher  
  
Puppel, Cynthia  
  
Regnier, Mary



NAME

Roberts, Stanley

Rodriguez, Anna

Roumain, Martial

Sasaki, Yaeko

Scattergood, Nancy

Schoenberger, Christine

Shor, Wendy

Schwartz, Sheldon

Seaman, John

Somers, Robin

Sparling, Peter

Spears, Warren

Sullivan, Catherine

Swinston, Robert

Washington, Shelley

Weksler, Teri

Williams, Dorian

Williams, Evan

Wohl, John

Wolf, Angeline

Woods, Anne

Yglesias, Colette

Zalkind, Debra



21 MEN

Richard Arbach  
Pierre Barreau  
William Belle  
Phillip Bond  
David Briggs  
Richard Caceres  
Gregory Cary  
Roderic Cranston  
Thomas Hackley  
Mercie Hinton  
Michael Kane  
Jonathan Peterson  
Christopher Pilafian  
Stanley Roberts  
Martial Roumain  
Sheldon Schwartz  
John Seaman  
Peter Sparling  
Warren Spears  
Robert Swinston  
John Wohl



February 14, 1973

THE JUILLIARD SCHOOL  
DANCE DIVISION

Student Listing  
2nd Semester 1972-73

B 1 = Ballet Tutorial  
B 2 = Ballet Intermediate  
B 3 = Ballet Advanced  
( ) = Year Student

M 1 = Modern Dance Tutorial  
M 2 = Modern Dance Intermediate  
M 3 = Modern Dance Advanced  
\* = Grad. '73

\*\*\*\*\*

- (1) Allton, Deborah (BFA): B2; M1; L & M I; D112(Sec. 4); NI.
- (2) Arbach, Richard (Dip): B3; M2; L & M II; D212(Sec. 3). NII
- (1) Babiuk, Roxolana (BFA): B2; M1; L & M I; D212(Sec. 5); NI.
- (1) Banks, Marilyn (Dip): B2; M1; L & M I; D212(Sec. 5).
- (2) Barreau, Pierre (BFA): B2; M2; L & M III; D212(Sec. 2); N II; LAB.
- (1) Belle, William (BFA): B1; M1; L & M I; D212(Sec. 5).
- (1) Bond, Phillip (Dip): B2; M2; L & M II; D212(Sec. 2).
- (2) Bratches, Daryl (BFA): B2; M2; L & M II; D316 (Sec. 6); Anatomy; LAB. NII
- (3) Briggs, David (BFA): B3; M3; D316(Sec. 1); DH & C; LAB
- (1) Brown, Leslie (Dip): B1; M1; L & M II; D212(Sec. 2); N II; LAB.
- (1) Brown, Shirley (Dip): B1; M2; L & M I; D212(Sec. 2); LAB
- (2) Caceres, Richard (BFA): B3; M2; L & M III; D216(Sec. 6); N II.
- (1) Carp, Janice (BFA): B2; M1; L & M I; D212(Sec. 5); NI.
- (1) Cary, Gregory (Dip): B2; M2; L & M II; NI; Anatomy; LAB.
- (1) Cranston, Roderic (BFA): B1; M1; L & M I; D212(Sec. 2); NI.
- (1) Crosset, Ann (BFA): B2; M2; L & M II; D212(Sec. 4); NI.
- (2) Dong, Dian (BFA): B2; M3; L & M III; D316(Sec. 1); N II; Anatomy; LAB.
- (3) Douglas, Jennifer (BFA): B3; M3; L & M III; GF412; N II.



- (1) Eden, Amy (Dip): L & M III; NI.
- (1) Edmands, Virginia (Dip): B2; M2; L & M II; D212(Sec. 4); NI;  
Anatomy; LAB.
- \* (4) Eilber, Janet (BFA): B3; M2; L & M IV; DH & C.
- (2) Fager, Mary Lou (BFA): B2; M2; L & M III; D212(Sec. 2); N II;  
Anatomy; LAB.
- (2) Haberer, Elizabeth (BFA): B3; M2; L & M III; D212(Sec. 2); N II;  
Anatomy; LAB.
- (2) Hackley, Thomas (BFA): B1; M1; L & M II; D216(Sec. 5); NI; LAB.
- \* (4) Hart, Diana (BFA): B3; M3; DH + C.
- (1) Hedel, Jane (BFA): B2; M1; L & M I; D112(Sec. 4); NI; LAB.
- (2) Herring, Joyce (BFA): B3; M2; L & M II; D216-Proj.(Sec.3); NII.
- (2) Hinton, Mercie (BFA): B2; M2; L & M II; D316(Sec. 6); N II.
- (2) Hiragushi, Annu (PSP): B3; M3; L & M I; D512(Sec. 3).
- (1) Hulburt, Dianne (Dip): B2; M2; L & M III; D212(Sec. 4); NI; LAB.
- (1) Hutchinson, Penny (Dip): B2; M1; L & M I; D212(Sec. 4); NI.
- (3) Jaskelainen, Teagan (Dip): B3; M3; L & M II; D316(Sec. 3); N II.
- (2) Katz, Jain (BFA): B3; M2; L & M I; D212(Sec. 4); NI.
- (1) Kohn, Ann (BFA): B1; M1; L & M II; D212(Sec. 5); NI.
- (1) Lear, Charlene (BFA): B2; M1; L & M I; D212(Sec. 4); NI.
- (4) Lowe, Jane (BFA): B3; M3; L & M III; DH & C.
- (1) McCarthy, Elizabeth (Dip): B1; M1; L & M I; D212(Sec. 5); NI.
- (2) Mapother, Nancy (Dip): B3; M2; L & M III; D316(Sec. 6); N II;  
Anatomy; LAB.
- (3) Negron-Rivera, Buena (BFA): B3; M3; L & M III; D416(Sec. 1); NII.
- (1) Newton, Rosemary (BFA): B1; M1; L & M II; D212(Sec. 5); NI.
- (1) Osberg, Susan (Dip): B2; M2; L & M I; D212(Sec. 5); NI.
- (2) Parres, Elena (BFA): B1; M1; L & M II; D316(Sec. 1); NI; Anatomy;  
LAB.



- (1) Paul, Revel (BFA): B2; M2; L & M I; D212(Sec. 4); N I
- (1) Peterson, Jonathan (Dip): B1; M1; L & M II; D112(Sec. 5); NI.
- (2) Pilafian, Christopher (Dip): B3; M3; L & M III; D316(Sec. 1); NII.
- (1) Puppel, Cynthia (BFA): B1; M1; L & M I; D212(Sec. 4); NI.
- (2) Regnier, Mary (BFA): B2; M3; L & M II; D316(Sec. 1); N II; LAB.
- (2) Roberts, Stanley (BFA): B2; M3; L & M II; D316(Sec. 3); NI; LAB.
- (1) Rodriguez, Anna (BFA): B1; M1; L & M I; D212(Sec. 5); NI.
- (2) Roumain, Martial (Dip): B3; M2; L & M I; D416(Sec. 3); NI.
- (2) Sasaki, Yaeko (Dip): B3; M3; L & M II; D216(Sec. 3); N II.
- (2) Scattergood, Nancy (BFA): B3; M2; L & M II; D316(Sec. 6); N II.
- \* (3) Schwartz, Sheldon (BFA): B3; M3; L & M IV; GF412; D H & C.
- (1) Seaman, John (BFA): B1; M1; L & M III; D212(Sec. 5); NI.
- (2) Shor, Wendy (Dip): B2; M2; L & M III; D316(Sec. 6); NI; LAB.
- (2) Somers, Robin (Dip): B3; M2; L & M III; D316(Sec. 6); NII.
- \* (4) Sparling, Peter (BFA): B3; M3; D H & C.
- (1) Spears, Warren (Dip): B1; M2; L & M II; D212(Sec. 2);
- (2) Sullivan, Catherine (BFA): B3; M3.
- (1) Swinston, Robert (Dip): B2; M2; L & M II; D212(Sec. 4); Anatomy;  
LAB.
- (1) Washington, Shelley (Dip): B2; M2; L & M II; D212(Sec. 4); NI.
- (2) Weksler, Teri (Dip): B3; M3; L & M II; D316(Sec. 1); N II.
- \* (3) Williams, Dorian (BFA): B2; M3; L & M IV; D416(Sec. 3); D H & C.
- \* (4) Williams, Evan (BFA): B2; M3; L & M ~~IV~~ <sup>III</sup>; GF412; D H & C.
- (2) Wohl, John (BFA): B2; M2; L & M II; D216(Sec. 3); NI.
- (3) Wolf, Angeline (BFA): B3; M3; L & M III; GF 412
- (1) Woods, Anne (Dip): B1; M1; L & M III; D316(Sec. 5); NI.
- (2) Yglesias, Colette (BFA): B3; M3; L & M III; D212; <sup>(Sec. 2)</sup> N II; Anatomy; LAB.
- \* (3) Zalkind, Debra (BFA): B3; M3; L & M IV; D416-Proj.(Sec. 3); N II;  
D H & C.



12

MEN

(20)

Richard Arbach

Pierre Barreau

William Belle

Phillip Bond

David Briggs

Richard Caceres

Gregory Cary

Roderic Cranston

Thomas Hackley

Mercie Hinton

Jonathan Peterson

Christopher Pilafian

Stanley Roberts

Martial Roumain

Sheldon Schwartz

John Seaman

Peter Sparling

Warren Spears

Robert Swinston

John Wohl



September 27, 1972

THE JUILLIARD SCHOOL  
DANCE DIVISION STUDENT LISTING

1972-73

\*\*\*\*\*

NAME

Allton, Deborah	(BFA) MDInt., E Int., L&MI Sec2, Not I Sec.2, DC Sec 4
Arbach, Richard	(DIP) MDInt., B Adv., L&M II Sec.1, Not II Sec 1, DC Sec 4
Babiuk, Roxolana	(BFA) MD Tut, B Int., L&M I Sec 2, Not I Sec 2, DC Sec 5
Banks, Marilyn	(DIP) MD Tut, B Int., L&MI Sec 2, Not I Sec 2 DC Sec 5
Barreau, Pierre	(BFA) MD Int, B Int., L&M III Sec 1, Not II Sec 2, DC Sec 2, Anatomy, Lab 2
Belle, William	
Bond, Phillip	(DIP) MD Int, B Tut., L&M II Sec 2, DC Sec 2, Anatomy
Bratches, Daryl	(BFA) MD Int, B Int., Not II Sec 2, L&M II Sec 2, DC Sec 4, Anatomy, Lab
Briggs, David	(BFA) MD Adv, B Adv., DC Sec 1, DH&C, Anatomy, Lab.
Brown, Leslie	(DIP) MD Tut, B Tut, L&MII Sec 1, Not I Sec 2, DC Sec 2
Brown, Shirley	(DIP) MD Int, B Tut, L&M I Sec 1, Anatomy, DC Sec 2
Caceres, Richard	(BFA) MD Int, B Adv., L&M III Sec 1, Not II Sec 1, DC Sec 6
Cammarota, Carmen	
Carp, Janice	(BFA) MD Tut, B Int., L&M I Sec 2, Not I Sec 2, DC Sec 4
Cary, Gregory	(DIP) MD Int, B Int., L&M II Sec 2, Not I Sec 1, DC Sec 4, Anatomy, Lab
Cranston, Roderic	(BFA) MD Tut, B Tut, L&M I Sec 1, Not I Sec 2, DC Sec 5
Crosset, Ann	(BFA) MD Int, B Int, L&M II Sec 2, Not I Sec 1, DC Sec 4
Dong, Dian	(BFA) MD Adv. B Adv, L&M III Sec 2, Not II Sec 1, Anatomy, Lab, DC Sec 1
Douglas, Jennifer	(BFA) MD Adv, B Adv, L&M III Sec 1, Not II Sec. 1, Group Forms
Eden, Amy	(DIP) MD Tut, B Tut, L&M III Sec 2, Not I Sec 2, DC Sec 5
<del>Ellber, Janet</del>	
<del>Edmonds, Virginia</del>	(BFA) MD Adv, B Adv, L&M IV, DH&C
<del>Fager, Mary Lou</del>	
<del>Ellber, Janet</del>	(BFA) MD Int, B Int, L&M III Sec 1, Not II Sec 2, DC Sec 4, Anatomy, Lab
<del>Edmonds, Virginia</del>	
<del>Fager, Mary Lou</del>	(DIP) MD Int, B Int, L&M I Sec 1, Not I Sec 1, DC Sec 4, Anatomy, Lab
Haberer, Elizabeth	(BFA) MD Adv, B Adv, L&M III Sec 2, Not II Sec 1, DC Sec 2, Anatomy
Hackley, Thomas	(BFA) MD Tut, B Tut, L&M II Sec 1, Not I Sec 2, Anatomy, Lab



NAME

Hart, Diana (BFA) MD Adv., B Adv, DH&C

Hedal, Jane (BFA) MD Tut, B Int., L&M I Sec.2 Not I Sec 2, DC Sec 4

Herring, Joyce (BFA) MD Int. B Adv., L&M II Sec.1 Not II Sec 1, DC Sec 3

Hinton, Mercie (BFA) MD Int, B Int., L&M II Sec. 2 ,Not II Sec 2, DC Sec. 6

Hiragushi, Annu (PSP) MD Adv, B Adv, L&M I Sec 1, DC Sec 1

Hulburt, Dianne (DIP) MD Tut., B Int., L&M III Sec 1, Not I Sec. 1, DC Sec. 4 ,Anatomy, Lab

Hutchinson, Penny (DIP) MD Tut., B Int., L&M I Sec, 2, Not I Sec. 2, DC Sec 4.

Jaskelainen, Teagan (DIP) MD Adv, B Adv, L&M II Sec 1, Not II sec1 ,DC Sec 1

Kane, Michael (DIP) MD Int., B Int., Not I Sec 1, Anatomy, Lab

Katz, Jaynie (BFA) MD Int., B Adv., L&M I Sec 1, Not I Sec 1 ,DC Sec 4

Kohn, Ann (BFA) MD Tut, B Tut, L&M II Sec 1, Not I Sec 2 , DC Sec 5

Lear, Charlene (BFA) MD Int., B Int., L&M I Sec. 1 DC Sec. 4

Lowe, Jane (BFA) MD Adv., B Adv., L&M III Sec. 2 , DH&C

McCarthy, Elizabeth (DIP) MD Tut, B Tut., L&M I Sec 1, Not I Sec. 2, DC Sec 5

McGlothlin, Susan (BFA) MD Adv., B Adv., L&M IV, DC Sec. 3

Mansbach, Loren (BFA) MD Adv, B Adv, L&M II Sec1, Not I Sec. 2 DC Sec 3.

Mapother, Nancy (DIP) MD Int., B Adv., L&M III Sec 1, Not II Sec 1, DC Sec 6, Anatomy, Lab

Neal, Lisa

Negron-Rivera, Buenaventura (BFA) MD Adv., B Adv., L&M III Sec 2 ,Not II Sec 1, DC Sec. 1

Newton, Rosemary (BFA) MD Tut., B Tut., L&M II Sec 1, Not I Sec 2 DC Sec 5

Osberg, Susan (DIP) MD Int., B Int , L&M I Sec 2, Not I Sec 1, DC Sec 4

Parres, Elena (DIP) MD Tut., B Tut., L&M II Sec 1, Not I Sec 2, DC Sec 3, Anatomy, Lab

Paul, Revel (BFA) MD Int., B Int., L&M I Sec 1, Not I Sec 1, DC Sec 4

Peterson, Jonathan

Pilafian, Christopher (DIP) MD Adv., B Adv., L&M III Sec 2 Not II Sec 1, Dc Sec. 1

Pistritto, Francesco

Puppel, Cynthia (BFA) MD Tut., B Tut., L&M I Sec 1, Not I Sec 2, DC Sec 5

Quinby, Priscilla

Regnier, Mary (BFA) MD Adv., B Int., L&M II Sec 2, Not II Sec 2, DC Sec 1 Anatomy, Lab

Rimon, Ayala



NAME

Roberts, Stanley (BFA) MD Adv., B Int., L&M II Sec 2 ,Not I Sec 2, DC Sec 3, Aantomy, Lab

Rodriguez, Anna (BFA) MD Tut., B Tut., L&M I Sec 1, Not I Sec 2, DC Sec 5

Roumain, Martial (DIP) MD Int., B Adv., L&M II Sec 1, Not I Sec.1, DC Sec 3

Sasaki, Yaeko (DIP) MD Adv, B Adv, L&M II Sec 1, Not II Sec 1, DC Sec 1

Scattergood, Nancy (BFA) MD Int., B Adv., L&M II Sec 1, Not II Sec 1, DC Sec 6

Schoenberger, Christine (DIP) MD Tut., B Tut., L&M II Sec 1, Not I sec. 2, DC Sec 2

Shor, Wendy (DIP) MD Int., B Int., L&M III Sec.1, Not II Sec 2, DC Sec.6, Anatomy, Lab 2

Schwartz, Sheldon (BFA) MD Adv, B Adv., L&M IV, Group Forms, DH&C

Seaman, John (BFA) MD Tut, B Tut., L&M III Sec 2, Not I Sec 2, DC Sec. 5

Siegal, Susan

Somers, Robin (DIP) Int MD, B Adv., L&M III Sec 1, Not II Sec 1, DC Sec.6

Sparling, Peter (BFA) MD Adv., B Adv., DH&C

Spears, Warren (DIP) MD Int., B Tut., L&M II Sec 2, DC Sec 2, Anatomy,

Sullivan, Catherine (DIP) MD Adv, B Adv, L&M III Sec 2, Not II Sec 1, DC Sec 5

Swinston, Robert (DIP) MD Int. B Int, L&M II Sec @, Not I sec 1, DC Sec 4, Anatomy, Lab

Washington, Shelley (DIP) MD Int., B Int., L&M I Sec 1, Not I Sec 1, DC Sec 2, Anatomy, Lan 2

Weksler, Teri (DIP) MD Adv., B Adv., L&M II Sec 1, Not II Sec 1, DC Sec 1

Williams, Dorian (BFA) MD Adv., B Int., LIM IV, DC Sec 3, DH&C

Williams, Evan (BFA) MD Adv., B Int., L&M IV, Group Forms, Anatomy, Lab, DH&C

Wohl, John (BFA) MD Int., B Int., L&M II Sec 2, Not I Sec 1, DC Sec.3

Wolf, Angeline (BFA) MD Adv., B Adv., L&M III Sec 2, Group Forms

Wolf, Jan

Woods, Anne (DIP) MD Tut, B Tut, L&M II Sec 1, Not I Sec 2, DC Sec 3

Yglesias, Colette (BFA) MD Adv, B Adv., L&M III Sec 2, Not II Sec 1, Group Forms, Anatomy, Lab

Zalkind, Debra (BFA) MD Adv., B Adv., L&M IV ,Not II Sec 1, DC Sec 3., DH&C



14  
October 2, 1972

DANCE DIVISION STUDENT LISTING 1972-72

Deborah Allton  
Swiss Town House For Girls; Room 404  
35 West 67th Street  
New York, New York 10023  
787-1130

Richard Arbach  
41-12 41st Street, Apt. 1-B  
Long Island City, New York 11104  
784-2934

Roxolana Babiuk  
63-50 Fitchett Street  
Rego Park, New York 11374  
651-2567

Marilyn Banks  
909 Hancock Street  
Brooklyn, New York 11233  
443-5237

Pierre Barreau  
337 Bainbridge Street  
Brooklyn, New York 11233  
452-3194

William Belle  
West Side Branch YMCA  
5 West 63rd Street, Room 718  
New York, New York 10023  
787-4400

Phillip Bond  
1 East 29th Street  
New York, New York 10016  
889-4470

Daryl Bratches  
122 West 71st Street, Apt. B  
New York, New York 10023

David Briggs  
180 Riverside Drive, Apt. 10-B  
New York, New York 10024

Leslie Brown  
122 West 71st Street, Apt. B  
New York, New York 10023

Shirley Brown  
136 Central Avenue  
Hackensack, New Jersey 07601  
201-488-3485

Janice Carp  
218-50 Sawyer Avenue  
Queens Village, New York 11427  
465-1607

Gregory Cary  
154 West 92nd Street, Apt. 2F  
New York, New York 10025  
874-6954

Roderic Cranston  
65 West 90th Street, Apt. 13-F  
New York, New York 10024  
724-2693

Ann Crosset  
Swiss Town House For Girls  
35 West 67th Street, Apt. 203  
New York, New York 10023  
787-1130

Dian Dong  
122 West 71st Street, Apt. B  
New York, New York 10023

Jennifer Douglas  
334 West 85th Street, Apt. 3A  
New York, New York 10024

Amy Eden  
35 West 64th Street, Apt. 3F  
New York, New York 10023  
595-9763

Virginia Edmands  
67 East 2nd Street  
New York, New York 10003  
228-1969



14  
Janet Eilber  
52 Riverside Drive, Apt. 4B  
New York, New York 10024  
799-2861

Mary Lou Fager  
140 West 73rd Street, Apt. #6  
New York, New York 10023

Elizabeth Haberer  
515 East 78th Street, Apt. 4C  
New York, New York 10021  
628-8299

Thomas Hackley  
345 West 84th Street, Apt. 8  
New York, New York 10024

Diana Hart  
139 West 82nd Street, Apt. 1C  
New York, New York 10024  
595-0005

Jane Hedall  
105 West 55th Street, Apt. 7B  
New York, New York 10019

Mercie Hinton  
635 East 11th Street, Apt. 18  
New York, New York 10009  
673-6136

Annu Hiragushi  
100 West 27th Street, Apt. 35  
New York, New York 10001  
989-4707

Dianne Hulburt  
530 East 86th Street, Apt. 8C  
New York, New York 10028  
734-5263

Penny Hutchinson  
213 Park Avenue  
New York, New York 10003  
674-1974

Teagan Jaskelainen  
123 West 13th Street  
Evangeline House; room 1311  
New York, New York 10011  
CH 2-2400

Michael Kane  
213 Park Avenue South  
New York, New York 10003  
982-1866

Jaynie Katz  
137 West 77th Street, Apt. A  
New York, New York 10024

Ann Kohn  
607 West End Avenue, Apt. 15 A  
New York, New York 10023  
724-5586

Charlene Lear  
727 Ross Drive  
Langhorne, Pennsylvania 19047  
215-355-0397

Jane Lowe  
334 West 85th Street, Apt. 3A  
New York, New York 10024

Elizabeth McCarthy  
141 Perry Street  
New York, New York 10014  
243-6296

Susan McGlothlin c/o Ronch  
130 East 24th Street, Apt. 4D  
New York, New York 10010  
473-2271

Loren Mansbach  
299 Riverside Drive, Apt. 3D  
New York, New York 10025  
850-0167

Nancy Mapother  
122 West 71st Street, Apt. B  
New York, New York 10023

Buenaventura Negron-Rivera  
4489 Broadway, Apt. 5G  
New York, New York 10040  
942-5807

Rosemary Newton  
140 Claremont Avenue, Apt. 5B  
New York, New York 10027  
850-4652



14  
Susan Osberg  
Barbizon Hotel For Women; room 575  
Lexington Avenue and 63rd Street  
New York, New York 10021  
TE 8-5700

Elena Parres  
50 West 72nd Street, Apt. 401  
New York, New York 10023  
SU 7-0500 Ext. 410

Revel Paul  
18 West 87th Street, Apt. 5A  
New York, New York 10024

Jonathan Peterson

Christopher Pilafian  
210 West 85th Street, Apt. 1W  
New York, New York 10024  
873-0295

Cynthia Puppel  
35 West 64th Street, Apt. 3F  
New York, New York 10023  
595-9763

Patrice Regnier  
210 West 85th Street, Apt. 1W  
New York, New York 10024  
873-0295

Stanley Roberts  
225 East 57th Street, Apt. 19E  
New York, New York 10022  
755-7057

Anna Rodriguez  
179-25 Selover Road  
Springfield Gardens, New York 11434  
525-8110

Martial Roumain  
75 East 4th Street, Apt. #7  
New York, New York 10003  
260-5348

Yaeko Sasaki  
71 West 85th Street, Apt. 4C  
New York, New York 10024  
873-4116

Nancy Scattergood  
110 Madison Avenue, Apt. 5  
New York, New York 10016  
MU 5-8348

Christine Schoenberger  
77-7th Avenue, Apt. 18 N  
New York, New York 10011

Sheldon Schwartz  
465 West 57th Street, Apt. 4A  
New York, New York 10019  
582-3672

Wendy Shor  
55 Perry Street, Apt. 6F  
New York, New York 10011  
989-2748

John Seaman  
West Side Branch YMCA; Room 745  
5 West 63rd Street  
New York, New York 10023  
787-4400

Robin Somers  
14 Rapalje Road  
Fishkill, New York 12524  
914-896-6630

Peter Sparling  
360 Clinton Avenue, Apt. 1E  
Brooklyn, New York 11238  
636-0497

Warren Spears  
West Side Branch YMCA; Room 746  
5 West 63rd Street  
New York, New York 10023  
787-4400

Catherine Sullivan



14  
Robert Swinston  
66 West 82nd Street, Apt. 4A  
New York, New York 10024  
595-6139

Shelley Washington  
299 Riverside Drive, Apt. 3D  
New York, New York 10025  
850-0167

Teri Weksler  
530 West 122nd Street, Apt. 6A  
New York, New York 10027  
666-2179

Dorian Williams  
111 West 82nd Street, Apt. 1D  
New York, New York 10024  
724-0149

Evan Williams  
175 West 72nd Street, Apt. 12-H  
New York, New York 10023

John Wohl  
40 Stoner Avenue, Apt. 3Y  
Great Neck, New York 11021  
516-487-8765

Angeline Wolf  
139 West 82nd Street, Apt. 1C  
New York, New York 10024  
595-0005

Anne Woods  
147 East 36th Street, Apt. 4B  
New York, New York 10016  
MU 5-4793

Colette Yglesias  
61 East 77th Street; Room 206  
New York, New York 10021  
288-8450 Ext. 292

Debra Zalkind  
175 West 72nd Street, Apt. 12 H  
New York, New York 10023



October 27, 1972

JUILLIARD DANCERS APPEAR WITH DALLAS CIVIC OPERA

Eighteen young Juilliard dancers arrived in Dallas October 27 to appear in the Dallas Civic Opera production of Purcell's "Dido and Aeneas". They are professional students of the internationally known Juilliard Dance Division.

Two of the dancers are from Japan, one is a Chinese-American, one a Canadian. They also represent many sections of the USA, south to north, east to west.

Their dancing biographies are varied and colorful. In addition to Juilliard Theater appearances, you find them as members of the American Dance Festival Repertory Company at New London, Connecticut, presenting works of Doris Humphrey and Rudy Perez, appearing in a ballet of Alvin Ailey, choreographing the role of the Princess in "L'Histoire du Soldat" for a Tully Hall performance, two on tour in "Dance Mobile" in the states of Ohio, New York and Michigan, several appearing in the concerts of Martha Graham's Apprentice Company, two in the Kazuko Hirabayashi Dance Theatre in addition to other professional appearances.

Most of them are making their first visit to Texas and are more than eager to get acquainted with the great Southwest.

After their Dallas performances, they will tour along with Juilliard musicians for the Lincoln Center Student Program and will prepare for the upcoming Juilliard Dance season in The Juilliard Theater. Jose Limon and Anna Sokolow will be choreographing new works for them and Mr. Limon will be recreating Doris Humphrey's "La Valse".

\*\*\*\*\*



16

THE DANCE DIVISION  
of  
THE JUILLIARD SCHOOL  
invites you to attend

AN INFORMAL SHOWING  
of

SPANISH DANCE  
directed by Hector Zaraspe

STUDENT CHOREOGRAPHIC WORKS  
from the classes of  
Martha Hill, José Limón, Doris Rudko and Janet Soares

DANCES FOR PURCELL'S "DIDO AND AENEAS"  
choreographed by Daniel Lewis

\* \* \* \*

Tuesday, November 21, 1972

6:00 pm

Studio 309 (3rd floor)

\* \* \* \*

The Juilliard School  
144 West 66th Street  
New York, N.Y.



THE DANCE DIVISION  
of  
THE JUILLIARD SCHOOL  
AN INFORMAL SHOWING

Tuesday, November 21, 1972  
6:00 p.m.  
Studio 309 (3rd Floor)

I  
STUDENT CHOREOGRAPHIC WORKS

From the classes of Janet Soares

- UNMETERED/METERED.....Satie \*  
Choreographed and danced by Roderic Cranston
- DUET IN SPACE.....\*\*  
Choreographed and danced by Leslie Brown and Daryl Bratches
- 5/4 STUDY.....Harsanyi \*  
Choreographed and danced by Elizabeth Haberer
- BENCH STUDY.....\*\*  
Choreographed and danced by Pierre Barreau
- SPACED.....Windsperger \*  
Choreographed and danced by Ann Crosset, Virginia Edmands, Charlene Lear,  
Susan Osberg, Revel Paul
- TWO TIME STUDIES.....Satie \*  
Choreographed and danced by Ann Crosset
- DUET (unaccompanied)  
Choreographed and danced by Dianne Hulburt with Jane Hedal
- 5/4 STUDY.....\*\*  
Choreographed and danced by Virginia Edmands
- ON THE MEADOW (after Renoir).....Ravel \*  
(Menuet Antique)  
Choreographed by Angeline Wolf  
Danced by Diana Hart and Angeline Wolf

Pianist, Reed Hansen

\*\* Improvised score by Reed Hansen  
\* Recording



From the classes of Doris Rudko

IMPROVISATIONS AND STUDIES

I. Movement Invention

The Class

Related Studies:

Anna Rodriguez and  
Catherine Sullivan

Amy Eden

Roxolana Babiuk and  
Janice Carp

II. Movement Qualities

The Class

Related Studies:

Janice Carp, Rosemary Newton, Marilyn Banks, Anna Rodriguez

III. Movement Impulses

The Class

Related Trio:.....South Indian Raga \*

Choreographed by Anne Woods

Danced by Amy Eden, Rosemary Newton, Anne Woods

The Class: Roxolana Babiuk, Marilyn Banks, William Belle, Janice Carp, Amy Eden,  
Ann Kohn, Loren Mansbach, Elizabeth McCarthy, Rosemary Newton, Jonathan Peterson,  
Cynthia Puppel, Anna Rodriguez, John Seaman, Catherine Sullivan, Anne Woods

Pianist, Reed Hansen

AUGUST-OCTOBER ..... Words by Samuel Beckett from  
Choreographed and danced by Nancy Mapother How It Is

From the classes of Martha Hill and Jose Limon

PRESTO.....Bela Bartok \*

(Contrasts for Clarinet, Violin, and Piano)

Choreographed by Buenaventura Negrón-Rivera

Danced by Joyce Herring, Buenaventura Negrón-Rivera, Susan Osberg

GOD BLESS THE CHILD.....Billie Holiday\*

Choreographed by Dorian Williams

Danced by Marilyn Banks, Pierre Barreau, Anna Rodriguez, Anne Woods



IN A PRETTY HOW TOWN....."Any One Lived In A Pretty  
Choreographed by Patrice Regnier How Town" by E. E. Cummings  
Danced by Diana Hart and Christopher Pilafian -Recorder Duet Improvisation  
by Patrice Regnier

DANCE THEMES FOR DEVELOPMENT.....George Crumb \*  
(Eleven Echoes of Autumn 1965)  
Choreographed and danced by Richard Arbach, Joyce Herring, Debra Zalkind

II

From a class in Spanish Dance  
Directed by Hector Zaraspe

Deborah Allton, Marilyn Banks, Pierre Barreau, William Belle, Ann Crosset,  
Amy Eden, Virginia Edmands, Elizabeth Haberer, Mercie Hinton, Annu Hiragushi,  
Penny Hutchinson, Ann Kohn, Buenaventura Negron-Rivera, Rosemary Newton,  
Dorian Williams

Pianist, Roman Markowicz

III

Dances for Purcell's "DIDO AND AENEAS".....Purcell \*  
Choreographed by Daniel Lewis

Danced by Dian Dong, Jennifer Douglas, Diana Hart, Annu Hiragushi, Jain Katz,  
Jane Lowe, Yaeko Sasaki, Teri Weksler, Angeline Wolf, Debra Zalkind  
William Belle, Richard Caceres, Mercie Hinton, Christopher Pilafian,  
Sheldon Schwartz, Warren Spears, Robert Swinston, John Wohl

\* Recording

Sound Technicians,  
David Briggs, David Kruse







THE DANCE DIVISION  
of  
THE JUILLIARD SCHOOL

AN INFORMAL SHOWING

Tuesday, January 16, 1973  
6:00 p.m.  
Studio 309 (3rd Floor)

I

STUDENT CHOREOGRAPHIC WORKS

From the classes of Janet Soares

TIME EXPERIMENT.....Tape Collage \*  
Solo/Duet  
Choreographed and danced by Dianne Hulburt with Roderic Cranston

work by Roderic Cranston and Leslie Brown (to be announced)

From the classes of Doris Rudko

CEREMONY IN SPACE .....unaccompanied  
Choreographed and danced by Daryl Bratches, Richard Caceres, Mercie Hinton,  
Nancy Mapother, Yaeko Sasaki, Nancy Scattergood, Wendy Shor, Robin Somers,  
Colette Yglesias

Independent Project

SWEET BABY JAMES.....James Taylor \*  
Choreographed and danced by Richard Caceres

From the classes of Martha Hill

THE MESSAGE BEARERS.....Hamza El Din \*  
(from Nubia)  
Choreographed by Dorian Williams  
Danced by Dorian Williams and Pierre Barreau, William Belle, Phillip Bond,  
Mercie Hinton, Warren Spears

SOLOS IN PROGRESS.....unaccompanied  
Choreographed and danced by Joyce Herring  
Richard Arbach  
Teri Weksler  
Debra Zalkind

ARIA II.....Stravinsky \*  
(Violin Concerto in D Minor)  
Choreographed by David Briggs  
Danced by Angeline Wolf



EXPERIMENT WITH A PROP.....unaccompanied \*  
Choreographed and danced by Dian Dong

EXPERIMENT WITH A POEM.....unaccompanied \*  
(Emily Dickinson)

Choreographed by Martial Roumain

Danced by Debra Zalkind

Read by Anne Woods

Independent Projects

STALKINGS/ONE SIZE FITS ALL.....Tape Collage \*  
Choreographed and danced by Janet Eilber

THE WONDERFUL MUSICIAN.....Stravinsky \*  
(Poem by Ann Sexton) (One and two of Three Pieces for Strings)  
Choreographed and performed by Evan Williams

II

From a class in Spanish Dance  
Directed by Hector Zaraspe

Deborah Allton, Marilyn Banks, Pierre Barreau, William Belle, Ann Crosset,  
Amy Eden, Virginia Edmands, Elizabeth Haberer, Mercie Hinton,  
Annu Hiragushi, Penny Hutchinson, Ann Kohn, Buenaventura Negrón-Rivera,  
Rosemary Newton, Dorian Williams

Pianist, Roman Markowicz

III

MODERN JAZZ SAMPLER

From the classes of Billie Mahoney

WARM-UP AND TECHNIQUE IN CAPSULE FORM.....Ramsey Lewis \*  
ADAGIO.....Ramsey Lewis \*

Performed by The Class

Works in Progress  
Choreography by Billie Mahoney

RIVER DRIVE EAST.....Stanley Sussman \*

Danced by

Jane Hedál, Marilyn Banks, Mercie Hinton, Nancy Scattergood

Roxolana Babiuk, Janice Carp, Ann Crosset, Dianne Hulburt

Deborah Allton, Charlene Lear, Nancy Mapother, Elizabeth McCarthy,  
Cindy Puppel, Wendy Shor, Ann Woods

Pierre Barreau, Thomas Hackley, Jay Seaman

QUIET TAVERN..... Stanley Sussman\*

Danced by Deborah Allton, Roxolana Babiuk, Marilyn Banks, Pierre Barreau,  
Janice Carp, Ann Crosset, Jane Hedál, Mercie Hinton, Dianne Hulburt,  
Nancy Mapother, Jay Seaman, Wendy Shor, Anne Woods

\* Recording



THE DANCE DIVISION  
of  
THE JUILLIARD SCHOOL

\* \* \*

AN INFORMAL SHOWING

Tuesday, March 20, 1973  
6:00 p.m.  
Studio 309 - 3rd Floor

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I

Prologue to "Les Indes Galantes".....Jean-Philippe Rameau

The first four dances in the Prologue have been choreographed and directed by Wendy Hilton as a special project of the Juilliard Dance Division in collaboration with Albert Fuller for A Concert of Baroque Music.

Beth Haberer	Stephen Schnetzer
Jane Hedal	Sheldon Schwartz
Angeline Wolf	John Wohl

Entree - Company  
Musette - Angeline Wolf and Sheldon Schwartz  
Air Grave - Sheldon Schwartz  
Two Minuets - Jane Hedal, Beth Haberer,  
Stephen Schnetzer, John Wohl

Pianist, Virginia Hutchins

II

STUDENT CHOREOGRAPHIC WORKS

From the classes of Janet Soares -

"IMAGE AND IDEA STUDIES"  
[Using 3 black-outs]

Choreographed and danced by Mary Lou Fager, Leslie Brown, Pierre Barreau,  
Shirley Brown, Colette Yglesias, Janet Hedal,  
Jane Katz with Robert Swinston, Ann Crosset

"LONGER STUDIES"

1] Dianne Hulburt.....Traditional\*  
Danced by Virginia Edmands, Jane Hedal, Dianne Hulburt

2] Pierre Barreau.....Bela Bartok  
Pianist, David Wasser

\*tape recordings



STUDENT CHOREOGRAPHIC WORKS  
(continued)

From the classes of Martha Hill -

- VILLANCICO.....Anonymous\*  
Choreographed by Christopher Pilafian  
Danced by Shelley Washington, Robert Swinston, Angeline Wolf
- SOLO.....Igor Stravinsky\*  
Choreographed and danced by Teri Weksler
- SOLO.....Erik Satie\*  
Choreographed and danced by Buenaventura Negron-Rivera
- DUET..... Lukas Foss\*  
Choreographed by Dian Dong  
Danced by Nancy Mapother and Phillip Bond
- STALKINGS or ONE SIZE FITS ALL..... Tape Collage\*  
Choreographed and danced by Janet Eilber
- THEMES FOR DANCES IN PROGRESS .....\*  
Choreographed and danced by Richard Arbach, Patrice Regnier, Martial Roumain,  
Yaeko Sasaki, Debra Zalkind

III

FROM CLASSES IN SPANISH DANCE

Directed by Hector Zaraspe and Gloria Marina  
Pianists, Roman Markowicz and Pedro Rojas

- SEVILLA.....Isaac Albeniz  
Choreographed by Gloria Marina  
Danced by Marilyn Banks, Ann Crosset, Beth Haberer, Penny Hutchinson,  
Buenaventura Negron-Rivera, Marti Romana
- FLAMENCA.....Federico Garcia Lorca  
(Old Spanish Song, Armonizadas)  
Choreographed by Hector Zaraspe  
Performed by Dorian Williams
- JOTA GIGANTES Y CABEZUDOS.....N. Cavallero\*  
Choreographed by Hector Zaraspe  
Danced by Pierre Barreau with Marilyn Banks, Ann Crosset, Beth Haberer,  
Penny Hutchinson, Buenaventura Negron-Rivera, Marti Romana

\* \* \* \* \*

Sound Technicians,  
David Briggs and David Kruse

\*tape recordings



21

THE JUILLIARD SCHOOL

ALICE TULLY HALL/LINCOLN CENTER

Wednesday One O'Clock Concert Series

March 28, 1973

PROGRAM

Piano Quintet in E-Flat Major, Op. 44  
Allegro Brillante  
In Modo d'una Marcia: Un poco largamente  
Scherzo: Molto Vivace  
Allegro, ma non troppo

Schumann

Martin Stoner, Paul Hatton, violins  
Veronica Salas, viola  
Kathleen Hogan, cello  
Mark Richman, piano

"Trine" to the work "Legends"  
Allegro  
Moderato  
Andante

Judith Shatin  
(1972)

Dianne Hulburt, choreographer  
Elizabeth Haberer, Dianne Hulburt,  
Yaeko Sasaki, dancers

Michael Parloff, flute  
Anne Leek oboe  
Barbara Bogatin, cello  
Joseph Kuhn, percussion

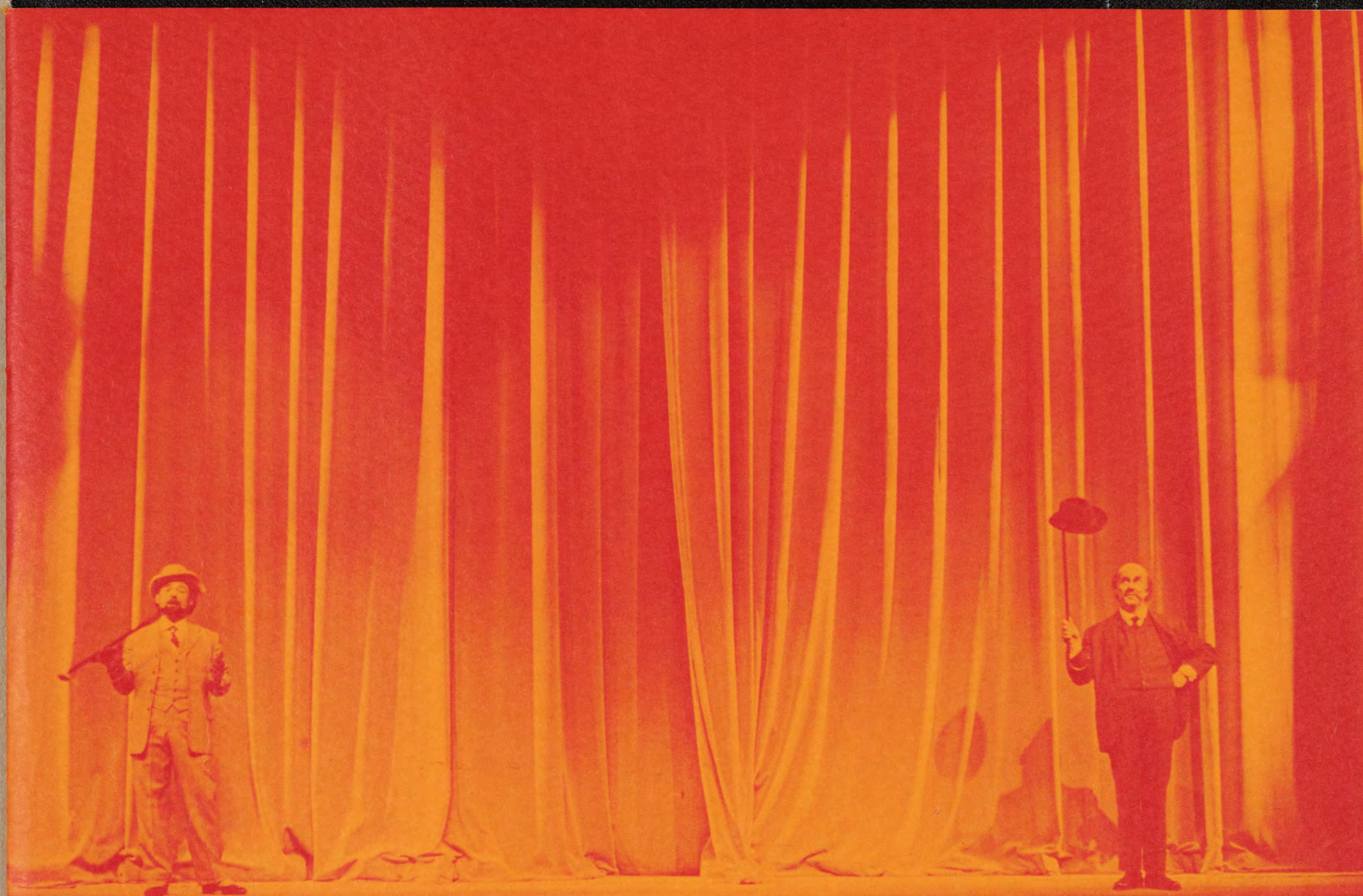
Music based on a text by Indira Singh, 1971

The Wednesday One O'Clock Concert Series presents an additional opportunity for public performance by students in all divisions of the School. Those appearing as soloists do so upon the recommendation of their major teachers.

The Juilliard School is now engaged in a \$36 million endowment campaign to ensure its continuing excellence in the training of the professional artist. Your support is needed and welcome. Contributions should be made payable to The Juilliard School, Lincoln Center, New York, New York 10023.

This program is made possible with the support of  
The New York State Council on the Arts.





Juilliard News Bulletin





*Gian Carlo Menotti*

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## Juilliard News Bulletin

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Volume XI, number 3, 1972-73

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*On the cover:* A scene from the Juilliard Opera Theater production of Donizetti's *Don Pasquale*

*Photo credits:* Cover and pages 12 and 13 by Beth Bergman; page 16 by Whitestone Photo.

*Editor:* A. J. Pischl

*Contributing Editors:* Melody Bunting and Sophy P.-Q. Haynes

The *Juilliard News Bulletin* is published six times a year by The Juilliard School and is sent free of charge to students, faculty and alumni of the School, and members of the Juilliard Association. It is otherwise available upon subscription at \$2.00 per school year. Correspondence should be addressed to the *Juilliard News Bulletin*, The Juilliard School, Lincoln Center, New York, N.Y. 10023.



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## José Limón Dies at Age of 64; Juilliard Presents Memorial

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José Limón, who had been a member of the School's dance faculty for 20 years, died on December 2 at the age of 64. His passing was given international attention in the dance press as well as major newspapers and magazines across the country.

On December 14 Juilliard presented a short program in the Juilliard Theater in the late afternoon in honor of its distinguished colleague and teacher. President Peter Mennin opened the tribute with a summary of Mr. Limón's accomplishments. Joseph Fuchs of the string faculty performed the Chaconne from the *Sonata in D Minor* for unaccompanied violin of Bach. Mr. Limón had choreographed the work in 1942 and gave its first solo performance on December 27 of that year.

Members of the Dance Division performed *Day on Earth*, choreographed by Doris Humphrey for Mr. Limón and set to the *Piano Sonata* of Aaron Copland. The dancers were Janet Eilber, Elizabeth Haight, Diana Hart and Peter Sparling. The pianist was David Wasser.

Mr. Mennin said his remarks would "attempt to convey what we at Juilliard have felt for him over the past twenty years as teacher, choreographer, dancer, colleague and human being.

"Perhaps the first thing to be said is the most obvious, certainly to every one here: he was an artist. An artist with enormous talent and with the spirit and determination to pursue a course of his own choosing, and, in so doing, to succeed.

"Reflecting on his early life, he once wrote: 'I saw the dance as a vision of ineffable power. A man could, with dignity and a towering majesty, dance. Not prance, cavort, do 'fancy dancing,' or show-off steps. No: dance as Michelangelo's visions dance and as the music of Bach dances.'

"He brought this vision to vibrant life through individualized choreography and his own dynamic performances. The scope and substance of his work spoke eloquently of man's humanity and dignity. He said: 'I reach for demons, saints, martyrs, apostates, fools and other impassioned visions. I go for inspiration and instruction to the artists who reveal the passion of man to me, who exemplify supreme artistic discipline and impeccable form: to Bach, Michelangelo, Shakespeare, Goya, Schoenberg, Picasso, Orozco.'

"These were his friends, for he was a supremely disciplined artist, whose form was focused and whose major work relates man's passion and compassion.

"To have work widely recognized and, at the same time, to sustain its continuity, are goals so few artists ever realize. For more than a quarter of a century his dances have been performed, more often than not in programs of his own company, frequently with himself in the pivotal roles, sponsored by his own country. From these numerous tours overseas and during the many seasons of success throughout America, José Limón received many honors. It is not necessary to recount them now. This recognition has been properly chronicled in the dance press over the years.

"At Juilliard we were privileged to know aspects of Limón other than that of the public figure. Here at the School he was a dedicated teacher who had been a leading force in the Dance Division since its inception in the early 1950s.

"Everything Juilliard represents and stands for was of interest to him. He felt involved in all the performing arts. He attended concerts and recitals, seldom missed a major drama production, and felt it was of importance to attend meetings of the general faculty. He made himself available to students, and he listened to their problems, both artistic and personal. When José died . . . it was after an illness of about five years. Many of his friends and colleagues were taken unaware because he never spoke of or complained about his condition. He just kept on working.

"As recently as two months ago, he was preparing two premieres for his company to perform at the ANTA Theater Dance Marathon.

"Rather than mourn the passing of José Limón, we on this occasion celebrate in a special way the life, the vitality, the greatness of Limón, an artist who was true to himself, his ideals, his pursuits. He was a man of enormous vision and intellect. But to us at Juilliard, he was a respected colleague and, most of all, a generous and sweet friend."





*José Limón teaching a class at Juilliard*



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## Maurice Eisenberg Dead at 72

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Maurice Eisenberg, who had trained hundreds of cellists during a long career as a solo artist and performer with many of the world's leading orchestras, died on December 13 of a heart attack at the School while giving a lesson. He was 72 years old and had been on the faculty since 1964.

Mr. Eisenberg had been a member of the famous Menuhin Trio, joining Yehudi and his sister Hephzibah in numerous concerts and recordings. He was sought after as a performer and soloist with major orchestras, including the Royal Philharmonic, the London Symphony, the Lamoureux Orchestra and Padeloup in Paris, and in the United States, with the Boston Symphony, the Philadelphia Orchestra, Los Angeles Philharmonic, and the National Symphony in Washington.

Mr. Eisenberg was the United States Representative on juries for the Pablo Casals Cello Competitions in France, Israel, Hungary and Mexico. For many years he was director of the International Cello Centre in London. He also headed the Cello Department of the Longy School of Music in Cambridge, Massachusetts, for some years.

Mr. Eisenberg had been a visiting professor at the University of Southern California and was the author of *Violoncello Playing of Today*. At the time of his death he was editing all of the Bach suites for cello.

For the past ten years Mr. Eisenberg had attracted students from many countries to his International Master Classes held every summer in Caiscais, Portugal. In 1971 the Portuguese Government honored him with a special international competition bearing his name.

Mr. Eisenberg was born on February 24, 1900, in Koenigsberg, Germany. Among his teachers were Pablo Casals, Nadia Boulanger and Julius Klengel. He also studied at the Peabody Conservatory in Baltimore.

From 1929 to 1939 he was Professor of the Pablo Casals Class at the Ecole Normale de Musique in Paris.



Maurice Eisenberg



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## In Concert: Juilliard Chorus Soloists

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Abraham Kaplan conducted the Juilliard Chorus and Repertory Orchestra on December 12 in a concert that included Schutz *Psalm No. 98*, Gabrieli's *Jubilate Deo*, the Carissimi *Jephthah*, Bach's *Motet No. 1* and the Kodaly *Missa brevis*. Soloists in the Carissimi were Jennifer Juras, Lorna Myers, Frederick Schoepflin and Robert Shiesley; and in the Kodaly, Doreen DeFeis, Faith Esham, Jennifer Juras, Lorna Myers, Frederick Schoepflin and Norman Phillips. All of these soloists were selected for this performance through competitive auditions held at the School, as are all soloists with Juilliard orchestras.

DOREEN DEFEIS is a native of Deer Park, Long Island, where she began voice studies at the age of 16. She recently graduated from the Eastman School of Music in Rochester, where she was a scholarship artist student for four years, studying with the late Josephine Antoine. As a regular member of the Eastman Opera Theatre, she performed the roles of Nanetta in Verdi's *Falstaff*, the First Lady in Argento's chamber opera *Christopher Sly* and Marenka in *The Bartered Bride*. Miss DeFeis has been a featured soloist in performances of sacred music with the Eastman Chorale and Chorus, appearing in the *Magnificat* by Alan Hovahness, the Fauré *Requiem* and the Vivaldi *Gloria*. She also appeared as soloist at the Northeastern American and Canadian Composers of Modern Music Symposiums in Montreal and at Mannes College in New York. During the summer of 1971, Miss DeFeis was an apprentice artist with the Saint Paul Opera Association in Saint Paul, Minnesota, and the previous summer was a member of the Chautauqua Opera Company. She is presently studying at Juilliard with Jennie Tourel.

FAITH ESHAM was born in 1948 in Vanceburg, Kentucky. She began her musical studies at the age of seven with piano and at the age of eighteen she began to study voice with Mrs. Vasile Venettozzi at Morehead State University. In 1970 she completed a B.A. degree in psychology from Columbia Union College, Takoma Park, Maryland and after doing graduate study in clinical psychology, she was accepted in the Opera Theater of The Juilliard School. She is a student of Jennie Tourel.

JENNIFER JURAS is a graduate of The Juilliard School, where she received her Bachelor's degree. After graduation, she spent one year as an apprentice with the Nürnberg Opera. Miss Juras has appeared in concert with many organizations in and around the New York area, including solo appearances with the Nassau Youth Symphony, the Flushing Oratorio Society, the Harmonia Chorale and the Massapequa Chorale. She is also a member of the Singers' Theatre in upper Westchester, where she sang Violetta in Verdi's *La Traviata* at their 1972 Summer Festival. Miss Juras is currently a member of the American Opera Center.

A native of Trinidad, LORNA MYERS began her early music training as a violinist for which she won several awards in the bi-annual Trinidad Music Festivals. She was also a member of the Trinidad Light Operatic Society and the Marionettes Chorale. In 1966 she entered the Jamaica School of Music, where she majored in voice. She was the winner of three Gold and two Silver Medals in Music, a Bronze Medal in Poetry in the annual Jamaica Festival and several trophies in the Jamaica School competition for opera, oratorio and lieder. In 1968 Miss Myers was awarded a Government Scholarship for study at Juilliard where, for the past two years, she has been a member of the five-voice Juilliard Madrigal Ensemble. She is currently pursuing her Bachelor of Music degree and is a student of Hans Heinz.

ROBERT SHIESLEY received his Bachelor of Science degree in music education from the State University of New York at Potsdam and a Master of Music degree in performance from the University of Washington in Seattle. He served as an apprentice artist at the Santa Fe Opera Company for the summers of 1966 and 1967, and was a special student at Juilliard and a member of the Juilliard Opera Theater from 1966 to 1969. He is now a full-scholarship student at the School, studying with Beverley Peck Johnson. Among his major appearances are those in the NET Opera production of Jack Beeson's *My Heart Is in the Highlands*; the American premiere of Nielson's *Hymnus amoris* with the Oratorio Society of New York at Carnegie Hall; and roles in the American premieres of Henze's *Boulevard Solitude* (Santa Fe Opera) and *Country Doctor* (Aspen Music Festival), Milhaud's *Esther de Carpentras* (New Haven) and Cavalli's *Ormindo* and Bennett's *Mines of Sulphur*, both with the Juilliard Opera Theater. In the summer of 1971, Mr. Shiesley appeared as soloist with the Boston Symphony Orchestra, with Michael Tilson Thomas conducting, and in February 1972 he sang with the New York Philharmonic under Pierre Boulez.

FREDERICK W. SCHOEPFLIN was born in Moscow, Idaho. He



attended the University of Idaho before transferring to The Juilliard School as a scholarship student of Hans Heinz, where he received the Bachelor of Music and Master of Science degrees. Mr. Schoepflin has toured with the Juilliard Madrigal Ensemble for three years, and in December 1971 appeared as tenor soloist with the Juilliard Orchestra and Chorus in J. Michael Haydn's *Missa pro defunctis*. He recently sang the tenor roles in the Dartmouth College production of the Verdi *Requiem*. Mr. Schoepflin also appeared as soloist at the Mozarteum in Salzburg, Austria, and in the Aspen Summer Music Festival. He is currently a member of the American Opera Center; in April 1972 he appeared in the world premiere of Virgil Thomson's *Lord Byron*; and in May he sang the role of Canio in the workshop production of Leoncavallo's *Pagliacci*.



*Doreen DeFeis*



*Faith Esham*





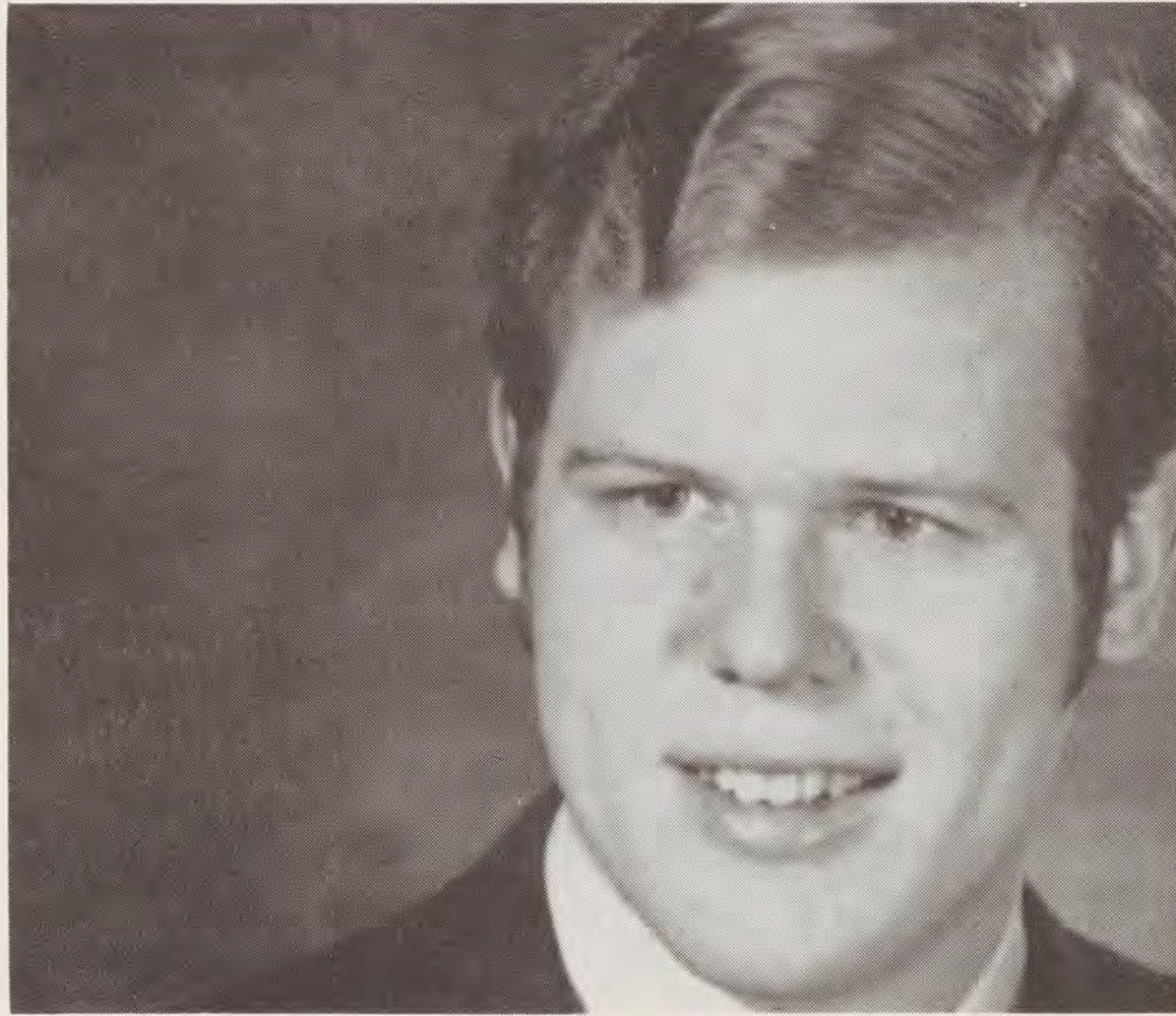
*Jennifer Juras*



*Robert Sheisley*



*Lorna Myers*



*Fred Schoepflin*



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## Alumni Notes

### by Sophy P.-Q. Haynes

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The Festival Orchestra, under the baton of HENRY AARON, gave its premiere performance at the new Emelin Theater for the Performing Arts in Mamaroneck, New York, on November 20.

NAHUM AMIR received a doctorate in sacred music from The Jewish Theological Seminary of America in June 1972.

DAVID AURELIUS has been appointed assistant conductor of the Brooklyn Philharmonia Orchestra for the 1972-1973 season under the direction of Lukas Foss. Mr. Aurelius also conducts the Brooklyn Philharmonic Choral Society.

Included in the program performed by the National Gallery Orchestra, RICHARD BALES, conductor, on November 19 in Washington, D.C., was Symphony No. 1 by ROBERT EVETT.

GILDA RUBENSTEIN BARSTON has accepted a position as cello teacher at DePaul University in Chicago.

LAWRENCE BERGER is lecturer in dance at the University of California, Los Angeles.

MICHAEL BEST, tenor, sang the role of Ottavio in *Don Giovanni* in the New York City Opera production in October.

During the past summer, MIRIAM BRICKMAN was soloist in Beethoven's *Piano Concerto No. 4* with the Starlight Symphony in Eisenhower Park, Westbury, Long Island. She also presented a solo program of drama and music at Port Washington Public Library in August. In addition, she performed with Stanley Drucker on the Queen Elizabeth II.

HAROLD BYERS, violinist, is a member of the Columbus Quartet of the Columbus Symphony Orchestra in Ohio.

IRENE BRESLAW, violist, is on the faculty of the University of Evansville and a member of their resident string quartet.

RAMIRO CORTES, associate professor of composition at the University of Southern California, has taken a leave of absence to be composer-in-residence at the University of Utah for one year.

RICHARD FISK, pianist, is on the faculty of the University of Southern California and Los Angeles Harbor College. He was awarded the Doctor of Musical Arts degree from University of Southern California in February 1972. In the summer of 1971, he was appointed chairman of the curriculum committee to establish a standard for the applied music courses in piano, organ

and harpsichord for the eight community colleges in the Los Angeles system. In October 1972, he performed the *Emperor Concerto* with the Brentwood Symphony at Los Angeles Harbor College and in Brentwood.

FREDERICK GERSTEN has accepted a position as associate professor of voice and director of the Opera Theater at the University of the Pacific, Stockton, California.

EINAR HOLM, cello and chamber music teacher at Ithaca College in New York, gave the world premiere of *Nagooran* by Alan Hovhaness last April with a repeat performance in a concert by the Ithaca Cello Club in May.

MADELEINE DEMORY HSU gave a piano recital at the Paris American Academy last June.

The Urban Philharmonic, DARROLD HUNT, founder-music director, gave a performance of the *Messiah* in December at St. Paul the Apostle Church in New York City.

The Youth Symphony Orchestra, ISALIAH JACKSON, conductor, gave a Tenth Anniversary Gala Concert at Alice Tully Hall, Lincoln Center, on October 22. Soloists in the concert were THEODORE ARM, JUSTIN BLASDALE, ARTURO DELMONI, URI MAYER, TOBY SAKS, FRED SLATKIN and MARCUS THOMPSON.

CARSTEN JANTZEN devotes full time to painting and playing cello with the Charleston, South Carolina, Symphony Orchestra. His book on art education, *Scenes from Southeast U.S.A.*, has been released by Foster Art Publishers, Inc.

HARVEY KAUFMAN, bassist, has started his second season with the Atlanta, Georgia, Symphony.

ALFRED LAZAN, professor of violin at Indiana University, has edited a new edition of three sonatas for violin and keyboard by Francesco Veracini, bass realization by Mary Wennerstrom. The volume features Sonatas I, IV, and VIII from Veracini's opus one, and is published by Associated Music Publishers, New York.

MACK MCCRAY, who teaches at the San Francisco Conservatory of Music, toured Romania as a result of winning the Silver Medal at the Georges Enesco Competition in Bucharest. He also included concerts in Germany and Spain, presenting HUGH AITKEN's *Fantasia for Piano* and other works by American composers. In addition, he recently appeared with the San Francisco Chamber Symphony, Leon Fleischer conducting, in Hindemith's *Four Temperaments*, and played the Prokofieff *Third Piano Concerto* at the Britt Festival in Oregon.

FRANCIS MADEIRA, musical director of the Rhode Island Philharmonic Orchestra, was given the Governor's Arts Award at the opening of their season in October.

EUGENIE MALEK, pianist, has been appointed to the faculty of Smith College, Northampton, Massachusetts.





*David Aurelius*



*Edward Szabo*



*Madeleine Demory Hsu*



*Robert Thompson*



ALFRED MAYER of Ionic Industries, Inc., Morristown, New Jersey, has a new release, *Perform Now*, a book concerning electronic, musical synthesis.

SOLOMON MIKOWSKY, instructor in music education at New York University and piano faculty member of the Manhattan School of Music Preparatory Division, has received a simultaneous appointment to the college piano faculty of the Philadelphia Musical Academy.

MARSHALL MOSS, violinist and musical director of the Young Peoples Opera Association, appeared as soloist with The Hollywood Wilshire Symphony Orchestra in a performance of the Brahms *Violin Concerto* on October 29.

NEAL and Nancy O'DOAN, duo-pianists, performed Mendelssohn's *E Major Concerto for Two Pianos* with the Seattle Symphony in November, and will be duo-pianists again with the Symphony in March. Mr. O'Doan is associate professor of piano at the University of Washington.

In September, ESTHER OSTROFF and MIRIAM GOTTLIEB performed duo-piano recitals at Wurlitzer's in New York City and at West Chester State College in Pennsylvania, where Miss Gottlieb is associate professor. In October, Miss Ostroff gave a sonata recital with Eugene Klein, cellist, at the Lincoln Center Library.

JOHN OWINGS, whose Town Hall debut last March was sponsored by Oberlin Conservatory where he is on the piano faculty, also gave recitals at Harvard, Louisiana State University, Phillips Gallery in Washington, and Wigmore Hall in London, as well as a broadcast for BBC Radio (London).

JOHN PATTON, tenor, gave a concert on November 12 at Johnson C. Smith University, Charlotte, North Carolina. Other appearances included Talladega, Grambling and Jackson (Mississippi) Colleges, and Lincoln University (Missouri). In July, he presented a program of Black music at Indiana University, and also participated in a Black music seminar along with representatives from various institutions throughout the United States. Since 1966, he has been active as voice teacher, member of the National Association of Teachers of Singing, concertizing, and lecturing at colleges on Black music history. He has recorded *Black Spirituals and Art Songs* for Narthex label.

CHRISTINA PETROWSKA performed the Bartok *First Piano Concerto* with the CBC Symphony in Toronto last season. The program was broadcast in Montreal, France, Belgium and Austria. She was also awarded a Canada Council Grant to work in Germany where she has already studied in the classes of Stockhausen and Ligeti.

DONALD READ is teacher of French, German and Italian

diction at Mannes College of Music, and is president of the New York Singing Teachers Association.

JON ROBERTSON, who received the Doctor of Musical Arts degree at Juilliard last June, has been appointed head of the Thayer Conservatory of Music at Atlantic Union College, South Lancaster, Massachusetts.

GEORGE ROE is vocal music teacher in the Belmar, New Jersey, Elementary School; organist and choir director of the First Presbyterian Church in Long Branch; and teaches piano and organ privately.

STUART SANKEY, principal contrabass with the Austin Symphony Orchestra, has been named assistant conductor of the orchestra for this season. Mr. Sankey also teaches contrabass at the University of Texas.

Included in appearances by IAN SHAPINSKY, pianist, were a solo recital at Carnegie Recital Hall, participation in a chamber music concert sponsored by the American Symphony, a solo recital at Wesleyan University, Connecticut, accompanist for his father, AARON SHAPINSKY, cellist, at Great Neck High School, and pianist in recitals with Russian cellist Victor Yuron.

BELLA SHUMIATCHER, pianist, and several faculty members of the Shumiatcher Music School of Larchmont, New York, performed Mozart's *Violin Sonata in A* and Beethoven's *Trio in B Flat*, Opus 11 on May 23 over WQXR's Listening Room program directed by Robert Sherman.

EVELYN ZUCKERMAN SIEGEL has been appointed accompanist for the Boston Symphony. In October she performed with the Boston Musica Viva, and has appeared during the past year at Brandeis, Harvard and Northeastern Universities, Massachusetts Institute of Technology, Smith College and Boston Conservatory.

CECIL SIMMONS, piano teacher at Idaho State University, performed the Strauss *Burleske* with the Idaho State-Civic Symphony in May. In October, he served as adjudicator for the high school and college piano auditions for the Idaho Music Teachers Association.

Last summer, JOSE BETH SMOLENSKY gave a four-week course, using the Suzuki teaching method, to young children in a school district near San Jose, California. She is still playing violin professionally and teaching.

DOROTHY STRAHL, violinist, performed the Stravinsky *Duo Concertante* and the Messiaen *Quartet for the End of Time* on October 15 with pianist Joseph Dechario and other faculty members at the State University of New York, Geneseo.

SYLVIA WEICK STRONG has been appointed to the piano faculty of St. John's School in Houston, Texas.

In addition to his other conducting duties, EDWARD SZABO



has been appointed conductor of the Ann Arbor Symphony Orchestra in Michigan.

AKIVA TALMI has been appointed to the faculty at Montclair State College, teaching a workshop on music and the cinema. He has also written, conducted and produced a film score, *The Longest Journey*, for Columbia Pictures.

ELAINE SUTIN TEICHER is still with the Sutton Ensemble which performs in the New York area. They played at the Lincoln Center Library on March 20 and did the seldom-heard Smetana *Quartet*.

ROBERT THOMPSON, bassoonist, a member of the Woodwind Arts Quintet in residence at the University of Wisconsin-Milwaukee, gave a recital on September 23 at Carnegie Recital Hall, assisted by a pianist and a flutist.

LOUISE TOTH, who taught voice at the Oberlin Conservatory from 1956-1959, has been reappointed to the Oberlin faculty as assistant professor of singing.

In June 1972, University of Miami awarded James Tuozzolo the degree of Doctor of Musical Arts. He received the Master of Science Degree in trumpet in 1967 at Juilliard.

CHRISTOPHER VON BAEYER, cellist, has been appointed assistant professor of music at Washington State University, Pullman.

YUVAL WALDMAN performed Mendelssohn's *Violin Concerto in E Minor* with the Queens Symphony Orchestra on December 9, sponsored by the Adult Education Center of the Forest Hills High School, New York.

DIANE WALSH was 1972 first prize winner in the auditions of the San Francisco Symphony Orchestra Foundation. She was awarded \$1,500, a solo recital in the Hall of the Legion of Honor, a TV appearance, and a performance of the Chopin *E Minor Concerto* at a special concert of the San Francisco Symphony Orchestra at the San Francisco Opera House under the baton of Seiji Ozawa.

AUGUSTA YELIN of New York City presented, in November, the 7th Annual Lecture Series on "Keyboard Music Education with Analysis and Presentation of Literature and Teaching Materials."

NICHOLAS ZUMBRO, pianist, has accepted the position of associate professor of music at the University of Hawaii, Honolulu.



Three young members of the St. Louis Symphony, all recent students at Juilliard, have formed the St. Louis String Trio and presented their debut program on December 17 at Graham Chapel of Washington University in St. Louis.

The Trio's members are Anthony Lucia, violin; Robert Vernon, viola; and Terry Braverman, cello.

Mr. Lucia, who studied with Ivan Galamian and Sally Thomas, was awarded his Master of Music degree from Juilliard in 1972. Mr. Vernon, also a former student of Mr. Galamian and Miss Thomas, received his Bachelor of Music degree in 1970 as a Martha Dwight Douglas Foundation scholarship student. Mr. Braverman studied at Juilliard with Leonard Rose from 1968 to 1970.

For their debut program, the Trio was joined by Walter Susskind in Mozart's Piano Quartet No. 1 in G Minor. Mr. Susskind, conductor of the St. Louis Symphony, encouraged the formation of the Trio.



**"Don Pasquale"**  
by Gaetano Donizetti



*Lucille Jonason, David Hall, Michael Best and Fred Burchinal in Act II*



*David Hall, Lucille Jonason, Fred Burchinal and Michael Best in Act I*





*Badiene Magaziner*



*Lucille Jonason*



*Badiene Magaziner, Michael Li-Paz, Fred Burchinal, Dana Talley and John Aler in Act I*



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## Faculty Notes

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*Music for Strings* by NAHUM AMIR was recorded by the Israeli Radio Orchestra on December 22. The conductor was YOAV TALMI, a Juilliard graduate.

The complete flute sonatas of Bach were performed by the Philharmonic Baroque Ensemble on December 11 at Douglass College in New Brunswick, New Jersey. The soloist was JULIUS BAKER.

DOROTHY DE LAY was guest clinician for the Colorado University College of Music student chapter of the American String Teachers Association three-day conference November 17-19.

PAUL DOKTOR was guest artist on November 21 with the Modesto Symphony Orchestra under the baton of Nicola Iacovetti. The featured work was Haydn's *Viola Concerto in G. Major*. Earlier in November Mr. Doktor conducted a viola workshop at the University of Texas.

IRWIN FREUNDLICH was invited guest at the state convention of the Kentucky Music Teacher's Association in October in Louisville. Mr. Freundlich gave a master class and appeared in a recital of original works for four hands at one piano with Lillian Freundlich. The Freundlichs included Robert Starer's *Fantasia Concertante* on their program, a work specially commissioned by them, in addition to compositions by Mozart, Mendelssohn, Debussy and Schubert. Mr. Freundlich's article, "Some Random Thoughts on the Preludes of Debussy," was recently published in *Current Musicology* in a memorial issue in memory of the cellist Otto Deri.

SAUL GOODMAN, who was guest artist in a performance of Bartók's *Sonata for Two Pianos and Percussion* with a chamber music group at Sarah Lawrence College on November 26, also spoke about the piece and of the first performance of the work which he played with Bartók and his wife as the two pianists.

JOHN HOUSEMAN has been signed for a starring role in the Thompson-Paul production for the 20th Century-Fox release, *The Paper Chase*.

RACHELLE L. KNAPP was one of the judges on the NATD College-Aid Grant Awards Committee.

MARGUERITE MEYEROWITZ gave a masterclass on French



Janet Soares



Eleanor Steber



repertoire and diction in collaboration with Pierre Boulez at Southern Methodist University in January.

The Pro Arts Festival Chorus and Orchestra, conducted by John Nelson, gave a performance on November 29 in Hackensack, New Jersey, which included Bloch's *Sacred Service* and Schutz's *Psalms of David*.

On January 18 VINCENT PERISCHETTI'S *The Hollow Men*, after the poem of the same name by T. S. Eliot, was played by the Beaumont (Texas) Symphony Orchestra with Joseph Carlucci as conductor and Pat Harrigan of the Lamar University Speech Department as reader.

LEONARD ROSE was featured soloist with the Queens Symphony Orchestra on January 13 with David Katz conducting. Mr. Rose played the Dvorak *Cello Concerto*.

One of the first Dorothy D. Spivack Grants was presented by the trustees of Barnard College to JANET SOARES. Miss Soares shares the grant with two others and the group will research, write, choreograph and produce a new script based on some of the Legends of Glastonbury, England.

ELEANOR STEBER gave a recital with Yi-Kwei Sze on February 23 in Cleveland of Hugo Wolf's complete *Italian Songbook*, and on February 26 gave the first of three recitals in Alice Tully Hall.

The Walter Duo: Janet and DAVID WALTER, violin and double bass, performed at the Montclair Art Museum in New Jersey on November 5.

Early in December BEVERIDGE WEBSTER gave a master class on the topic "Chopin to Debussy," taught some advanced individual lessons, and was soloist with the Niagara Falls Philharmonic Orchestra. His program included the Saint-Saëns *Concerto No. 2* with the orchestra, and solo works by Ravel and Debussy.

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## Among the Students

### by Melody Bunting

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ELEANOR AMADO recently played a recital of works by Mozart, Chopin, Scriabin, and Liszt in Manhasset, Long Island. She is a student of Mieczyslaw Munz.

EMANUEL AX, student of Mieczyslaw Munz, made a second tour of Portugal within two months. In addition to recitals, he also played Beethoven's *Piano Concerto No. 4* twice with the Lisbon Philharmonic and once with the Warsaw Philharmonic. He will make his New York debut in Alice Tully Hall on March 12.

PAUL BAER was third prize winner in the Kosciuzko Foundation's Chopin Competition. He is a student of Ania Dorfmann.

EDMUND BATTERSBY'S recital at Wigmore Hall in London marked not only his debut but also the debut of the Swedish Bolin piano. During the summer, Mr. Battersby performed regularly with Leslie Parnas and Alexander Schneider at Kneisel Hall in Blue Hill, Maine, where he has been pianist-in-residence for the last two years. He is a student of Sascha Gorodnitzki.

An afternoon recital of cello selections was presented by THIRZAH BENDOKAS for the Women's Press Club on November 18. She is a student of Maurice Eisenberg.

MICHAEL BORISKIN, student of Mieczyslaw Munz, and GARY STEIGERWALT, student of Irwin Freundlich, were presented as "Young Artists in Recital" by the Piano Teachers Congress in Carnegie Recital Hall on December 10.

A concert version of Puccini's *La Bohème* was presented by the Cincinnati Symphony Orchestra on December 15 and 16 and featured Juilliard American Opera Center members FREDERICK BURCHINAL, LENUS CARLSON, and MICHAEL LI-PAZ.

LENUS CARLSON, student of Oren Brown, sang the role of Mercutio in the Mississippi Opera Association's production of *Romeo and Juliette* in November. Earlier in the season, he appeared as Silvio in *Pagliacci* in Dallas, and Count Almaviva in *The Marriage of Figaro* in Atlanta. He is a member of the Juilliard American Opera Center.

The final event of the Polish Cultural Affairs week held at



Southampton College in Southampton, Long Island, was a piano recital of works by Chopin, Malawski, Bauer, Przybylski, and Szymanowski presented by PAWEL CHECINSKI, student of Mieczyslaw Munz.

TERESA COMPOS, student of Ania Dorfmann, was recently selected to be adjunct professor of music at Paterson State College in Paterson, New Jersey.

A recital by WILLIAM DEVAN took place in the chapel of Bennett College, Moravia, New York, on November 30. A student of Ania Dorfmann, he performed works by Beethoven, Brahms, Chopin, and Barber.

BRUCE DUKOFF toured Spain as soloist with the New York Pro Arte Chamber Orchestra in the Fall of 1972, playing Haydn's *C Major Violin Concerto*. He is a student of Dorothy DeLay.

KEITH GATES, student of Vincent Persichetti, and SAMUEL ROTMAN, student of Jacob Lateiner, were both featured in concert by the Grace Fellowship Church of West Hazleton, Pennsylvania, on November 17.

JAMES GEMMELL performed works by Schumann, Rachmaninoff, Chopin, and Liszt in a St. John's University concert sponsored by the Music Division of the Fine Arts Department. He is a student of Ania Dorfmann.

DAVID GOLUB, student of Beveridge Webster, and JAMES KREGER, student of Leonard Rose and Harvey Shapiro, appeared in a joint recital on station WKAR-TV in Lansing, Michigan, in December.

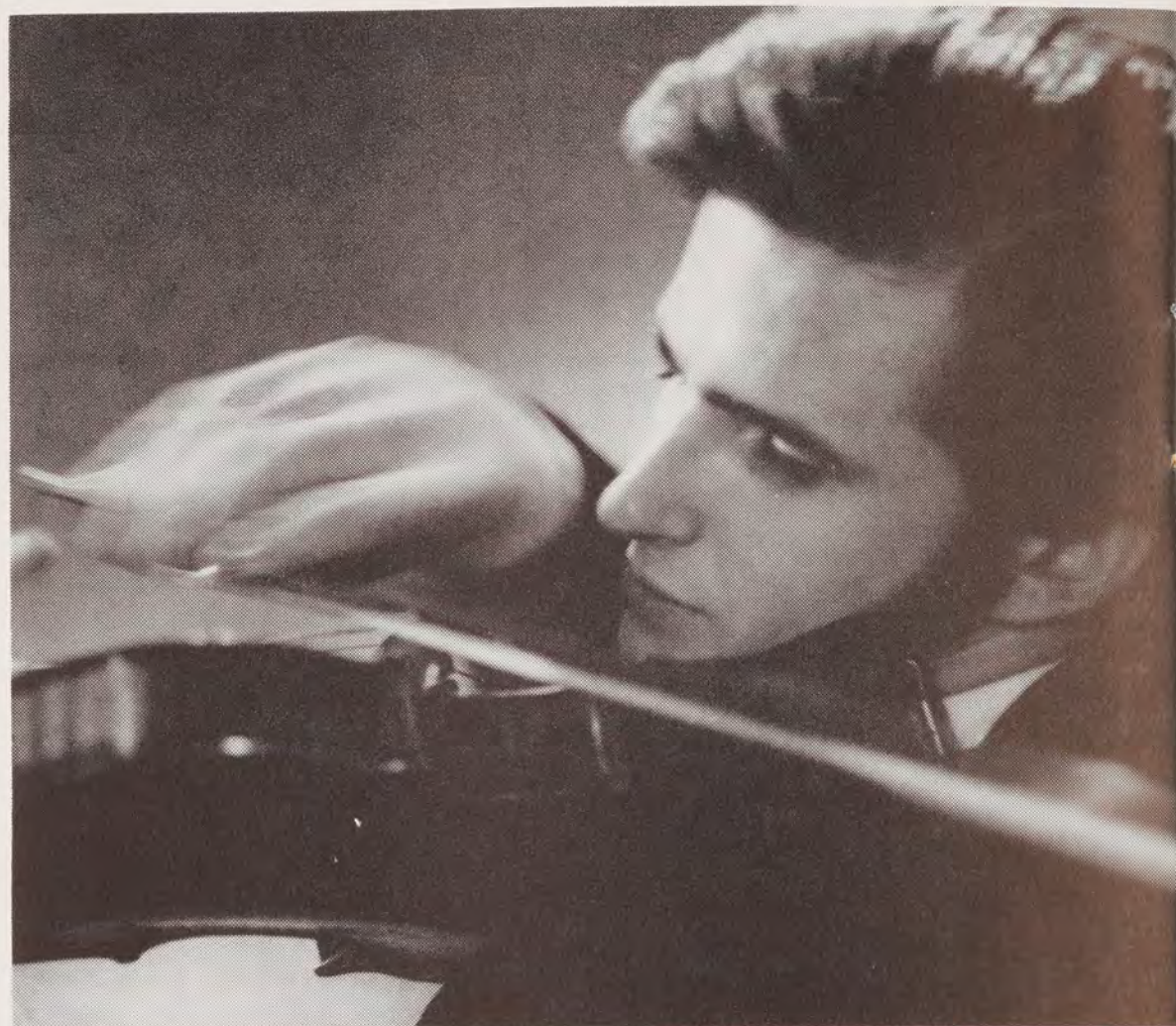
INEZ HASSMAN, student of Dorothy DeLay, recently toured as soloist with the St. Louis Symphony, Leonard Slatkin conducting, playing the Bruch *Concerto*, and has been reengaged to play the Saint-Saëns *Concerto* in St. Louis in March.

The Naumburg Foundation's second prize in voice went to BARBARA HENDRICKS, student of Jennie Tourel, in December.

In December KIKUEI IKEDA won first prize in the Gaken Competition in Japan, after which she gave a recital in Tokyo. She is a student of Dorothy DeLay.

TEDD JOSELSON, student of Adele Marcus, completed a tour of eighteen appearances as soloist with the Cologne Chamber Orchestra on November 10 at the Kennedy Center in Washington, D.C., playing Bach's *D Minor Concerto* and Mozart's *Concerto in A Major*, K.414. He subsequently fulfilled eight engagements as soloist touring with the Syracuse Symphony, playing Rachmaninoff's *C Minor Concerto* and the Liszt *E-Flat Major Concerto*. Arthur Fiedler was the conductor.

MARK KAPLAN recently completed a tour which included



*Bruce Dukoff*



*Neal Larrabee with conductor Robert Brawley*



over thirty symphony appearances. Since Christmas he has performed six times as soloist with the Baltimore Symphony and has been reengaged for their subscription series in March. He is a student of Dorothy DeLay.

IDA KAVAFIAN, student of Oscar Shumsky, was featured in Spohr's *Violin Concerto No. 8* with the Colonial Symphony of Chatham, New Jersey, on November 15.

SUNG KIL KIM, student of Jennie Tourel, JONATHAN RIGG, Juilliard American Opera Center member, GAYNA SAULER, student of Hans Heinz, and WILLARD WHITE, student of Giorgio Tozzi, were all featured in a recent production of Mozart's *Don Giovanni* at Brooklyn College.

NEAL LARRABBEE, student of Rosina Lhevinne, played the Tchaikovsky *B-Flat Minor Concerto* in two performances with the Hartford Civic Orchestra. The concert, which also included Rossini's *Overture to The Barber of Seville* and Haydn's *Symphony No. 104*, was conducted by Robert Brawley, newly-appointed director of the Pre-College Division and conductor of the Pre-College Orchestra.

EDMUND LEROY won the Naumburg Foundation's \$2,500 first prize in December. A student of Hans Heinz, he will be presented in recital at Alice Tully Hall as part of the prize.

LAURIE LEVIN, Pre-College student of Herbert Stessin, was a winner in the recent Huntington Symphony Concerto Competition, playing Rachmaninoff's *Second Concerto*.

KERRY MCDEVITT, student of Beverley Johnson, appeared in a benefit performance for the Scholarship Fund of the Music Lover's Club of Islip, New York, on October 29. Sharing the program was his wife, Metropolitan Opera contralto Batyah Godfrey.

The Stamford Symphony season was opened by EUGENE MOYE, student of Leonard Rose, on December 9.

A program of Haydn, Beethoven, Chopin, and Schumann was selected by URSULA OPPENS for her recital on November 26 at the Pack Memorial Public Library in Asheville, North Carolina. She is a student of Rosina Lhevinne.

SARAH ROTHENBERG, student of Herbert Stessin in the Pre-College Division, has been awarded the \$100 first prize in the Huntington Symphony Competition, and as a result will appear as soloist with that orchestra on February 17.

ERIKO SATO will play the Glazunov *Concerto* with the Debut Orchestra in Los Angeles in February as the result of winning their Young Musicians Foundation Competition last June. She is a student of Dorothy DeLay.

PHILIP SETZER, student of Oscar Shumsky, gave a recital at the Cleveland Music School Settlement on January 3.

Festival music for trumpet was featured by soloist PHILIP SMITH at the North Avenue Presbyterian Church of New Rochelle in November. He is a student of Edward Treutel.

KISHIKO SUZUMI performed thirty times with symphonies during the fall semester. A student of Dorothy DeLay, she will solo with the Hartford and Baltimore Symphonies in the spring.

ROBERT TERMINE, student of Daniel Ferro, appeared in a production of *The Barber of Seville* presented by the Opera Arts Association of Cocoa, Florida, in November.

ERIC WILSON performed Tchaikovsky's *Variations on a Rococo Theme* with the Norwalk Symphony Orchestra, Richard Kapp conducting, in December. He is a student of Leonard Rose.



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## Programs at Juilliard

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### JUILLIARD AMERICAN OPERA CENTER

*Thursday evening, December 7 at 8:00*

*Friday evening, December 8 at 8:00*

*Saturday evening, December 9 at 8:00*

*"Don Pasquale"/Gaetano Donizetti*

Libretto by *Giovanni Ruffini*

English Version by *Phyllis Mead*

Directed by *Gian Carlo Menotti*

Conducted by *James Conlon*

Settings and Costumes by *Pierluigi Samaritani*

Lighting by *Joe Pacitti*

Assistant Conductor, *Ronald Dishinger*

Chorus Mistress, *Diane Richardson*

Cast:

Don Pasquale, *Michael Li-Paz\**, *Richard Best†*

Dr. Malatesta, *Frederick Burchinal*

Ernesto, *John Aler*, *David Hall\*\**

Norina, *Badiene Magaziner*, *Lucille Jonason\*\**

Notary, *Dana Talley*

\*Thursday night only

\*\*Friday night only

†Friday and Saturday night

### PUBLIC CONCERT SERIES

*Friday evening, December 8 at 8:30*

Juilliard Orchestra

*Peter Maag*, guest conductor

*"Valse nobles et sentimentales"/Ravel*

*"Don Juan", Opus 20/Strauss*

*Symphony No. 7 in C. Major, D. 944/Schubert*

*Tuesday evening, December 12 at 8:30*

Juilliard Chorus and Repertory Orchestra

*Abraham Kaplan*, conductor

*Der Psalm No. 98 ("Singet dem Herrn")/Schutz*

*"Jubilate Deo"/Gabrieli*

*"Jephthah"/Carissimi*

*Jennifer Juras*, soprano

*Lorna Myers*, alto

*Frederick Schoepflin*, tenor

*Robert Shiesley*, baritone

*Motet No. 1 ("Signet dem Herrn")/Bach*

*Missa brevis/Kodaly*

*Doreen Defeis*, soprano

*Faith Esham*, soprano

*Jennifer Juras*, soprano

*Lorna Myers*, alto

*Frederick Schoepflin*, tenor

*Norman Phillips*, baritone

*Friday evening, December 15 at 8:30*

Juilliard Chamber Orchestra

*James Conlon*, conductor

*Concerto Grosso No. 1 for Strings with Piano Obbligato/Bloch*

*Gary De Sesa*, piano

*"Sechs Monologe aus Jedermann"/Martin*

*Edmund LeRoy*, baritone

*Variations for Orchestra, Opus 30/Webern*

*Symphony No. 38 in D Major, K.504/Mozart*



## WEDNESDAY ONE O'CLOCK CONCERT SERIES

December 6

First Suite in E-Flat Major/*Holst*

Canzona/*Mennin*

*Ronald Dishinger*, conductor

*George Weingart*, piccolo

*Renee Siebert*, *Anne Briggs*, flutes

*Steve Taylor*, *Jessica Murrow*, oboes

*Erich Ginsberg*, soprano clarinet

*Virginia Filepp*, *Gary McGee*, *Ted Lane*, *Don Suder*, *David Smeyers*, clarinets

*Gary Koch*, alto clarinet

*Dennis Smylie*, *Tom Aber*, bass clarinets

*Ernest Guadanini*, *Brad Keimach*, alto clarinets

*Glenn Stulpin*, tenor saxophone

*Ethan Bauch*, *Richard Henzler*, bassoons

*Scott Wilson*, *David Kruse*, *Barry Carl*, *David Wakefield*, French horns

*Bruce Engel*, *Skip Durham*, *Steve Koeppel*, *George Eckenrode*, trumpets

*William Vickery*, *David Langlitz*, *Wendell Waterson*, trombones

*Glenn Kenreich*, *Jerry Kuhl*, baritone horns

*Kip Smith*, *Kevin Ladd*, tubas

*Daniel Spurlock*, string bass

*Joseph Kuhn*, timpani

*John White*, *Scott Stevens*, *Paul Dowling*, percussion

Sonata in C Major for Bassoon/*Fasch*

*Daniel Worley*, bassoon

*Jeanne LeBlanc*, cello

*Lionel Party*, harpsichord

Quintet in A Major for Clarinet and Strings, K.581/*Mozart*

*Barry Numerick*, clarinet

*Min Yen Chien*, violin

*John Dexter*, violin

*Linda Ghidossi*, viola

*Diane Toth*, cello

December 13

Variations on a Swedish Folktune/*Dahl*

*Alice Feinglass*, flute

Funf Klavierstucke, Op. 23/*Schoenberg*

*Robert Black*, piano

Quartet for Piano and Strings in C Minor, Op. 60/*Brahms*

*Robert Davidovici*, violin

*Daniel Avshalomov*, viola

*Selma Gokcen*, cello

*Paul Baer*, piano

## STUDENT RECITALS

Student recitals in Paul Recital Hall during December:

*Katherine Cash*, violin

*Andrew Cordle*, bassoon

*Virginia Filepp*, clarinet

*John Fullam*, clarinet

*Ted A. Lane*, clarinet

*Cristian Petrescu*, piano

Chamber concerts:

*Sin-Tung Chiu*, *Mary Fern Crowder*, violins;

*Daniel Avshalomov*, viola; *Julian Fifer*, cello



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## Obituaries

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BETTE VAN VALKENBURGH DAY of Arcadia, California, who attended Juilliard from 1931-1941, died on November 26 after a lingering illness. She was 52. Mrs. Day sang in the choir of the Arcadia Presbyterian Church, was a member of the Arcadia Little Theatre, and was granted an honorary life membership with the Bonita Park PTA. She was also active in little league cub scouts, pony league and several charity organizations.

REIKO SUGIBAYASHI IWATANI was killed in an automobile accident on October 20. She attended Juilliard from 1965-1970 and was a student of Joseph Fuchs.

WILLIAM JONSON, a conductor and choral specialist, died on November 21 at Leroy Hospital in New York City of cirrhosis of the liver. He was 51 years old. Mr. Jonson was employed in the rental and performance department of G. Schirmer, music publisher, at the time of his death.

A native of McAlester, Oklahoma, he came to New York in 1944 to do graduate work at Juilliard, after earning degrees from Oklahoma Baptist University and the University of Oklahoma. Mr. Jonson became accompanist in 1945 of the Collegiate Chorale, which was then conducted by Robert Shaw. He later became Mr. Shaw's assistant and in 1949 took over the direction of the Collegiate Chorale for a year while Mr. Shaw was on leave of absence. Mr. Jonson later organized the Choral Arts Society, was conductor of the Bach Aria Group in 1950, and conducted Virgil Thomson's *Four Saints in Three Acts* on Broadway and in Paris in 1952. Also on Broadway, he conducted *Courtin' Time* and was an assistant to Lehman Engel for *Wonderful Town*.

From 1953 to 1956 Mr. Jonson was one of the conductors of the international touring company of Gershwin's *Porgy and Bess*. He was a member of the musical staff of the New York City Opera from 1958 to 1965, where he directed the chorus and also conducted *Porgy and Bess* and Kurt Weil's *Street Scene*, among other works. Mr. Jonson was chorus master of the Metropolitan Opera National Company in 1965-66.



Fri., Sept. 29, 1972, DALLAS TIMES HERALD



Dancer-choreographer Jose Limon . . . to choreograph DCO's "Dido and Aeneas."

## DCO's 'Dido'

# Limon to choreograph

Dancer-choreographer Jose Limon will choreograph Dallas Civic Opera's new production of "Dido and Aeneas" opening the resident company's 16th annual season this November.

Limon will utilize for the production his dance company from Julliard School in New York, where he has been a faculty member for many years.

DCO GENERAL manager Lawrence Kelly also announced that Jack O'Brien, associate director of the APA Repertory Company in New York, will stage "Dido and Aeneas." Ellis Rabb has been excused from his contract with the local company because he has undertaken direction at the Vivian Beaumont Theater at Lincoln Center.

O'Brien began his association with Dallas Civic Opera in 1967 when he translated and adapted Offenbach's "Orpheus in the Underworld" for production in Kansas City and later Dallas under direction of Kelly, DCO artistic director Nicola Rescigno, and Ellis Rabb.

ONE OF THE legendary names in contemporary dance, Jose Limon was born in Mexico in 1908 and came to this country when he was only seven years old. As a young man he joined the dance school of Doris Humphrey and Charles Weidman and also studied ballet with Nanett Charisse and Ella Daganova.

Later he formed his own group which has toured extensively abroad and in the United States. In 1964 the New York State Council on the Arts named him artistic director of the American Dance Theater.

"Dido and Aeneas" will be paired on a double bill with "Pagliacci" for DCO's gala opening night Nov. 3 and again Nov. 10. "Pagliacci" also will be produced for special student performances Nov. 6 and 13.

TENOR JON Vickers will star in both productions, marking the celebrated singer's sixth season with Dallas Civic Opera. Joining him for "Dido and Aeneas" will be Tatiana Troyanos, Graziella Sciutti, Joan Caplan, Rebecca Roberts, Christine Asher, Antonia Kit-sopoulos and Frank Little.

Also starring in "Pagliacci" will be Raina Kabaivanska, Lenus Carlson, Silvano Carroli and Renato Cazzaniga.

Denato Laffranchi will design the "Dido," marking his American operatic debut.

THE "PAGLIACCI" will be a revival of the company's 1962 production designed by Peter Hall, with new costumes being created this year by Hall, the Dallas company's designer-in-residence. Carlo Maestrini will direct.

Rescigno will conduct both "Dido" and "Pag," as well as the other two productions of the 1972 season—"Werther" Nov. 17, 19 and 21, and "Lucia di Lammermoor" Dec. 1, 3 and 8.



10/9/72

DIDO & AENEAS FINAL CASTINGGIRLS (10)

Dian Dong  
Jennifer Douglas  
Diana Hart  
Annu Hiragushi  
Jaynie Katz  
Jane Lowe  
Yaeko Sasaki  
Teri Weksler  
Angeline Wolf  
Debra Zalkind

BOYS (8)

William Belle  
Richard Caceres  
Mercie Hinton  
Christopher Pilafian  
Sheldon Schwartz  
Warren Spears  
Robert Swinston  
John Wohl



## As a Dancer, an Eagle

*A Gifted and Fluent Choreographer,  
He Took His Leadership Seriously*

By CLIVE BARNES

As a man he was austere, grave and kindly. There was a courtliness to his every gesture, and he moved through the world like a prince. As a dancer he was an eagle. As a choreographer he was extremely gifted and fluent. He was never a particularly innovative artist,

but possessed an innate understanding of that fusion of dance, drama and music that is the core of his work. He has left half a dozen ballets, at least, that should find a permanent place in the American repertory.

Mr. Limón once wrote: "I view myself as a disciple and follower of Isadora Duncan and of the American impetus as exemplified by Doris Humphrey and Martha Graham, and by their vision of the dance as an art capable of the sublimity of tragedy and the Dionysian ecstasies." Mr. Limón's career has consistently given flesh to those visions. He has created images, he has created dances and he has created dancers.

He was a dance leader and took his position seriously. As a teacher for many years at the Juilliard School, he conducted classes that were notable for their clarity, precision and care. He seemed a fine and private man, but I think he loved America, traditions and disciples.

### A Hypnotic Presence

Of the man as a dancer, what will be recalled? When I first saw him dance he was 48 years old, and still, I imagine, pretty much at his best. His dancing had a quality that can best be expressed as moral fervor. He had a magnificently sculptured head, and a body that seemed to brood. So far as his presence went, it could perhaps, in our day and age, be compared on dance terms only with the ballet dancer Léonide Massine. It was hypnotic. No, even more, it was almost tangible.

In works such as "The Traitor," "Emperor Jones,"

"The Moor's Pavane" or the Doris Humphrey work, "Lament for Ignacio Sanchez Mejias," he has left memories quite indelible for those fortunate enough to have seen him. And even the special dignity of his later years, in "Missa Brevis," for example, that gaunt, commanding figure will never be forgotten.

Certainly on stage he lacked wit. He never contracted the elfin nature of one of his chief teachers, Charles Weidman, and this was a loss. Yet his leadership and integrity were unquestionable. It was no chance that in 1954 his was the first company to be sent abroad, to South America, under the International Cultural Exchange Program of the State Department.

It was also no accident that in 1964, when the New York State Council on the Arts was trying to unite the divided forces of American modern dance and to form the American Dance Theater, it was to Mr. Limón that it turned. Mr. Limón had the authority. Looking back now, I wonder whether he also had the political acumen. I doubt it. The company never truly got off the ground.

### In Many Repertories

As a choreographer Mr. Limón must be regarded as one of America's greatest. For all the early years of his company, until her death in 1958, his artistic mentor was Doris Humphrey. Miss Humphrey, not an especially gifted choreographer in her own right, knew exactly what to do with and for Mr. Limón. With her cooperation he produced his greatest works, including "The Moor's Pavane," which is in many repertories all over the world.

In the post-Humphrey years his genius blazed as bright as ever, but was untamed and unrefined. Despite his almost prim exterior, he had that kind of Dionysiac talent that never knew when to stop. But how much greater is that than a talent that never knows when to start. American dance today would be a very different thing had it not been for José Limón.



The New York Times/Sam Falk

José Limón during a dance rehearsal



## Jose Limon, 64, Pioneer Of Modern Dance, Dies

Special to The New York Times

FLEMINGTON, N. J., Dec. 2 — José Arcadia Limón, concert dancer and choreographer, died Saturday in Hunterdon Medical Center after a brief illness. He was 64 years old and resided in nearby Stockton.

A native of Mexico, Mr. Limón came to the United States in 1915, at the age of 7, and was a student of art at the University of California. He came to New York City in 1928 to begin his long dance career on Broadway.

Mr. Limón was honored by Dance Magazine in 1950 for outstanding achievement in modern dance choreography after the performance of his work, "The Moor's Pavane." The State Department awarded him the Capezio Award in 1964 for his dance tours abroad. His was the first dance company to tour for the State Department.

### Lured to His First Recital

By LAWRENCE VAN GELDER

By guile and deception on a Sunday afternoon in 1928, a despairing young man who was to become one of the great figures in modern dance was lured by friends to his first recital.

His name was José Arcadia Limón. He was 20 years old, Mexican born, California raised, tall, sinewy, dark-haired, with deep black eyes set in an imposing visage.

What he exuded was neither channeled energy nor promise, but defeat and aimlessness rooted in his recent renunciation of painting, an act based on his conviction that his devotion to El Greco in an era of adulation of modern French artists had rendered him an anachronism before he was 21.

In the aftermath of his decision, in the days after he had given away his brushes, he walked the streets alone or spent his time moping in movie houses. At night, bristling with tension, he donned shorts and ran up and down Riverside Drive.

Friends hoping to generate his interest in something suggested that he look into modern dance, then in an era of rich development. Mr. Limón scorned the idea, but nevertheless he was lured to the New Yorker Theater for a performance by Harold Kreutzberg and Yvonne Georgi.

As "Angel of Last Judgment" was unfolded before him, Mr. Limón turned to a companion and said, "Charlotte, my God, that's what I want to do." The next day he enrolled in classes with two modern-dance pioneer artists, Doris Humphrey and Charles Weidman.

### Gifts Discerned

A few months later, despite tenseness, an excess of zeal and basic ignorance that nevertheless failed to conceal his innate gifts from his mentors, Mr. Limón made an unofficial debut.

Little more than a year later he was appearing under Miss Humphrey's direction in dances in a notable production by Norman Bel Geddes of "Lysistrata."

His association with Miss Humphrey, which was to endure through three decades, imbued him with the theory of portraying dramatic content through structure, buttressed his disdain for the mere exhibition of technical prowess and reinforced his belief that traditional ballet was unsuited to the expression of contemporary themes.

He thought of modern dance, he said, not only as an art but also as a forum for the affirmation of "man's sanity."

In the years that followed his debut, Mr. Limón (pronounced Lee-MOAN) continued his training with the Humphrey-Weidman company, studied ballet with Nennette Charisse and Ella Daganova and appeared in such Broadway shows as "Americana" and "As Thousands Cheer."

Eventually, he was to stage dance himself for "Roberta" (1935), but he employed Broadway mainly as a financial refuge, and sought his inspiration and development in the relatively unremunerative association he enjoyed with the Humphrey-Weidman group.

He had branched out into efforts at composition and had earned a reputation for commanding stage presence, a talent for striking animal movement and for sincerity and dignity as the years passed, but by 1940 there was little to presage that Mr. Limón was destined to become a pre-eminent choreographer or artist.

### 'Interesting Enough'

Later, as he looked back across this period of his life and to his youth, he wrote: "As a child in Mexico I had been fascinated — as any child would be — by Spanish jotas, Mexican jarabes and Indian bailes. Later across the border, I had seen tap dancers and ballet dancers. All this seemed interesting enough to watch, but to me it was something for girls to do. It never occurred to me as something a man would be caught dead doing."

But at that performance in the New Yorker Theater, he said, "what I saw simply and irrevocably changed my life." He continued, "I saw the dance as a vision of ineffable power. A man could, with dignity and a towering majesty, dance. Not mince, cavort, do 'fancy dancing' or 'show-off' steps. No: dance as Michelangelo's visions of man and as the music of Bach dances."

Of his mentor he wrote: "In Doris Humphrey I found a master who knew that every dancer, being an individual, was an instrument unique and distinct from any other, and that in consequence this dancer must ultimately find his own dance, as she had found here. I trained, criticized, encouraged to look for and find my own dance. I was not to ape my teachers. Early, I was encouraged to compose dances."

His early compositions consisted of trios, duets and solos. By 1935 he had done the dances for "Roberta," and in 1937, when he was among the three dancers to be recipients of the first fellowships to the Bennington School of the Dance, he composed his first group work, "Danza de la Muerte."

In 1939, he presented "Danzas Mexicanas," another of the works with a Spanish or Latin-American flavor that eminently suited his large build and Hispanic-Indian air.

Throughout his career, Mr. Limón was a relentless opponent of the feminization of the dance that he felt he saw in ballet.

"There are few men who are content to devote their time to the serious dance and to make their contribution to the regeneration of it as a virile preoccupation," he wrote. "It may well be that the great ritual male dance of our age is the one for which we have been in rehearsal during the last three decades and will presently culminate in an apocalyptic performance, a mighty and appalling choreography across the firmaments, a true Finale, with Viros rampant in jet-propelled, super-sonic chariots, inextricably bound to the fatal rhythm of his era. Truly a phrynic dance."

In 1940, after a dozen years with Miss Humphrey, he broke away to return to California in pursuit of his own artistic truths. In two years, he had returned, planning to begin his own little company, with Miss Humphrey as artistic director.

### Service in Army

But the war intervened, and Mr. Limón entered the Army in 1943, shortly after he had begun a new and deeper cycle of achievement. He trained at Camp Lee in Virginia, was assigned to Special Services and spent some time directing and appearing in entertainment units. He left the Army in 1945, reconstituted his company and hit full stride in 1947 with performances that earned high praise. The programs included a dance on the death of a bull-fighter, "Lament for Ignacio Sanchez Mejias," choreographed by Miss Humphrey.

Writing of one of these performances in The New York Times, John Martin, the dance critic, said of Mr. Limón that "he is certainly the finest male dancer of his time. His appearance and bearing are magnificent, and he is possessed of a dignity and a graciousness that bespeak his respect for both his art and his audiences."

His first major work, "The Moor's Pavane," was performed in 1949, which Mr. Martin called "quite unlike anything else in the modern dance repertoire."



Despite the plaudits of critics, Mr. Limón was obliged to support himself by teaching.

"I discovered, however, early in my career after I had appeared in Broadway shows as both a dancer and a choreographer that the commercial for and the serious form of modern dance were incompatible," he wrote. "One had to devote one's self exclusively to one or the other. They could not mix. The serious dance demands an incorruptibility that makes no concessions to so-called popular taste. This has resulted in a dance that not only is not popular; it is not fashionable—it is not chic."

In addition to Bennington, Mr. Limón taught at Mills College, Sarah Lawrence College, Temple University, the University of California, the University of Pittsburgh, the Julliard School, the Dance Players' Studio, the Katherine Dunham School, and Connecticut College, at whose American Dance Festival many of his works were first performed.

In 1950, Mexico, where Mr. Limón was born in Culiacan, Sinaloa, on Jan. 12, 1908, invited him to return to institute "a general rehabilitation of the dance in Mexico along modern lines, with an ample subsidy and on a basis of permanence."

Mr. Limón, who had come to this country at the age of 7 with his parents, the former Francisca Traslavina and Florencio Limón, a musician, did not think himself ready to take on such a responsibility.

However, he is arranged to work in Mexico on a regular basis, which he did for several years. His was also the first company to be sent abroad by the State Department under its International Cultural Exchange Program. There were tours of South and Central America and tours of Poland, Yugoslavia and the Far East.

In 1964, he was named artistic director by the New York State Council on the Arts of the American Dance Theater, a short-lived endeavor to establish a modern-dance repertory company.

Mr. Limón's undisputed masterpiece was "The Moor's Pavane," a retelling of "Othello." Among his other well-known works were "La Malinche" (1949), "Missa Brevis" (1953), "There is a Time" (1956), "A Choreographic Offering" (1964),

"Emperor Jones" (1956), "The Traitor" (1954) and "The Exiles" (1950).

"I try to compose works that are involved with man's basic tragedy and the grandeur of his spirit," he wrote. "I want to dig beneath empty formalisms, displays of technical virtuosity, and the slick surface; to probe the human entity for the powerful, often crude beauty of the gesture that speaks of man's humanity."

He said: "I try to be an atheist, but it's very hard. God is what makes you aspire beyond yourself, aspire incredibly. Not an old man with a beard who is going to visit the sins of the fathers upon us—to hell with that. God to me is what stops you from slicing the jugular because you choose not to. God is the Sistine Chapel, the Ninth Symphony, God is Bach and the Prado Museum! And this is what I've tried to show in my work. In a humble way, of course, for I have grave limitations."

"I have limitations as a dancer, as an artist, as a human being. Things don't come easily to me. I'm not one of those prolific, effortless geniuses; I have to slug it out slow and painfully. It takes me about three months to make a dance, three months of daily brutal work."

Mr. Limón made his last appearance as a dancer in 1969. He did not want a farewell performance, and few people outside his company were aware that he had decided not to perform again.

He continued, however, to create works for his own company and for other ensembles. Among these pieces were "The Unsung," "Dances for Isadora" and, most recently, at the City Center American Dance Marathon here last month, two premieres, "Orfeo" and "Carlotia."

At the time of Mr. Limón's death, Mark Lewis, head of the State Department's Office of Cultural Presentations, said that "negotiations have been under way for some months and are now near completion for a State Department-sponsored tour of the Soviet Union by the Limón Company in February."

Mr. Limón, on Oct. 3, 1941, married Pauline Lawrence a former dancer who served as pianist, designer and manager for the Humphrey-Weidman company and who designed costumes and served for many years as her husband's manager. She died last year.



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Director of Public Relations  
The Juilliard School  
Lincoln Center  
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(212) 799-5000, Ext. 207

A MEMORIAL FOR JOSÉ LIMÓN TO BE HELD

AT THE JULLIARD SCHOOL ON DEC. 14

A program in memory of José Limón will be held at 6 p.m. on December 14 in the Juilliard Theater of The Juilliard School at Lincoln Center. Mr. Limón, a member of the School's dance faculty for 20 years, died on December 2 at the age of 64.

Peter Mennin, President of The Juilliard School, will speak.

Joseph Fuchs will perform the Chaconne from the Sonata in D Minor for unaccompanied violin of Bach. Mr. Limón had choreographed the work in 1942 and gave its first solo performance on December 27 of that year.

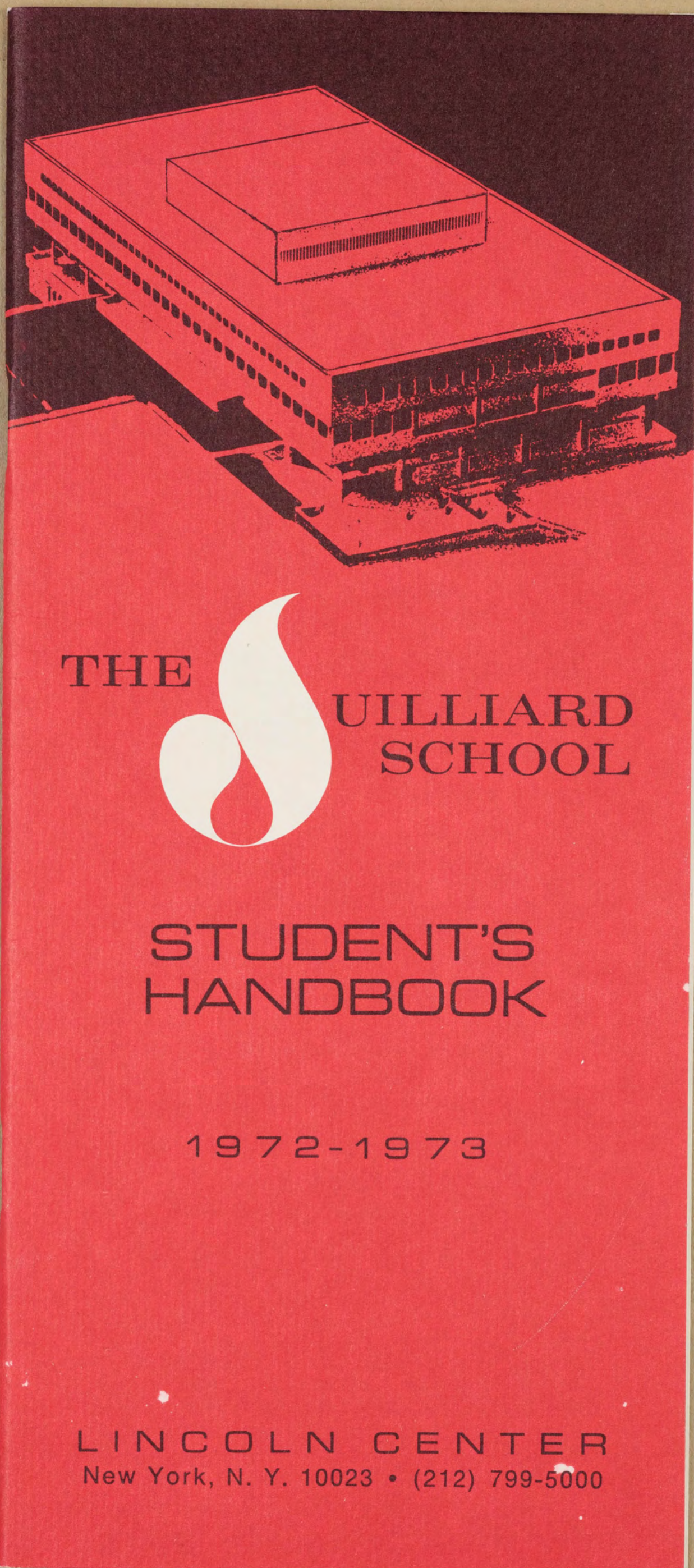
Members of the Dance Division will perform "Day on Earth," choreographed by Doris Humphrey for Mr. Limón and set to the Piano Sonata of Aaron Copland. The dancers are Janet Eilber, Elizabeth Haight, Diana Hart and Peter Sparling.

All members of the Juilliard faculty and student body, and Mr. Limón's friends and colleagues in dance, are invited to attend the program, which will last approximately 45 minutes.

# # #

December 7, 1972







A study of this Handbook at the beginning of the school year will answer most of your questions about Juilliard and the program for the current academic year. It should also be useful for general orientation.



"In the performing arts today, we do not need more performers and composers, we need better performers and composers. Therefore, the task Juilliard has set for itself is to help realize the fullest development of the individual potential."

**PETER MENNIN**, President  
The Juilliard School



## EXECUTIVE OFFICERS

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A. J. PISCHL .....	Concert Manager
BENNET LUDDEN .....	Librarian
<hr/>	
MARTHA HILL .....	Director, Dance Division
JOHN HOUSEMAN .....	Director, Drama Division
ROBERT BRAWLEY .....	Director, Pre-College Division
STANLEY WOLFE .....	Director, Extension Division

## ACADEMIC CALENDAR 1972

Orientation Day (for new students) .....	Wed. Sept. 20, 11 a.m.
Completion of registration for currently enrolled students:	
Candidates for degrees .....	Thurs., Sept. 21
Candidates for diplomas and special students .....	Sept. 22 and 25
Registration for new and readmitted students .....	Sept. 22 and 25
First semester begins .....	Thurs., Sept. 28
Convocation .....	Wed., Oct. 4, 1 p.m.
Final date for program adjustments .....	Fri., Oct. 6*
Thanksgiving recess begins .....	Wed., Nov. 22, 10 p.m.
Classes resume .....	Mon., Nov. 27, 9 a.m.
Final date for dropping classes .....	Fri., Dec. 1
Candidates for graduation file applications .....	Dec. 1, 1972 through Jan. 25, 1973
Christmas recess begins .....	Wed., Dec. 20, 10 p.m.

## 1973

Classes resume .....	Thurs., Jan. 4, 9 a.m.
Registration for second semester .....	Jan. 9 through 26
Mid-year examinations .....	Jan. 22 through 27
Second semester begins .....	Mon., Feb. 5
March entrance examinations .....	Mar. 5, 6 and 7
Final date for dropping classes .....	Fri., Apr. 7
Graduation examinations begin .....	Mon., Apr. 9
Spring recess begins .....	Fri., Apr. 13, 10 p.m.
Classes resume .....	Mon., Apr. 23, 9 a.m.
Registration of currently enrolled students for the academic year 1973-1974 .....	Apr. 24 through May 11
Final date to file reservation for the year 1973-1974 .....	Fri., May 11*
Final date to apply for change of course or change of major field for the year 1973-1974 .....	Fri., May 11*
Final date to apply for scholarships for the year 1973-1974 .....	Fri., May 11
Final examinations in class subjects .....	May 21 through 26
Major examinations .....	May 28 through 31
Commencement .....	Fri., June 1, 11 a.m.

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



## FACULTY

### ORCHESTRAL CONDUCTING

FRANCO FERRARA

JEAN MOREL

### CHORAL CONDUCTING

ABRAHAM KAPLAN

### PIANO

ANIA DORFMANN

ROSINA LHEVINNE

IRWIN FREUNDLICH

ADELE MARCUS

SASCHA GORODNITZKI

MIECZYSLAW MUNZ

ILONA KABOS

JOSEF RAIEFF

JACOB LATEINER

BEVERIDGE WEBSTER

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EDITH PIPER

HANS JOACHIM HEINZ

ELEANOR STEBER

BEVERLEY JOHNSON

JENNIE TOUREL

FLORENCE PAGE KIMBALL

GIORGIO TOZZI

### STRINGED INSTRUMENTS

CLAUS ADAM ..... Violoncello

DOROTHY DeLAY ..... Violin

PAUL DOKTOR ..... Viola

MAURICE EISENBERG ..... Violoncello

JOSEPH FUCHS ..... Violin

LILLIAN FUCHS ..... Viola

IVAN GALAMIAN ..... Violin

WILLIAM LINCER ..... Viola

HOMER MENSCH ..... Double Bass

SAMUEL RHODES ..... Viola

LEONARD ROSE ..... Violoncello

JOHN SCHAFFER ..... Double Bass

HARVEY SHAPIRO ..... Violoncello

OSCAR SHUMSKY ..... Violin

SALLY THOMAS ..... Violin

DAVID WALTER ..... Double Bass

### HARP

MARCEL GRANDJANY

### HARPSICHORD

ALBERT FULLER

### ORGAN

VERNON de TAR

ANTHONY NEWMAN

## ORCHESTRAL INSTRUMENTS

### WOODWIND

JOSEPH ALLARD ..... Clarinet, Bass Clarinet, Saxophone

JULIUS BAKER ..... Flute

STANLEY DRUCKER ..... Clarinet

HAROLD GOLTZER ..... Bassoon

HAROLD GOMBERG ..... Oboe

MELVIN KAPLAN ..... Oboe

ARTHUR LORA ..... Flute

STEPHEN MAXYM ..... Bassoon

WILLIAM POLISI ..... Bassoon

LOIS WANN ..... Oboe

### BRASS

PER BREVIG ..... Trombone

MELVYN BROILES ..... Trumpet

JAMES CHAMBERS ..... Horn

RANIER DeINTINIS ..... Horn

EDWARD HERMAN, JR. .... Trombone

JOSEPH NOVOTNY ..... Tuba

JOSEPH SINGER ..... Horn

ROGER SMITH ..... Trombone

EDWARD TREUTEL ..... Trumpet

WILLIAM VACCHIANO ..... Trumpet

### TYMPANI AND PERCUSSION

ELDEN BAILEY

SAUL GOODMAN

### CHAMBER MUSIC AND ENSEMBLE

CLAUS ADAM\*

JOSEPH FUCHS

JOSEPH ALLARD

LILLIAN FUCHS

SAMUEL BARON

FELIX GALIMIR

PER BREVIG

MARCEL GRANDJANY

JANE CARLSON

MELVIN KAPLAN

EARL CARLYSS\*

WILLIAM LINCER

JAMES CHAMBERS

ROBERT MANN\*

PAUL DOKTOR

SAMUEL RHODES\*

DAVID WALTER

### COMPOSITION

ELLIOTT CARTER

VINCENT PERSICHETTI

HALL OVERTON

ROGER SESSIONS

\*Member, Juilliard String Quartet



## LITERATURE AND MATERIALS OF MUSIC

EMANUEL BALABAN	RENEE LONGY
JOSEPH BLOCH*	JOHN NELSON
SUZANNE BLOCH	ANTHONY NEWMAN
JANE CARLSON (Pedagogy)	HALL OVERTON
MARY ANTHONY COX	VINCENT PERSICHETTI
JACOB DRUCKMAN	FRITZ RIKKO
OLEGNA FUSCHI	SAMUEL SANDERS
FRANCES GOLDSTEIN	ROGER SESSIONS
NORMAN GROSSMAN	ROBERT STARER
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MILTON BABBITT .....	Graduate Seminar
IRVING KOLODIN .....	Graduate Seminar
OTTO LUENING .....	Graduate Seminar
GUSTAVE REESE .....	Graduate Seminar

## ACADEMIC STUDIES

MAURICE VALENCY .....	Director of Academic Studies
BEATRICE TAUSS .....	Academic Advisor
RAE BECKER .....	Western Civilization
ANNE H. BERGER .....	German, German Literature
ALBERT C. BERMEL .....	Drama History
EMILE CAPOUYA .....	Literature
ROBERT J. CLEMENTS .....	Literature
MUTIE FARRIS .....	Literature
VIRGINIA HEADY .....	History
RONNIE HOFFMAN .....	Literature
RACHELLE L. KNAPP .....	French
TOBY LELYVELD .....	Literature
JAMES V. MIROLLO .....	Western Civilization
ARTHUR J. RUDY .....	Psychology
MARGARETTA M. SALINGER .....	Visual Arts
MARIE SQUERCIATI .....	Literature
BERNARD STAMBLER .....	Literature
SAMUEL STETNER .....	Literature
BEATRICE TAUSS .....	Literature
MARIE-FRANCOISE VACHON .....	French

\*(Leave of Absence 1972-1973)

## DICTION

EVELINA COLORNI .....	Italian
ALICE HOWLAND .....	German
MADELEINE MARSHALL .....	English
MARGUERITE MEYEROWITZ .....	French

## DANCE

MARTHA HILL .....	Director
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## Techniques and Repertory

Major Instruction and Supervision

MARTHA GRAHAM	JOSE LIMON
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Instructors

ALFREDO CORVINO	HELEN McGEHEE
KAZUKO HIRABAYASHI	BERTRAM ROSS
BETTY JONES	ELIZABETH SAWYER
GENIA MELIKOVA	ANNA SOKOLOV
ETHEL WINTER	

## Composition

JOSE LIMON	DORIS RUDKO
JANET MANSFIELD SOARES	

## Related Studies and Music

MARTHA HILL .....	Dance History and Criticism
BILLIE MAHONEY .....	Notation
GEORGE QUINCY .....	Music
ELIZABETH SAWYER .....	Music
LULU SWEIGARD .....	Anatomy for Dancers



## DRAMA

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 SURIA SAINT-DENIS ..... Consultant Director  
 MARGOT HARLEY ..... Administrator

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RENE AUBERJONIS	JUDITH LEIBOWITZ
HOVEY BURGESS	EUGENE LESSER
EDWARD CALL	RICHARD MATTHEWS
MARGARET FREED	MARIAN SELDES
GERALD FREEDMAN	EDITH SKINNER
PETER FRISCH	ELIZABETH SMITH
ROLAND GAGNON	ANNA SOKOLOW
JANE GREENWOOD	BORIS TUMARIN
MICHAEL KAHN	ROBERT WILLIAMS
JANE KOSMINSKY	WILLIAM WOODMAN

SALOMON YAKIM

## STAGE DEPARTMENT

JOSEPH PACITTI ..... Director

## ADMINISTRATIVE STAFF

	Room No.
EVEYLN ALEXANDER, R.N. .... Resident Nurse	(203)
EVELYN ALTER ..... Secretary, Building Manager	(214)
IRENE ANDERSON ..... Assistant to the Registrar	(224)
BETH BANIGAN .... Receptionist, Assistant Dean's Office	(235)
MATTHIAS BARTH ..... Master Piano Technician	(101)
SALVATORE BIANCHI .... Manager, Building and Facilities	(214)
POLLY BLAIR ..... Faculty Secretary	(224)
WARREN BROWN ..... Orchestra Manager	
MELODY BUNTING ..... Secretary, Concert Office	(S-15)
GARNER CALDWELL ..... Director, Food Services	
ROBERTA CHARLTON ..... Supervisor of Records	(223)
MARY CHUDICK ..... Administrative Assistant, Dance	(417)
BRENDA COLLINS ..... Secretary to the President	
SANDRA CZAJKOWSKI ..... Record Librarian	(538)
JOAN DAYTON ..... Secretary to the Chairman of the Board and Director of Development	(213)
VENETIA DEMSON ..... Admissions Secretary	(224)
CARYN G. FRIEDMAN ..... Secretary to the Controller	
HENRY P. FRIEND, JR. .... Director, Acoustics Department	(319)
GIOVANNA GIOE ..... Assistant Librarian	(538)
EDWARD GORDON, Ph.D. .... Consulting Psychologist	(203)
SOPHY P. Q. HAYNES ..... Student Adviser	(235)
BRINTON JACKSON ..... Assistant Librarian	(538)
MARGARET S. JORY ..... Director, Lincoln Center Student Program	(228)
JUDY ANN LANDIS ..... Secretary, Drama Division	
LORNA LEVANT ..... Assistant to the Director of Public Relations	(221)
ETHELMAE MASON ..... Secretary to the Dean of Students	(222)
WILLIAM MURPHY ..... Custodian Supervisor	(214)
ASLAN OKTAY, M.D. .... Consulting Physician	(203)
ZOLTAN OLAH ..... Bookbinder	(538)
VIVIAN PIANELLO ..... Secretary to the Director, Lincoln Center Student Program	(228)
JEAN PRICE ..... Administrative Assistant	(235)
IRVING RUCKENS ..... Assistant Controller	(226)
JANET SOMERS ..... Cataloguer and Research Librarian	(538)
SYLVIA TOVER ..... Secretary, Assistant Dean's Office	(235)
WILLIAM VICKERY ..... Orchestra Librarian	(317)
ARLENE WEITZMAN ..... Secretary to the Dean	
MICHAEL WEITZMAN ..... Assistant to the Director of Development	(213)
REGINA WYNNE ..... Secretary to the Assistant Dean	(235)



## ACADEMIC REGULATIONS AND PROCEDURES

**DEAN:** GIDEON WALDROP

Miss Arlene Weitzman, Secretary

**DEAN OF STUDENTS:** GORDON HARDY

Mrs. Ethelmae Mason, Secretary ..... Room 222

**REGISTRAR:** JUDSON EHRBAR

Miss Irene Anderson, Assistant to the Registrar .... Room 224

**STUDENT ADVISER:** MRS. SOPHY P. Q. HAYNES ..... Room 235

The academic regulations and procedures at Juilliard are few and simple. The Dean and Dean of Students are responsible for the overall educational program of the School and for reviewing each student's educational progress. The Registrar is responsible for class assignments required to carry out that program and for keeping a complete record of each student's assignments and progress.

The Student Adviser is available for consultation on any problems relating to the student's well-being.

### STUDENT CONDUCT

The Juilliard School has long been recognized as a major performing arts institution, enjoying and respectful of a reputation and influence that are world wide. It is assumed that any student accepted for study at Juilliard has made a total commitment to his chosen field and that, in many instances, genuine hardships and sacrifices have been made in order to begin or continue study here.

This commitment signifies complete dedication to study, work and performance to the best of the student's capabilities. It also demands no compromise that would affect the standard of excellence expected of the School, its faculty and its students.

A student who alone, or in concert with others, deliberately damages or destroys School property, or who acts to prevent or impede the holding of any class, lesson, rehearsal or performance, or the attendance of others at any such class, lesson, rehearsal or performance, is subject to expulsion, and to appropriate action by the civil authorities.

Any student or group of students not unreasonable in number, shall have the right to meet

with the President, or with any one or more members of the Administration designated by the President, to voice grievances or make suggestions, provided that such student or group gives advance notice in writing to a member of the Administration and there is agreement as to the time of such a meeting.

### ATTENDANCE

You are expected to attend all classes and lessons regularly. One and one-half hour classes will begin on the hour (or half-hour) and end fifteen minutes before the half-hour (or hour). Hour classes end ten minutes before the hour (or half-hour). **Promptness is essential.** Unexcused absences or repeated tardiness may result in dismissal.

### UNEXCUSED "CUTS"

Each student will be allowed the number of unexcused "cuts" corresponding to the number of credits for the course. (**Exception: Orchestras, for which there will be no unexcused cuts.**)

### EXCUSED "CUTS"

Students may be allowed limited additional absences on the basis of official excuses, as follows:  
**A. Medical Excuses.** Illness is a valid excuse for absence, **but only if you have reported your illness to the School Nurse.** Immediately upon your return to School after an illness, you should report to her office, Room 203, **bringing with you a doctor's report.** She will file this report and issue an excuse slip which must be presented to all instructors whose classes you have missed.

All medical excuses from participation in required courses, class studies, or performance, must be obtained from the School's consulting physician. Appointments should be made through the Nurse's Office. Medical excuses for orchestra and chorus rehearsals must be filed in the Dean of Students Office. Any student excused from chorus, orchestra or ensemble in the field of his major study for reasons of health will not be permitted to participate in extra-curricular performances under School auspices. Medical excuses are valid for one semester only and must be renewed each semester.



Unexcused "cuts" should be utilized to cover such minor illnesses as colds, etc.

**B. Professional Engagements.** Limited leaves of absence for professional engagements may be granted by the Dean or the Dean of Students only after the student has obtained the teacher's permission. Students must secure permission **before** making any contract or commitment to persons or organizations outside the School. In no case should absences conflict with rehearsals, concerts, and other School functions.

Unexcused "cuts" should be used to cover less important engagements, rehearsal periods, etc.

**C. Rehearsals Scheduled by Juilliard.** The Administration makes every effort to keep such conflicts at a minimum. However, when large forces of chorus and orchestra are combined, some conflicts are unavoidable. Such absences will be excused upon notification by the Dean of Students to the Faculty.

### **ABSENCE FROM MAJOR LESSON**

If you are unable to attend your major lesson or a rehearsal in which you are a participant, you must notify the Faculty Secretary, **in advance**.

### **CHANGE IN COURSE OF STUDY**

You must complete each academic year in the course of study (Bachelor of Music, Diploma, etc.) for which you are matriculated. Requests to transfer from one course to another for the next academic year should be filed **in person** with the Registrar before May 11, 1973.

### **TO CHANGE MAJOR**

Applications to change your major should be filed **in person** at the Registrar's Office, before May 11, 1973. You will be required to take an entrance examination in the new field and pay an examination fee when you apply for a change. You may, however, reserve a place in your present major study pending the results of the new examination.

### **TO CHANGE TIME OF MAJOR LESSON**

Arrange any changes in your scheduled lesson time directly with your major teacher.

### **CHANGE OF CLASS SUBJECT**

You are responsible for all classes on your **schedule**. If you fail to attend a scheduled class without having previously obtained written official permission to drop it, you will receive a failing mark in the class. You can receive credit **only** for the classes for which you are registered. The School will not allow credit for attendance in a class for which you have not completed registration. No addition, cancellation, or change of a subject will be official unless recorded by the Registrar. Cancellations of required subjects must have the approval in writing of the Dean of Students. Application for such changes should be made in writing to the Registrar. Except for changes made on the initiative of the Administration, program changes after the **first ten days in any semester** will require payment of a \$3.00 fee.

If permission is granted to drop a class in which you are failing work, the failure will be recorded. Subjects may not be dropped after the tenth week of each semester.

You are responsible for the work already covered in any new class to which you have been admitted after classes have begun.

### **CHANGE OF CLASS SECTION**

Except on the initiative of the Administration, you will not be permitted to change a class section after the first ten days of each semester. Application for section changes during the permissible period should be made with the Registrar.

### **EXAMINATIONS**

You are required to take all examinations, both in your class work and in your major subject, at the announced time. If it is necessary for you to change the time of a final examination, you must obtain permission from the Registrar.



## GRADING

The School awards point credit for class work on the basis of regular attendance and satisfactory completion of all assignments and examinations. Juilliard records your grades as follows:

- A — Honors
- B — High Pass
- C — Pass
- D — Low Pass
- E — Condition (This is a probationary grade)
- F — Failure
- IA — Insufficient attendance, a failing grade
- I — Incomplete, signifying that the student's work, though of passing quality, is incomplete as to required assignments. If the requirement is not completed within a month after the final examination, the mark will be interpreted as a failure.

At the close of each semester you will receive a photostatic copy of your complete record at Juilliard.

## REQUIREMENTS FOR GRADUATION

Detailed information on requirements for graduation in the various courses offered will be found in the Juilliard catalog, pages 62-63.

## PROBATION

You may be placed on probation for any of the following reasons:

- A. Grades or attendance in your major study or class work fall below the standards of the School, or
- B. In the opinion of the Faculty or Administration, there is doubt as to your ability to meet graduation requirements or
- C. Any action is committed which, in the opinion of the Administration, is detrimental to the welfare of other students or to the School as a whole.

If this unsatisfactory situation continues, you may be requested to withdraw from School.

## DISMISSAL

You may be requested to withdraw from School at the end of the academic year if progress is not satisfactory.

You may be requested to withdraw from School at any time during the academic year if:

- A. Your attitude or deportment conflict with standards deemed desirable by the School;

- B. You are apprehended in the theft of School property, including library books and materials, or the property of others in the School;
- C. Your remaining in School will endanger the health of either yourself or others; or
- D. Your conduct alone, or in concert with others, deliberately damages or destroys School property, or prevents or impedes the holding of any class, lesson or performance or the attendance of others at any such class, lesson or performance.

## REQUEST TO WITHDRAW

If you wish to withdraw from School, you should make your request in writing to Mrs. Haynes, Room 235.

## FOREIGN STUDENTS

The Registrar is adviser to foreign students and should be consulted in all matters pertaining to visas, restrictions on employment, immigration reports and applications, and other specialized questions concerning foreign students.

## DRAFT STATUS

Students subject to the Selective Service must maintain good standing in full time programs as specified by the Selective Service System in order to qualify for deferment. Consult the Registrar as to these requirements.

## TEACHING FELLOWSHIPS

Each year the School awards students showing outstanding promise as teachers a number of Teaching Fellowships in L & M, Piano Minor, Orchestral Conducting, Choral Conducting, Opera, Stagecraft, and Instrumental Instruction. These Fellowships, carrying a stipend, offer advanced students teaching experience in Juilliard classes under the supervision of the Faculty. For information inquire at the office of the Dean of Students.

## SCHOLARSHIPS

Scholarships are awarded the School's most talented students on the basis of jury examination and general scholastic standing. All students in the Diploma and Degree courses are eligible to apply. Scholarships are awarded in varying amounts, de-



pending upon the financial resources of the student and his family.

Since the award of a scholarship represents recognition of special talent and ability by the School, all qualified students are advised to apply for them. Honorary scholarships, carrying no financial assistance, are awarded eligible students and become a part of the student's record.

Scholarships are awarded for one year only; you must apply and be examined at the end of each year to determine the renewal of a scholarship.

## **FINANCIAL AID**

The School has a modest Student Aid Fund, from which it can assist students in emergencies. Requests should be made to Mrs. Haynes, who will transmit them to the Student Aid Committee for consideration.

In addition, Juilliard participates in the National Defense Student Loan Program, the College Work Study Program, and the Educational Opportunities Grant Program. Limited funds from these programs are awarded by the School depending upon the student's financial need. Application should be made each spring prior to enrollment. Students must reapply each year for consideration. Details can be had from the Student Adviser.

## **CONTROLLER'S OFFICE**

**CONTROLLER:** CHARLES C. LUCAS, JR.

Irving Ruckens, Assistant to the Controller ..... Room 226

The Controller is responsible for all financial operation in the School.

## **IDENTIFICATION CARD**

An official Identification Card will be issued to you. This must be carried at all times and must be presented upon request by any member of the Administration or any of the School guards. If you do not have your Identification Card on your person when asked to show it, you may be asked to leave the building.

## **TUITION**

All enrolled students are liable for the full amount of tuition. For detailed information concerning tuition and fees see the Juilliard catalog, pages 41 and 42.

## **NEW YORK STATE TUITION AID**

Students who are residents of New York State may in certain cases be entitled to tuition aid from the State. The Controller's Office has the necessary information and application forms. Some other states may offer similar grants; you should consult the education office of your home state.

## **SCHOLARSHIPS, STUDENT AID**

See page 15 of this handbook for information regarding scholarships, Student's Aid Fund, etc.

## **LOCKERS**

Lockers may be reserved in the Controller's Office for your use during the School year. The lockers are large enough to hold music, books, and small instruments; there are a few larger lockers available for students with larger instruments. Lockers are located on the third and fourth floors.

## **LIBRARY**

**LIBRARIAN:** BENNET LUDDEN

## **LOCATION**

The Library, including circulation and reference collections of books and scores and the Record Library, is located on the fifth floor.

Books and music may be borrowed from the circulating collection for use at home. Records must be used in the Record Library, where turntables and earphones are provided.

## **HOURS**

9:00 AM to 9:00 PM, Monday through Thursday

9:00 AM to 5:00 PM, Friday

9:00 AM to 2:00 PM, Saturday

## **CIRCULATION**

All books and music must be charged out at the circulation desk before leaving the library. Failure to charge out books and music, or possession of items not properly charged out, will bring disciplinary action in accordance with school regulations concerning theft.

Books and music generally circulate for two weeks with the privilege of one two-week renewal.

Materials reserved for class assignments are



limited to overnight use beginning at 4:00 PM and must be returned by 10:00 AM the following day.

### **OVERDUE BOOKS**

For general circulation of books and music, there is a fine of 50 cents for the first week or part thereof and of \$1.00 for each week or part thereof thereafter.

For overnight items, there is a fine of 25 cents per hour after 10:00 AM, the hour they are due.

### **LOST BOOKS**

The loss of books or music should be reported immediately to the Library. You will be charged the current replacement cost of any lost item, plus \$1.00 service charge.

## **OFFICE OF THE ASSISTANT DEAN— FINANCIAL AID, PLACEMENT, STUDENT SERVICES**

Jean Price, Administrative Assistant ..... Room 235

Juilliard's Office of the Assistant Dean offers professional guidance and employment assistance to students and alumni who register there. This service includes assistance in finding part-time employment for students and full-time positions for alumni. Many employers, in the music profession and outside, turn to The Juilliard School for recommendation of qualified personnel and these requests are handled by this office.

### **REGISTRATION**

In order to avail yourself of this service, you must register with the Office of the Assistant Dean in Room 235 and supply the necessary information for setting up your file. To this may be added confidential information from faculty.

### **PART-TIME WORK**

The Office of the Assistant Dean can frequently assist you in locating part-time employment, both musical and non-musical, which can be of financial assistance to you without interfering with your studies.

### **CONCERT APPEARANCES**

The School frequently receives requests for solo and ensemble performers from schools, colleges, hospitals, civic organizations, etc. Some of these are volunteer performances, while others are

paid engagements. If you are interested in such performances, you should so advise the Office of the Assistant Dean.

### **ACCOMPANYING**

In addition to engagements outside the School, there are opportunities for pianists to be employed as accompanists in the teaching studios of the School. All arrangements of this kind must be approved and confirmed by the Office of the Assistant Dean. No arrangements will be considered valid until this condition has been met.

### **EMPLOYMENT IN SCHOOL**

Students desiring clerical and other non-musical part-time work in the School should register with the Office of the Assistant Dean as early in the School year as possible.

## **CONCERTS**

**CONCERT MANAGER:** A. J. PISCHL

Miss Melody Bunting, Secretary ..... Room S-15, Street Level

Students at Juilliard have ample opportunity to attend concerts and other performances both at School and in other New York City theatres and halls.

### **AT JUILLIARD**

Juilliard presents a variety of public performances, orchestra and choral concerts, opera, drama and dance productions, and chamber music and solo recitals. Most of these events are presented to Juilliard students, faculty, and the general public without charge. Students participating in these concerts may secure tickets in the Concert Office two weeks before the date of the concert. Other students may secure tickets one week before the concert. For a few events tickets are distributed to the public on the basis of a contribution to the Scholarship Fund; in many such cases, students and faculty are admitted without charge or are offered an opportunity to attend a dress rehearsal.

### **IN NEW YORK**

As the nation's major music, dance and drama center, New York offers ample opportunity to attend live performances. Many productions offer special student discounts through Juilliard and these discount tickets are distributed in the Concert Office, Room S-15, Street Level.



## **NEW YORK CITY OPERA**

Attendance at dress rehearsals and other rehearsals is possible for a limited number of students.

## **METROPOLITAN OPERA**

Score desks and a limited number of low-priced reserved seat tickets for some performances of the Metropolitan Opera are available in Room S-15, Street Level at a nominal charge. Admission to dress rehearsals and certain other rehearsals is available to a limited number of students. Information on their availability may be had from the Concert Office.

## **NEW YORK PHILHARMONIC**

Student discount coupons for the New York Philharmonic and other orchestra concerts are available in Room S-15, Street Level from 9:30 AM to 5:00 PM daily.

## **PERFORMANCE OPPORTUNITIES**

As a School devoted to training professional performers, Juilliard offers as varied an opportunity as possible to its students to perform in the School and outside. The evening public concerts feature students in a variety of performances stemming from their instruction in School: orchestra, chorus, dance, opera and chamber music. A similar variety of performances is offered under School supervision at the Wednesday one o'clock concerts. For both series, the selection of students to perform and of repertory is determined upon recommendation of the faculty. If you wish to appear as a soloist or in ensemble, consult your major teacher or ensemble instructor. Application forms for these concerts are available in Dean Hardy's office, Room 222.

## **LINCOLN CENTER STUDENT PROGRAM**

A limited number of professionally qualified Juilliard students and alumni appear in performance in junior and senior high schools in New York City, New York State and certain outlying areas under the auspices of the Lincoln Center Student Program. These performers are recommended to the Student Program office at Juilliard (Room 228) by the major faculty and are screened by an admin-

istrative reviewing committee. See page 18 of this Handbook for details of other performance opportunities outside the School.

## **STUDENT RECITALS**

C. Michael Paul Hall on the first floor is available for full-length student recitals, including graduation recitals which are given priority in scheduling. Arrangements for such recitals, including reservations, preparation of programs, etc., must be made in Room S-15, Street Level, and applications must be approved by the major teacher. Graduating students should schedule their programs as soon as possible; students not graduating may not secure reservations before Christmas vacation for the Second Semester. Generally speaking, these recitals are solo programs (with accompanist as needed), not ensemble programs and in no event may a musician who is not a registered student at Juilliard appear on a student recital, except for pianists who are studio accompanists registered and assigned through the Office of the Assistant Dean.

## **GENERAL INFORMATION**

The Information Desk on the second floor, in the Admissions Office area, keeps a current file of student and faculty addresses, and student and faculty schedules.

The Information Office also has copies of the current School catalog.

## **LIVING QUARTERS**

Though Juilliard has no dormitories, the Information Office keeps an up to date file of housing available in the neighborhood. This includes information concerning accommodations inspected by the School Nurse and special arrangements for practicing. During registration period, a Housing Information Desk will be located on the second floor near the Admissions Office.

## **CHANGE OF ADDRESS**

It is most important that the School have your correct local address. Any change of address or telephone number should be reported either to the Registrar's Office or the Information Office immediately.



## **SCHOOL NURSE**

The services of a registered nurse are available from 9:00 AM to 1:00 PM and from 2:00 PM to 4:00 PM, Monday through Saturday, in Room 203. The School also retains a Consulting Physician and a Psychologist. Appointments with the Consulting Physician or the Psychologist should be made through the Nurse's Office.

## **HEALTH INSURANCE**

Through your registration for the 1972-73 School year, you are covered under an accident and sickness insurance policy carried at School expense. This coverage continues as long as you are registered as a student until June 15, 1973. Information, forms for filing claims, and information for summer coverage may be obtained in Room 203.

## **PRACTICE ROOMS**

Students registering for practice privileges may avail themselves of any practice room that is vacant. However, the School cannot guarantee that all students will be able to find rooms at any one particular hour of the day. No specific room or hours will be assigned to any one individual student.

No practice is permitted in classrooms unless assigned and scheduled through the Registrar's Office.

The following regulations governing the use of practice rooms will be strictly enforced by all monitors and staff:

1. Food and beverages are not allowed in practice rooms.
2. The piano may not be moved under any circumstances.
3. If you must smoke, use ash tray provided.
4. Do not lay anything on the piano.
5. Do not remove piano stools, benches, or chairs from the room.

## **RECORDING STUDIO**

The School's Recording Studio in Room 319 is prepared to make disc or tape recordings for its students' own use and study. Recordings made with School facilities cannot be used or sold for commercial purposes, including radio broadcast.

The Recording Studio makes tape recordings of all Wednesday one o'clock and evening public concerts and programs for the School archives; participants in these concerts may obtain copies of these recordings at nominal rates. The Studio will also record student recitals at rates proportional to those for the use of the Studio. It is also possible to arrange for recordings to be made in the Recording Studio.

Mr. Henry Friend is in charge of the Recording Studio and should be consulted well in advance regarding arrangements, scheduling, and rates.

## **MUSIC REPRODUCTION**

Arrangements for having music reproduced on the School's Bruning white printer can be made at the Registrar's Office. There is a nominal charge for copies and you should consult the Registrar's Office for advice in preparing your copy for printing.

## **TEXTBOOKS**

All academic texts can be obtained in the new Bookstore, Room S-13, Street Level.

## **CAFETERIA AND SNACK BAR**

A Cafeteria is maintained on the second floor, offering a selection of hot dishes, soups, salads, desserts, cereals, drinks and vending machine snacks.

The hours are 8:30 AM to 4:00 PM Monday through Friday, 8:30 AM to 2:00 PM on Saturday.

## **STUDENT LOUNGE**

A lounge is maintained on the second floor; it is open from 9:00 AM to 10:00 PM Mondays through Fridays and on Saturday from 9:00 AM to 6:00 PM.

## **PUBLICATIONS**

Special announcements concerning student or School activities will be distributed in the Student Lounge, from the Security Desk on the Entrance Floor and posted on Bulletin Boards.

The **Juilliard News Bulletin** is published six times during the School year and reports on activities of the School, its students, faculty, and alumni.

Wriston Locklair is Director of Public Relations and is in charge of all news concerning the School. His office is in Room 221.



## CHECK ROOM

There is a checkroom located on the first floor near the elevators. These facilities are reserved for visitors to the School; students and faculty who do not have lockers or desk space; and for those enrolled in the Extension Division.

## YOUR PROPERTY

**Do not** leave instruments, books, music, or other valuables unguarded in the building.

All thefts or lost and found items should be reported immediately to Mr. Bianchi, Manager, Building and Facilities in Room 214, or to 20th Precinct Headquarters: 799-4100. **Students' property in the School building is there at the sole risk of the owner, and the School is not responsible for loss, theft or damage to such property for any cause. Students are advised to carry their own insurance on musical instruments and other valuables.**

## MESSAGES FOR FACULTY

Messages for faculty members should be dropped in the inter-office mail chute near the faculty mail boxes on the fifth floor. (Exception: you should notify the Faculty Secretary, Room 224, if you cannot attend your major lesson. See page 12.)

## TELEPHONE

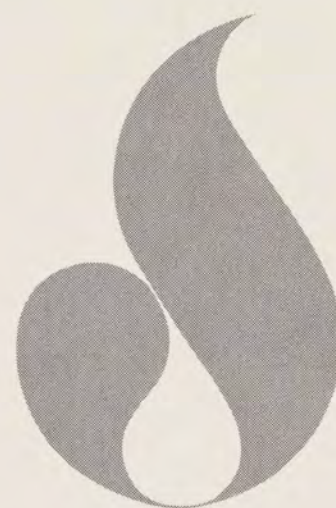
The School accepts telephone messages for students **only in cases of extreme emergency**. If you wish to make a call, there are telephones on each floor of the building.

## ANNOUNCEMENTS

All students should consult the official School bulletin boards regularly; these are located on each floor. These bulletin boards are reserved for official School announcements only.

**Students may not post notices of concerts, meetings or any other communications in the elevators or on any wall or similar surface in the building. Such notices will be removed.**

Written messages for other students may be placed in the alphabetically arranged boxes in the Student Lounge. Students should check regularly for messages. The boxes will be cleared periodically.



## EMERGENCY VACATING OF BUILDING

City regulations require that warning gongs be installed throughout the building. If you hear the gongs, proceed at once to the nearest exit and do not re-enter the building until notified to do so.



THE JULLIARD SCHOOL

DANCE DIVISION

\*\*\*\*\*

Friday, April 27, 1973

Plaza Level - 5:00 P.M.

A PROGRAM OF IMPROVISATIONS\*

DANCERS

Doris Rudko, Director  
Phillip Bond  
Dian Dong  
Nancy Mapother  
Rosemary Newton  
Yaeko Sasaki  
Anne Woods  
Colette Yglesias

MUSICIANS

Michael Cava  
Noah and Marianna Creshevsky  
Norman Freeman  
Christopher Sandborn

TRIO

Improvisations based on themes by Anne Woods

Rosemary Newton  
Anne Woods  
Colette Yglesias

FOCUS

Ensemble

DUET

Choreographed by Dian Dong  
Danced by Nancy Mapother and Phillip Bond

MIRRORS

Musicians

ONE PLUS 1

Ensemble

KU-KAN

Yaeko Sasaki and Ensemble

DAISIES WON'T TELL

Ensemble

\*Each piece is a controlled improvisation between dancers and musicians, with the exception of Duet which has been pre-choreographed.



THE JUILLIARD SCHOOL

April 30, 1973

*H. H.*

GRADUATION EXAMINATION PROGRAMS

Approximate  
TIMINGS

Please  
correct

JANET EILBER

5:00 Day on Earth - Third movement (Lament) - Humphrey *(with Peter Sparling)*  
:45 Girl in White - (Solo from Diversion of Angels) - Graham  
1:30 Secular Games - Second movement - Graham

Appearing in the Martha Graham Company - Season is May 1-13 at the Alvin Theatre

Clytemnestra - Furies  
New Work I - Chorus  
New Work II - Chorus  
Appalachian Spring - Pioneer Woman  
Secular Games - Helen McGehee's role  
Seraphic Dialogue - Saints  
Diversion of Angels - Girl in White

*Juilliard Memorial for Jose Limon*

DIANA HART

5:00 Day on Earth - (Duet with Peter Sparling) - Humphrey  
~~4:00 Stream (Duet with Jane Lowe) - Ichinohe~~  
~~4:00 Fire-eating Bird - Ichinohe~~  
11:00 Megitsune (The Fox) (Duet with Victor Yargas)

Appearing with Saeko Ichinohe and Company

Appearing in the Spring Production:  
Irving the Terrific - Lewis  
Ritmo Jondo - Humphrey

*Juilliard Memorial for Jose Limon*

JANE LOWE

10:00 (1) Lyric Suite - (Duet with Richard Caceres) - Sokolow  
~~2:00 (2) Time of War (from There Is A Time) - Limon~~  
~~4:00 Stream (Duet with Diana Hart) - Ichinohe~~  
3:00 Excerpts from Black Angels - Hirabayashi  
Appearing in the Spring Production:  
Ritmo Jondo - Humphrey  
Three Poems - Sokolow  
Irving the Terrific - Lewis  
Black Angels - Hirabayashi

PETER SPARLING

5:00 Day on Earth - (Duet with Diana Hart) - Humphrey  
5:00 The Unsung - Limon

Appearing in the Jose Limon Dance Company

*Juilliard Memorial for Jose Limon*



April 30, 1973

p. 2

DANCE DIVISION

THE JUILLIARD SCHOOL

GRADUATION EXAMINATION PROGRAMS

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TIMINGS  
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SHELDON SCHWARTZ

4:00 The Winged (Nuptial Flight - with Angeline Wolf) - Limon  
3:00 The Nutcracker (Trepak) - Petipa

{ Appearing in the Spring Production:  
Irving the Terrific - Lewis  
Melikova Work - Melikova

DORIAN WILLIAMS

10:00 I Am The Gate - McGehee  
6:00 Rooms (Escape) - Sokolow  
3:30 (1) Spanish Flamenco Solo - Zaraspe  
4:00 A Live Bird in New York ?!! - D. Williams

{ Appearing in the Spring Production:  
Ritmo Jondo - Humphrey

EVAN WILLIAMS

4:00 (3) Palomas (Solo) - M. Alum  
6:00 (1) Rooms (Escape) - Sokolow  
5:05 (2) Patience (Solo) - E. Williams; Shirley Bloom, Synthesizer

{ Appearing in the Spring Production:  
Three Poems - Sokolow

DEBRA ZALKIND

6:00 Lyric Suite (Solo) - Sokolow  
5:00 The Winged (Sphinx) - Limon  
3:00 (Black Angels (Solo) - Hirabayashi)

{ Appearing in the Spring Production:  
Night - Sokolow  
Three Poems - Sokolow  
Black Angels - Hirabayashi



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THE DANCE DIVISION  
of  
THE JUILLIARD SCHOOL  
\* \* \*

DANCE WORKSHOP

FRIDAY, MAY 18, 1973  
5:00 P.M.  
THE JUILLIARD THEATER

\* \* \* \* \*

I  
STUDENT CHOREOGRAPHIC WORKS

From the classes of Doris Rudko

"INGS".....\*\*  
1.Stretching 2.Worrying 3.Flopping 4.Hiding 5.Arching  
6.Lamenting 7.Needing

Choreographed and danced by: (in order of appearance)  
Janice Carp, Roxolana Babiuk, William Belle, Ann Kohn,  
Thomas Hackley, Rosemary Newton

From the classes of Janet Soares

"DANCES".....Bartok, Bloch, Debussy, Poulenc, Prokofiev, Ravel, &  
Choreographed and danced by Ginga Edmands Scriabin \* & \*\*  
Robert Swinston  
Jane Hedal  
Susan Osberg  
Shelley Washington  
Penny Hutchinson  
Ann Crosset & Susan Osberg

"INDEPENDENT WORKS"

"DUET".....  
Choreographed and danced by Charlene Lear and William Belle

"SOLO/TRIO".....Pierre Henri \*  
Choreographed by Ginga Edmands  
Danced by Jane Hedal, Susan Osberg, and Ginga Edmands

"SOLO".....Leonard Bernstein \*  
Choreographed and danced by Warren Spears

"AND THEN".....Roberta Flack \*  
Choreographed by Shelley Washington  
Danced by Shelley Washington and Christopher Pilafian

"TRIO".....Tape Collage \*  
Choreographed by Pierre Barreau  
Danced by Charlene Lear, Warren Spears, and Pierre Barreau



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STUDENT CHOREOGRAPHIC WORKS  
(continued)

From the classes of Doris Rudko

THREE DANCES (from a work in progress).....Benjamin Britten \*  
(Six Metamorphosis After Ovid)

Choreographed by Nancy Mapother

Danced by I. Daryl Bratches

II. Dian Dong, Richard Arbach, Phillip Bond

III. Dian Dong and Phillip Bond

II

FROM CLASSES IN SPANISH DANCE

Directed by Hector Zaraspe and Gloria Marina

Pianist, Roman Markowicz

INTRODUCTION OF SPANISH DANCE.....

Danced by Marilyn Banks, Pierre Barreau, Elizabeth Haberer,  
Penny Hutchinson, Ann Kohn, Buenaventura Negron-Rivera,  
Dorian Williams

FANDANGO DE HUELVA.....Traditional

Choreographed by Gloria Marina

Danced by Elizabeth Haberer, Penny Hutchinson, Ann Kohn, and  
Buenaventura Negron-Rivera

FLAMENCA.....Federico Garcia Lorca

Choreographed by Hector Zaraspe

Gypsy

Dorian Williams

The singer

Buenaventura Negron-Rivera

Friends

Marilyn Banks, Elizabeth Haberer,  
Penny Hutchinson, Ann Kohn

SEVILLANAS.....Popular Songs

Entire Cast

III

From the classes of Martha Hill

THREE SOLOS (from a work in progress)..Twelfth and Thirteenth Century Music \*

Choreographed by Patrice Regnier

Danced by Patrice Regnier, William Belle, Stanley Roberts

EXCERPTS FROM GRADUATION EXAMINATIONS

THE GATE..... Hindemith \*

Choreographed by Helen McGehee

Danced by Dorian Williams



REVISED  
GRADUATION EXAMINATION DAY SCHEDULE  
THURSDAY, MAY 10, 1973  
JUILLIARD THEATER

\*\*\*\*\*

1:00 - 1:45	Janet Eilber and Peter Sparling
1:45 - 2:30	Dorian Williams and Evan Williams
2:30 - 3:15	Diana Hart and Jane Lowe
3:15 - 4:00	Sheldon Schwartz and Debra Zalkind
4:00 - 4:15	Gregory Mitchell Entrance Exam

1-1<sup>15</sup> Day  
on Earth  
incl  
D. Hart,  
Wasser, ACC



STUDENT CHOREOGRAPHIC WORKS  
(continued)

EXCERPTS FROM GRADUATION EXAMINATIONS - (continued)

THE WINGED(Sphinx).....  
Choreographed by Jose Limon  
Danced by Debra Zalkind

From the classes of Martha Hill

APPARITIONS NEVER SEEN.....Eduardo Mata \*  
(Oche Por Radio - 2 movements)  
Choreographed by Buenaventura Negrón-Rivera  
Mother Nancy Scattergood  
Eldest daughter Yaeko Sasaki  
Middle daughter Buenaventura Negrón-Rivera  
Youngest daughter Jane Hedál  
Son Steven Schnetzer (Drama Division)

EXCERPTS FROM GRADUATION EXAMINATIONS

ROOMS (ESCAPE).....Hopkins \*  
Choreographed by Anna Sokolow  
Danced by Dorian Williams

From the classes of Martha Hill

MARCIA.....Britten \*  
(Sonata in C for Cello and Piano)  
Choreographed by Yaeko Sasaki  
Danced by Annu Hiragushi, Dianne Hulburt, Buenaventura Negrón-Rivera

EXCERPTS FROM GRADUATION EXAMINATIONS

FIRE-EATING BIRD.....Dick Raaijmakers \*  
Choreographed by Saeko Ichinohe  
Danced by Diana Hart

SPECIAL PROJECT

"3".....Georges Enesco \*  
(Violin Sonata No. 3 in A Minor, First movement)  
Choreographed by Francis Joel Patrelle  
Danced by: (in order of appearance) Buenaventura Negrón-Rivera  
Nancy Scattergood  
Joyce Herring



33  
FOR IMMEDIATE RELEASE

Wriston Locklair  
Director of Public Relations  
The Juilliard School  
Lincoln Center  
New York, N.Y. 10023

THE JUILLIARD DANCE ENSEMBLE TO PRESENT

NEW AND REPERTORY WORKS MAY 23, 24, 25

The Juilliard Dance Ensemble's spring season will feature new works by Kazuko Hirabayashi, Daniel Lewis and Anna Sokolow in three evening performances May 23, 24 and 25. Also scheduled are repertory works by Doris Humphrey and Anna Sokolow. All performances will take place in the Juilliard Theater, 155 West 65th Street, beginning at 8:00 p.m.

Miss Sokolow's première work is "Three Poems," set to a new score of Joel Thome. Also planned is a revival of "Night," with music by Luciano Berio, which Miss Sokolow composed for the Juilliard Dance Ensemble in 1966.

"Black Angels," choreographed by Kazuko Hirabayashi, will be performed to George Crumb's musical setting for electric string quartet, subtitled "Thirteen Images from the Dark Land." The third new work is Daniel Lewis' theater piece "Irving the Terrific" whose underlying metaphor is the boxing ring; it has been produced in an earlier version on the West Coast. The score is a sound collage consisting of original music by Pia Gilbert, a percussion score by Saul Goodman, excerpts from the Rolling Stones and sound effects.

The program will open with Doris Humphrey's "Ritmo Jondo" which was created for José Limón and is set to music of Carlos Surinach featuring Andalusian rhythms.

Conducting the Juilliard Chamber Ensemble will be Peter Leonard, Joseph Lyons and Ronald Dishinger. Lighting for the entire production is by Joseph Pacitti.

The forty-five dancers are members of the Juilliard Dance Division, Martha Hill, Director. Proceeds will go to the Juilliard Dance Scholarship Fund.

# # #

May 3, 1973



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THE JUILLIARD SCHOOL PRESENTS

# JUILLIARD DANCE ENSEMBLE

**NEW WORKS by**

**Kazuko Hirabayashi Daniel Lewis Anna Sokolow**

**REPERTORY WORKS by**

**Doris Humphrey Anna Sokolow**

**JUILLIARD CHAMBER ENSEMBLE**

A Benefit for the Juilliard Dance Scholarship Fund

**THE JUILLIARD THEATER, 155 WEST 65TH STREET**

**Wednesday, Thursday, Friday, May 23, 24, 25, 1973, at 8:00 p.m.**

**All tickets \$5.00 • Reservations: 799-5000, Ext. 235**

Tickets distributed on the basis of a minimum contribution of \$5.00 per ticket.

Return to:

Concert Office  
The Juilliard School  
Lincoln Center  
New York, N.Y. 10023

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

**Wed., May 23, 8:00 p.m.**

**Thurs., May 24, 8:00 p.m.**

**Fri., May 25, 8:00 p.m.**

No. of  
tickets

Contribution

Total

TOTAL		

Preferred location:

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Orchestra: \_\_\_\_\_

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# THE JUILLIARD SCHOOL

PETER MENNIN, *President*  
1972-73 Season

## JUILLIARD DANCE ENSEMBLE

presents

## NEW AND REPERTORY DANCE WORKS

DEDICATED TO THE MEMORY OF JOSÉ LIMÓN

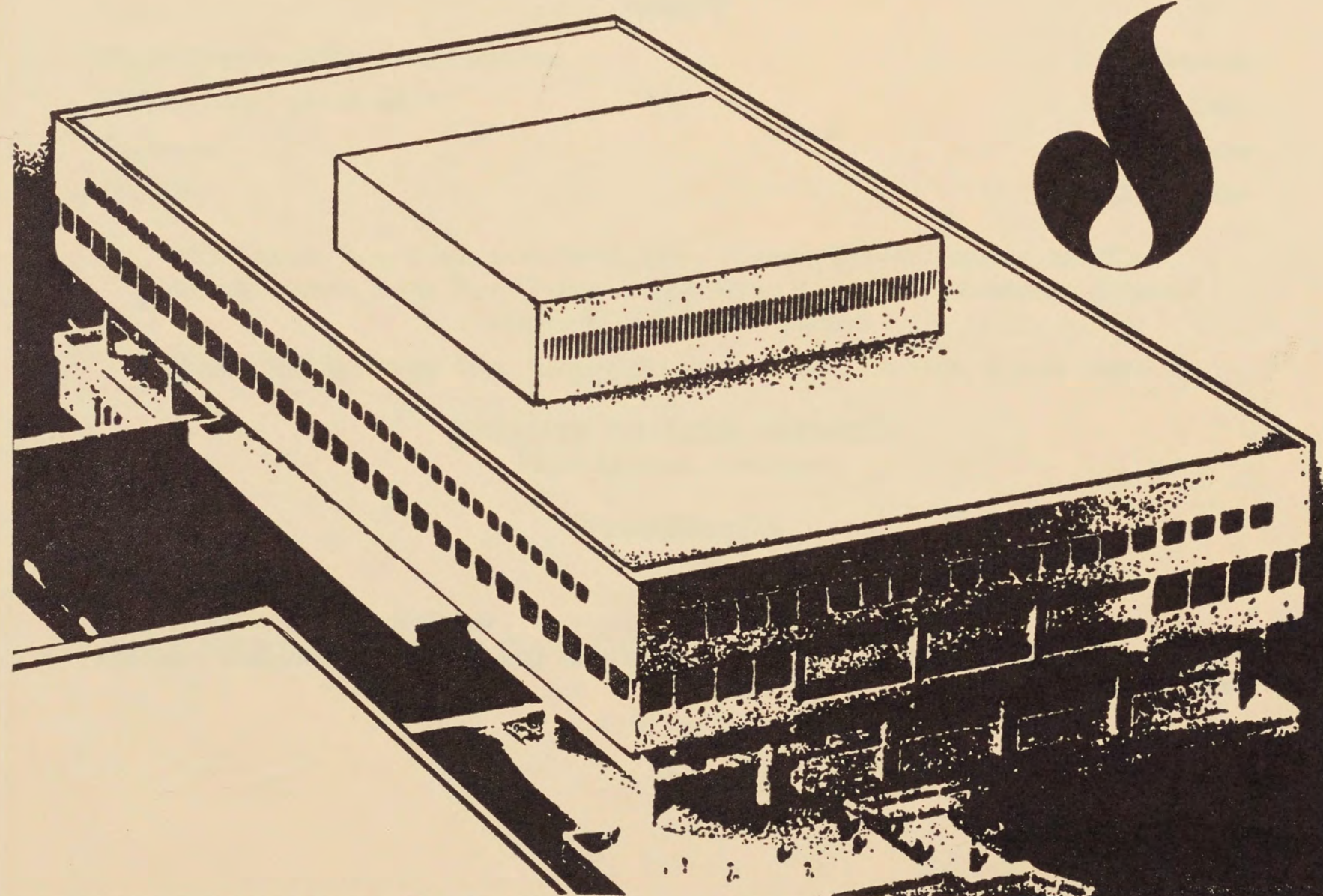
Wednesday, May 23, 1973 at 8:00 P.M

Thursday, May 24, 1973 at 8:00 P.M

Friday, May 25, 1973 at 8:00 P.M

## THE JUILLIARD THEATER

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





## RITMO JONDO

**Choreography (1953)\***

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

**Direction**

Assisted by ROBYN CUTLER, LETITIA IDE, BILLIE MAHONEY

**Set (based on a painting by Charles Oscar)**

**Costumes**

**Lighting**

DORIS HUMPHREY

CARLOS SURINACH

DANIEL LEWIS

JEAN ROSENTHAL

PAULINE LAWRENCE

JOE PACITTI

### Wednesday

DIAN DONG  
SHELLEY WASHINGTON  
TERI WEKSLER  
DORIAN WILLIAMS

### Thursday

DIANA HART  
JANE LOWE  
BUENAVENTURA NEGRON-RIVERA  
YAEKO SASAKI

### Friday

DIANA HART  
JANE LOWE  
TERI WEKSLER  
DORIAN WILLIAMS

RICHARD CACERES, CHRISTOPHER PILAFIAN, STANLEY ROBERTS,

MARTIAL ROUMAIN, WARREN SPEARS

MERCIE HINTON (*Understudy*)

### JUILLIARD CHAMBER ENSEMBLE

RONALD DISHINGER, *Conductor*

## THREE POEMS

(PREMIERE PERFORMANCE)

**Choreography (1973) and Direction**

**Music (1972)\***

**Costumes**

**Lighting**

ANNA SOKOLOW

JOEL THOME

GUUS LIGTHART

JOE PACITTI

### I

#### Wednesday and Friday

DIANNE HULBERT  
PATRICE REGNIER  
EVAN WILLIAMS  
DEBRA ZALKIND

#### Thursday

SHIRLEY BROWN  
MARY LOU FAGER  
JANE LOWE  
NANCY MAPOTHER

### II

ANN CROSSET or DIAN DONG, JENNIFER DOUGLAS, JANE HEDAL, YAEKO SASAKI,  
CATHERINE SULLIVAN, TERI WEKSLER  
PHILLIP BOND, RODERIC CRANSTON, ROBERT SWINSTON

### III

#### Wednesday and Friday

ANN CROSSET

#### Thursday

DIAN DONG

WILLIAM BELLE

### JUILLIARD CHAMBER ENSEMBLE

PETER LEONARD, *Conductor*

### INTERMISSION

### NIGHT

**Choreography (1966) and Direction**

**"Differences" (1958-60)\*\***

**Costumes**

**Lighting**

ANNA SOKOLOW

LUCIANO BERIO

ASHLEY BRYAN

JOE PACITTI

ANN CROSSET, DIAN DONG, JANE HEDAL, JOYCE HERRING, DIANNE HULBERT, ANN KOHN,  
NANCY MAPOTHER, REVEL PAUL, YAEKO SASAKI, NANCY SCATTERGOOD, CATHERINE SULLIVAN,  
COLETTE YGLESIAS, DEBRA ZALKIND

WILLIAM BELLE, PHILLIP BOND, RODERIC CRANSTON, THOMAS HACKLEY, ROBERT SWINSTON

### JUILLIARD CHAMBER ENSEMBLE

PETER LEONARD, *Conductor*

### INTERMISSION

\*An abridged version of "Ritmo Jondo" arranged by the late José Limón, re-created from film and Labanotation score

\*Commissioned by Anna Sokolow

\*\*By arrangement with Theodore Presser Company, agent for Universal Edition, Vienna



**BLACK ANGELS**  
(PREMIERE PERFORMANCE)

**Choreography (1973) and Direction**

KAZUKO HIRABAYASHI  
Assisted by LANCE WESTERGARD

**Music (1970)**

GEORGE C. CRUMB

**Costumes**

GUUS LIGTHART

**Lighting**

JOE PACITTI

**I**

**DEPARTURE**

**Night of the Electric Insects**

ANN CROSSET, DIAN DONG, SUSAN OSBERG, SHELLEY WASHINGTON, TERI WEKSLER, ANGELINE WOLF,  
RICHARD ARBACH, CHRISTOPHER PILAFIAN, MARTIAL ROUMAIN, WARREN SPEARS, ROBERT SWINSTON

**Bones and Flutes**

ANN CROSSET, DIAN DONG, SUSAN OSBERG, SHELLEY WASHINGTON,  
CHRISTOPHER PILAFIAN, ROBERT SWINSTON

**Lost Bells**

JANE LOWE and ANGELINE WOLF (Wednesday and Friday)  
DEBRA ZALKIND (Thursday)

**Devil Music**

DIAN DONG, JANE LOWE, ANGELINE WOLF, DEBRA ZALKIND  
CHRISTOPHER PILAFIAN, ROBERT SWINSTON

**Danse Macabre**

ANN CROSSET, JOYCE HERRING, SUSAN OSBERG, SHELLEY WASHINGTON, TERI WEKSLER,  
ANGELINE WOLF, DEBRA ZALKIND

RICHARD ARBACH, WARREN SPEARS, CHRISTOPHER PILAFIAN, ROBERT SWINSTON

**II**

**ABSENCE**

**Pavana**

ANN CROSSET, JOYCE HERRING, JANE LOWE, SUSAN OSBERG, ANGELINE WOLF, DEBRA ZALKIND

**Black Angels**

ANN CROSSET and MERCIE HINTON  
JANE LOWE and RICHARD ARBACH  
SUSAN OSBERG and WARREN SPEARS  
SHELLEY WASHINGTON and MARTIAL ROUMAIN  
TERI WEKSLER and CHRISTOPHER PILAFIAN  
ANGELINE WOLF and ROBERT SWINSTON

**Sarabanda**

DIAN DONG (Wednesday)  
DEBRA ZALKIND (Thursday and Friday)

**Lost Bells**

Entire Cast

**III**

**RETURN**

**God Music**

**Ancient Voices**

**Ancient Voices—Echo**

ANGELINE WOLF and CHRISTOPHER PILAFIAN (Wednesday)  
TERI WEKSLER and MARTIAL ROUMAIN (Thursday)  
ANGELINE WOLF and WARREN SPEARS (Friday)

**Night of the Electric Insects**

ANN CROSSET and MERCIE HINTON  
JANE LOWE and RICHARD ARBACH  
SUSAN OSBERG and WARREN SPEARS  
SHELLEY WASHINGTON and MARTIAL ROUMAIN  
TERI WEKSLER and CHRISTOPHER PILAFIAN  
ANGELINE WOLF and ROBERT SWINSTON

MARTIN FOSTER, *violin*

LAURIE CARNEY, *violin*

ROBERT BECKER, *viola*

DAVEN JENKINS, *cello*

**INTERMISSION**

**IRVING THE TERRIFIC**

(PREMIERE NEW YORK PERFORMANCE)

**Choreography (1972) and Direction**

DANIEL LEWIS

**Sound Collage (1972 and 1973)** PIA GILBERT, SAUL GOODMAN, JOSEPH LYONS, ROLLING STONES\*

**Set and Costumes**

CHARLES BERLINER

**Lighting**

JOE PACITTI

Irving the Terrific (in order of appearance)

CHRISTOPHER PILAFIAN  
RICHARD CACERES  
SHELDON SCHWARTZ

with

ELIZABETH HABERER  
DIANA HART  
WARREN SPEARS  
ROBERT SWINSTON

VIRGINIA EDMANDS  
JANE LOWE  
TERI WEKSLER  
ANGELINE WOLF

**JUILLIARD CHAMBER ENSEMBLE**

JOSEPH LYONS, *Conductor*

\* © 1969 Abkco Music, Inc., 1700 Broadway, New York 10019, Words & music by Mick Jagger & Keith Richard



## CHAMBER ENSEMBLE FOR "RITMO JONDO"

RONALD DISHINGER, *Conductor*

<b>Violins</b> Henry Hutchinson <i>Concertmaster</i> Robert Canetti Katherine Cash William Fitzpatrick Rebekah Johnson Mark Kaplan Jacqueline Ross Naoko Tanaka	<b>Double Bass</b> Joseph Bongiorno	<b>Horn</b> David Wakefield
<b>Violas</b> Penny Anderson Linda Ghidossi Daniel Seidenberg	<b>Flute, piccolo</b> Nadine Asin	<b>Trombone</b> Jerry Kuhl
<b>Cellos</b> Gary Fitzgerald Karen Robinson	<b>Oboe</b> Alan Dolid	<b>Percussion</b> Paul Dowling
	<b>Clarinet</b> David Smeyers	<b>Timpani</b> Joseph Kuhn
	<b>Bassoon</b> Daniel Worley	<b>Handclappers</b> Joseph Rasmussen Scott Stevens John White
	<b>Trumpet</b> Rolla Durham	

## CHAMBER ENSEMBLE FOR "THREE POEMS"

PETER LEONARD, *Conductor*

<b>Violin</b> Richard Henrickson	<b>Bassoon</b> Andrew Cordle	<b>Contrabass</b> Joseph Russo
<b>Clarinet</b> Ted Lane	<b>Trumpet</b> Edward Helbein	<b>Percussion</b> Barry Jekowsky
	<b>Trombone</b> Arthur Jennings	

## CHAMBER ENSEMBLE FOR "NIGHT"

PETER LEONARD, *Conductor*

<b>Viola</b> Mark Dodson	<b>Flute</b> Nadine Asin	<b>Clarinet</b> Ted Lane
<b>Cello</b> Gary Fitzgerald		<b>Harp</b> Alyssa Hess

## CHAMBER ENSEMBLE FOR "IRVING THE TERRIFIC"

JOSEPH LYONS, *Conductor*

<b>Violins</b> William Fitzpatrick Thomas Furi Richard Henrickson Henry Hutchinson Rebekah Johnson Jacqueline Ross	<b>Flutes</b> Nadine Asin George Weingart	<b>Horn</b> Lee Bracegirdle
<b>Cellos</b> Stephen Erdody Gary Fitzgerald John Hine	<b>Clarinets</b> Patricia Daniels Ted Lane Gary McGee	<b>Trumpet</b> Edward Helbein
		<b>Trombones</b> Jerry Kuhl Thomas Pinto

## STAFF

<b>Production Director</b>	Martha Hill
<b>Production Supervisor</b>	Joe Pacitti
<b>Stage Manager</b>	Gordon Davis
<b>Master Carpenter</b>	William Maddocks
<b>Master Electrician</b>	Grant Logon
<b>Sound Technicians</b>	Conrad D'Elia, Richard Weil
<b>Costume Supervision</b>	Guus Ligthart
<b>Assistant to Mr. Ligthart</b>	Vel Riberto
<b>Make-up Supervision</b>	Jim Sullivan
<b>Rehearsal Pianist for "Ritmo Jondo"</b>	David Wasser
<b>Rehearsal Pianists for "Irving the Terrific"</b>	Charles Parsley, Pedro Rojas
<b>Re-creation from Labanotation Score under authorization from Dance Notation Bureau</b>	Billie Mahoney
<b>Administrative Assistant for Production</b>	Mary Chudick
<b>Secretary for Production</b>	Ellen Parker Wise

\* \* \*

The Juilliard Dance Ensemble is grateful to the Dance Department of the University of California at Los Angeles for lending costumes for "Irving the Terrific."

\* \* \*

The taking of photographs and the use of recording equipment are not allowed in this auditorium.

\* \* \*

The Juilliard School is now engaged in a \$36 million endowment campaign to ensure its continued excellence in the training of the professional artist. Your support is needed and welcome. Contributions should be made payable to The Juilliard School, Lincoln Center, New York, New York 10023.



DANIEL LEWIS  
presents  
**IRVING THE TERRIFIC**




SENSITIVE ...

FEELS FOR THE MOMENT ...

THESE GOOD STYLES MAKE  
THIS BOY A WINNER ...

— Albuquerque Free Press

INCREDIBLE MATHEMATICAL  
COOLNESS ...

MIND LIKE A STEEL TRAP ...

KNOWS WHAT IT TAKES AND HOW  
TO TAKE IT...

— Long Island Gazette



BERLINER '72



The Juilliard Dance Ensemble gave the premiere of Scenes from the Music of Charles Ives, with choreography by Anna Sokolow



THE NEW YORK TIMES, FRIDAY, MAY 25, 1973

## Juilliard Dancers Honor Limon With 3 Premieres

By ANNA KISSELGOFF

The Juilliard Dance Ensemble presented three new works and two repertory pieces Wednesday night at the Juilliard School in a program dedicated to the late José Limón, whose choreography and teaching at the institution spanned two decades.

The evening's first work was, in fact, Mr. Limón's abridged reconstruction of "Ritmo Jondo" (1952) by Doris Humphrey. Generally speaking, this work never rose above the student level. But these student performers managed, nonetheless to suggest the formal opposition between men and women conveyed in Miss Humphrey's gypsy-inspired and stylized view of Spanish society. There was machismo for the men and lyricism for the women, with the latter collapsing after a love'em and leave'em encounter with the former.

Anna Sokolow was represented by her 1966 "Night," set to Luciano Berio's "Differences" and a premiere, "Three Poems," to a score by Joel Thome. While the older piece ran the risk of turning Miss Sokolow's trademark images of neuroticism and loneliness into her own clichés, "Three Poems" treated them with refreshing clarity, depth and simplicity.

Dianne Hulbert, Patrice

Regnier, Evan Williams and Debra Zalkind were impressive as a red-gowned sisterhood expressing longings and tenderness through near-stillness. In Part II, a computerized society was suggested by dancers as mechanized units: Ann Crosset and William Belle danced a love duet in Part III that expressed a great deal through economy of movement.

Kazuko Hirabayashi, assisted by Lance Westergard, used George Crumb's music for an ambitious new work that suffered by being on the same program as the Sokolow pieces. Its mood was too similar, but there were occasionally striking images—Dian Dong dancing a sarabande like a survivor in a wasteland.

The third premiere, Daniel Lewis's "Irving the Terrific," provided welcome comic relief with its satirical treatment of two warring aspects of the same personality. Irving's counterculture side was portrayed by Richard Caceres, while Sheldon Schwartz gave up Irving in the straight world. Mr. Lewis included the musicians, Juilliard Chamber Ensemble, in his boxing-ring metaphor, and although there was a definite in-joke feeling to the performance, it could be enjoyed by all. The program will be repeated tonight.



## Clinging together in the dark

Anna Sokolow's "Three Poems," created for the Juilliard Dance Ensemble's annual concert, has such passionate integrity that it makes almost everything else I've seen recently seem false. Certainly on the Juilliard program it emphasized the fact that Kazuko Hirabayashi's "Black Angels" was clogged with meaningless movement and that Daniel Lewis's "Irving the Terrific" lapsed into incoherence shortly after a socko opening.

In "Three Poems," two grave and tender sections frame a splattering, scurrying group dance typical of Sokolow works: in loose canon, people race in, clutch each other, spin rapidly, fall, race out, etc. In this case, the feeling is desperately excited, but not hostile. When the dance begins, you see four women in long red straight dresses standing side by side in one corner of the stage. Their heads, shoulders, and arms look pale and vulnerable in contrast to the slabs of crimson from which they emerge. The women barely move from their spot in space. Slowly and carefully, they curve their hands around each others' faces. Everything they do seems to take an immense amount of time. When they sink to the floor together, their arms and bending torsos curve together with calm tenderness. A beautiful and stoic sisterhood that seems strangely distant in time and space—like a childhood memory in a Bergman film.

The opening quartet was excellently performed by Dianne Hulbert, Patrice Regnier, Evan Williams, and Debra Zalkind; and Ann Crosset and William Belle did equally fine work in the closing duet. This duet occurs in the middle of the stage, and the two figures never separate or cover ground. The dance exists in the

### dance

by Deborah Jowitt

Annual concert by the Juilliard  
Dance Ensemble

space between their bodies and that between the floor and the reach of their arms. It is a dance

of uncomplicated and exceedingly gentle love. Each slow gesture, lift, or intertwining motion is achingly beautiful, but, although many of the movements are complex and stunningly designed, they never look contrived or unnecessary. When Sokolow is at her best, her dances have a monumental simplicity, and in slow parts every motion seems to hang for a second in the air like a bell tone.

The program at Juilliard also featured Sokolow's earlier "Night" with its grim chorus of face-clutching people and bleak atmosphere; and a bowdlerized version of Doris Humphrey's "Ritmo Jondo," made by the late Jose Limon with student dancers in mind. It's too late to say how dare he, but that's how I feel. It seems to me unpardonable to edit a Humphrey work—when her dances were so intricately balanced—and allow this truncated version to be performed and even notated, while the original "Ritmo Jondo" disappears. Oh, it was fine to see anyhow, even though the changes have made it seem abrupt and the cuts in some of the festive parts have given the dark aspect of Spanish gypsy life undue importance.

Connecticut College has a film of the Limon company's 1956 performance of "Ritmo Jondo." Every member of the original cast with the exception of Limon is vigorous and, I'm sure, possessed of good memories. Isn't there any philanthropist out there interested in dance ecology?

Hirabayashi's "Black Angels" has a lot on its mind. The program outlines three main sections, Departure, Absence, and Return; each of these has many subsections with titles like "Bones and Flutes" or "Devil Music." But almost none of this is apparent in the dance itself. To eerie and raucous music by George Crumb, the well-trained young dancers fill the stage with neat patterns of dancing that maintain an evenly rolling boil throughout. Hirabayashi seems to have expanded her movement vocabulary in terms of positions the dancers' limbs can achieve, but without broadening the dynamic range of her choreography. Eventually the effect of all these bodies

leaping, turning, falling, kicking is that of empty virtuosity rather than lusty dance power. And the fact that so much of it is performed in unison and facing the audience cuts down on the drama and makes the dancers' intensity all the more puzzling. The sections I liked best were those in which simple but interesting space or time patterns appeared preeminent; a group of women dancing in one-count-apart canon; a group swaying and tolling past each other in a section called "Lost Bells."

Lewis's "Irving the Terrific" tickled the audience, and it certainly is lively as hell when it begins. The stage looks like some kind of ringside. There's a tipling conductor, a frowzy

waitress, an impressario in top hat and tails who tucks into a dinner stage right and later does a star turn. There are two fighters, or contestants. One is a mafia type with an entourage of tough guys in suits and hard, blonde-wigged cuties; the other is a hippie with a cluster of untidy little chicks. The two fight and are cheered by their respective teams—that much I know, but a lot more met the eye than met the mind. I enjoyed myself until the incoherence overwhelmed me. The Limon vocabulary with its heroic dimensions seemed strangely inappropriate to this pop saga.



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DANCE MAGAZINE

August 1973

Juilliard Dance Ensemble  
Juilliard Theatre, NYC  
May 23-25, 1973

With a pleasant balance of overdue revivals and new works, the Juilliard School's annual repertory performances are generally a treat. But this year's concert, dedicated to the memory of the school's late teacher and choreographer Jose Limon, was an uneven combination that made the evening seem long and sombre.

It started with Limon's version of Doris Humphrey's "Ritmo Jondo." If the savory Surinach music overpowered the performance, it was more the fault of the dancers than the choreography. The men's sections were full of slides along the floor, walks on knees and the dragging and tossing of bodies, all of which were performed rather carelessly, looking as if they might be mistakes. The women fared better. Their supple backs bending, they showed an understanding of the gypsy style and did what they could to make the dramatic line understandable.

Anna Sokolow's premiere "Three Poems" commenced with four women, in red gowns, performing sparse, unaffected gestures, like the simple raising of an arm. There were fractional changes of direction and level, but the women seemed to be tied together, hanging from something or reaching out to it. In the second poem, a mass of dancers in black and white, moved frenetically with angular, mechanical gestures. Bending, jumping, darting they diffused about the stage, then clustered in a mob. Limbs flew up and down, then stopped in place. Poem Three was an adagio and it was sensitively performed by Ann Crosset and William Belle—he must have the longest arms around, and Sokolow has accentuated them; they moved slowly framing Ms. Crosset's head and body. The couple's physical contact was minimal but they moved around each other as one. He rocked her gently as the curtain fell. What tied the three sections of the work together was that the dancers in each poem were inexplicably bound to one another by the quality of their movement. And the movement defined what they, themselves, were.

I didn't realize until after it ended that "Night" too was a Sokolow work. Throughout the piece I noticed a likeness to "Three Poems." It has the same lucid vision. Strong, meaningful images projected to the audience.

Kazuko Hirabayashi's premiere "Black Angels" to the George Crumb score had the disadvantage of following not one, but two, Sokolow works. The numerous sections of the ballet fused into a nebulous, black cloud in my mind. The two that remained distinct were a momentary lyrical section for the women, in which the lovely fluidity of the movement had vanished too soon after it began, and a pas de deux, danced by Angeline Wolf and Warren Spears that was intriguing but came too late in the piece to have an effect.

With Daniel Lewis' "Irving the Terrific" the evening looked like it might end on the "upbeat." "Irving" made the effort but it disintegrated after a spectacular beginning. Flyers introducing the two-sided hero flew down upon the audience. The orchestra sat on stage but the conductor stood in the pit, smiling pleasantly out at the audience. The two "Irving's" represented two cultures. His "sensitivity" side was followed by a band of groupies while his "straight" side was idolized by some pantsuited, bewigged suburban ladies. They exchanged roles after an unexciting fight and the straight got his chance to do a Mick Jagger impression while the sensitive was seen rising into the heavens in a little temple, where he sat Buddha style, contemplating his navel. Even if "Irving" failed, it was nice to laugh, however, briefly.

Rose Anne Thom



# Yass Hakoshima

Y a s s H a k o s h i m a

Born in Osaka, Japan. Background includes Japanese literature, classic dance and Noh movement, mime work with Etienne Decroux, modern dance with Erick Hawkins.

1956, started mime career as member of first Western Pantomime group in Tokyo.

1963 - 66, Three extensive tours mainly Germany, Holland and Austria.  
Commissioned to choreograph plays by Jean Cocteau, Paul Pörtner and Günther Weisenborn.

Appeared on German TV net work 1.2.3rd programs in Köln, Frankfurt and München. As a guest artist, taught mime at the Netherlands Mime Theatre, Amsterdam, Max-Reinhardt-Schule, Berlin, Düsseldorf and Duisburg Volkshochschule, Köln - University and Wiesbadener Conservatory.

1965, Tour of Eastern Canada and made a film for CBC-TV, made New York debut to wide critical acclaim. Solo performances at International Classic Theatre Festival in Denver, Japan Arts Festival in Pittsburgh, ALA Festival at Michigan State, 30-minute for the CBS-TV, nation-wide "Camera 3".

1967, 2nd season in Germany with performances and 30-minute film for SFB-TV in Berlin. Appeared one successful week at the Jacob's Pillow Dance Festival, since then continuously touring throughout the United States.

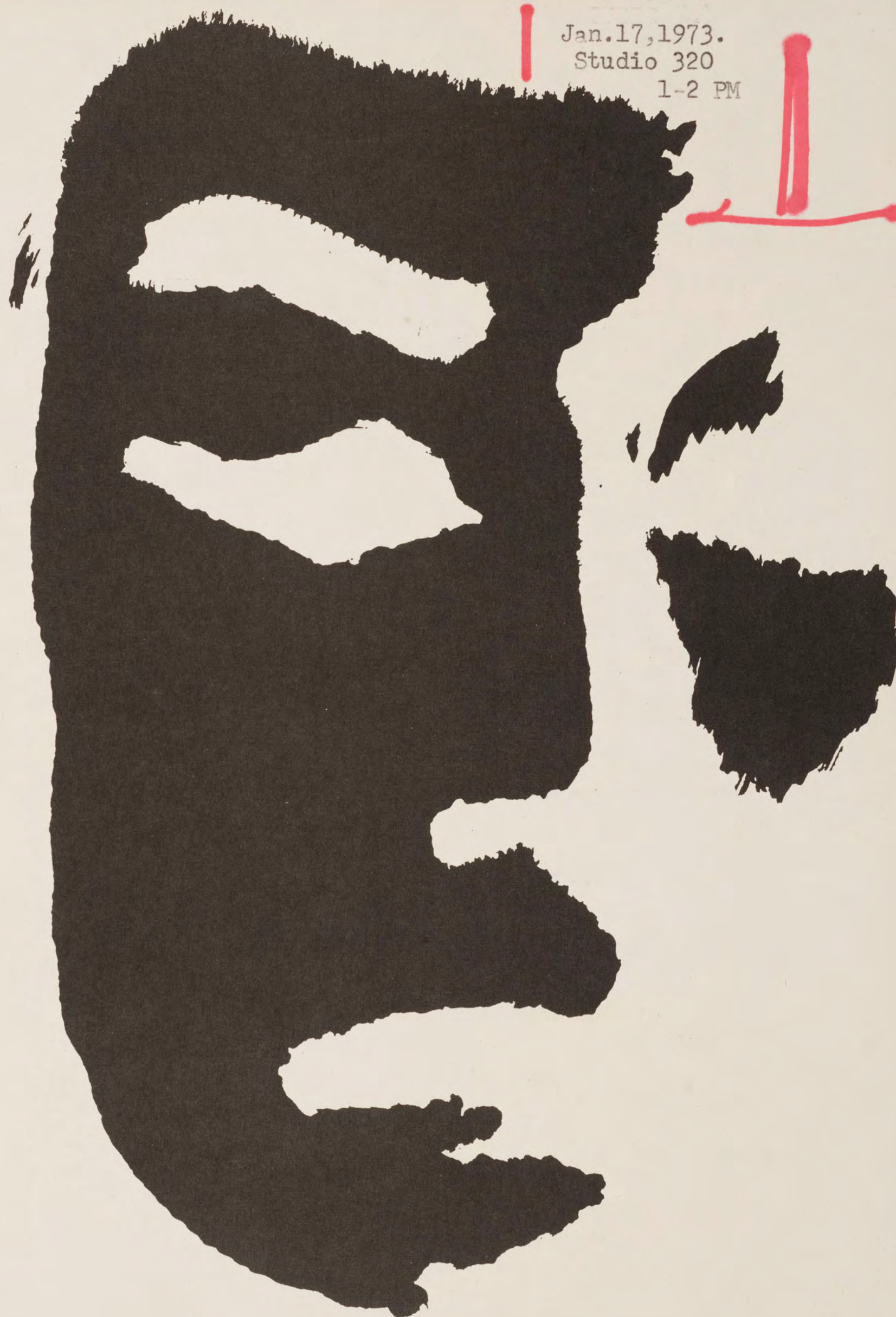
1968 - 69, As an Artist in Residence at Memphis State University, Tenn. Humboldt State College, Calif. and Juniata College, Pa. Spring of 1969 3rd season in Europe.

Teaches at IASTA, New York Theatre Workshop and Phoenix Theatre in New York City.

R e n a t e B o u é

Studied modern dance with Martha Graham and Erick Hawkins. She has been performing with Yass Hakoshima, to whom she is married, and managing the stage since 1963.

Jan.17,1973.  
Studio 320  
1-2 PM





WHAT THE CRITICS SAID :

"... an aspect of absolute pantomime which goes beyond the human, makes one breathless, with the face masked in bronze, he performs nature itself, and that is great, like Marceau's "Life"..."

Hedwig Rohde, Radio Free Berlin, July, 1963

"... The melting of the Western with the Far-Eastern art elements could be observed in the artist's spiritual quality and the strongly concentrated intensity of his expression..."

Frankfurter Allgemeine, July 14, 1964

"... during these magical moments Hakoshima clearly brings forth a pure but human art to superior reality as though never before seen. He simplifies the difficult, starkly impressing upon without using theatrical gimmicks ..."

Rheinischer Merkur, August 6, 1965

"... The performer's diligence and honesty to himself and his work become a truly artistic event. The omission of unimportant things, the unconcern for theatrical tricks, the subtle revelation of reality, that is Hakoshima's pure art."

Tanzarchiv, December, 1965

"... It is an exciting display of concentration and control and one which indicates that comparisons between Hakoshima and Marceau may soon be unnecessary."

Jacqueline Maskey, Dance Magazine, July, 1966

"... Mr. Hakoshima is an artist of multiple dimensions."

Marcia Marks, Dance Magazine, December, 1966

"... he skillfully builds his program to a climax of complex material and impressive artistry. And the number in which he portrays an eagle brought an ovation ..."

Variety, November 9, 1966

"... audience fascinated by Japanese ... concrete scenes and symbolic abstraction ..."

Kölnische Rundschau, May 3, 1967



Photographs by: Laura Beaujon  
Rolf Schaefer  
Stefan Odry





a program of Pantomime

geisha	connection
curiosity	play
puppet	illusion
fisher	eagle
harakiri	ecdysis
samurai	action
duel	slave
dictator	dream
the crowd	forest
labyrinth	

The program will consist of Pantomimes selected from the following repertoire.

## "A MASTER OF PANTOMIME"

"... Three scenes were especially extraordinary accomplishments. In the "Dream" he moves just as one sees a person in a dream, floating weightlessly. "The Slave" and "Labyrinth" prove that pantomime can be an art expression beyond parody..."

Darmstädter Tagblatt, February 1, 1967

"... Of his offering "Eagle" was far and away the best, making one think that here, perhaps, was an ethnic dance, counterpart to the famed ballet solo "The Dying Swan".

Walter Terry, The Springfield Union, August 9, 1967  
35th Jacob's Pillow Dance Festival

"... His depth goes unappreciated in the midst of a totally unprepared American audience. The public should climb to his soaring height..."

Springfield Daily News, Mass. August 9, 1967

"... Yass Hakoshima, Japanese mime, ... capsule drama, the most effective of which was "Eagle".

New York Times, August 10, 1967

"... Hakoshima moves with incredible artistry and conveys the suggestion of physical force that cannot be described. He is an incredible illusion himself. ..."

The Bethlehem Globe Time, October 23, 1967  
The Bethlehem Arts Festival

## MAGICAL MIME

"... indescribable artistry of the young Japanese mime..."

Memphis Press Scimitar, June 29, 1968

"... in two scenes, "Dream" and "Illusion" Hakoshima clearly proves that pantomime and modern dance can be very closely interwoven. ..."

South German Radio, Mainz, January 28, 1969

"... If the poetry first came from singing, if song from dance, this perhaps explains why Hakoshima is "Lyrical" ..."

Brown Daily Herald, November 14, 1969 Providence, R.I.





SUPPLEMENT TO THE DANCE DIVISION SCHEDULE 1972-73

GRADUATION EXAMINATION PROGRAMS

Thursday May 10, 1973  
The Juilliard Theater

TIMINGS    JANET EILBER

5:00    Day on Earth - Third movement (Lament) - Humphrey (with Peter Sparling)  
      :45    Girl in White - (Solo from Diversion of Angels) - Graham  
1:30    Secular Games - Second movement - Graham

Appearing in the Martha Graham Company - Season is May 1-13 at the  
Alvin Theatre

Clytemnestra - Furies  
New Work I - Chorus  
New Work II - Chorus  
Appalachian Spring - Pioneer Woman  
Secular Games - Helen McGehee's role  
Seraphic Dialogue - Saints  
Diversion of Angels - Girl in White  
Juilliard Memorial for Jose Limon

DIANA HART

5:00    Day on Earth - (Duet with Peter Sparling) - Humphrey  
11:00    Megitsune (The Fox) (Duet with Victor Vargas)

Appearing with Saeko Ichinohe and Company

Appearing in the Spring Production:  
Irving the Terrific - Lewis  
Ritmo Jondo - Humphrey

Juilliard Memorial for Jose Limon

JANE LOWE

10:00    Lyric Suite - (Duet with Richard Caceres) - Sokolow  
3:00    Excerpts from Black Angels - Hirabayashi

Appearing in the Spring Production:  
Ritmo Jondo - Humphrey  
Three Poems - Sokolow  
Irving the Terrific - Lewis  
Black Angels - Hirabayashi



TIMINGS PETER SPARLING

5:00 Day on Earth - (Duet with Diana Hart) - Humphrey  
5:00 The Unsung - Limon

Appearing in the Jose Limon Dance Company

Juilliard Memorial for Jose Limon

SHELDON SCHWARTZ

4:00 The Winged (Nuptial Flight - with Angeline Wolf) - Limon  
3:00 The Nutcracker (Trepak) - Petipa

Appearing in the Spring Production:  
Irving the Terrific - Lewis  
Melikova Work - Melikova

DORIAN WILLIAMS

10:00 I Am The Gate - McGehee  
6:00 Rooms (Escape) - Sokolow  
3:30 Spanish Flamenco Solo - Zaraspe  
4:00 A Live Bird in New York - D. Williams

Appearing with Dianne McIntyre's Sounds in Motion

Appearing in the Spring Production:  
Ritmo Jondo - Humphrey

EVAN WILLIAMS

4:00 Palomas (Solo) - M. Alum  
6:00 Rooms (Escape) - Sokolow  
5:05 Patience (Solo) - E. Williams; Shirley Bloom. Synthesizer

Appearing in the Spring Production:  
Three Poems - Sokolow

DEBRA ZALKIND

6:00 Lyric Suite (Solo) - Sokolow  
5:00 The Winged (Sphinx) - Limon  
3:00 Black Angels (Solo) - Hirabashi

Appearing in the Spring Production:  
Night - Sokolow  
Three Poems - Sokolow  
Black Angels - Hirabayashi



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# THE JUILLIARD SCHOOL

PETER MENNIN, *President*

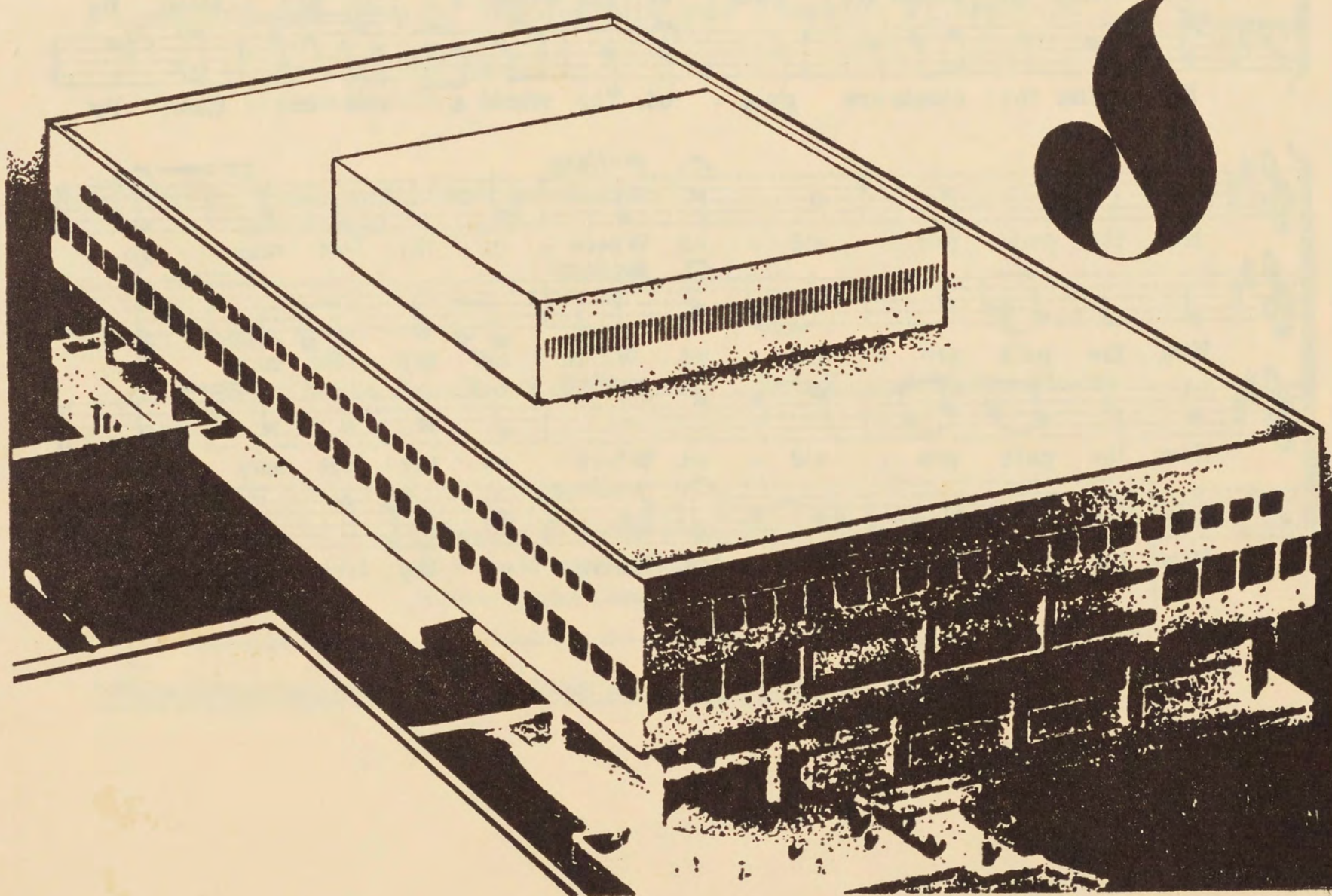
1972-1973 SEASON

Friday Morning, June 1, 1973 at 11:00 o'clock

## 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 1, 1973, at 11:00  
The Juilliard Theater  
155 West 65th Street, New York, N.Y.

## PROGRAM

### Processional

**Chorale:** "Whate'er may vex or grieve thee"  
from the St. Matthew Passion  
Ernest Knell, *Conductor*

*Johann Sebastian Bach*

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

**Speaker:** Leontyne Price

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

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

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

**Chorale:** "Praise to the Lord, the Almighty"  
Ernest Knell, *Conductor*

### Recessional

*Brass Quartet:* Bruce Bonvissuto, Bruce Engel, Steve Koeppel, William Vickery

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.



# PRAISE TO THE LORD, THE ALMIGHTY

Joachim Neander, 1650-1680

Tr. Catherine Winkworth, 1827-1878, alt.

LOBE DEN HERREN 14.14.4.7.8.

"Stralsund Gesangbuch," 1665

Praise to the Lord, the Al-might-y, the King of cre-a-tion!

Praise to the Lord, who doth pros-per thy work and de-fend thee;

O my soul, praise him, for he is thy health and sal-va-tion!

Sure-ly his good-ness and mer-cy shall ev-er at-tend thee.

All ye who hear, Now to his tem-ple draw near;

Pon-der a-new What the Al-might-y can do,

Sound-ing in glad ad-o-ra-tion!

If with his love he be-friend thee.

# GRADUATES

June 1973

## Diploma

PENNY ANDERSON, *Viola*  
 IDA BIELER, *Violin*  
 JOHN STEVEN CARMODY, *Tuba*  
 SIN-TUNG CHIU, *Violin*  
 MARY FERN CROWDER, *Violin*  
 JOHN ROSWELL DEXTER II, *Violin*  
 MARTIN FOSTER, *Violin\**  
 HAMAO FUJIWARA, *Violin*

ULRICH HEINEN, *Violoncello*  
 HYUNOK KARL, *Piano*  
 LANNY PAYKIN, *Violoncello*  
 RITVA-HILLEVI RISSANEN, *Piano\**  
 HIROKO SAITO, *Violin*  
 FRANK PHILIP SCAFURI, *Voice*  
 SOOK-KYUNG YOON, *Violin*  
 HYUN-JOO YOUK, *Piano*

## Post Graduate Diploma

MARTIN FOSTER, *Violin*  
 MARIAN MIGDAL, *Piano*

MORDECAI SHEHORI, *Piano*  
 ETSUKO TERADA, *Piano*



## Bachelor of Music Degree

PAUL JOHN AMROD, *Composition*  
 NADINE H. ASIN, *Flute*  
 REBA AUERBACK, *Choral Conducting*  
 ROBERT LYSLE BECKER, *Violin*  
 DAN A. BERLINGHOFF, *Piano*  
 BRUCE JOSEPH BONVISSUTO, *Trombone*  
 JEANETTE ANN CATOGGIO, *Harp*  
 YOO KYUNG CHANG, *Piano*  
 ANDREW EUGENE CORDLE, JR., *Bassoon*  
 GARY DE SESA, *Piano*  
 DOUGLAS CHARLES DiSALVO, *Trumpet*  
 BRUCE DAVID DUKOFF, *Violin*  
 NANCY ELAN, *Violin*  
 BRUCE E. ENGEL, *Trumpet*  
 ALICE J. FEINGLASS, *Flute*  
 FRED A. HAMMOND FIGUEROA, *Piano*  
 KEITH ROBERT GATES, *Composition\**  
 ERIC L. GINSBERG, *Clarinet*  
 DAVID JOSEPH GOLUB, *Piano*  
 LYNN DIANE HABIAN, *Piano*  
 BARBARA A. HENDRICKS, *Voice*  
 MARY ANN MARTIN HEYM, *Piano*  
 GEORGE HIRNER, *Clarinet*  
 FRANK EDWARD HOLDEN, *Bassoon*  
 TED JEFFREY JOSELSON, *Piano*  
 MYUNG-JEAN KEH, *Piano*  
 GLENN ROBERT KENREICH, *Trombone†*  
 HAE OCK KIM, *Piano*  
 STEVEN B. KOEPEL, *Trumpet*  
 JERRY KUHLM, *Trombone*  
 JOSEPH F. KUHN, *Percussion*  
 MARIE VON HALLE LASKIN, *Double Bass*  
 DAI UK LEE, *Piano*  
 FAITH FENTON LEVENE, *Oboe*  
 RICHARD SCOTT WILSON, *French Horn*

ROBERT N. LEVIN, *Violin*  
 KAREN ELIZABETH LINDQUIST, *Harp*  
 GLENN M. LOUIS, *Double Bass*  
 DENISE LUPIEN, *Violin*  
 BARBARA MARKAY, *Composition*  
 S. DOUGLAS MASON, *French Horn*  
 GARY JOSEPH MURE, *Percussion*  
 JESSICA F. MURROW, *Oboe*  
 HENRY HUTCHINSON NEGRON, *Violin*  
 NASHTA OLARTE, *Trumpet*  
 PETER JAMES PALASOTA III, *Flute*  
 LOUIS D. RANGER, *Trumpet\**  
 GREGORY LEE REEVES, *Piano*  
 LYNNE S. ROSE, *Piano*  
 JACQUELINE ROSS, *Violin*  
 PATRICIA ELLEN ROZEK, *Viola*  
 KATHY SEPLOW, *Violin\**  
 PHILIP E. SETZER, *Violin*  
 ADRIENNE WHITE SHANNON, *Piano\**  
 HAROLD DAVID SLAPIN, *Double Bass*  
 DANIEL E. SPURLOCK, *Double Bass*  
 NANCY ELIZABETH STELTSMANN, *Violoncello*  
 EDWARD STOLARZ, *Organ*  
 JEFFREY S. SWANN, *Piano*  
 PAUL C. A. SWEETNAM, *Piano*  
 DAVID R. TAYLOR, *Violin*  
 REBECCA KIRKPATRICK TROXLER, *Flute*  
 MARY LOUISE VETRANO, *Piano*  
 CATHY WALDMAN, *Piano*  
 JANICE MARIE WHEELER, *Piano*  
 JOHN T. WHITE, *Percussion*  
 DALE LaVERNE WHITMAN, *French Horn*  
 RANSOM C. WILSON, *Flute*

## Bachelor of Fine Arts Degree

NITA J. ANGELETTI, *Drama*  
 PATRICIA NANI DIXON, *Drama*  
 JANET SUSAN EILBER, *Dance*  
 DIANA LOUISE HART, *Dance*  
 F. THOMAS HENSCHER, *Drama*  
 PATRICIA MAUCERI, *Drama*  
 CATHY McCLENNY, *Drama*  
 JOHN MARK MICHALSKI, *Drama*  
 MARK ZERAY, *Drama*

JAMES MOODY, *Drama\**  
 JOHN CHARLES PINTO, *Drama*  
 MALLORY LYNN SANDLER, *Drama*  
 SHELDON SCHWARTZ, *Dance*  
 CATHERINE LEE SMITH, *Drama*  
 DORIAN YVONNE WILLIAMS, *Dance*  
 EVAN WILLIAMS, *Dance*  
 DEBRA ZALKIND, *Dance*

## Bachelor of Science Degree

PAUL ROBERT BAER, *Piano*  
 MARK ORRIN SHUMAN, *Violoncello*

MICHAEL ALAN BORISKIN, *Piano*

## Master of Music Degree

JOSEPH THEODORE ANDERER, *French Horn*  
 ANNE BRIGGS, *Flute*  
 BARRY STRAUSS CARL, *French Horn*  
 PAWEL CHECINSKI, *Piano*  
 JOHN HADLEY CUBBAGE, *Double Bass*  
 ROBERT MICHAEL DAN, *Violin\**  
 ELIZABETH GEARHART FARR, *Organ*  
 ALAN FEINBERG, *Piano*  
 KEITH ROBERT GATES, *Composition*  
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 RONALD GIANATTOSIO, *Piano*  
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 JAMES EVERETT GRASECK, *Violin\**  
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 CHRISTOPHER KYPROS, *Piano*  
 FORD MYLIUS LALLERSTEDT, *Organ*  
 SUSAN EDITH LANG, *Violin\**  
 NANCY HILDA LIBOWITZ, *Violoncello*  
 ALAN IRA WEISS, *Piano*

BATIA LIEBERMAN, *Violoncello*  
 ANTHONY E. LUCIA, *Violin\**  
 JOSEPH CHARLES LYONS, *Orchestral Conducting*  
 PRISCILLA WICK McAFEE, *French Horn*  
 ROBIN McCABE, *Piano*  
 JOEL JANI MARANGELLA, *Oboe*  
 MICHAEL ANDREW MARTIN, *Orchestral Conducting*  
 JUDY PATRICIA MAY, *Voice*  
 MA. DIVINAGRACIA B. MONTALBAN, *Violin*  
 RONALD BRUCE MOSS, *Piano*  
 KIRK NUROCK, *Composition*  
 ANTHONY JOSEPH PERFETTI, *Trumpet*  
 MARK STEVEN RICHMAN, *Piano*  
 RICHARD J. RIGGI, *Piano*  
 ALAN JOHN ROMNEY Y DE CARDENAS, *Piano*  
 SAM ROTMAN, *Piano*  
 JOHN CHARLES RUPPI, *Choral Conducting*  
 MARTHA KRANTZ SCHREMPPEL, *Piano*  
 PATRICIA ANNE SETH, *Piano*  
 ADRIENNE SHANNON, *Piano*  
 ROBERT GREGORY SHANNON, *Piano*  
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 HEIDI UPTON, *Piano*  
 GLORIA J. VEITH, *Violin†*  
 MARY LOUISE VETRANO, *Piano*  
 JOSEPH EMIL VILLA, *Piano\**  
 FREDERIC H. WEINER, *Bassoon*

## Master of Science Degree

JEFFREY A. GOLDSTEIN, *Piano\**  
 MIYOKO N. LOTTO, *Piano\**

## Doctor of Musical Arts Degree

ROBERT WAYNE BARLOW, *Harp*  
 DONN-ALEXANDRE FEDER, *Piano*  
 ISAIAH ALLEN JACKSON, III, *Orchestral Conducting*  
 RAYMOND T. JACKSON, *Piano*

JACK W. JONES, *Organ*  
 YOHEVED KAPLINSKY, *Piano*  
 LOUIS B. NAGEL, *Piano*  
 CAROL SHAFFER, *Piano*  
 ANDREW WILLIAM THOMAS, *Composition*

\*Completed requirements August 31, 1972

†Completed requirements January 31, 1973





Juilliard News Bulletin





*Choreographers Anna Sokolow, Daniel Lewis and Kazuko Hirabayashi whose works were performed by the Juilliard Dance Ensemble on May 23, 24, 25*

## Juilliard News Bulletin

Volume XI, number 6, 1972-73

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*On the cover:* A scene from Kazuko Hirabayashi's *Black Angels* performed by the Juilliard Dance Ensemble

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*Editor:* A. J. Pischl

*Contributing Editors:* Melody Bunting and Sophy P.-Q. Haynes

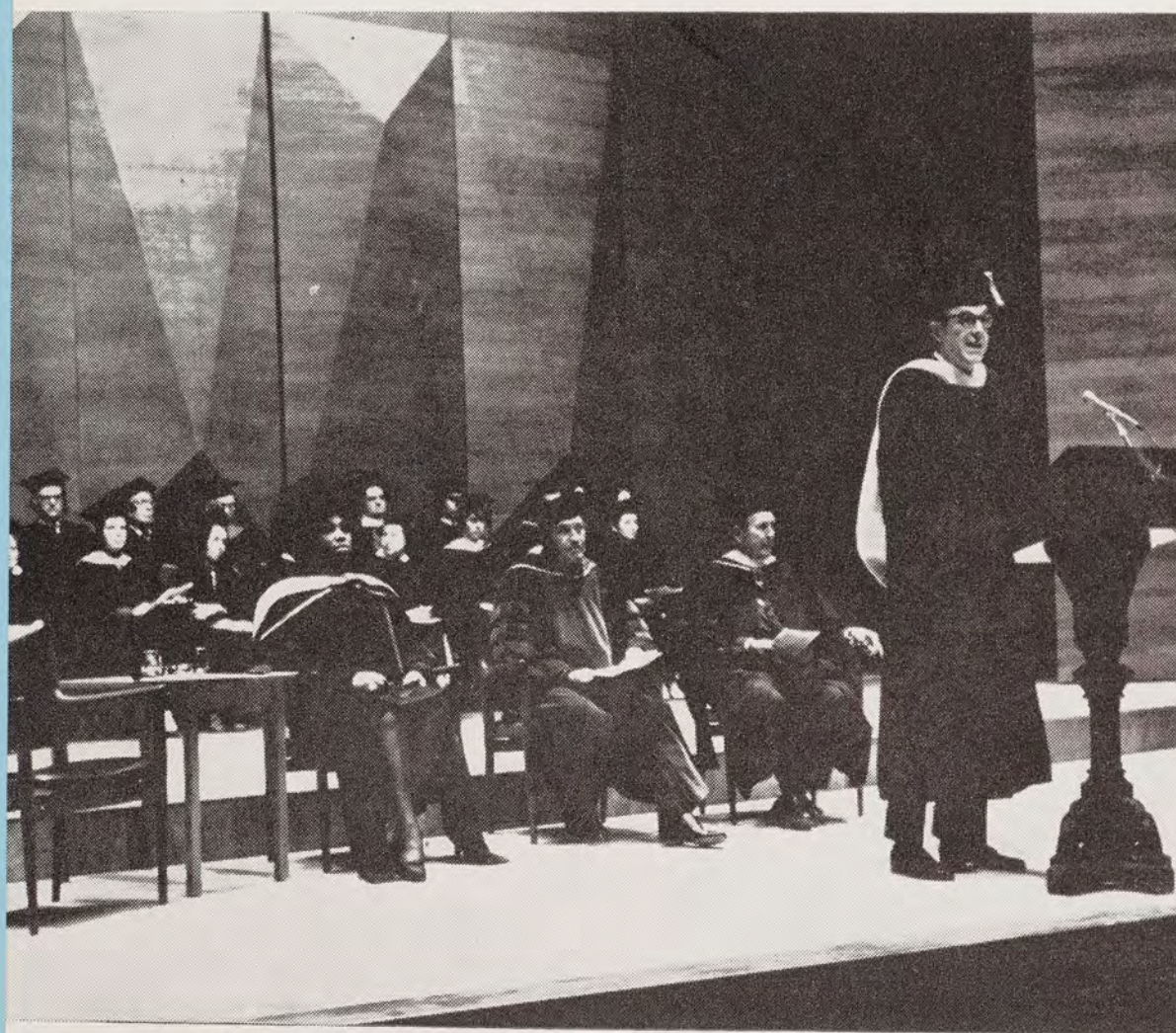
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## Commencement Address by Leontyne Price June 1, 1973

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*Leontyne Price, Gideon Waldrop, Judson Ehrbar and  
President Mennin*

### INTRODUCTORY REMARKS BY PRESIDENT MENNIN:

Member of the class of 1973, honored guest, distinguished members of the faculty, parents, and friends:

As President of the School, it is my pleasure to welcome you this morning and to greet the many parents and guests, some of whom have come from other cities, and in some cases, other countries.

By its very nature, the ceremony of Commencement is a time for reflection and looking ahead into the future. This is true for those of us who have been responsible for your development and training, as it is for you, yourselves. Therefore, today is one of importance to those of you who have accomplished one of your major objectives, and for the dedicated faculty who have given you of their knowledge, experience, and devotion.

I would like to recognize two distinguished members of the faculty who are retiring at the end of this current season:

Mme. Marion Freschl of the Voice Faculty has been with us for 23 years, and

Jean Morel, head of the Orchestral Conducting Department, for more than 20 years.

To both of these outstanding artist-teachers we extend our gratitude for their dedication, and for the inspiration they have been to their students and colleagues. Our best wishes accompany them in the years ahead.

Before introducing our distinguished guest-speaker, I wanted to address a few remarks to the Graduating Class.

Those of you who are leaving Juilliard today enter a new phase of life. Today marks the end of a long, and sometimes difficult period of advanced training and study, and the beginning of full-time application of that talent and knowledge. Your teachers have endeavored to bring out a heightened dedication and responsibility towards the various performing arts you represent. For the arts must continue to grow and flourish, regardless of the uncertainties that are bound to continue for some time into the future. There have been uncertainties in every age. Each age however, also has its own particular set of opportunities, and there has never been a greater need for the performing arts to offset the preponderance of emphasis of technology and science. The greatest contribution you can make to society (and therefore, to the family of man) is through the talents you have developed here at Juilliard. And, the greater the talent, the greater is your obligation to share it, at its most highly developed form.

The inhumanity of recent conflicts forces us to consider once



again the question: Have we made real progress toward the eternal values that are best represented by the arts and humanities? Even the most slickly sophisticated of contemporaries can learn from the past human documents about man's struggle to become more human. To know and understand the masterpieces of music, literature, dance and lack of understanding that separate civilization from civilization, nation from nation, and man from fellow-man. *This* is where we find man at his human best

At Juilliard, the object of your training has been to combine *depth* with *breadth*. This presents the best of possible worlds, of course. However, it is also true that it is impossible to accomplish this during the short period you are under the guidance of the School. That is why the educational objective of Juilliard is to stimulate your curiosity into a continuing process for the rest of your life.

Another of the basic obligations of education is to look to the future. Ideas, new or revitalized ones, are the stuff in which to shape the future. Our purpose is the concern of the future development and standards of the arts we all serve. Each age, and each society needs its own particular challenges. Some societies have gone to sleep because they didn't understand the challenges that were undeniably there.

As individuals, we must often rise outside of our personal set of circumstances that surround us. We have only to look at some of the great masterpieces that were produced in periods of turmoil and personal misery for confirmation. At different times of their lives, and for different reasons, just remember the personal circumstances of Bach when he was writing the *Saint Matthew Passion* or the *B Minor Mass*; or Mozart's unbelievably difficult circumstances when he was giving the world joyous works such as *Figaro*, *Magic Flute*, *Così Fan Tutte*, or the piano and orchestral literature. Or Beethoven's deafness during the latter part of his life. That such works could have been written at all is striking proof of how independent the artists's inner nature is of the circumstances of his outer life. Many other examples could be cited in all fields.

The opportunities for leadership in the future are enormous. And, the continuation of the growth of the performing arts is needed now perhaps more than any other period in history. We have the talent, the opportunity, and the means of education. The question is, do we also have the necessary individual creative drive? Of course we do. And the full answer lies in your individual and collective hands. It is *you* who must perform at our recitals, write our symphonies, conduct our orchestras, write

and act our plays, choreograph and perform our dances, and finally, teach our children.

Needless to say, you will be asked to make many choices in the days and years ahead, most of them difficult. However, don't allow your ideals and standards to be diluted by fads or fashion, or by matters that are synthetic or superficial. Through the genius of the arts, it should be possible to create the most comprehensive art of all — a humanized Society, and its masterpiece, the truly free man.

I congratulate you on arriving at this important moment in your life, and wish you all God-speed.

Our Commencement speaker is a person who quite literally needs no introduction at Juilliard because she is such a vital part of the School's life and history.

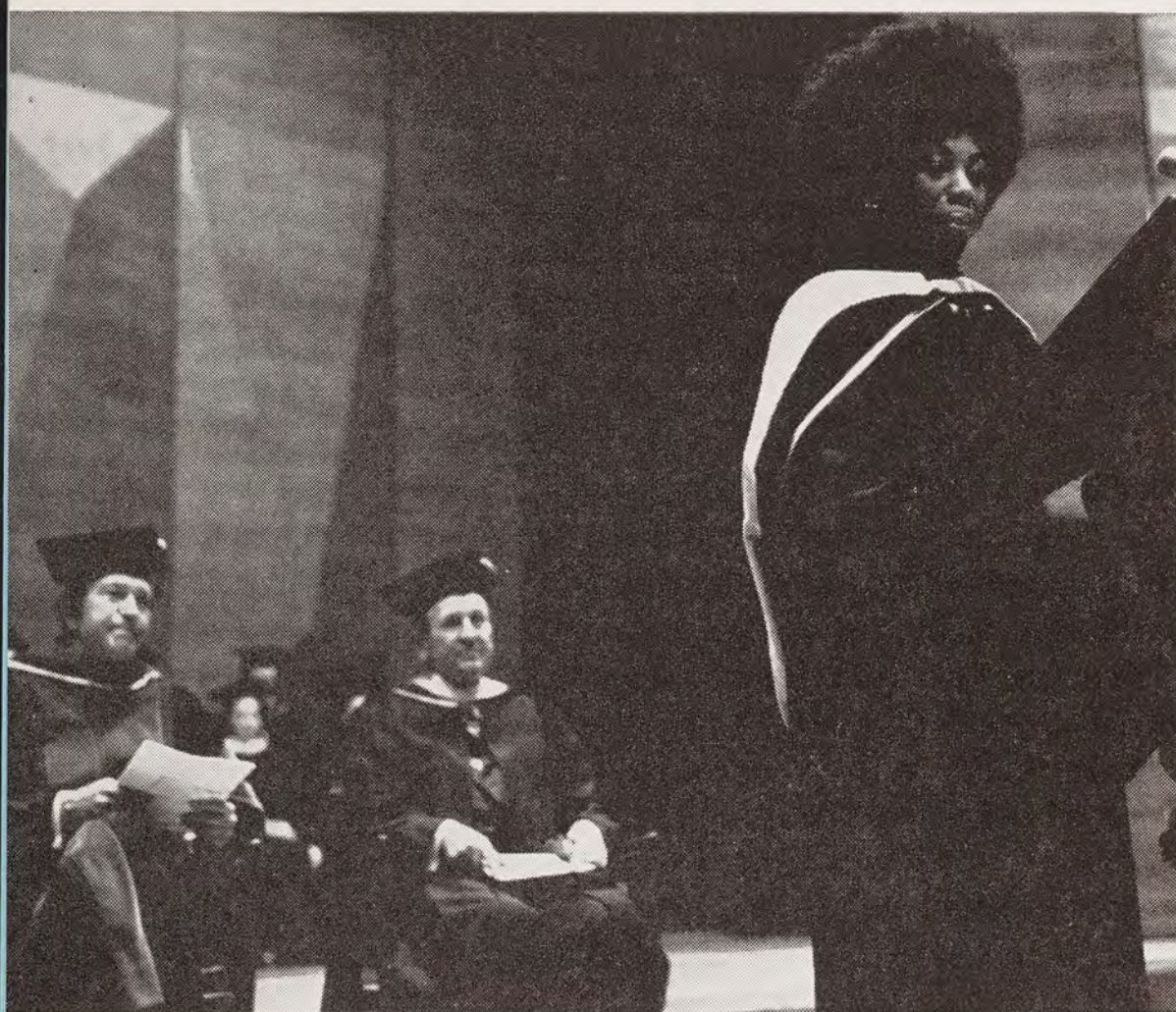
Leontyne Price is a celebrated soprano, a "prima donna assoluta" in all of the world's major opera houses. Her recitals and appearances with orchestras, both here and abroad, have won her loyal and devoted fans.

And yet, with such a demanding schedule as one of the world's leading artists, she has always found time to return to her alma mater, and to be involved in its activities.

She participated in the Gala Alumni Concert that formally opened the School at Lincoln Center in 1969. In recent months, she accepted the School's invitation to serve as Chairman of the Juilliard Alumni Fund; and in just the past few weeks, she most graciously accepted our invitation to deliver the Commencement Address today.

It is with pride and pleasure that I present Miss Leontyne Price.





*Dean Waldrop, Judson Ehrbar and speaker Leontyne Price*

#### ADDRESS BY LEONTYNE PRICE:

President Mennin, members of the Faculty, the Graduating Class, ladies and gentlemen, I am indeed honored and privileged to be here today. Opportunities to burst into speech instead of into song, are all too rare in my life. Therefore I am doubly grateful for a new mode of expression. I would like to speak, briefly, in three-part form.

#### PART I—A TRIBUTE

Only at The Juilliard School, could I have been fortunate enough to have found Florence Page Kimball, the beloved and gracious lady who is responsible in every way for my being here today, and for any resemblance to a professional performer that I may represent.

I love her, and I am grateful to her for the countless and untiring years of study and hard work, for discipline and guidance, for her unselfishness, her patience, and for a most precious gift; her faith in me. She is exemplary of greatness and humanity by which I shall always be inspired.

To my beloved teacher I say: E viva:—E viva!—E viva!

#### PART II—A HOPE

In this incredible and overwhelming age of technology we live in, one often wonders if creative art will maintain its rightful place and continue to serve as an active palpitation in our lives.

Since the function of art is to offer spiritual and emotional expression and outlet through beauty, creativity and individuality, it deserves more respect and importance than an existence forever supported by the passing around of the proverbial "tin-cup". Art is a necessity in our lives, not a luxury.

Perhaps, we Americans, as a young culture, should take an example from an older one.

Every hamlet, province and city in Europe boasts an opera theatre, a concert hall and an orchestra. In the larger urban areas, as in London, there are four or five performing orchestras and two opera houses. Funds are provided by the government and included in the national yearly budget. The ever present American problem of meeting deficits does not exist. A fervent hope is that there will be serious attention given by our own government to include music as a prime item in its budget, and produce programs by which it may be financed and maintained.

With this type of strong support, there will be an expansion of performing and creative opportunities for young artists.





*Leontyne Price and Florence Page Kimball*

As it stands now, these opportunities are unfortunately, not in abundance, particularly for young opera aspirants.

The areas in Europe for the development of young American operatic talent from a student to a budding professional are no longer as numerous as they once were. *We* must provide the ways and means by which they can bridge the difficult gap from studio to professional stage.

Since the opera world is a culmination and merging of all arts, one aspiring to become a part of it, needs a special kind of nurturing.

With the advantages of ideal physical facilities, there exists such a unit here at The Juilliard School, with definite plans for an even more expansive and concentrated program. The past season realized a Mini-Met, whose aims are along similar lines.

But this is only New York. There should be many more experimental and preparatory workshops and performing theatres all over the country. With heightened interest and the very necessary support from the government, the young artists' hopes can be realized.

#### PART III—A CHALLENGE

The aim of every human being is for self-expression. The life's blood of an artist is individuality. You, the graduates, by virtue of God-given talents and studying at The Juilliard School, are indeed fortunate. You can through your own creativity help make the world more beautiful and more livable. You will graduate today and go outside the family of Juilliard into the arena of the world. You are equipped with qualities which you will appreciate and be grateful for, for many years to come.

You have discipline (a key attribute), a recognition of and an appreciation for the highest artistic qualities.

You have a strong and fundamental background on which you may build your artistic dreams, skill in your chosen field and an awareness of the thrilling challenge of an artistic career as virtuosi, singers, teachers, composers, dancers and actors. What a glorious way to begin the new season of your lives. I sincerely wish you God-speed, success, and fulfilling joy in your work.

I hope you feel as I do, that creative art is truly a thing of beauty and we must join together now, more than ever, to keep it a joy forever.



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# Graduates

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## DIPLOMA

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PENNY ANDERSON, *Viola*  
IDA BIELER, *Violin*  
JOHN STEVEN CARMODY, *Tuba*  
SIN-TUNG CHIU, *Violin*  
MARY FERN CROWDER, *Violin*  
JOHN ROSWELL DEXTER II, *Violin*  
MARTIN FOSTER, *Violin*\*  
HAMAO FUJIWARA, *Violin*  
ULRICH HEINEN, *Violoncello*  
HYUNOK KARL, *Piano*  
LANNY PAYKIN, *Violoncello*  
RITVA-HILLEVI RISSANEN, *Piano*\*  
HIROKO SAITO, *Violin*  
FRANK PHILIP SCAFURI, *Voice*  
SOOK-KYUNG YOON, *Violin*  
HYUN-JOO YOUK, *Piano*

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## POST GRADUATE DIPLOMA

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MARTIN FOSTER, *Violin*  
MARIAN MIGDAL, *Piano*  
MORDECAI SHEHORI, *Piano*  
ETSUKO TERADA, *Piano*

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## BACHELOR OF MUSIC DEGREE

---

PAUL JOHN AMROD, *Composition*  
NADINE H. ASIN, *Flute*  
REBA AUERBACH, *Choral Conducting*  
ROBERT LYSLE BECKER, *Violin*  
DAN A. BERLINGHOFF, *Piano*  
BRUCE JOSEPH BONVISSUTO, *Trombone*  
JEANETTE ANN CATOGGIO, *Harp*  
YOO KYUNG CHANG, *Piano*  
ANDREW EUGENE CORDLE, JR., *Bassoon*  
GARY DE SESA, *Piano*  
DOUGLAS CHARLES DISALVO, *Trumpet*  
BRUCE DAVID DUKOFF, *Violin*  
NANCY ELAN, *Violin*

BRUCE E. ENGEL, *Trumpet*  
ALICE J. FEINGLASS, *Flute*  
FRED A. HAMMOND FIGUEROA, *Piano*  
KEITH ROBERT GATES, *Composition*\*  
ERIC L. GINSBERG, *Clarinet*  
DAVID JOSEPH GOLUB, *Piano*  
LYNN DIANE HABIAN, *Piano*  
BARBARA A. HENDRICKS, *Voice*  
MARY ANN MARTIN HEYM, *Piano*  
GEORGE HIRNER, *Clarinet*  
FRANK EDWARD HOLDEN, *Bassoon*  
TED JEFFREY JOSELSON, *Piano*  
MYUNG-JEAN KEH, *Piano*  
GLENN ROBERT KENREICH, *Trombone*†  
HAE OCK KIM, *Piano*  
STEVEN B. KOEPPPEL, *Trumpet*  
JERRY KUHL, *Trombone*  
JOSEPH F. KUHN, *Percussion*  
MARIE VON HALLE LASKIN, *Double Bass*  
DAI UK LEE, *Piano*  
FAITH FENTON LEVENE, *Oboe*  
ROBERT N. LEVIN, *Violin*  
KAREN ELIZABETH LINDQUIST, *Harp*  
GLENN M. LOUIS, *Double Bass*  
DENISE LUPIEN, *Violin*  
BARBARA MARKAY, *Composition*  
S. DOUGLAS MASON, *French Horn*  
GARY JOSEPH MURE, *Percussion*  
JESSICA F. MURROW, *Oboe*  
HENRY HUTCHINSON NEGRON, *Violin*  
NASHTA OLARTE, *Trumpet*  
PETER JAMES PALASOTA III, *Flute*  
LOUIS D. RANGER, *Trumpet*\*  
GREGORY LEE REEVES, *Piano*  
LYNNE S. ROSE, *Piano*  
JACQUELINE ROSS, *Violin*  
PATRICIA ELLEN ROZEK, *Viola*  
KATHY SEPLOW, *Violin*\*  
PHILIP E. SETZER, *Violin*  
ADRIENNE WHITE SHANNON, *Piano*\*  
HAROLD DAVID SLAPIN, *Double Bass*  
DANIEL E. SPURLOCK, *Double Bass*  
NANCY ELIZABETH STELTSMANN, *Violoncello*  
EDWARD STOLARZ, *Organ*  
JEFFREY S. SWANN, *Piano*  
PAUL C. A. SWEETNAM, *Piano*  
DAVID R. TAYLOR, *Violin*  
REBECCA KIRKPATRICK TROXLER, *Flute*  
MARY LOUISE VETRANO, *Piano*  
CATHY WALDMAN, *Piano*  
JANICE MARIE WHEELER, *Piano*



JOHN T. WHITE, *Percussion*  
DALE LAVERNE WHITMAN, *French Horn*  
RANSOM C. WILSON, *Flute*  
RICHARD SCOTT WILSON, *French Horn*

#### BACHELOR OF FINE ARTS DEGREE

---

NITA J. ANGELETTI, *Drama*  
PATRICIA NANI DIXON, *Drama*  
JANET SUSAN EILBER, *Dance*  
DIANA LOUISE HART, *Dance*  
F. THOMAS HENSCHER, *Drama*  
PATRICIA MAUCERI, *Drama*  
CATHY McCLENNY, *Drama*  
JOHN MARK MICHALSKI, *Drama*  
JAMES MOODY, *Drama\**  
JOHN CHARLES PINTO, *Drama*  
MALLORY LYNN SANDLER, *Drama*  
SHELDON SCHWARTZ, *Dance*  
CATHERINE LEE SMITH, *Drama*  
DORIAN YVONNE WILLIAMS, *Dance*  
EVAN WILLIAMS, *Dance*  
DEBRA ZALKIND, *Dance*  
MARK ZERAY, *Drama*

#### BACHELOR OF SCIENCE DEGREE

---

PAUL ROBERT BAER, *Piano*  
MICHAEL ALAN BORISKIN, *Piano*  
MARK ORRIN SHUMAN, *Violoncello*

#### MASTER OF MUSIC DEGREE

---

JOSEPH THEODORE ANDERER, *French Horn*  
ANNE BRIGGS, *Flute*  
BARRY STRAUSS CARL, *French Horn*  
PAWEL CHECINSKI, *Piano*  
JOHN HADLEY CUBBAGE, *Double Bass*  
ROBERT MICHAEL DAN, *Violin\**  
ELIZABETH GEARHART FARR, *Organ*  
ALAN FEINBERG, *Piano*  
KEITH ROBERT GATES, *Composition*  
JAMES A. GEMMELL, *Piano\**  
RONALD GIANATTOSIO, *Piano*  
FRANCESCO FERRUCCIO GIANNINI, *Viola\**  
PHILLIP WAYNE GIBSON, *Piano*  
ROBERT CLYDE GILLESPIE, *Trombone*  
ROSEMARY GLYDE, *Viola*  
ABBEY HOWARD GOLDSTEIN, *Piano*

LINDA QUAN GOTTLIEB, *Violin\**  
JAMES EVERETT GRASECK, *Violin\**  
DONALD EDWARD GREEN, *Trumpet*  
RICHARD KARL HENZLER, *Bassoon*  
BENJAMIN S. HERMAN, JR., *Percussion*  
JAMES YANDELL JETER, JR., *Bassoon*  
SUSAN ELLEN KAPLAN, *Flute*  
ROBERT ALLEN KARON, *Trumpet*  
MINSOOK L. KIM, *Piano*  
MYUNG-HI KIM, *Violin*  
WILLIAM I. KOMAIKO, *Composition\**  
DAVID A. KRUSE, *French Horn*  
STANLEY ALLAN KURTIS, *Violin*  
CHRISTOPHER KYPROS, *Piano*  
FORD MYLIUS LALLERSTEDT, *Organ*  
SUSAN EDITH LANG, *Violin\**  
NANCY HILDA LIBOWITZ, *Violoncello*  
BATIA LIEBERMAN, *Violoncello*  
ANTHONY E. LUCIA, *Violin\**  
JOSEPH CHARLES LYONS, *Orchestral Conducting*  
PRISCILLA WICK McAFEE, *French Horn*  
ROBIN MCCABE, *Piano*  
JOEL JANI MARANGELLA, *Oboe*  
MICHAEL ANDREW MARTIN, *Orchestral Conducting*  
JUDY PATRICIA MAY, *Voice*  
MA. DIVINAGRACIA B. MONTALBAN, *Violin*  
RONALD BRUCE MOSS, *Piano*  
KIRK NUROCK, *Composition*  
ANTHONY JOSEPH PERFETTI, *Trumpet*  
MARK STEVEN RICHMAN, *Piano*  
RICHARD J. RIGGI, *Piano*  
ALAN JOHN ROMNEY Y DE CARDENAS, *Piano*  
SAM ROTMAN, *Piano*  
JOHN CHARLES RUPPI, *Choral Conducting*  
MARTHA KRANTZ SCHREMPER, *Piano*  
PATRICIA ANNE SETH, *Piano*  
ADRIENNE SHANNON, *Piano*  
ROBERT GREGORY SHANNON, *Piano*  
CRAIG STEVEN SHULER, *Composition*  
RICHARD SORTOMME III, *Violin\**  
GARY STEIGERWALT, *Piano*  
JEFFREY S. SWANN, *Piano*  
AHMED H. TAHIR, JR., *Voice*  
HEIDI UPTON, *Piano*  
GLORIA J. VEITH, *Violin†*  
MARY LOUISE VETRANO, *Piano*  
JOSEPH EMIL VILLA, *Piano\**  
FREDERIC H. WEINER, *Bassoon*  
ALAN IRA WEISS, *Piano*



## MASTER OF SCIENCE DEGREE

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JEFFREY A. GOLDSTEIN, *Piano*\*

MIYOKO N. LOTTO, *Piano*\*

## DOCTOR OF MUSICAL ARTS DEGREE

---

ROBERT WAYNE BARLOW, *Harp*

DONN-ALEXANDRE FEDER, *Piano*

ISAIAH ALLEN JACKSON, III, *Orchestral Conducting*

RAYMOND T. JACKSON, *Piano*

JACK W. JONES, *Organ*

YOHEVED KAPLINSKY, *Piano*

LOUIS B. NAGEL, *Piano*

CAROL SHAFFER, *Piano*

ANDREW WILLIAM THOMAS, *Composition*

\*Completed requirements August 31, 1972

†Completed requirements January 31, 1973



Robert Levin was awarded the Mark Asarow and Ilja Atlas Memorial Scholarship for an outstanding student in violin

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## Prizes and Awards

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The Academic Faculty Prize:

*Cathy Waldman, piano*

*Richard Wilson, French horn*

The Robert Armstrong Memorial Fund Scholarship:

*Jordan Rudes, piano (Pre-College)*

The Mark Asarow and Ilja Atlas Memorial Scholarship:

*Robert Levin, violin*

The Irving Berlin Fellowship (in memory of Frank Sadler):

*Ira Taxin, composition*

The Anthony John Bittson Foundation Award:

*Hamao Fujiwara, violin (first prize)*

*Philippe Djokic, violin (second prize)*

*Eleanor Amado, piano (first prize)*

*Mary Louise Vetrano, piano (second prize)*

The Alice Breen Memorial Prize: *Barbara Hendricks, voice*

The Caruso American Memorial Foundation Award:

*Edmund LeRoy, voice*

The Elizabeth S. Coolidge Chamber Music Prize:

*Andrew Thomas, composition*

The Mrs. Cornelius Crane Scholarship:

*Marian Migdal, piano*

*Sachiya Isomura, cello*

*Hamao Fujiwara, violin*

The Frank Damrosch Prize: *John Ruppi, Choral Conducting*

The Gaston Dethier Memorial Prize: *Ford Lallerstedt, organ*

The Marie Dring Scholarship: *Gregory Reeves, piano*

The Florence Dubinsky Fund Scholarship: *Lynne Rose, piano*

The Abraham Ellstein Memorial Scholarship:

*Judith Shatin, composition*

The Marion Freschl Prize:

*Bruce Adolphe, composition*

*Markand Thakar, composition*

The James Friskin Memorial Fund Scholarship:

*Pawel Checinski, piano*



The George Gershwin Memorial Foundation Scholarship:  
*Craig Shuler, composition*

The Morris Goldenberg Memorial Scholarship:  
*Barry Jekowsky, percussion*

The Saul Goodman Scholarship: *David Fein, percussion*

The Alexandre Gretchaninoff Memorial Prize:  
*Craig Shuler, composition*

The William J. Henderson Scholarship:  
*Rosemary Glyde, viola*  
*Nancy Steltmann, cello*

The Louis Horst Scholarship: *Anne Crosset, dance*

The Juilliard Alumni Association Scholarship:  
*Alan Weiss, piano*  
*Lanny Paykin, cello*  
*Stephen Taylor, oboe*

The Theresa Kleppel Scholarship:  
*Herman Zuker, piano (Pre-College)*

The Lado, Inc. Prize: *Ira Taxin, composition*

The Jack Landau Scholarship Prize:  
*Beth Day, drama*  
*Jacqueline Sears, drama*

The Oscar Levant Scholarship: *Jeffrey Swann, piano*

The Josef Lhevinne Scholarship: *Neal Larrabee, piano*

The Morris Loeb Memorial Fund Prize:  
*Jeffrey Swann, piano*  
*Marian Migdal, piano*  
*Martin Foster, violin*  
*Batia Lieberman, cello*

The Georges Longy Memorial Prize: *Robert Karon, solfege*

The Henry Mancini Scholarship: *Bruce Adolphe, composition*

The Mu Phi Epsilon Prize: *Judy May, voice*

The Elsie & Walter W. Naumburg Scholarship:  
*Andrew Cordle, bassoon*  
*Ulrich Heinen, cello*  
*Patricia Rozek, viola*  
*Daniel Spurlock, double bass*

The Charles Petschek Scholarship: *Bruce Dukoff, violin*

The Michael Rabin Scholarship of Lado, Inc.:  
*Philip Setzer, violin*

The Leon H. Reidenbach Scholarship:  
*Susan Lang, violin*  
*Panaysis Lykiardopoulos, piano*  
*Robert Swinston, dance*

The Richard Rodgers Scholarship: *Paul Hofreiter, composition*

The Rodgers & Hammerstein Scholarship:  
*William Komaiko, composition*

The Carl M. Roeder Memorial Award: *Ted Joselson, piano*

The Olga Samaroff Scholarship: *Gary Steigerwalt, piano*

The Dr. Albert Sirmay Scholarship: *Robin McCabe, piano*

The Atto G. Storm Scholarship: *Penny Jo Anderson, viola*

The Edward Steuermann Memorial Prize: *David Golub, piano*

The Joseph E. & Grace W. Valentine Scholarship:  
*Ford Lallerstedt, organ*

The George A. Wedge Prize: *Adrienne Shannon, piano*

The Frederick Zimmerman Scholarship:  
*Joseph Tamosaitis, double bass*

*In addition the following teaching fellowships were awarded:*

Piano Minor:  
*Leslie, Sixfin, Yoo Kyung Chang, Charles Parsley, Soon Bin Chung*

Literature & Materials of Music:  
*Bruce Adolphe, Ira Taxin, Craig Shuler, Michael Parloff,*  
*Alan Zingale*

Choral Accompanying: *Gary De Sesa*

String Chamber Music: *Bruce Berg*



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## Memorial Program Tribute to Maurice Eisenberg

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Friends and colleagues of the late Maurice Eisenberg gathered in the Juilliard Theater on April 30 to pay tribute to the noted cellist and teacher who died last December at the age of 72. He had been a member of the faculty from 1964 to the day of his death on December 13 while giving a lesson at the School.

President Mennin opened the program with comments and observations on Mr. Eisenberg's life and career. The Juilliard String Quartet then performed the Beethoven *Quartet in F Major*, Opus 135. Closing the program was a performance of the Fauré *Elegy* played by Michael Masters, one of Mr. Eisenberg's students for the past six years, and Edmund Battersby, pianist, who was so often the assisting artist with Mr. Eisenberg, both at Juilliard and in his summer classes in Portugal.

In commenting on Mr. Eisenberg's influence as a teacher, Mr. Mennin said: "Here at Juilliard, where we are privileged to have so many dedicated artist-teachers, the relationship of the student to his major teacher is the single most important element—the deciding element—in the development of a young artist. This one-to-one relationship, the communication of ideas and ideals, the illumination that can shine suddenly through a shared experience with a teacher—this is the center, the very core of the student's exploration and identification with his art.

"Maurice Eisenberg was a teacher of exceptional ability. His preparation can be traced back more than 40 years to studies with Julius Klengel and Alexanian and to his earliest association with his close friend Pablo Casals in Spain and France in the 1920s. It was Casals himself who requested that Mr. Eisenberg found the International Cello Center in London in 1953 and become its Artistic Director. In later years, he was to draw young talent every summer from many parts of the world to his International Master Classes in Portugal.

"He joined the Juilliard faculty in 1964. But in terms of what he contributed, no measure seems adequate. For he was not only the teacher of his students, he was their absent father, their adviser on all matters, and their trusted friend."



Maurice Eisenberg





*Ilona Kabos*




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## Ilona Kabos Dies in London

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Ilona Kabos, a member of the piano faculty and internationally known as the teacher or coach of many celebrated pianists including John Browning, Gina Bachauer, Peter Frankl, John Ogden, Tamas Vasary and Julius Katchen, died in London on May 27 following a lingering illness. She had been teaching at Juilliard during the current academic year and departed in March for her home in England.

At Juilliard, where she began teaching in 1965, Madame Kabos had been the teacher of Joseph Kalichstein, Jeffrey Segal, Tong Il Han and Jacob Maxin, among current performers. She delivered an address at Convocation in 1970 in the Juilliard Theater.

Born in Budapest in 1898, Madame Kabos received her education at the Franz Liszt Academy in Budapest, where she studied with Zoltan Kodaly, Arpad Szendy and Leo Weiner. She toured as a concert artist throughout Europe and performed as soloist with leading orchestras in England, France, Germany and Holland.

Madame Kabos gave up her performing career to devote full time to the training of gifted young pianists. In recent years she had been giving International Master Classes in the United States, England and, annually, in Sion, Switzerland. Last year she was engaged by the South Bank Festival in London to give master classes.

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## Studio Dedication

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The School has received a \$250,000 grant from the Booth-Ferris Foundation to be applied to underwriting the Juilliard American Opera Center Rehearsal Studio on the third floor. Dedication of the Studio took place at a special luncheon at Juilliard. Shown here, left to right, are Trustees of the Foundation: Mr. Robert J. Murtagh, Mr. Robert F. Longley and Mr. Thomas G. Chamberlain.



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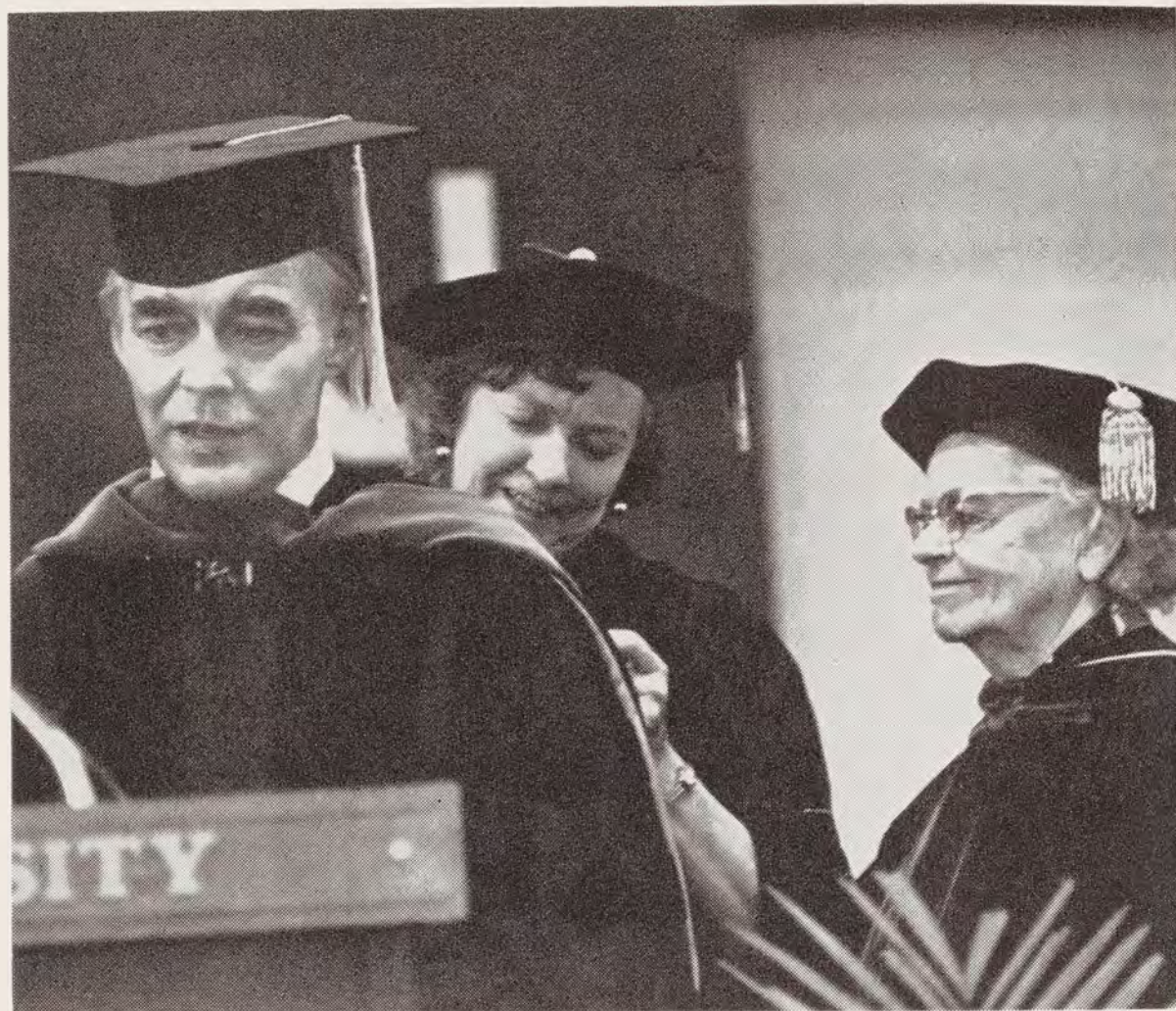
## Sixten Ehrling Receives Doctorate

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Sixten Ehrling, who becomes head of orchestral conducting at Juilliard next fall, was recently awarded an honorary degree of Doctor of Fine Arts by Western Michigan University.

At the university's commencement exercises, Mr. Ehrling was cited for "his outstanding contributions to the cultural life of Michigan; his major contribution to the teaching and appreciation aspects of the Western Michigan University Department of Music; and for his contributions to the cultural scene of the Kalamazoo community through the appearance of the Detroit Symphony as a feature of the Miller Auditorium dedication series and the three-day residency of the orchestra on the Western campus."

Mr. Ehrling has been conductor and musical director of the Detroit Symphony Orchestra for the last 10 years.



*Dr. Sixten Ehrling with Trustee Mildred Johnson (left)  
and Trustee Emeritus Dorothy Upjohn Dalton (right).*





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## Pierre Boulez Observes Juilliard Student Conductors

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Pierre Boulez, who had discussed student compositions with their composers in December and January, returned to Juilliard in March and April for three evenings involving student conductors.

During the three events in the Juilliard Theater, Mr. Boulez commented on the conducting style and technique of six young conductors who performed a variety of works with the Juilliard Orchestra. The conductors selected to participate were Ronald Dishinger, Kenneth W. Jean, Joseph Lyons, Lorenzo Muti, David Ramadanoff and Robert Smolensky.

The conductors offered readings of Haydn's *Symphony No. 99 in E-flat Major*, Bach's *Brandenburg Concerto No. 1*; the Overture to *Benvenuto Cellini* of Berlioz; the Prelude to *Parsifal* by Wagner. Stravinsky's *Rite of Spring* and Webern's *Six Pieces for Orchestra*, (Opus 6—original version).

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## In Concert: Juilliard Chorus Soloists

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Abraham Kaplan conducted the Juilliard Chorus and Repertory Orchestra on May 18 in a concert that included Prokofiev's *Symphony No. 5*, Opus 100, and the Mozart *Requiem Mass in D minor*, K.626, with Cynthia Clarey, Lorna Myers, Enoch Sherman and Robert Termine as soloists. These soloists were selected for this performance through competitive auditions held at the School, as are all soloists with Juilliard orchestras.

CYNTHIA CLAREY was born in Rocky Mount, North Carolina. She was awarded a four-year scholarship to Howard University, where she studied voice with Carolyn V. Grant, and graduated with a Bachelor of Music degree. She then continued her musical studies as a scholarship student at The Juilliard School, where she graduated with a postgraduate diploma. While a student in Washington, D.C., Miss Clarey appeared in the Circle-in-the-Square production of *Trumpets of the Lord* at Ford Theater. She has also appeared as Pamina in Mozart's *The Magic Flute* with the Juilliard American Opera Center. Miss Clarey has performed with the Juilliard Orchestra, conducted by Abraham Kaplan, has sung concert versions of *Porgy and Bess* with the Greenwich Philharmonia under the direction of John Nelson, and appeared in Purcell's *Dido and Aeneas* with the Pro Arte Orchestra under the direction of Robert Hickok. Miss Clarey has given several recitals and recently toured with the New York Lyric Quartet, directed by Robert De Cormier. She also performed the role of Frasquita in *Carmen* with the Opera/South of Jackson, Mississippi, conducted by Walter Herbert. She is currently a student of Hans Heinz.

A native of Trinidad, LORNA MYERS began her early music training as a violinist for which she won several awards in the bi-annual Trinidad Music Festivals. She was also a member of the Trinidad Light Operatic Society and the Marionettes Chorale. In 1966 she entered the Jamaica School of Music, where she majored in voice. She was the winner of three Gold and two Silver Medals in Music, a Bronze Medal in Poetry in the annual Jamaica Festival and several trophies in the Jamaica School competitions for opera, oratorio and lieder. In 1968 Miss Myers

*Backstage of The Juilliard Theater, prior to the last session on April 2 with Pierre Boulez, two Juilliard conductors met informally with President Mennin (left) and Mr. Boulez (right). In the center are David Ramadanoff and Joseph Lyons.*



was awarded a Government Scholarship for study at Juilliard where, for the past two years, she has been a member of the five-voice Juilliard Madrigal Ensemble. She is currently pursuing her Bachelor of Music degree and is a student of Hans Heinz.

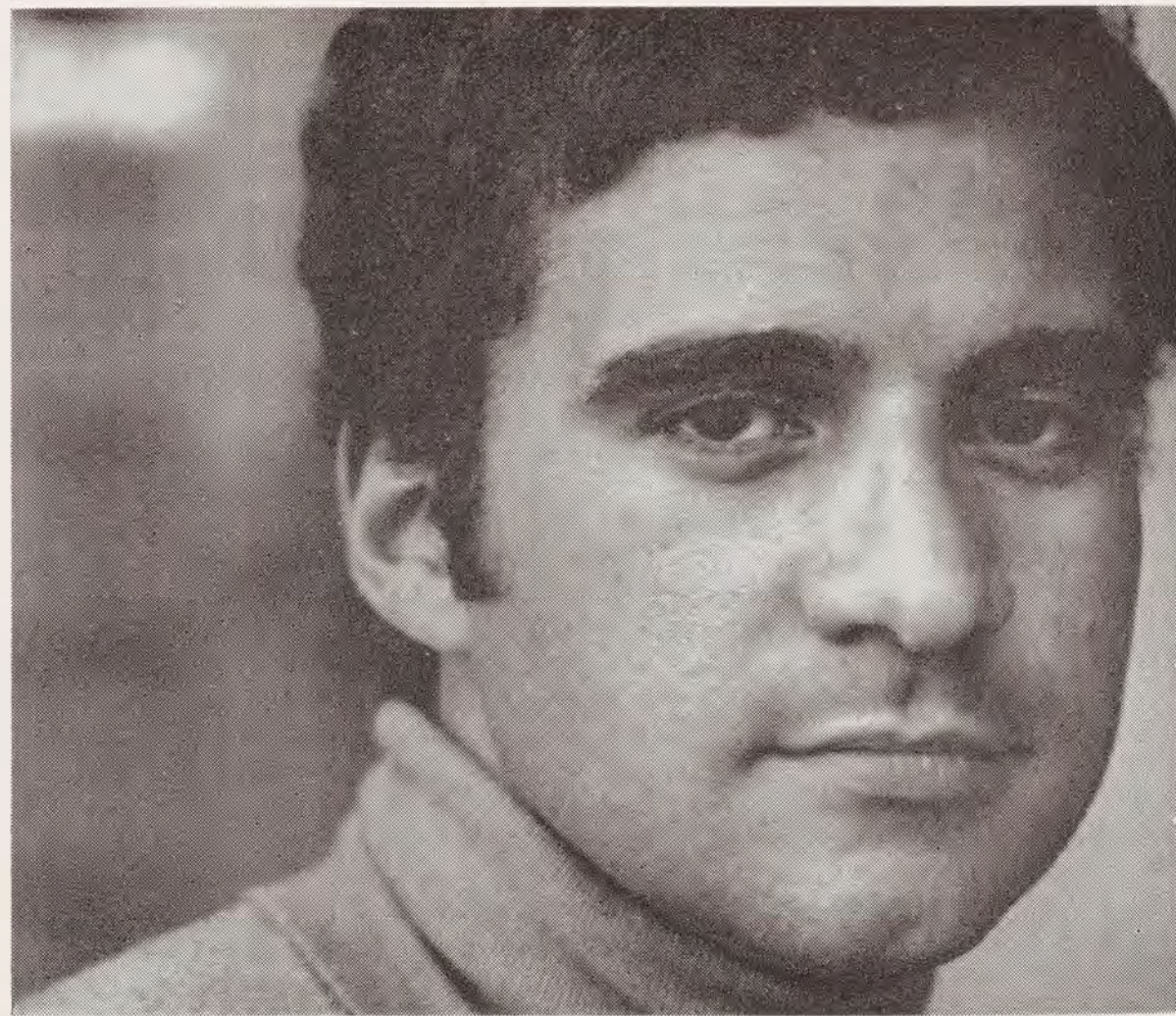
ROBERT TERMINE was born in New York City and began his musical studies as a clarinetist. He received a Bachelor's degree from Hunter College and went on to the Manhattan School of Music, where he studied voice with Daniel Ferro and received a Master's degree in 1968. Mr. Termine has appeared with the Los Angeles Symphony, the Dallas Opera and the Lake George Opera. He has also been engaged in European theaters, where he sang the roles of Figaro in Mozart's *Marriage of Figaro* and Marcello in *La Boheme*, among others. This spring Mr. Termine sang the role of Macduff in the American Opera Center's production of Ernest Bloch's *Macbeth*. He is currently a student of Daniel Ferro.



*Lorna Myers*



*Cynthia Clarey*



*Robert Termine*



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## In Concert: Katsurako Fujiwara

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Katsurako Fujiwara was soloist in Prokofiev's *Piano Concerto No. 3 in C Major*, Opus 26, with the Juilliard Theater Orchestra conducted by John Nelson, on April 6. The balance of the program included Beethoven's *Leonore Overture No. 3*, Opus 72a and Rachmaninoff's *Symphony No. 2 in E minor*, Opus 27.

Katsurako Fujiwara began her piano studies at the age of 4, in Sapporo, Japan. She entered the Toho Gakuen High School of Music, where she studied with Mrs. Akiko Iguchi. In 1964 Mrs. Fujiwara won first prize at the All-Japan Student Music Competition sponsored by Mainichi Newspaper, and in 1965 won first prize at the National Music Competition sponsored by the Japan Broadcasting Corporation. After winning the Silver Medal at the Marguerite Long International Piano Competition in Paris in 1967, she continued her studies with Vlado Perlemuter in Paris under the French Government Scholarship. Since 1969 she has been a student of Sascha Gorodnitzki.

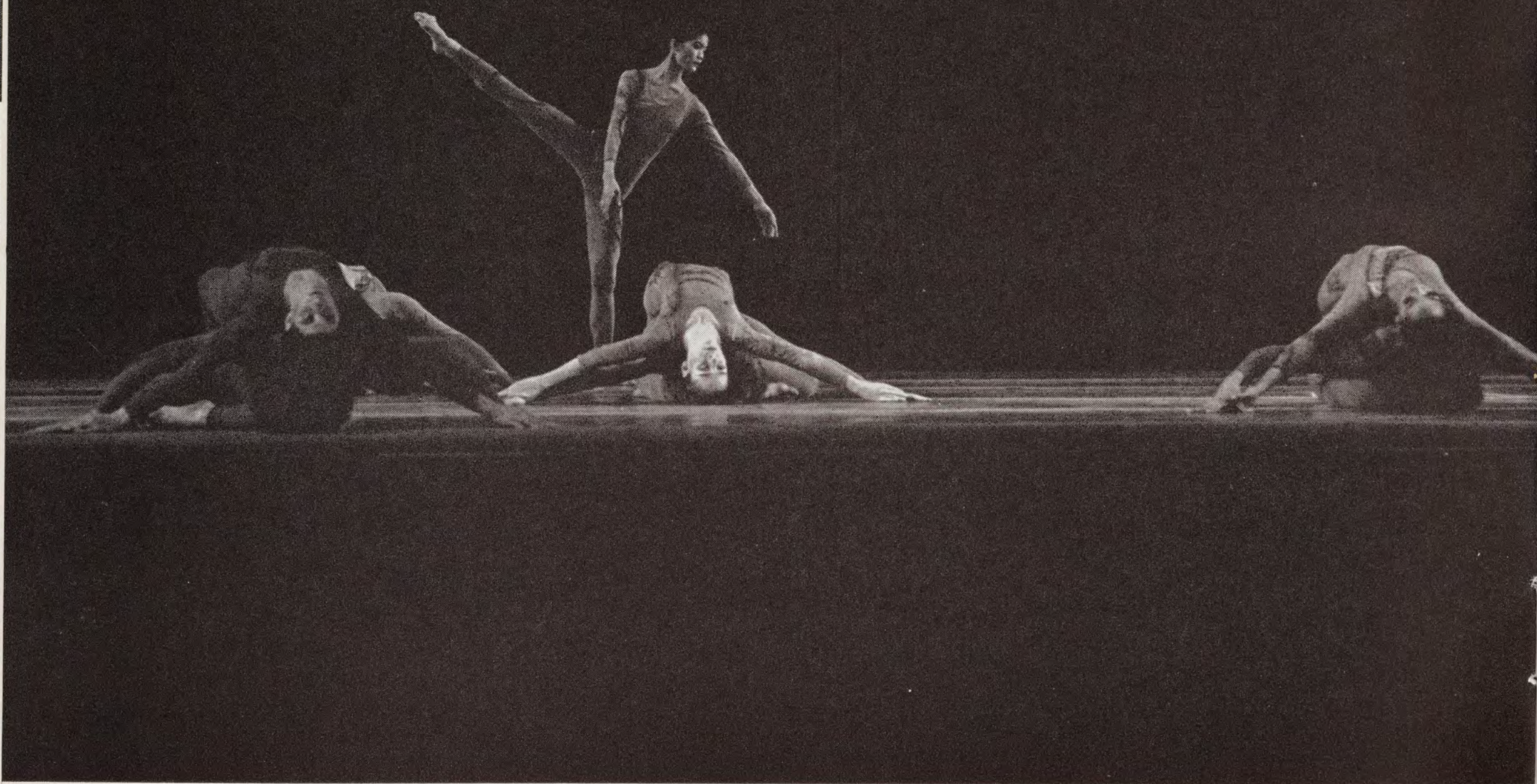
Mrs. Fujiwara was chosen for this performance through competitive auditions held at the School, as are all soloists with Juilliard Orchestras.



*Katsurako Fujiwara*



**Juilliard Dance Ensemble  
New and Repertory Works**

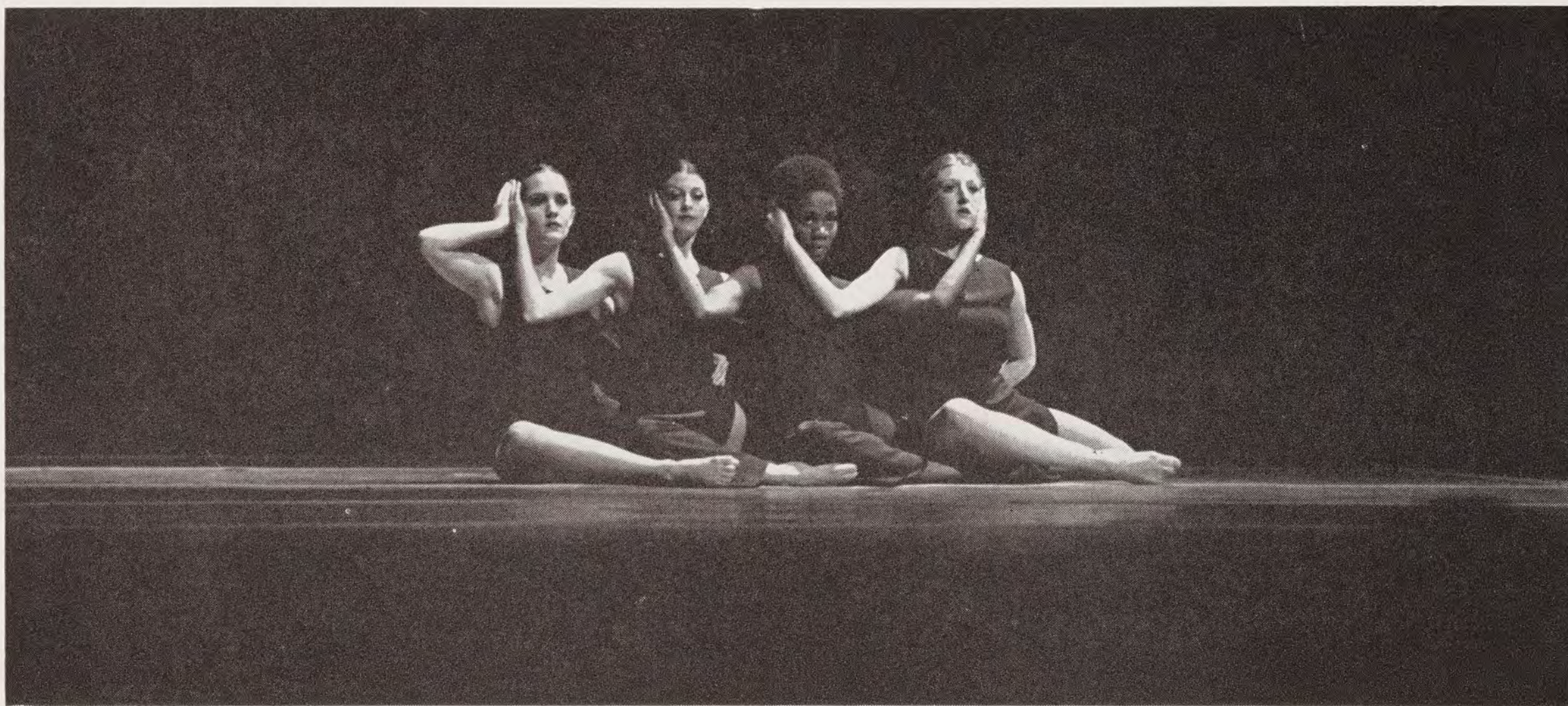


Black Angels (*Hirabayashi/Crumb*)





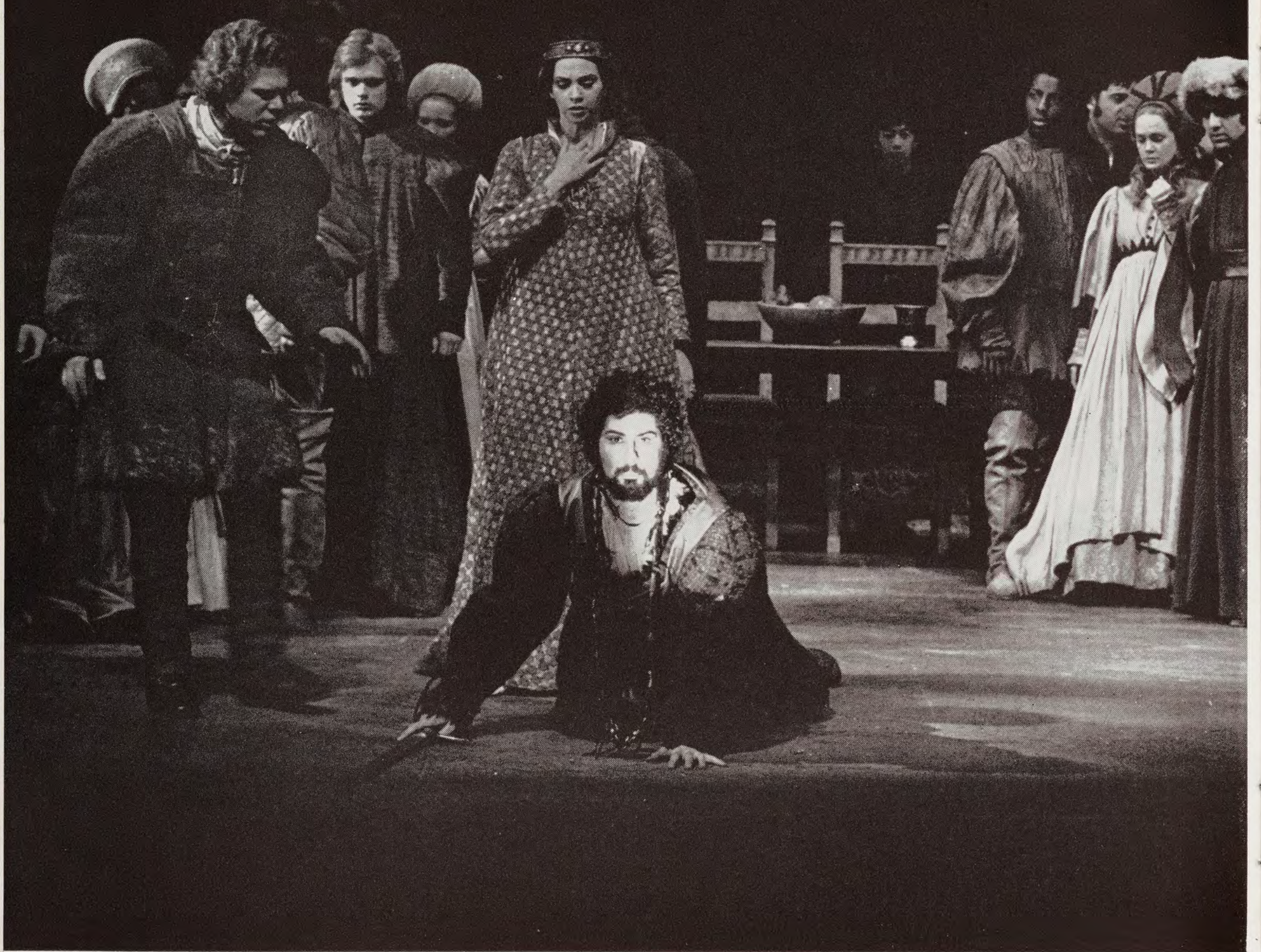
Irving the Terrific (*Lewis/Gilbert, Goodman, Lyons, Rolling Stones*)



Three Poems (*Sokolow/Thorne*)



## **"Macbeth" by Ernest Bloch**



*Ronald Corrado as Macbeth and Joy Bogen as Lady Macbeth*





*Lenus Carlson as Macbeth and Hedy Barnsley as Lady Macbeth*



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## In Concert: Susan Lang

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Susan Lang was soloist in the May 25 concert by the Juilliard Theater Orchestra, with James Conlon conducting. She was featured in the Dvorák *Violin Concerto in A minor*, Opus 53. The balance of the program included Stravinsky's *Le Chant du Rossignol* and the *Symphonie Fantastique* of Berlioz.

Susan Lang began her study of the violin at the age of six and gave her first public performance at thirteen. She studied with John Berolet of the Cincinnati Symphony Orchestra until the age of eighteen, when she began studying at Juilliard with Joseph Fuchs, her current teacher. She has been in chamber music programs directed by Joseph and Lillian Fuchs, Arthur Balsam, and Harvey Shapiro at the University of Maine in Orono and at Kneisel Hall in Blue Hill. She has appeared as soloist with the Cincinnati Symphony Orchestra under Thomas Schippers and is currently concertmaster for the Boris Goldovsky Opera Theater. She received her Master's Degree from Juilliard and is now in the Professional Studies Program.

Miss Lang was chosen for this performance through competitive auditions held at the School, as are all soloists with Juilliard orchestras.

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## In Concert: Daniel Spurlock

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The Juilliard Repertory Orchestra gave a performance on the Wednesday One O'Clock Concert Series on April 11. Michael Martin was conductor for Barber's *Second Essay*, Opus 71; Charles Bornstein conducted Wagner's *Overture to the Flying Dutchman*; Lorenzo Muti led the *Overture to Die Fledermaus* of Strauss; and Ronald Dishinger was conductor for Giannini's *Psalm 130* with Daniel Spurlock as double bass soloist.

Daniel Spurlock was born in 1951 in Indiana, and began his studies with his father at the age of twelve. During his six years of study with his father, he gave numerous recitals and made television appearances on an Indianapolis station along with demonstrations. His formal debut was with the Indianapolis Symphony on a Young Peoples Concert at the age of sixteen. Two months later he was awarded a full scholarship for a summer's study with Stuart Sankey at the Aspen Music Festival in Aspen, Colorado. When he was 17, he was selected to compete as soloist in the New York Philharmonic Young People's Concert Series. During his visit to New York for this event, he received a full scholarship to Juilliard to further his studies of the double bass with David Walter. He is currently principal bass under Leon Barzin with the National Orchestral Association, and is also a student of orchestral conducting under Mr. Barzin.

Mr. Spurlock was selected for this performance through competitive auditions held at the School, as are all soloists with Juilliard Orchestras.





*Daniel Spurlock*



*Peter Mennin, Irwin Freundlich, Gary Steigerwalt and Milton Katims*

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## In Concert: Gary Steigerwalt

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For the final concert of the season on May 31, Gary Steigerwalt was soloist in the Mennin *Piano Concerto* with the Juilliard Orchestra, conducted by guest conductor Milton Katims. The program began with the *Overture to The Flying Dutchman* by Wagner and concluded with Brahms' *Fourth Symphony in E minor*, Opus 98.

Born in Allentown, Pennsylvania in 1950, Gary Steigerwalt holds a Bachelor of Music degree from Juilliard where he is in his fifth year of study under Irwin Freundlich. His earlier training was under the tutelage of Mary Givens of Bethlehem, Pennsylvania, herself a Juilliard alumna.

Since he matriculated at the Juilliard School in 1968, Mr. Steigerwalt has won numerous competitions and appeared in many recitals in the East. Last month he was a first prize winner in the national auditions of the Artists Advisory Council in Chicago. He also won first prizes in competitions sponsored by the National Arts Club, the New York Federation of Music Clubs, An Hour of Music Inc., and the Piano Teachers Congress of New York. In addition, he was a prizewinner in the Musicians Club of New York Young Artists Competition and a semifinalist in the 1972 University of Maryland International Piano Competition.

He has had numerous recital appearances in New York, Pennsylvania, and Massachusetts, and performed the Saint-Saens' *Piano Concerto in G minor* with the Allentown Symphony Orchestra. Mr. Steigerwalt has also given several recitals under the auspices of the International Pro Musicis Foundation.

Mr. Steigerwalt, who was awarded the Juilliard Alumni Association Scholarship in 1972, was also chosen to participate in the Lincoln Center Student Program both this season and next.

Mr. Steigerwalt was chosen for this performance through competitive auditions held at the School, as are all soloists with Juilliard orchestras.



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## Faculty Activities

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CLAUS ADAM was one of the participants in the first season of the Santa Fe Chamber Music Festival during June and July.

SUZANNE BLOCH spoke and played lute and recorders on "The Inter-relationship between Arabic, Hebraic and early Christian Music" at New York's Village Temple on April 6. She also played lute in Bach's *St. John's Passion* at Philharmonic Hall in the performance conducted by *John Nelson* on April 20, and on May 7 she accompanied Joyce Mathis in a group of Elizabethan songs at her recital at Hunter College Playhouse.

On March 23 at a dinner sponsored by the Mathematic Department of Columbia University in honor of her husband Prof. Paul A. Smith, she gave a program of 14th, 15th and 16th century music on several lutes, virginals and recorder with Juilliard alumni Louise Schulman, Martin Verdraeger and Laurie Spiegel.

JANE CARLSON's performance in February of a lecture recital of Paul Hindemith's *Ludus Tonalis* at Mt. Holyoke College in South Hadley, Massachusetts, followed by another recital the following evening, brought forth the following from the Music Department: "A marvelous demonstration of the *Ludus Tonalis* and a stunning performance."

VERNON DE TAR's recital at Bradley Hills Presbyterian Church in Bethesda, Maryland, included works by Bach, Scheidt, Franck, Messiaen, Lidon, Mozart and Sowerby.

GERALD FREEDMAN, who teaches and directs for the Drama Division, recently directed Bach's *Saint Matthew Passion* for the San Francisco Opera, as well as Monteverdi's *L'Incoronazione di Poppea* and *Beatrix Cenci* by Ginastera for the New York City Opera.

SAUL GOODMAN, who retired from the New York Philharmonic last season after 46 years as timpanist, joined the Saint Louis Symphony Orchestra for performances of Mahler's *Symphony No. 3* in Powell Symphony Hall on May 25 and 26. Mr. Goodman performed with three of his former students: Richard Holmes, John Kasica and Thomas Stubbs, all Juilliard alumni.

JOHN HOUSEMAN, Director of the Drama Division, went to England recently to attend a festival of films which he produced, which was given by the National Film Theatre in London. The



Claus Adam



Saul Goodman with, from left to right, Richard Holmes, John Kasica and Thomas Stubbs





*Jane Kosminsky and Bruce Becker*

festival coincided with the English publication of *Run-through*, Mr. Houseman's autobiography, which has been nominated for the National Book Award. In May Mr. Houseman received an honorary doctorate from Temple University.

MICHAEL KAHN of the Drama Division Faculty is Artistic Director of the American Shakespeare Festival in Stratford, Connecticut. In addition to administrative duties, he is directing two of the plays that will form this summer's season: *Measure for Measure* and *Macbeth*.

JANE KOSMINSKY of the Drama Division, recently danced at Newark State College with her partner, Bruce Becker. Their company, "5 by 2", will premiere at the Connecticut College Dance Festival this summer and appear at Jacob's Pillow.

VINCENT LA SELVA conducted a performance of *La Traviata* on February 10 at Rippowam High School in Stamford, Connecticut, and on March 31 the double bill of *I Pagliacci* and *Cavalleria Rusticana*.

ROBERT MANN held master classes for violinists and string chamber music groups at the University of Houston on February 23, following the Juilliard String Quartet's performance at the UH University Center on February 22.

On February 9 ADELE MARCUS presented a concert at the University of Arkansas at Little Rock Fine Arts Auditorium under the auspices of the Arkansas State Music Teachers Association. In addition Miss Marcus played a major role in the Association's annual convention at UALR.

HOMER R. MENSCH was clinician and master teacher at the Pennsylvania Music Educators Association Conference in January. In late July, he was guest clinician and conducted a workshop for the New Jersey American String Teachers Association Conference, and in August one in Pennsylvania also for the American String Teachers Association.

On May 13 JOHN NELSON conducted the Greenwich Philharmonia Orchestra in a performance of Beethoven's *Ninth Symphony*, as well as the Prelude and Love Death from *Tristan and Isolde* by Wagner.

SYLVIA RABINOF will play the Schumann *Piano Concerto* at the opening concert of the Brevard Music Center (North Carolina) on July 6.

MARIAN SELDES appeared as The Witness in Martha Graham's new work *Mendicants of Evening* in the Company's spring season at the Alvin Theater.

At the Whitney Museum Composers' Showcase on April 30, Gunther Schuller conducted the New York premiere of ROGER SESSIONS' *Concertino*, which had been commissioned



by the Fromm Music Foundation to commemorate its 20th anniversary in 1972.

STANLEY SUSSMAN's chamber work *Five Songs in August* was given its world premiere in Kingsbury Hall, Salt Lake City, on January 12.

JENNIE TOUREL and Earl Wild gave a concert at Town Hall on April 3 which was billed as a "Souvenir Program of 19th-Century Salon Music." The idea goes back to the days when the salons distributed souvenir programs. This is the first time these two artists performed in duo and composers represented included Liszt, Fauré, Hahn and Rachmaninoff.

On April 9 JENNIE TOUREL and Juilliard alumna EVELYN MANDAC were soloists in a performance of Mahler's *Resurrection Symphony* with the Norfolk (Virginia) Symphony Orchestra conducted by Russell Stanger.

BORIS TUMARIN, who has directed for both the Drama Division and the American Opera Center, has started rehearsals for Chekhov's *Three Sisters*, which he is directing for the City Center Acting Company.

WILLIAM VACCHIANO, principal trumpet of the New York Philharmonic since 1942, and a member of the Orchestra since 1935, will retire at the end of the season. Pierre Boulez presided over a brief ceremony of recognition of Mr. Vacchiano's 38 years with the Orchestra at the March 22 concert.

On February 16 BEVERIDGE WEBSTER performed at the University of New Hampshire in Durham. He first went to UNH as the featured artist at the dedication of the Paul Arts Center in 1960 and he returned to accept an honorary degree in 1963. Mr. Webster's most recent visit to UNH occurred two years ago when he performed the complete solo piano works of Claude Debussy during a three-day Debussy Festival.

WILLIAM WOODMAN, of the Drama Division, has recently been named Artistic Director of the Goodman Theatre in Chicago. This summer he will stage Gagliano's *La Dafne* for the New York Pro Musica at Spoleto, Corfu and Caramoor.

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## Alumni Notes

by Sophy P.-Q. Haynes

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Last year's Drama Division graduates, now known as the City Center Acting Company, are returning to the Saratoga Performing Arts Festival for their second summer season. This year's season consists of *Measure for Measure*, *The Three Sisters*, *The Knack*, and *The Hostage*, as well as special matinees of *Scapin*, *The Bear*, and *Apple Tree*.

SAMUEL APPLEBAUM, violinist, received an honorary degree of Doctor of Music from Gettysburg College in Pennsylvania at their Commencement on June 3. Mr. Applebaum is a member of the faculty of the Manhattan School of Music. He has written a number of textbooks, many articles, and has been American Editor of the *Strad Magazine* of London for the past 35 years. In 1965, the National Federation of Music Clubs honored him for "advancing world culture through music," and in 1967 he was selected National Violin Teacher of the Year by the American String Teachers Association.

Several of LEONARDO BALADA's compositions have premiered this year: *Steel Symphony* by the Pittsburgh Symphony on January 12-19; *Elementalis*, commissioned by Bellas Artes, in Barcelona, Spain, on February 21; *Voces I* (a cappella) by the Agrupacion Coral de Pamplona in March during a tour of France; and *Tresis*, for guitar, flute and cello (commissioned by the Composers Theater) on May 22 during the May Festival in New York City. His oratorio *Maria Sabina* was performed by the Carnegie Mellon University Chorus and Orchestra in Pittsburgh, the composer conducting. JORGE MESTER and the Louisville orchestra also presented the work on February 2 and 3.

DAVID BAR-ILLAN has been appointed artist-in-residence and professor of piano at Southern Methodist University in Dallas, beginning in September.

DONALD BARRA has accepted the position of music director and conductor of the Johnstown Symphony Orchestra, Youth Orchestra, and Chorale for the coming year. He was also appointed adjunct associate professor of music at the University of Pittsburgh.

JOY BLACKETT was also soloist in the *St. John Passion* with





*Joy Blackett*



*The Raphael Trio: William Henry, Susan Salm and Daniel Epstein*

We are grateful to the following Alumni Sponsors who have made contributions of one hundred dollars or more to the Juilliard Alumni Fund:

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the Musica Aeterna Chorus and Orchestra at Grace Rainey Rogers Auditorium in the Metropolitan Museum of Art on March 31 and April 1. On April 6 she appeared in recital in the Young Concert Artists Series/West at the California Institute of Technology in Pasadena. At the end of May, she was soloist with the Milwaukee Symphony in Mahler's *Eighth Symphony*. Miss Blackett has been appointed a consultant to the Opera Section of the Advisory Music Panel of the National Endowment for the Arts in Washington, D.C.

SUSAN BRAVILOVE has been appointed manager of the Music Department of Oxford University Press, Inc., New York.

ROBERT BROOKS is on the piano faculty at Kansas State Teachers College in Emporia, Kansas.

VIRGINIA BURTON and ELAINE ST. VINCENT, on the faculty at Randolph-Macon Women's College, Lynchburg, Virginia, presented a program of music for two pianos on April 15 at the College.



VALERIE CAPERS, jazz pianist and singer, returned for her fourth concert at Mercy College, Dobbs Ferry, New York, on April 18.

MARILYN K. DAVIS's new book *Singing Fingers* has been published by Pro Art Publications, Inc.

NATALIE DERUJINSKI, pianist, composer, lecturer, performed on "An April Fool's Evening with Three Musicians" on April 1 in Woodstock, Vermont.

LESLIE DREYER, associate principal violin of the Metropolitan Opera Orchestra, and GERALD KAGAN, assistant principal cellist of the same orchestra, will be the strings of a piano trio in residence at the Aegina Art Centre in Greece this summer.

Susan Kagan, a Columbia University graduate, is the pianist

EDITH EISLER, violinist, BETTY ROSENBLUM, pianist, and EVALYN STEINBOCK, cellist, performed a program of chamber music at the Library and Museum of the Performing Arts on April 28 and at the New-York Historical Society on April 29.

The Raphael Trio performed extensively throughout the U.S. during the 1972-73 season on concert series, festivals, and at universities. Members of the trio are DANIEL EPSTEIN, pianist, WILLIAM HENRY, violinist, and SUSAN SALM, cellist. Next season, the trio will be heard at the Gardner Museum in Boston among other series.

MILTON FINK, formerly chairman of music at Francis Lewis High School in New York City, is now director of music of the West Hempstead, New York, School System.

HENRY FUSNER conducted a performance of Ravel's *L'heure Espanole* and Mozart's *The Impresario* on April 12 for the NATS Southern Region Convention at Belmont College, Nashville, Tennessee, with the Nashville Chambers Singers and members of the Nashville Symphony Orchestra. He also conducted a performance of Honegger's *King David* on March 25 at the First Presbyterian Church, Nashville, with members of the Nashville Symphony.

HERBERT HAUFRECHT, composer, was interviewed on February 2 over WNCN-FM and several of his works on tapes and records were performed. His *Symphony for Brass and Timpani* was performed at the Smithtown Cultural Center on February 3. His *Three Blues* for string quartet was given the first performances by the Simons String Quartet in a series of concerts sponsored by Rockland Community College, Suffern. The quartet also performed "Reel", a movement from *Square Set* for strings.

MAURICE HINSON's book *Guide to the Pianist's Repertoire* was published in April. The book was edited by IRWIN



Hugh Matheny



Corrine Swall



FREUNDLICH of the Juilliard piano faculty, and was dedicated to Mme. Olga Samaroff who was Mr. Hinson's teacher at Juilliard in the late 1940's

*Let's Write Music* is a workbook for beginning composers by EUSEBIA HUNKINS. The book has recently been published, and the purpose of the lessons is to provide an introduction to composing music.

SETA KARAKASHIAN has been chosen by the Pro Musica Panel of the Diocese of the Armenian Church of America to give her piano debut at Carnegie Recital Hall on May 30. On May 29, she was interviewed by Robert Sherman on his program over Station WQXR.

During May and June, BERNARD KIRSHBAUM, as National Guild adjudicator, judged piano students in Brooklyn, White Plains and Woodbury, New Jersey. He is publicity chairman for the Association of Piano Teachers of Long Island, and executive board member of the Leschetizky Association.

ELIZABETH LASLEY, who has been professor of piano at the Oberlin Conservatory of Music for 25 years, is retiring at the end of this academic year.

REBECCA SIDORSKY LEVY with her husband, Herbert, a flutist, and their daughters presented a "family" concert at the Williston Park Public Library on May 6, performing works for virginal, cello, flute and trumpet.

EUGENIE MALEK, pianist, gave a faculty recital at Smith College in November. She also performed in the area's premiere of Stravinsky *Les Noces* for four pianos, percussion and chorus.

HUGH MATHENY, formerly principal oboist of the Indianapolis Symphony and associate principal oboist of the Boston Symphony and now an assistant professor at Glassboro State College, recently appeared as a soloist with the Philharmonia Orchestra at the Academy of Music in Philadelphia. He has been appointed to the artist faculty of the Temple University Music Festival and Institute for this summer.

JAMES MOODY, one of last year's drama graduates and a member of the City Center Acting Company, teaches at the High School of the Performing Arts in New York City.

MARGARET SAUNDERS OTT, pianist, now teaching at Whitworth College, Spokane, has notified us that her student, 17 year old Stephen Drury, won the National High School Contest at the MTNA Convention in Philadelphia in April.

CHRISTINA PETROWSKA, pianist, played a concert in Montreal on November 9 under the auspices of the Société de Musique Contemporaine du Quebec. Her program included works by Stockhausen, Davidovsky, and a world premiere of a work



*Victor Wolfram*



written for her by the Canadian composer Micheline Coulombe Saint Marcoux. On December 15, Miss Petrowska was a guest on Robert Sherman's WQXR radio program in New York City.

STEPHEN PORTMAN, who has been living in Finland for almost eleven years, is currently music director of the Oulu City Orchestra. He has also conducted the Finnish Radio Orchestra, the Helsinki City Orchestra as well as opera and ballet, and in August will be coming to the United States to conduct the Cleveland Orchestra in a concert at Blossom Center, with Carlos Montoya as soloist. He will also conduct the Akron, Ohio, Symphony Orchestra in November.

The Radcliffe Institute announced the appointment of MARTHA POTTER as a Fellow for the academic year 1973-74 under its Program for Independent Study. She will explore the relationship between technique and interpretation as applied to the literature for solo violin.

CAROLE REINHART, trumpeter, living in Berlin, is very active performing in Germany, Austria, Italy, Czechoslovakia and other European countries, as well as recording and appearing on television.

On April 1, the University of Southern California School of Music presented a Muriel Kerr-Naoum Benditzky Memorial Concert. The program included the *Elegy for Cello Octet* by ALAN SHULMAN, conducted by the composer, and his transcription of the "Aria" from *Organ Pastorale in F* of J. S. Bach. On May 13, the Violoncello Society presented a memorial tribute to Maurice Eisenberg at the Kosciuszko Foundation in New York City. Musical tributes were played by MICHAEL MASTERS and EDMUND BATTERSBY, and Mr. SHULMAN conducted a cello ensemble of members of the Violoncello Society and former students of Mr. Eisenberg.

CORINNE SWALL has been invited by the State of Alaska to make a month's tour in September presenting her musical portrait "The Nightingale of the Gold Rush Days."

EMANUEL VARDI is writing the musical score for a television production of *Annabelle Lee* by Edgar Allan Poe. In addition to his career as a viola soloist, he has been writing original music for films. Among those were scores for *Diary of Anne Frank*, *Once Before I Die*, as well as music for many commercials.

JACK WINEROCK, during the past year, played the Schumann *Piano Concerto* with the Detroit Symphony Orchestra, presented a recital at the New York Cultural Center last October, and a recital on Station WKAR-TV in Lansing, Michigan, as well as appearances at Newton College, Boston University and Fisher College.

VICTOR WOLFRAM has presented a number of harpsichord recitals this spring at Oklahoma State University, Grinnell College, University of St. Thomas in Houston (one event of a three-day harpsichord festival) and at the Cultural Center in Ponca City, Oklahoma.

*News from Southern California Chapter One:*

EDDY MANSON, harmonica specialist, performed at a special function on February 28 sponsored by A.S.C.A.P. in Los Angeles commemorating the 75th birthday of George Gershwin. On March 17, he performed as harmonica soloist with the Desert Symphony Orchestra in Palm Springs.

DANIEL POLLACK, on the piano faculty at the University of Southern California, was elected senior piano chairman, Music Teachers National Association, at the National Convention on April 4 in Philadelphia.



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## Among the Students

### by Melody Bunting

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ELEANOR AMADO, student of Mieczyslaw Munz, and GARY STEIGERWALT, student of Irwin Freundlich, shared first prize in the recent Artists' Advisory Council Auditions in Chicago.

RANDALL ATCHESON, student of Sascha Gorodnitzki and Vernon deTar, gave a recital of works by Bach, Beethoven and Mendelssohn at the Greenwich Baptist Church on June 8.

EMANUEL AX played four recitals in Angola, Africa, in May. He is a student of Mieczyslaw Munz.

PAUL BAER was second prize winner of the Musicians Club of New York Young Artists Award. A student of Josef Raieff, he presented a recital at the Graduate Center of the City University of New York in March, playing works by Bach, Beethoven, Scriabin and Schumann.

LENUS CARLSON, a member of the American Opera Center, has been contracted to sing in *Manon Lescaut* for the opera company in Spoleto, Italy, this summer. He is a student of Oren Brown.

PAWEL CHECINSKI recently returned from a successful tour of Europe playing the Brahms *Second* and Prokofieff *Third Piano Concertos*. A student of Mieczyslaw Munz, he was also heard in recital at Wigmore Hall in London.

HAN-WON CHOI, student of Dorothy DeLay, recently won first prize (String Division—\$750) in the Young Artists Auditions for the North Carolina Symphony and will perform with the Symphony next season.

CYNTHIA CLAREY was soprano soloist in the Mozart *Requiem* with the Greenwich Choral Society on April 1. She is a student of Florence Page Kimball.

ANDREW CORDLE, student of Harold Goltzer, recently won the competition for Artists International Management, which will sponsor his debut in Carnegie Hall next fall. As winner of "An Hour of Music, Inc." he played a recital of works by Fauré, Villa-Lobos, Tomasi, Bach and Dubois at the Colony Club on April 18.

The third annual concert given by the musicians of the Trinity Baptist Church in Caldwell, New Jersey, featured a special work for string bass performed by JOHN CUBBAGE,

student of David Walter.

Two of the three finalists in the Leventritt Violin Competition, held at Carnegie Hall on May 15, were Juilliard students: ARTURO DELMONI and MARK KAPLAN, both students of Dorothy DeLay. Although no winner was chosen, Mr. Kaplan was cited for special distinction. In addition, each received an honorarium of \$500 plus management for a three-year period with approximately thirty-five orchestral and recital fee engagements per season.

WILLIAM DEVAN, student of Ania Dorfmann, won first place in the 1973 Lily May Caldwell Competition. His prize includes a \$500 cash award plus an appearance playing the Tchaikovsky *Piano Concerto* with the Birmingham Symphony. He recently gave two recitals at Birmingham Southern University and played the Beethoven *Fourth Piano Concerto* at the Atlanta Museum with the Atlanta Emory Orchestra.

PHILIPPE DJOKIC was first place winner in the Career Awards Competition for Young Violinists sponsored by the New Jersey Chapter of the National Society of Arts and Letters held on March 18. He is a student of Ivan Galamian.

RICHARD FIELDS, student of Irwin Freundlich, played the Brahms *Piano Concerto No. 2* with the Oakland Symphony, Harold Farberman conducting, on April 24, 25, and 26.

GARY FITZGERALD, student of Leonard Rose, was recently selected to perform Victor Herbert's *Cello Concerto* with the Youth Symphony of New York.

Two arias from two operas written by KEITH GATES were performed by musicians of the Trinity Baptist Church in Caldwell, New Jersey. He is a student of Vincent Persichetti.

The Bridgeport Public Library recently presented a concert by RONALD GIANATTOSIO. A student of Ania Dorfman, he performed works by Bach, Beethoven, Chopin and Brahms.

A free chamber music concert was presented at the Plainview-Old Bethpage Public Library on April 8 by ROSEMARY GLYDE, student of Lillian Fuchs, DENISE LUPIEN, student of Dorothy DeLay, ANNE PINSKER, student of Leonard Rose, and ERIKO SATO, student of Dorothy DeLay.

The Center Music Series of Stamford, Connecticut, concluded its 1972-73 season on April 1 with a performance by the Riverside Trio: DAVID GOLUB, student of Beveridge Webster, IDA KAVAFIAN, student of Oscar Shumsky, and WARREN LASH, an alumnus of the School who completed his studies with Leonard Rose.

The final performance of the Detroit Symphony Youth Orchestra on April 29 featured violin soloist NISANNE GRAFF



playing Pablo de Sarasate's *ZIGEUNERWEISEN*. She is a student of Ivan Galamian

MARIAN HAHN was a winner of the Concert Artists Guild Auditions and will present her New York debut recital in February 1974. She is a student of Ilona Kabos and Jacob Maxin.

INEZ HASSMAN, student of Dorothy DeLay, was the featured violin soloist in Saint-Saëns' *Concerto No. 3 in B Minor* with the Saint Louis Symphony on April 25.

WILLIAM HAYDEN was a winner in the 1973 Young Artists Auditions and will appear in recital during the 1973-74 season. He is a student of Dorothy DeLay.

Olivier Messiaen's song cycle, *Harawi*, was performed by NADINE HERMAN, student of Marion Freschl, in a series of concerts at various colleges in New York City and Connecticut.

TAKEJIRO HIRAI, student of Sascha Gorodnitzki, made his New York debut in Alice Tully Hall on March 30. His program consisted of Haydn's *Sonata in C Major*, Schumann's *Sonata in F-Sharp Minor*, Prokofieff's *Sonata No. 4*, and Chopin's *Scherzo No. 4 in E Major*

KIKUEI IKEDA, student of Dorothy DeLay, performed at the Henry Morrison Flagler Museum in Palm Beach, Florida, on April 27

An unusual program tracing the development of music written for brass ensemble was presented under the baton of ISAIAH JACKSON, student of Jean Morel, in Norwalk, Connecticut, on April 2.

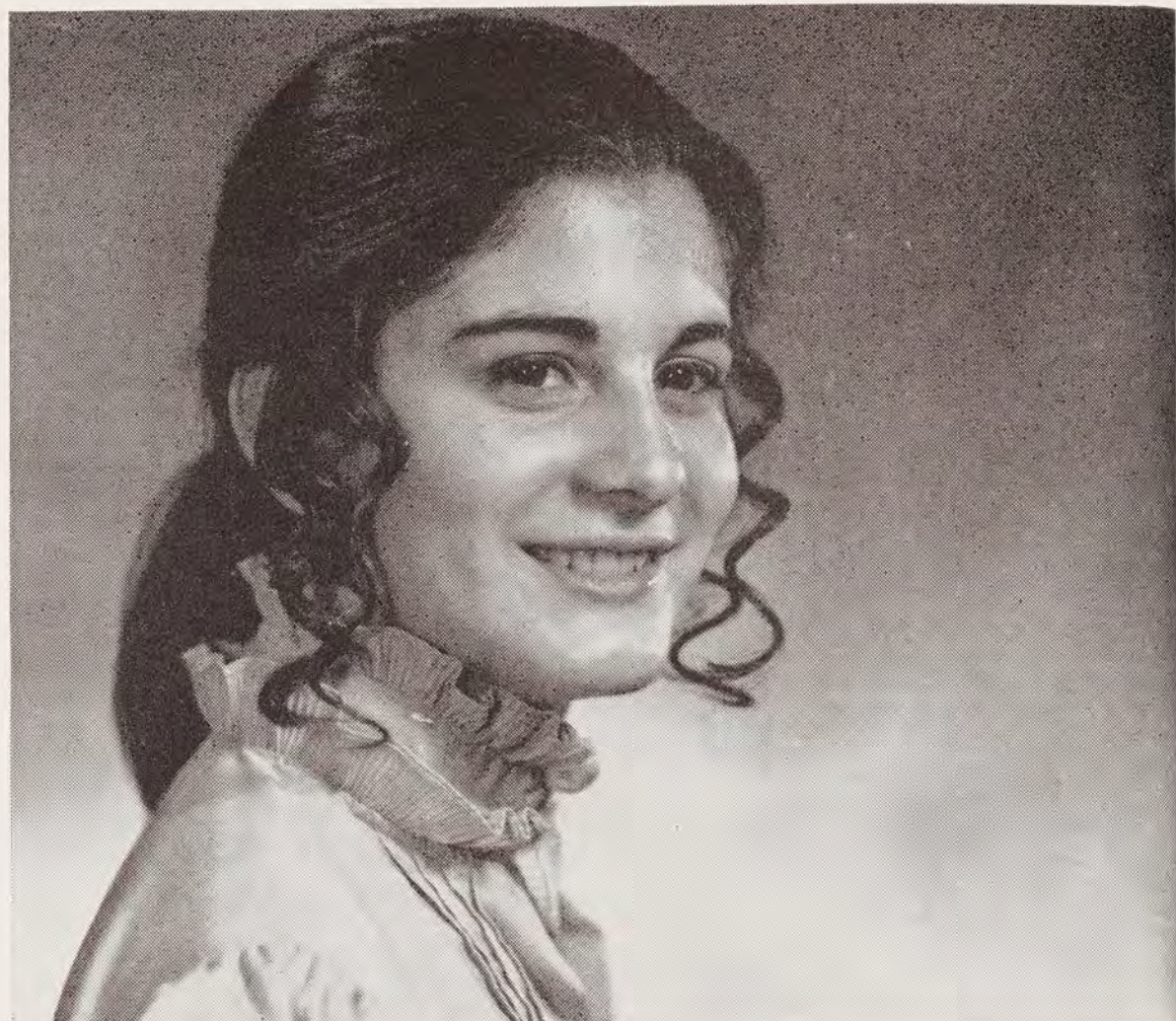
RAYMOND JACKSON, a doctoral student of Ania Dorfmann, was soloist in the Schumann *Concerto in A Minor* with the Huntington Philharmonia in February. In April, he gave a recital at Concordia College in Bronxville and at the Lawton Civic and Cultural Club in Albany

On May 30 the Juilliard Jackals softball team were defeated by the New York Philharmonic Penguins by a score of 21 to 12.

The Tuesday Musicale of Detroit presented violinist ANI KAVAFIAN, student of Ivan Galamian, in concert on April 3. Accompanied by ALAN MARKS, an alumnus of the School, she played works by Mozart, Debussy, Bartók, Ravel, Sarasate and Webern.

The America-Israel Cultural Foundation honored Israel's 25th Anniversary by presenting a Mini-Festival during the week of May 7. Performers included EMANUEL KRASOVSKY, student of Ilona Kabos, DAVID SELLA, student of Leonard Rose and Harvey Shapiro, MORDECAI SHEHORI, student of Beveridge Webster, and PATRICIA SCHWARTZ, an alumnus.

The William and Mary Concert Series presented JAMES

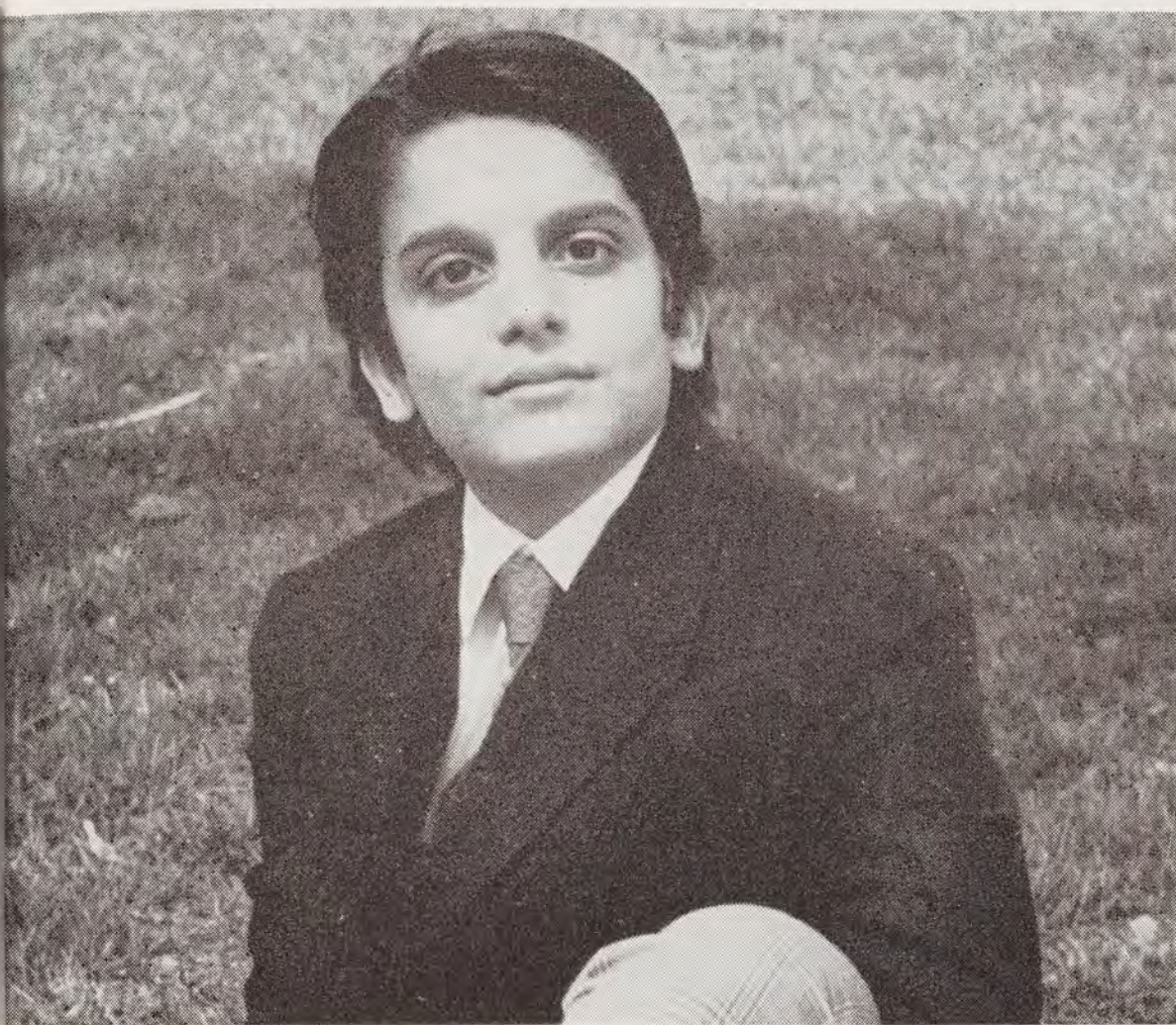


Christine Radman



Judy May





Robert Puleo



Sam Rotman

KREGER, student of Leonard Rose and Harvey Shapiro, in the final concert of the season on April 5.

STANLEY KURTIS, student of Joseph Fuchs, and ALAN WEISS, student of Ilona Kabos, performed violin and piano works by Beethoven, Bach and Berg at the Masterwork Music and Art Foundation on April 15.

SUNG SOOK LEE won second place in the Madame Butterfly International Competition in Tokyo. She is a student of Daniel Ferro.

MICHAEL LEWIN, a student of Jane Carlson in the Pre-College Division, won the first prize of \$500 in the Five Towns Music and Art Competition in piano and as a result will be presented in recital in June. He also won second prize in the Mason and Hamlin Piano Scholarship Competition.

The Santa Barbara Chapter of the American Harp Society presented a scholarship benefit concert on April 1 featuring guest artists KAREN LINDQUIST, student of Marcel Grandjany, and KATHY KIENZLE, an alumnus. Included on the program were works by Handel, Britten and Krenek.

CURTIS MACOMBER returned to the New Bedford Symphony as soloist in the Mendelssohn *Violin Concerto*. A former member of the Symphony, he is a student of Joseph Fuchs.

SAMUEL MAMMEL was one of several performers selected to participate in the recent "Spring Concert" sponsored by the Fund-Raising Committee of the Chandler Hall Nursing Home in Newton, Pennsylvania. He is a student of Josef Raieff.

MICHAEL MASTERS, a student of Maurice Eisenberg until the latter's death during the past school year, played a memorial concert to his late teacher at the Violoncello Society in April. Assisted by EDMUND BATTERSBY, student of Sascha Gorodnitzki, he played Schumann's *Adagio and Allegro* and the Fauré *Elegie*.

A recital given by JUDY MAY was broadcast on radio station WNYC on May 5. A student of Oren Brown, she was recently appointed to the faculty of Westminster Choir College in Princeton, New Jersey.

GIL MORGENSTERN, student of Ivan Galamian, took first prize for violinists in the 20th Annual Washington International Composition sponsored by the Friday Morning Music Club Foundation held on May 12.

KENNETH NEWTON was the winner of a 1974 scholarship presented by the Atlanta Music Club in competitive auditions held in Atlanta on March 31. He is a student of Beveridge Webster.

DENE OLDING, a Pre-College Division student of Margaret Pardee, won the \$200 string award in the Five Towns Music and Art Foundation's Scholarship Competition held on April 21.



PETER ORTH, student of Adele Marcus, appeared in concert with the Reading Symphony Women's String Trio on April 15.

Recent television commercials for 7-Up have been featuring MANDEL PATINKIN in the role of "Teen Angel." He is a student in the Drama Department.

A benefit recital for the Nueva Day School in Hillsborough, California, featured ELISABETH PERRY, student of Dorothy DeLay.

PEGGY PRUETT, student of Hans Heinz, sang Schubert's *Shepherd on the Rock* with the Apple Hill Chamber Players on April 18.

ROBERT PULEO, student of Elizabeth Bishop in the Pre-College Division, received a first prize scholarship award of \$750 in the solo competition sponsored by the Chaminade Club of Yonkers, New York, on April 28.

CHRISTINE RADMAN won first prize in the competition sponsored by the Associated Music Teachers League of New York. She is a Pre-College Division student of Elizabeth Bishop.

JONATHAN RIGG, a member of the American Opera Center, has been selected artist-in-residence at the Saint Paul Opera, where he will sing the role of Ezekiel Cheever in *The Crucible* this summer.

SAM ROTMAN, student of Jacob Lateiner, gave twenty concerts this spring in the Northeast from Massachusetts to Pennsylvania at universities, churches and music societies. His tour included two programs—one all-Beethoven and one of works by Bach, Chopin, Liszt, and Prokofieff—and will be continued next season.

FRANK SCARFURI was soloist with the Lynbrook Chorale in their spring concert, singing "A Simple Song" from *Mass* by Leonard Bernstein. He is a student of Oren Brown.

ADRIENNE SHANNON won second prize in the Tremplin Division of the Quebec Festival and as a result was invited to appear as guest soloist in the Grieg *Piano Concerto* next January. A student of Ania Dorfmann, she also won second prize in the recent Young Artists Competition sponsored by the Buffalo Philharmonic.

The *Concerto for Flute and Orchestra* by the prolific but little-known German romanticist Carl Reinecke was selected by RANSOM WILSON, student of Arthur Lora, for his performance with the Birmingham Symphony Orchestra in April.

ELLEN TAAFFE ZWILICH recently returned from The Hague, Zurich, Milan and Edinburgh where the European premiere and several additional performances of her *Sonata in Three Movements* was given by husband Joseph Zwilich. She is a student of Roger Sessions.

*The Troupers this year presented two scholarships, one to the Dance Division and the other to the Drama Division. Shown below are Mrs. Beth Holland Friedman and Mrs. Irving Barrett presenting the check to Dorian Williams while Martha Hill looks on; and to the right are Mrs. Friedman and Mrs. Barrett with John Houseman, giving a check to Mona Fultz.*








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## Obituaries

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EMANUEL BALABAN died on April 17 of cancer at St. Barnabas Hospital in New York City. He was 78 years old. Mr. Balaban had been a guest conductor of the Berlin Philharmonic, the National Symphony Orchestra in Washington and the New York Philharmonic. Early in his career he was piano accompanist for Efrem Zimbalist, Mischa Elman and Erica Morini. He was director of the Opera Department at the Eastman School of Music from 1929 to 1944 and was a member of the faculty of the Berkshire Music Center from 1953 to 1956. He was with Juilliard from 1947 until his death.

FRANCES H. BEALL, retired piano teacher, died on March 28 at Riverside Hospital in Columbus, Ohio. She had studied in London with Dame Myra Hess and at Juilliard with James Friskin and Sascha Gorodnitzki.

LUCY M. POHLE NELSON died on December 19 at Tucson, Arizona, Medical Center. Mrs. Nelson attended Juilliard from 1944-45. She taught piano in Hillsdale, New Jersey and, after moving to Arizona, Mrs. Nelson remained active in music, both as a teacher of piano and organist of St. Bartholomew's Church.

BROTHER BASILIAN PENDERGAST, F.S.C., a music teacher in the Catholic schools in Rhode Island and New York for 41 years, died in Rochester, Minnesota on April 9. He was 64. During his career he taught music at La Salle Academy, Providence; Manhattan College, New York City; and various high schools. Brother Basilian was chairman for the music division of the Christian Brothers Centennial in 1948. He attended Juilliard for graduate work in 1934-35.



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## Programs at Juilliard

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### PUBLIC CONCERT SERIES

*Wednesday evening, April 4 at 8:30*

A Concert of Chamber Music

*Richard Dufallo*, conductor

"Integrales"/*Varese*

"Angels"/*Ruggles*

"Couleurs de la Cité Celeste"/*Messiaen*

(New York Premiere)

*Robert Black*, piano

"Messe des Pauvres"/*Satie*

(United States Premiere of the

Marius Constant Arrangement)

"Dumbarton Oaks" Concerto/*Stravinsky*

*Friday evening, April 6 at 8:30*

Juilliard Theater Orchestra

*John Nelson*, conductor

"Leonore" Overture No. 3, Opus 72a/*Beethoven*

Piano Concerto No. 3 in C Major, Opus 26/*Prokofiev*

*Katsurako Fujiwara*, piano

Symphony No. 2 in E Minor, Opus 27/*Rachmaninoff*

*Friday evening, April 13 at 8:30*

A Concert of Chamber Music

Concerto in C Minor for Oboe and Violin/*Bach*

*Marc Schachman*, oboe

*Robert Dan*, violin

Sonata No. 2 in D Minor, Opus 14/*Prokofiev*

*Teresa Compos*, piano

Suite en concert pour flute et percussion/*Jolivet*

*Nadine Asin*, flute

*Barry Jekowsky*, *Richard Kravetz*,

*Richard Barbour*, *Scott Stevens*, percussion

*Joseph Lyons*, conductor

String Quartet No. 4/*Bartók*

*Eugene Drucker*, violin

*Philip Setzer*, violin

*Guillermo Figueroa, Jr.*, viola

*Eric Wilson*, cello

*Friday evening, April 27 at 8:30*

A Concert of Chamber Music

"Chant de Linos"/*Jolivet*

*Renée Siebert*, flute

*Karen Lindquist*, harp

*Philip Setzer*, violin

*Daniel Phillips*, viola

*Eric Wilson*, cello

Trio in C Minor, Opus 66/*Mendelssohn*

*Philip Setzer*, violin

*Eric Wilson*, cello

*Jonathan Feldman*, piano

String Quartet in C-Sharp Minor, Opus 131/*Beethoven*

*Martin Foster*, violin

*Laurie Carney*, violin

*Robert Becker*, viola

*Evelyn Elsing*, cello

*Tuesday evening, May 1 at 8:30*

A Concert of Chamber Music

"Su le Sponde del Tebro"/*Scarlatti*

*Peggy Pruett*, soprano

*William Fitzpatrick*, *Ronnie Bauch*,

*Johnson Ning*, *Lee Joiner*,

*Lenard Rivlin*, *Sandra Kurtis*,

*Ira Weller*, violins

*Rolla Durham*, trumpet

*Andrew Cordle*, bassoon

*Suzanne Ford*, harpsichord

*Thirzah Bendokas*, cello

*Susan Kixmiller*, Double bass

*Patricia Handy*, conductor

Violin Sonata in G Major, Opus 78/*Brahms*

*Naoko Tanaka*, violin

*Etsuko Terada*, piano

Trio in B-Flat Major, Opus 97 ("Archduke")/*Beethoven*

*Ida Kavafian*, violin



*Frederick Zlotkin*, cello  
*Jeffrey Swann*, piano

*Friday evening, May 11 at 8:30*

A Concert of Chamber Music

Concerto in E Major for Keyboard and  
Strings, S. 1503/*Bach*

*Andrew Rangell*, piano

*William Fitzpatrick*, *Cordula Rosow*, violins

*Guillermo Figueroa, Jr.*, viola

*William Grubb*, cello

"Dirge in Woods"/*Thomas*

*Priscilla Ganley*, soprano

*Alyssa Hess*, harp

*Barry Jekowsky*, percussion

*Andrew Thomas*, conductor

"Acanthus"/*Widdoes*

*Alyssa Hess*, harp

*Barry Jekowsky*, vibraphone

Sonata for Violin and Piano in

A Major, Opus 13/*Fauré*

*Eriko Sato*, violin

*David Oei*, piano

String Quartet in A Minor, Opus 51, No. 2/*Brahms*

*Sin-Tung Chiu*, violin

*Mary Fern Crowder*, violin

*Daniel Avshalomov*, viola

*Julian Fifer*, cello

*Friday evening, May 18 at 8:30*

Juilliard Chorus and Repertory Orchestra

*Abraham Kaplan*, conductor

Symphony No. 5, Opus 100/*Prokofiev*

"Requiem Mass" in D Minor, K 626/*Mozart*

*Cynthia Clarey*, soprano

*Lorna Myers*, alto

*Enoch Sherman*, tenor

*Robert Termine*, bass

*Friday evening, May 25 at 8:30*

Juilliard Theater Orchestra

*James Conlon*, conductor

"Le Chant du Rossignol"/*Stravinsky*

Violin Concerto in A Minor, Opus 53/*Dvorák*

*Susan Lang*, violin

"Symphonie Fantastique", Opus 14/*Berlioz*

*Tuesday evening, May 29 at 8:30*

A Concert of Chamber Music

"Harawi"/*Messiaen* (United States Premiere)

*Nadine Herman*, soprano

*Myron McPherson*, piano

Serenade in E-Flat Major, Opus 7/*Strauss*

*Renée Siebert*, *Anne Briggs*, flutes

*Steve Taylor*, *Jessica Murrow*, oboes

*Virginia Filepp*, *Ted Lane*, clarinets

*Daniel Worley*, *Barry Nudelman*, bassoons

*Martin Verdrager*, contrabassoon

*Joseph Anderer*, *Scott Wilson*,

*Julie Landsman*, *Lee Bracegirdle*, French horns

*Ronald Dishinger*, conductor

Octet in E-Flat Major, Opus 20/*Mendelssohn*

*Thomas Furi*, *Jacqueline Ross*, *Gunbild Hoelscher*,

*Mary Fern Crowder*, violins

*Penny Anderson*, *John Kella*, violas

*Ulrich Heinen*, *Selma Gokcen*, cellos

*Wednesday evening, May 30 at 8:30*

A Concert of Contemporary Chamber Music

*Richard Dufallo*, conductor

Dialogue for Chamber Orchestra/*Hall Overton*

*Bruce Berg*, *Harumi Ebihara*, *Gaetane Prouvost*,

*Dana Edson*, *Linda Gottlieb*, *William Fitzpatrick*

*Hiroko Saito*, *Junko Ohtsu*, violins

*Roland Vamos*, *Richard Maximof*, violas

*Lanny Paykin*, *Batia Bergman*, *Barbara Bogatin*, cellos

*Alan Dolid*, *Anne Leek*, oboes

*Barry Nudelman*, bassoon

*Dale Whitman*, *Barry Carl*, French horns

*Joseph Tamosaitis*, double bass

Sonata for Cello and Piano/*Hall Overton*

*Eric Wilson*, cello

*Jonathan Feldman*, piano

Concerto da Camera/*Schuller*

(New York Premiere)

*Hamao Fujiwara*, violin



*Roland Vamos*, viola  
*Barbara Bogatin*, cello  
*Joseph Tamosaitis*, double bass  
*Michael Parloff*, flute  
*Alan Dolid*, oboe  
*Laura Reyes-Otalora*, clarinet  
*Dennis Smylie*, Bass clarinet  
*Barry Nudelman*, bassoon  
*David Kruse*, French horn  
*Rolla Durham*, trumpet  
*Art Jennings*, trombone  
*Joseph Kuhn*, *Benjamin Herman*, percussion  
*Karen Lindquist*, harp  
*Bruce Adolphe*, piano  
*Neville Dove*, celesta

"Aroua"/*Xenakis*

(United States Premiere)

*Bruce Berg*, *Harumi Ebihara*, *Gaetane Prouvost*,  
*Dana Edson*, *Linda Gottlieb*, *William Fitzpatrick*,  
*Hiroko Saito*, *Junko Ohtsu*, violins  
*Roland Vamos*, *Richard Maximof*, violas  
*Lanny Paykin*, *Batia Bergman*, cellos  
*Joseph Tamosaitis*, double bass

Concertino/*Berio*

*Hamao Fujiwara*, solo violin  
*Gary McGee*, solo clarinet  
*Bruce Berg*, *Harumi Ebihara*, *Gaetane Prouvost*,  
*Dana Edson*, *William Fitzpatrick*, *Hiroko Saito*,  
*Junko Ohtsu*, violins  
*Roland Vamos*, *Richard Maximof*, violas  
*Lanny Paykin*, *Batia Bergman*, cellos  
*Joseph Tamosaitis*, double bass  
*Karen Lindquist*, harp  
*Neville Dove*, celesta

Animus II/*Druckman*

*Barbara Martin*, Mezzo-soprano  
*Barry Jekowsky*, *Joseph Kuhn*, percussion

Thursday evening, May 31 at 8:30

Juilliard Orchestra

*Milton Katims*, guest conductor

Overture to "The Flying Dutchman"/*Wagner*

Concerto for Piano and Orchestra/*Mennin*

*Gary Steigerwalt*, piano

Symphony No. 4, in E Minor, Opus 98/*Brahms*

WEDNESDAY ONE O'CLOCK SERIES

April 4

Five Trumpet Solos/*Broiles*

(World Premiere)

*Bruce Engel*, *Paul Costanzo*,  
*Andrew Ulyate*, *Philip Smith*,  
*Steve Koeppel*

Serenade for Brass/*Starer*

Sonata No. 19/*Gabrieli*

Symphony for Brass and Percussion, Opus 16/*Schuller*

*Paul Costanzo*, *Bruce Engel*, *Lawrence Etkin*,  
*Steven Koeppel*, *Philip Smith*, *Andrew Ulyate*, trumpets  
*Barry Carl*, *Janice DeWolfe*, *Kathy Eisner*,  
*Bruce Heim*, *Dale Whitman*, French horns  
*Art Jennings*, *Jerry Kuhl*, *David Langlitz*,  
*Vernon Post*, *Wendell Watterson*, trombones  
*Jerry Kuhl*, baritone  
*Kevin Ladd*, *Paul Smith*, tubas  
*Barry Jekowsky*, timpani  
*Richard Kravetz*, percussion  
*Per Brevig*, conductor

April 11

Juilliard Repertory Orchestra

Overture to "The Flying Dutchman"/*Wagner*

*Charles Bornstein*, conductor

Second Essay, Opus 17/*Barber*

*Michael Martin*, conductor

Psalm 130/*Giannini*

*Daniel Spurlock*, double bass

*Ronald Dishinger*, conductor

Overture to "Die Fledermaus"/*Strauss*

*Lorenzo Muti*, conductor

April 25

Sonata in F Minor for Clarinet and Piano

Opus 120, No. 1/*Brahms*

*Lorraine Drager*, clarinet

*Mrs. Marion DeJesus*, piano

Four Pieces for Clarinet, Viola and Piano/*Bruch*

*John Fullam*, clarinet

*Veronica Salas*, viola



*Paul Capaccio*, piano  
 Polonaise Brillante, Opus 3 for Cello and Piano/*Chopin*  
 Hungarian Rhapsody for Cello and Piano/*Popper*  
*Ellen-Zoe Hassman*, cello  
*Dai Uk Lee*, piano

May 2

Intermezzi, Opus 4/*Schumann*  
*Sharon Gnatt*, piano  
 Serenade in D Minor, Opus 44/*Dvorak*  
*George Paradise*, *Jeffrey Werthan*, oboes  
*John Fullam*, *David Smeyers*, clarinets  
*Barry Nudelman*, *Davis Fox*, bassoons  
*Janice DeWolfe*, *David Cruz*, *Bruce Heim*, French horns  
*Steve Erdody*, cello  
*Glen Lewis*, bass  
*David Ramadanoff*, conductor

May 9

Concerto in Eb Major for Trumpet and  
 Small Orchestra/*Hummel*  
*Philip Smith*, trumpet  
*Ronald Dishinger*, conductor  
 Sonata for Violin and Piano/*Gates*  
*David Taylor*, violin  
*Keith Gates*, piano  
 Trio in Eb Major for Piano, Violin and  
 Horn, Opus 40/*Brahms*  
*Katsurako Fujiwara*, piano  
*Kikuei Ikeda*, violin  
*Priscilla McAfee*, French horn

May 16

Six Bagatelles, Opus 126/*Beethoven*  
*Tai-Chang (Peter) Chen*, piano  
 Quartet in Eb Major, Opus 16/*Beethoven*  
*Curtis Macomber*, violin  
*Patricia Daly Werne*, viola  
*Steve Erdody*, cello  
*Dan Berlinghoff*, piano  
 Octet for Wind Instruments/*Stravinsky*  
*Alan Cox*, flute  
*Gary McGee*, clarinet  
*Ethan Bauch*, *Stephen Jordan*, bassoons

*Rolla Durham*, *Andrew Ulyate*, trumpets  
*Bruce Bonvissuto*, *Wendell Watterson*, trombones  
*Leo Warbington*, conductor

May 23

Serenade No. 2 in A Major, Opus 16/*Brahms*  
*Joseph Lyons*, conductor  
 String Quartet No. 6/*Bartók*  
*Sin-Tung Chiu*, violin  
*Mary Fern Crowder*, violin  
*Daniel Avshalomov*, viola  
*Julian Fifer*, cello

#### PRE-COLLEGE DIVISION

Saturday afternoon, April 14 at 3:00

Juilliard Pre-College Orchestra  
*Robert Brawley*, conductor

Symphony No. 104 in D Major ("London")/*Haydn*  
 Concerto for Cello and Orchestra in D Major/*Haydn*  
*Pierre Djokic*, cello  
 Simple Symphony/*Britten*  
 Prelude to "Die Meistersinger"/*Wagner*

#### STUDENT RECITALS DURING APRIL

*Bruce Berg*, violin  
*Paul Capaccio*, piano  
*Alice Feinglass*, flute  
*Robert Gillespie*, trombone  
*Gundy Gudmundsdottir*, violin  
*Ford Lallerstedt*, organ  
*Soon-Hee Lee*, soprano  
*Robert Levin*, violin  
*Robert Neilson*, piano  
*Martha Schrempel*, piano  
*Carol Shaffer*, piano  
*Pamela Sixfin*, violin  
*Dennis Smylie*, bass clarinet  
*Richard Sortomme*, violin  
*Gary Steigerwalt*, piano  
*Paul Sweetnam*, piano  
*Alan Weiss*, piano



## STUDENT RECITALS DURING MAY

*Penny Anderson*, viola  
*Paul Baer*, piano  
*Dan Berlinghoff*, piano  
*Tai-Chang (Peter) Chen*, piano  
*Teresa Compos*, piano  
*Bruce Dukoff*, violin  
*Virginia Filepp*, clarinet  
*Ronald Ganattosio*, piano  
*Keith Gates*, composition  
*Donald Green*, trumpet  
*Marian Hahn*, piano  
*Richard Henzler*, bassoon  
*Raymond Jackson*, piano  
*Jack Jones*, organ  
*Esther Evangeline Lamneck*, clarinet  
*David Langlitz*, trombone  
*Anne Leek*, oboe  
*Nancy Libowitz*, cello  
*Peter Longiaru*, piano  
*Gayle Martin*, piano  
*Judy May*, mezzo-soprano  
*Robin McCabe*, piano  
*Kerry McDevitt*, baritone  
*Marian Migdal*, piano  
*Divinagracia Montalban*, violin  
*Laura Reyes-Otalora*, clarinet  
*Elisabeth Perry*, violin  
*Andrew Rangell*, piano  
*Joseph Rasmussen*, percussion  
*Mark Richman*, piano  
*Götz Rüstig*, violin  
*Anthony Scelba*, double bass  
*Robert Shannon*, piano  
*Craig Shuler*, composition  
*Leslie Sixfin*, piano  
*Nicholas Smith*, piano  
*Mary Elizabeth Stephenson*, piano  
*Edward Stolarz*, organ  
*Motoi Takeda*, violin  
*Un-Yong Whang*, piano  
*Janice Wheeler*, piano

## JUILLIARD AMERICAN OPERA CENTER

*Wednesday evening, May 9 at 8:00*

*Friday evening, May 11 at 8:00*

*Sunday matinee, May 13 at 3:00*

"MACBETH"/*Ernest Bloch* (First New York Performances)

Libretto by *Edmond Fleg*, after Shakespeare  
 English Version by *Alex Cohen* and *Ernest Bloch*  
 Directed by *John Houseman*  
 Conducted by *Peter Herman Adler*  
 Choreographed by *Elizabeth Keen*  
 Sets designed by *Robert Yodice*  
 Costumes supervised by *Timothy Miller*  
 Lighting by *Joe Pacitti*  
 Assistant Conductor, *Joseph Lyons*  
 Chorus Master, *Ernest Knell*

### *Cast:*

Macbeth, *Lenus Carlson\**, *Ronald Corrado\*\**  
 Lady Macbeth, *Hedy Barnsley\**, *Joy Bogen\*\**  
 Macduff, *Robert Termine*  
 Banquo, *Ronald Corrado\**, *Peter Atherton\*\**  
 Duncan, *Frederick Burchinal*  
 Malcolm, *Brian Beirne*  
 Lennox, *Frederick Schoepflin*  
 Porter, *Michael Li-Paz*  
 Old Man, *Willard White*  
 Servant, *Enoch Sherman*  
 Murderer, *Michael Li-Paz*  
 Second Murderer, *Edward Bierly*  
 Fleance, *Valerie Wilson*  
 First Apparition, *Willard White*  
 Third Apparition, *Lorna Myers*

### *Singers*

First Witch, *Carolyn Val-Schmidt*  
 Second Witch, *Sally Barg*  
 Third Witch, *Lynne Wickenden*

### *Dancers*

First Witch, *Daryl Bratches*  
 Second Witch, *Janice Carp*  
 Third Witch, *Vivian Facusse*

\*Wednesday and Friday night

\*\* Sunday afternoon only



## JUILLIARD DANCE ENSEMBLE

### New and Repertory Dance Works

*Wednesday evening, May 23 at 8:00*

*Thursday evening, May 24 at 8:00*

*Friday evening, May 25 at 8:00*

Dedicated to the Memory of José Limón

### "RITMO JONDO"

Choreography (1953) \* by *Doris Humphrey*

Music based on songs and dances of Spanish  
gypsies (1952) by *Carlos Surinach*

Direction by *Daniel Lewis*

Assisted by *Letitia Ide, Billie Mahoney, Robyn Cutler*

Set by *Jean Rosenthal*

Costumes by *Pauline Lawrence*

Lighting by *Joe Pacitti*

Conducted by *Ronald Dishinger*

(Wednesday) *Dian Dong, Shelley Washington, Teri Weksler,*  
*Dorian Williams*

(Thursday) *Diana Hart, Jane Lowe, Buenaventura*  
*Negron-Rivera, Yaeko Sasaki*

(Friday) *Diana Hart, Jane Lowe, Teri Weksler,*  
*Dorian Williams*

*Richard Caceres, Christopher Pilafian, Stanley*

*Roberts, Martial Roumain, Warren Spears*

(Understudy) *Mercie Hinton*

### "THREE POEMS" (Premiere Performances)

Choreography (1973) and Direction by *Anna Sokolow*

Music (1972) by *Joel Thome*

Costumes by *Guus Ligthart*

Lighting by *Joe Pacitti*

Conducted by *Peter Leonard*

#### I.

(Wednesday and Friday) *Dianne Hulbert, Patrice Regnier,*  
*Evan Williams, Debra Zalkind*

(Thursday) *Shirley Brown, Mary Lou Fager, Jane Lowe,*  
*Nancy Mapother*

#### II.

*Ann Crosset or Dian Dong, Jennifer Douglas, Jane Heddal,*

*Yaeko Sasaki, Catherine Sullivan, Teri Weksler*  
*Phillip Bond, Roderic Cranston, Robert Swinston*

#### III.

(Wednesday and Friday) *Ann Crosset*

(Thursday) *Dian Dong*

*William Belle*

### "NIGHT"

Choreography (1966) and Direction by *Anna Sokolow*

"Differences" (1958-60) by *Luciano Berio*

Costumes by *Ashley Bryan*

Lighting by *Joe Pacitti*

Conducted by *Peter Leonard*

*Ann Crosset, Dian Dong, Jane Heddal, Joyce Herring,*  
*Dianne Hulbert, Ann Kohn, Nancy Mapother, Revel*  
*Paul, Yaeko Sasaki, Nancy Scattergood, Catherine*  
*Sullivan, Colette Yglesias, Debra Zalkind*  
*William Belle, Phillip Bond, Roderic Cranston,*  
*Thomas Hackley, Robert Swinston*

### "BLACK ANGELS" (Premiere Performance)

Choreography (1973) and Direction by *Kazuko Hirabayashi*

Music (1970) by *George C. Crumb*

Costumes by *Guus Ligthart*

Lighting by *Joe Pacitti*

#### I: DEPARTURE

Night of the Electric Insects, *Ann Crosset, Dian Dong,*  
*Susan Osberg, Shelley Washington, Teri Weksler,*  
*Angeline Wolf*

*Richard Arbach, Christopher Pilafian, Martial Roumain,*  
*Warren Spears, Robert Swinston*

Bones and Flutes, *Ann Crosset, Dian Dong, Susan*  
*Osberg, Shelley Washington*  
*Christopher Pilafian, Robert Swinston*

Lost Bells, *Jane Lowe and Angeline Wolf* (Wednesday and  
Friday), *Debra Zalkind* (Thursday)

Devil Music, *Dian Dong, Jane Lowe, Angeline Wolf,*  
*Debra Zalkind*  
*Christopher Pilafian, Robert Swinston*



Danse Macabre, *Ann Crosset, Joyce Herring, Susan Osberg, Shelley Washington, Teri Weksler, Angeline Wolf, Debra Zalkind*

*Richard Arbach, Warren Spears, Christopher Pilafian, Robert Swinston*

## II: ABSENCE

Pavana, *Ann Crosset, Joyce Herring, Jane Lowe, Susan Osberg, Angeline Wolf, Debra Zalkind*

Black Angels, *Ann Crosset and Mercie Hinton*

*Jane Lowe and Richard Arbach*

*Susan Osberg and Warren Spears*

*Shelley Washington and Martial Roumain*

*Teri Weksler and Christopher Pilafian*

*Angeline Wolf and Robert Swinston*

Sarabanda: *Dian Dong* (Wednesday)

*Debra Zalkind* (Thursday and Friday)

Lost Bells, *Entire Cast*

## III: RETURN

God Music

Ancient Voices

Ancient Voices—Echo

(Wednesday) *Angeline Wolf and Christopher Pilafian*

(Thursday) *Teri Weksler and Martial Roumain*

(Friday) *Angeline Wolf and Warren Spears*

Night of the Electric Insects, *Ann Crosset and Mercie Hinton*

*Jane Lowe and Richard Arbach*

*Susan Osberg and Warren Spears*

*Shelley Washington and Martial Roumain*

*Teri Weksler and Christopher Pilafian*

*Angeline Wolf and Robert Swinston*

String Quartet

*Martin Foster, violin*

*Laurie Carney, violin*

*Robert Becker, viola*

*Daven Jenkins, cello*

"IRVING THE TERRIFIC" (First New York Performance)

Choreography (1972) and Direction by *Daniel Lewis*

Sound Collage (1972 and 1973) by *Pia Gilbert, Sal Goodman,*

*Joseph Lyons, Rolling Stones*

Set and Costumes by *Charles Berliner*

Lighting by *Joe Pacitti*

Conducted by *Joseph Lyon*

Irving the Terrific in order of appearance:

*Christopher Pilafian*

*Richard Caceres*

*Sheldon Schwartz*

*Elizabeth Haberer, Diana Hart, Warren Spears,*

*Robert Swinston, Virginia Edmands, Jane Lowe,*

*Teri Weksler, Angeline Wolf*

\* An abridged version of "Ritmo Jondo" arranged by the late José Limón, re-created from film and Labanotation score.



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From 1972-73 Season

Alice Tully Hall  
LINCOLN CENTER FOR THE PERFORMING ARTS

# The Juilliard School

PETER MENNIN, *President*

Friday Evening, March 16, 1973, at 8:30

## A Concert of Baroque Music

UNDER THE DIRECTION OF ALBERT FULLER

RAMEAU Overture to "Zaïs"

TELEMANN Quartet in D minor for Flute, Oboe, Bassoon, Cello  
and Harpsichord

Andante

Vivace

Largo

Allegro

RANSOM WILSON, Flute

MARC SCHACHMAN, Oboe

DANIEL WORLEY, Bassoon

MARK SCHUMAN, Cello

LIONEL PARTY, Harpsichord

J.S. BACH Trio Sonata in C major for Two Violins and Basso  
Continuo

Adagio

Alla breve

Largo

Gigue: Presto

LINDA GOTTLIEB and SIN-TUNG CHIU, Violins

MARK SHUMAN, Cello

LIONEL PARTY, Harpsichord

SCARLATTI "Salve Regina" for Mezzo-Soprano and String  
Orchestra

LORNA MYERS, Mezzo-Soprano

INTERMISSION

RAMEAU Prologue to "Les Indes galantes"

Hebe..... BADIENE MAGAZINER

Bellona..... AHMED TAHIR

Cupid..... BARBARA HENDRICKS

WENDY HILTON, Choreographer

RICHARD ARBACH, BETH HABERER, JANE HEBAL, STEPHEN

SCHNETZER, SHELDON SCHWARTZ, JOHN WOHL and ANGELINE WOLF,

Dancers

This program is made possible with the support of the New York State Council on the Arts.



WENDY HILTON, specialist in French Baroque Court and Theatrical Dance, is a performer, researcher, teacher, and choreographer.

In 1961 Miss Hilton created the Domenico Dance Ensemble, the only professional group in England devoted to pre-nineteenth century dance. The Ensemble performed in England and on the Continent until Miss Hilton came to the United States in 1968 at the invitation of Rosalyn Tureck to perform at the International Bach Society's Annual Congress at Lincoln Center, New York. Her appearances were voted among the most successful events of the Congress and she gave further performances in 1969 and 1970.

Now a resident of New York, Miss Hilton continues to give lecture-demonstrations and concert performances and is on the faculty of Juilliard's Drama Division, SUNY at Purchase Dance Department, and Douglas College Dance, Music, and Drama Departments. She is preparing a book on Baroque Dance to be published by Theatre Arts Books, New York, and will choreograph the dances in the forthcoming New York Pro-Musica production of "La Dafne," which will open in June at the Festival of Two Worlds in Spoleto, Italy.

#### Prologue to "Les Indes Galantes"

The first four dances in the Prologue have been choreographed for tonight's concert performance as a special project of the Juilliard Dance Division.

The steps used have been taken from theatrical dances published in dance notation during the first third of the eighteenth century. By 1735 dancing had developed to the point where the technical demands made upon male dancers were at least as great as those of the nineteenth century. Only leaps with high leg gestures were yet to come.

The solo to be danced by Sheldon Schwartz incorporates several step sequences from dances by Monsieur L'Abbee which contain complex turns and beats. Acknowledgements are also due to two other masters, Louis Pecour and Raoul Auger Feuillet, for sequences used in other dances.

Wendy Hilton

Prologue to "Les Indes Galantes"  
Hilton, Wendy  
Dance Division  
Juilliard  
SUNY at Purchase  
Douglas College  
Dance, Music, and Drama  
Departments  
New York  
Pro-Musica  
production of "La Dafne"  
Festival of Two Worlds  
Spoleto, Italy