

LINCOLN CENTER NEW YORK, NEW YORK 10023

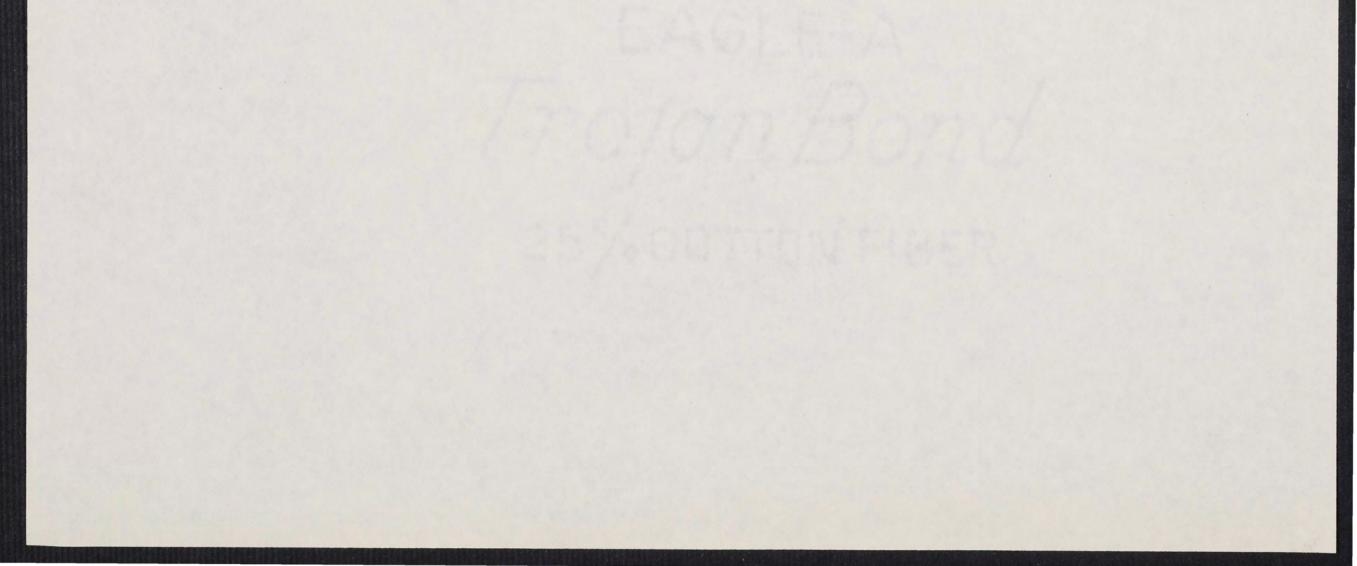
LILA ACHESON WALLACE LIBRARY

TELEPHONE 212.799.5000

### JUILLIARD SCHOOL

### DANCE DIVISION SCRAPBOOKS

18. 1973/1974

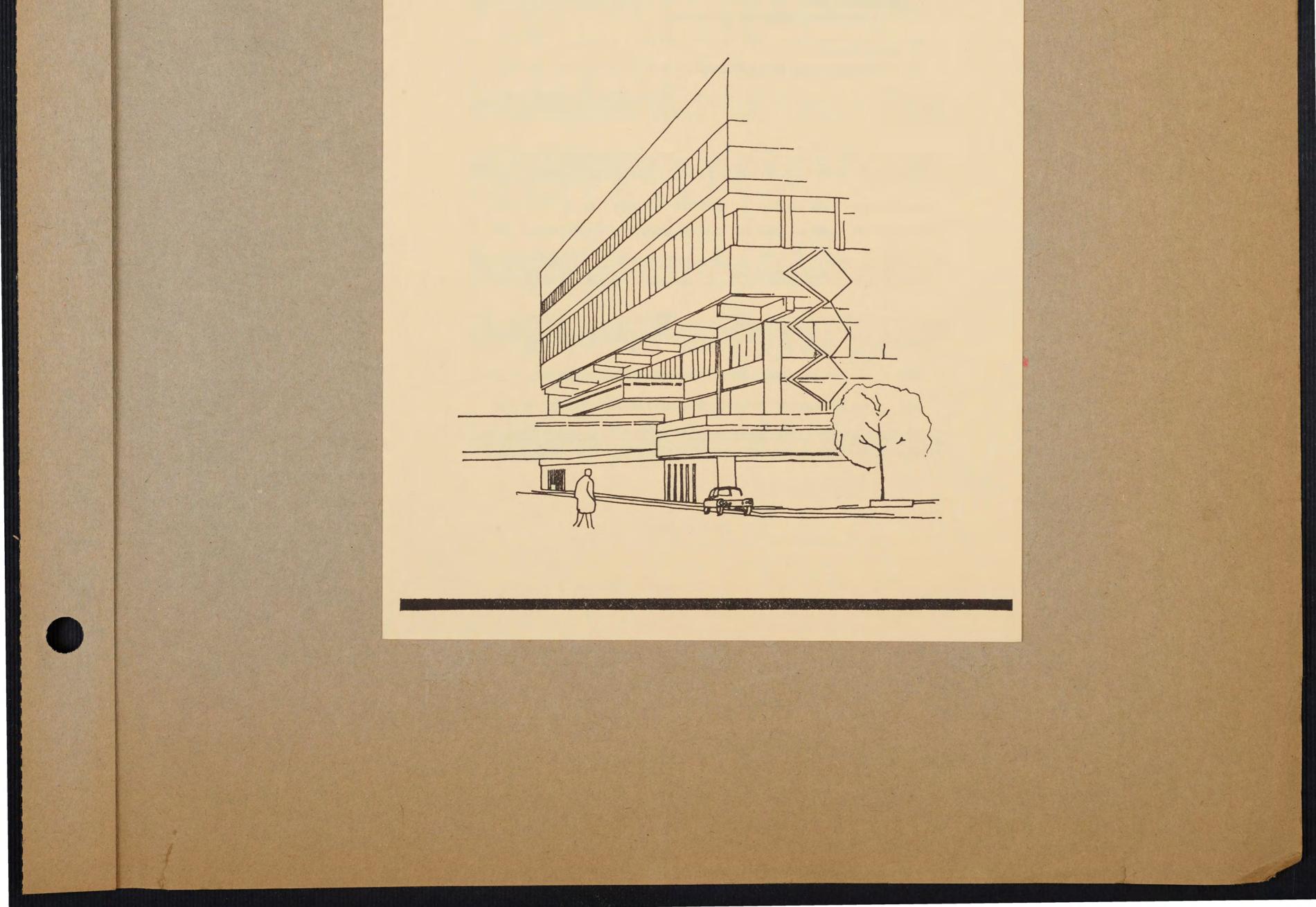




1973–1974 Season

# THE JUILLIARD SCHOOL

Peter Mennin, President



### N V O C A T I O N C 0

## SIXTY-NINTH ACADEMIC YEAR

October 3, 1973 at 5:15 p.m.

### PROGRAM

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

Speakers: Peter Mennin President

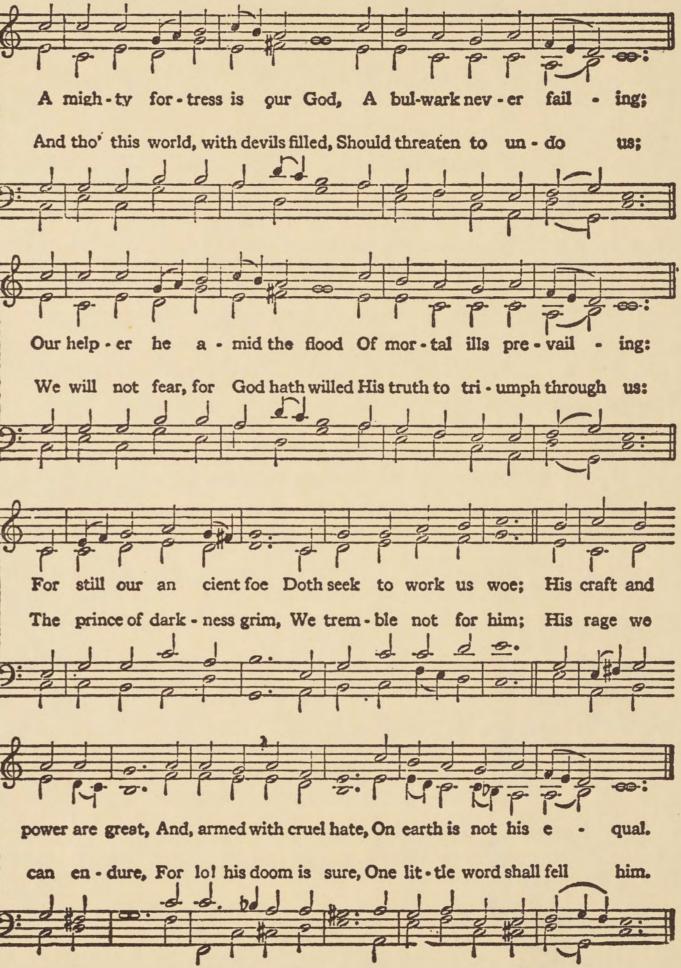
.

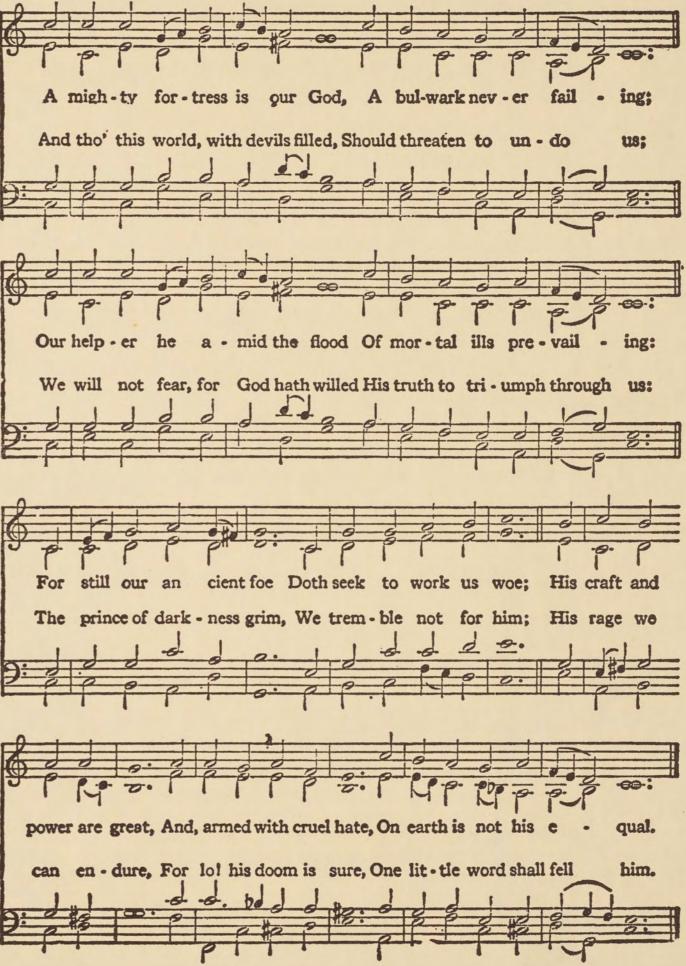
1.

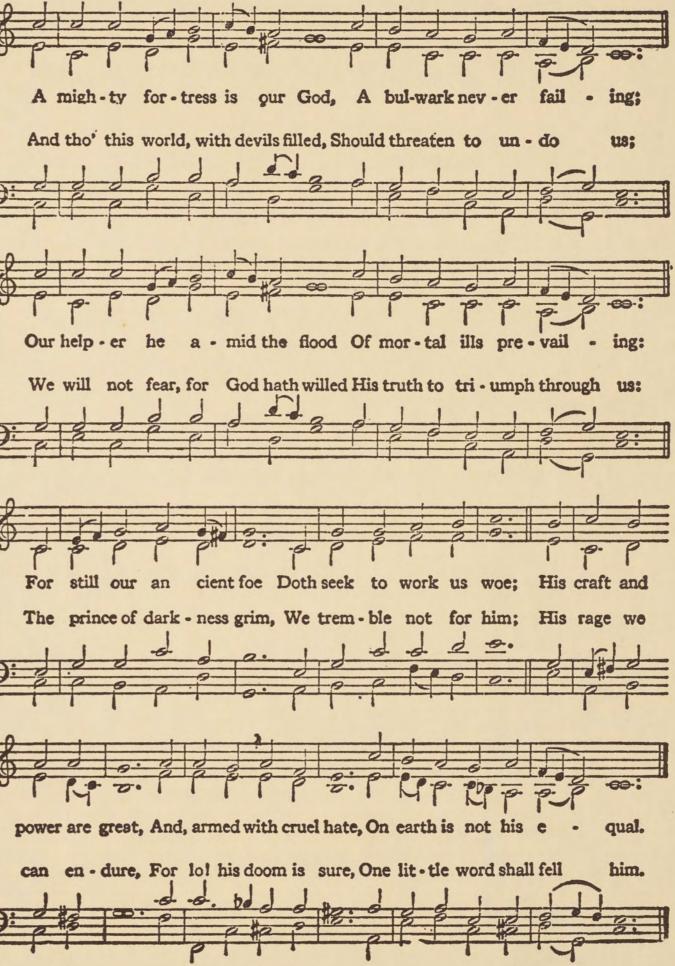
David M. Keiser Chairman of the Board of Trustees

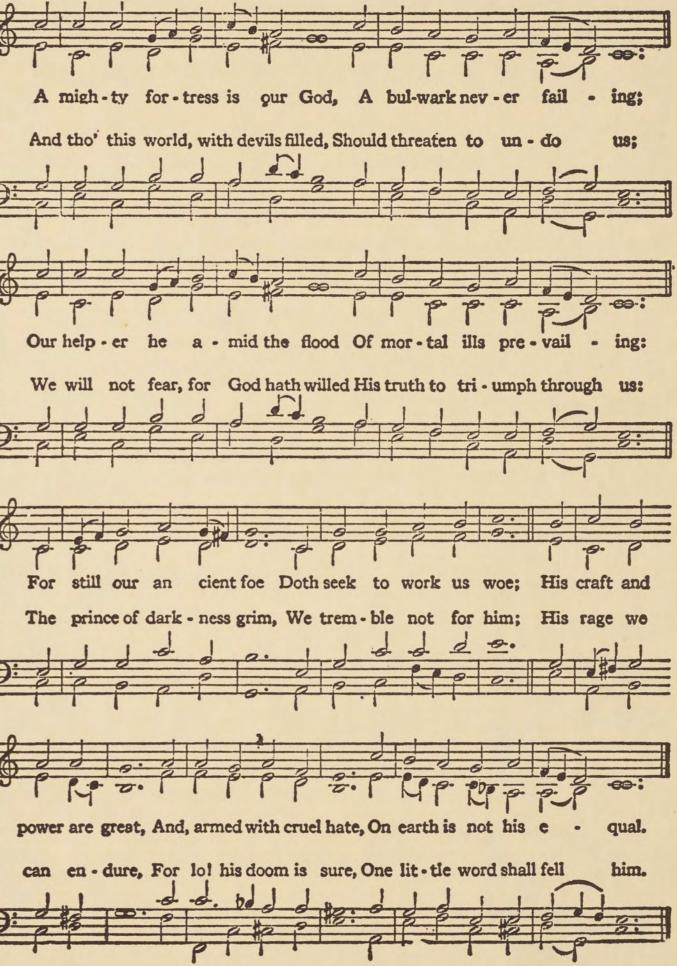
Adele Marcus Member of the Piano Faculty

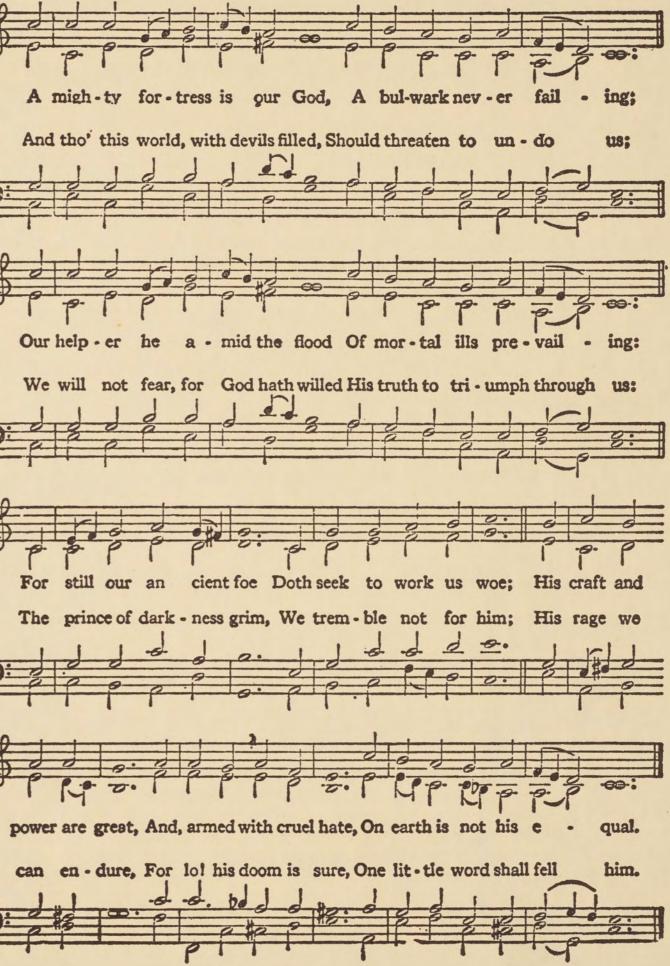
# **A MIGHTY FORTRESS IS OUR GOD**

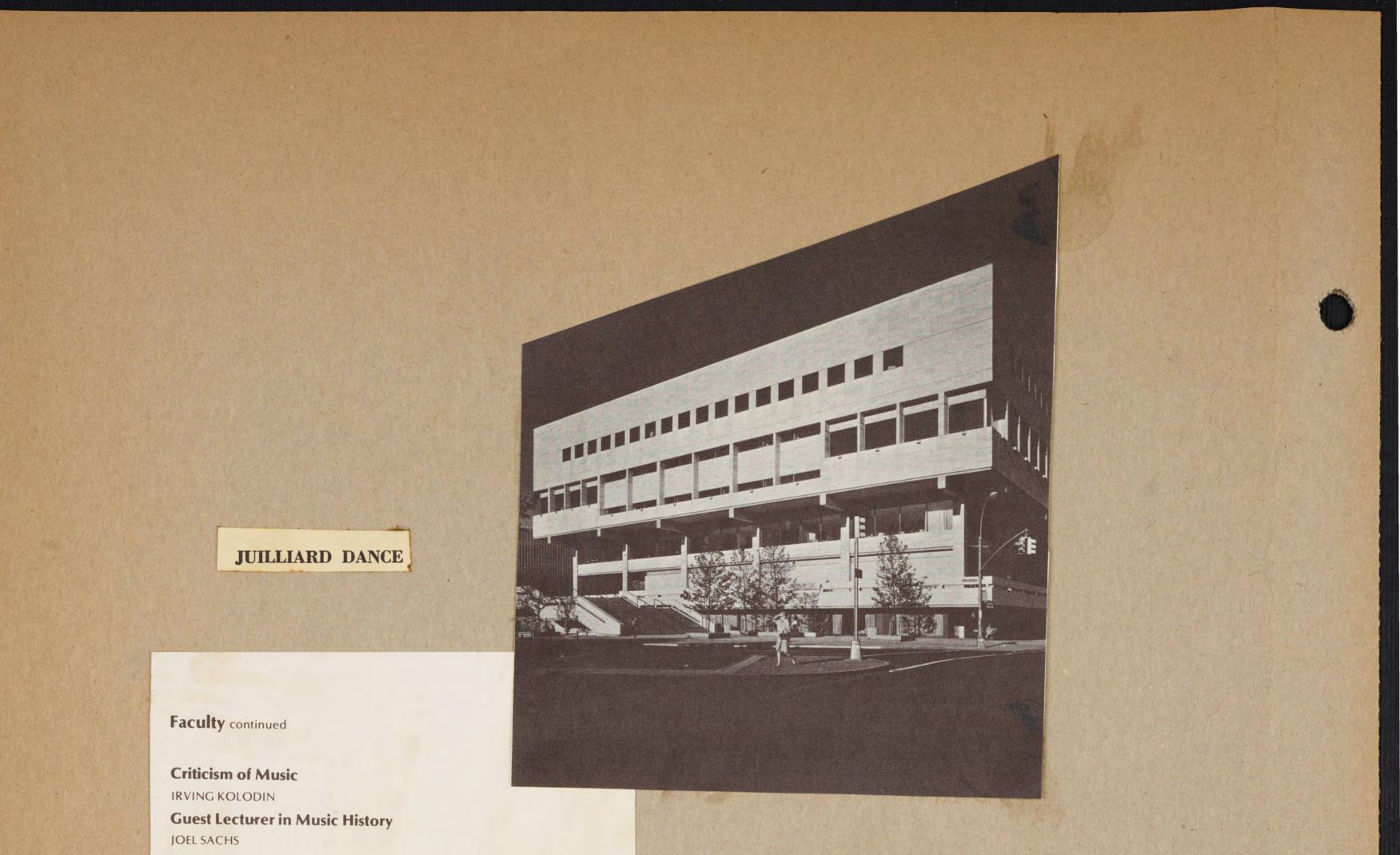












**Academic Studies** 

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

ANNE H. BERGER (German, German Literature) MUTIE FARRIS (Literature) RONNIE H. HOFFMAN (Literature) RACHELLE L. KNAPP (French) TOBY LELYVELD (Literature) ALICE LEVI (Art) ARTHUR J. RUDY (Psychology)

ALBERT C. BERMEL (Drama History) EMILE CAPOUYA (Literature) ROBERT J. CLEMENTS (Literature) GEORGE SANTICCIOLI (Literature) MARIE-FRANCOISE VACHON (French)

MADELEINE MARSHALL (English) MARGUERITE MEYEROWITZ (French)

### HISTORY OF WESTERN CULTURE: ART AND LITERATURE

RAE BECKER VIRGINIA HEADY JAMES V. MIROLLO MARGARETTA M. SALINGER

MARIE SQUERCIATI SAMUEL STETNER BEATRICE TAUSS

### Diction

EVELINA COLORNI (Italian) ALICE HOWLAND (German)

**Dance Division** 

ALFREDO CORVINO MARTHA GRAHAM MARTHA HILL KAZUKO HIRABAYASHI DANIEL LEWIS BILLIE MAHONEY HELEN McGEHEE GENIA MELIKOVA DORIS RUDKO

### **Drama Division**

JOHN HOUSEMAN (Director) SURIA SAINT-DENIS (Consultant Director) MARGOT HARLEY (Administrator) STEPHEN AARON HOVEY BURGESS MARGARET FREED GERALD FREEDMAN PETER FRISCH ROLAND GAGNON JANE GREENWOOD DAVID HAMMOND WENDY HILTON MICHAEL HOWARD ELIZABETH SAWYER JENNIFER SCANLON JANET MANSFIELD SOARES ANNA SOKOLOW STANLEY SUSSMAN LULU E. SWEIGARD ETHEL WINTER HECTOR ZARASPE

MICHAEL KAHN JANE KOSMINSKY PIERRE LEFEVRE JUDITH LEIBOWITZ EUGENE LESSER DON REDLICH MARIAN SELDES EDITH SKINNER ELIZABETH SMITH ANNA SOKOLOW BORIS TUMARIN ROBERT WILLIAMS WILLIAM WOODMAN SALOMON YAKIM

Mr. Core

### **Stage Department**

JOSEPH PACITTI (Director)

### THE JUILLIARD SCHOOL

1 m

State of the second

### Tuition Payment Plan

The total charges of tuition and fees for the 1973-1974 school year are listed below:

*	Degree and Postgraduate Diploma <u>Courses</u>	Diploma <u>Course</u>	Professional Study Plan
Registration Fee General Fee Tuition (entire year)	\$ 25.00 65.00 2,250.00	\$ 25.00 65.00 2,000.00	\$ 25.00 65.00 1,500.00 - 2,000.00
	\$2,340.00	\$2,090.00	\$1,590.00 \$2,090.00

### Payment Plan A

Under Payment Plan A the total charges of tuition and fees must be paid in full during the registration period of September 20 - 24, 1973. All advance deposits of registration and reservation fees and all scholarship or other verified grants will be subtracted from the total payment due.

### Payment Plan B

Under Payment Plan B the total charges for tuition and fees will be distributed over four monthly payments and must be paid in full by January 10, 1974. A service charge of \$10.00 will be included. All advance deposits of registration and reservation fees will be subtracted from the first payment. Verified scholarship and other grants will reduce proportionately the amount of each payment.

### Payment Plan C

Under Payment Plan C the total charges are distributed over eight monthly payments and must be paid in full by May 10, 1974. A service charge of \$20.00 (\$10.00 per semester) will be included. All advance deposits of registration and reservation fees will be subtracted from the first payment. Verified scholarship and other awards will reduce proportionately the amount of each payment.

# DEFERRED PAYMENT PLAN SCHEDULE

	สระสร้ายสระจะสระวิธีสระวามสะ	e Courses ate & graduate)	*Diploma C (undergrad	a hannatuudaatannoo uutuurataataata		onal Study Plan or only)
· · · · · · · · · · · · · · · · · · ·	<u>Plan B</u>	<u>Plan C</u>	<u>Plan B</u>	<u>Plan C</u>	<u>Plan B</u>	Plan C
September 20-24, 1973	\$ 850.00	\$ 575.00	\$ 780.00	\$ 535.00	\$ 640.00	\$ 385.00
November 10, 1973	500.00	255.00	440.00	225.00	320.00	175.00
December 10, 1973	500.00	255.00	440.00	225.00	320.00	175.00
January 10, 1974	500.00	255.00	440.00	225.00	320.00	175.00
February 10, 1974		255.00		225.00		175.00
March 10, 1974		255.00		225.00		175.00
April 10, 1974		255.00		225.00		175.00
May 10, 1974		255.00		225.00		175.00
TOTAL	\$2,350.00	\$2,360.00	\$2,100.00	\$2,110.00	\$1,600.00	\$1,610.00

\*Postgraduate Diploma Course, see Degree Course Plans **\*\*Professional Study Plan with classes, see Diploma Course Plans** 

1 Carl

3

5 44

-

October 11, 1973

1 m

「「「

### THE JUILLIARD SCHOOL LINCOLN CENTER NEW YORK, NEW YORK 10023

DANCE FACULTY AND STAFF 1973-74

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: 858-9067

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

Mrs. Andrea Durham (Mrs. Rolla Durham)

Director

Administrative Assistant

Secretary

454 Fort Washington Ave, Apt. 59B New York, New York 10033 Home Tel: 781-7719

### \*\*\*\*\*

Dr. H. Clay Alexander 1160 Park Avenue (92nd Street) New York, New York 10028 Office Tel: 427-4133 Office Hours: Friday 2:00 - 4:00 @Roosevelt Hospital Hospital Tel: 554-7000 428 West 59th Street New York, New York 10012

### Juilliard School Doctor

Orthopedic Clinic Four days a week--Mon., Tues., Thurs., Fri.: 2:30 - 3:45 Students have to be referred there from the emergency room.

### \*\*\*\*\*\*\*\*\*\*\*

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

Mr. Robert Taibbi 663 LOth Street Brooklyn, New York 11232 Tel: 871-7972

Acoustics Dept.

Acoustics Dept. Assistant

### MAJOR FACULTY

Mr. Alvin Ailey 467 Central Park West New York, New York 10010 Tel: 850-1250

Mr. Alfredo Corvino 451 West 50th Street New York, New York 10019 Home Tel: 247-2564

Miss Wendy Hilton 98 Riverside Drive New York, New York 10024 Tel: 247-3169 226-1436

Miss Kazuko Hirabayashi 309 West 71st Street Apt. 2B New York, New York 10023 Home Tel: 877-8315

Miss Hanya Holm 231 West 11th Street New York, New York 10014 Also: American Dance Center 229 East 59th Street New York, New York 10022 Tel: 832-7250

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

At: S.U.N.Y. College at Purchase Monday, Thursday, & Friday

2.

Star .

5 m

Tel: 929-6530

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: 254-4258

Miss Billie Mahoney (Mrs. Henry A. Steiner) 333 West 57th Street, Apt. 609 New York, New York 10019 Home Tel: 265-4535 582-5947 At: New York University Thursday - 4:15 - 5:45

At: Queens College Dept. of Health & Physical Ed. Tel: 445-7500 Tues. & Thurs. 3:30 - 5:00

> Salvador Juarez 939 8th Avenue Tel: 265-8747 Tues. 7:45 - 9:15; Sat. 3:15-4:45

NSCAC, Great Neck, New Jersey Tel: (516) 466-3636 Thurs. 7:00 - 9:30 Miss Gloria Marina (Mrs. Guillermo San Roman) Also: Gloria Marina Dance Studio 5 Parkview Drive West Shirley, New York 11967 Home Tel: (516) 281-5138

Miss Genia Melikova 35 West 92nd Street New York, New York 10025 Home Tel: 222-9834 or 663-4739

Miss Libby Nye 245 East 77th Street, Apt. 6, Front E New York, New York 10021 Home Tel: 879-8812 or 734-4771 (for messages only)

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

Miss Jennifer Scanlon 229 East 21st Street New York, New York 10010 Home Tel: 777-0783

98-00 62nd Drive Rego Park, New York 11374 Tel: 459-9720

1.4

Ster.

3.

At: America Dance Center (Alvin Ailey, near 3rd Ave.) 229 East 59th Street New York, New York 10022 Tel: 832-1740 Tues. & Thurs. 1:00 - 3:00

Miss Marion Seldes 125 East 57th Street New York, New York 10022 Tel: 753-4595

Mrs. Janet Mansfield Soares (Mrs. Arthur Soares) 560 Riverside Drive, Apt. 4J New York, New York 10027 Home Tel: 864-5371

Miss Anna Sokolow One Christopher Street, Apt. 5H New York, New York 10014 Home Tel: 929-5043

(Summer Address) Joshua Town Road R.F.D. 2 Lyme, Conn. Tel: (203) 526-3007

At: S.U.N.Y. College at Purchase Wednesday, Friday, & Saturday

> Nov. 5 - Dec. 10; Mon. 1 - 3 pm Dance Theater Workshop 215 West 20th Street New York, New York 10011 Tel: 929-8772

Dr. Lulu Sweigard (Mrs. Fritz Popken) "Jeanora" on Buckberg Mountain Tomkins Cove, New York 10986 Home Tel: (914) 786-2229

Miss Ethel Winter (Mrs. Charles Hyman) 306 East 30th Street New York, New York 10016 Home Tel: 685-5569

Mr. Hector Zaraspe 43 West 70th Street New York, New York 10023 Home Tel: 873-0023 Also: Martha Graham School of Contemporary Dance 316 East 63rd Street New York, N. Y. 10021 Tel: TE 8-5886

1

100 m

4.

Also: Diagonal Norte 885 c/o Jose Cuello Buenos Aires, Capital Republic of Argentina

> Teatro Municipal Rio de Janeiro, Brazil

Teatro Colon Buenos Aires, Argentina

### MUSIC (DANCE) FACULTY

Mr. Alan Leichtling 214 West 102nd Street New York, New York 10025 Home Tel: 666-7318

At: Patterson State College, Music Dept. Patterson, New Jersey

Mr. William Schimmel 242 East 89th Street, Apt 2D New York, New York 10028 Home Tel: 876-0827

Mr. Craig S. Shuler 147 West 79th Street New York, New York 10024 Home Tel: 724-5861

Mr. Stanley Sussman 2109 Broadway #3157 New York, New York 10023 Home Tel: 873-4273 or 787-3300 Ext. 3157 Tel: (201) 881-2315

At: Brooklyn College, Music Dept. Tel: 858-1503

### PART TIME AND SUBSTITUTE INSTRUCTORS

1.4

5.

Ster.

Miss Caroline Brown (Mrs. Earl Brown) 28 Greenwich Avenue New York, New York 10011

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

Mr. Edward DeSoto 440 East 9th Street, Apt. 7 New York, New York 10009 Home Tel: 533-2558

Miss Laura Glenn 58 West 25th Street New York, New York 10010 Tel: 255-9479

Miss Carla Maxwell 7 Great Jones Street, 5th Floor New York, New York 10012 Home Tel: 533-8560

Mrs. Victor Ratner (Letitia Ide) 59 Ashley Road Hastings on Houdson, New York 10706 Tel: (914) 478-1592 Mr. Ratner's Office: 489-9610

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

Mr. Lance Westergard 101 West 80th Street, Apt. 5A New York, New York 10024 Tel; 874-5261

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

### INSTRUCTORS ON LEAVE

Miss Betty Jones 31 West 69th Street New York, New York 10023 Tel: 877-0116

\* \* , #

Miss Elizabeth Sawyer Coachman's Cottage Hanlith, near Skipton Yorkshire, England

### \*\*\*\*\*

### ACCOMPANISTS

Mr. David Apter 148 West 68th Street New York, New York 10023 Home Tel: 787-6131

Mr. Justin Blasdale 114 West 88th Street New York, New York 10024 Home Tel: 874-0376

Mr. Michael Brozen 86 Horatio Street New York, New York, 10014 Home Tel: 242-7655 Miss Leslie Singer 325 West 86th Street, Apt. 8A New York, New York 10024 Home Tel; 595-8757

1.11

6.

Ster .

Mrs. Lydia Tisen 294 West 92nd Street New York, New York 10025 Tel: 362-3788

Mr. John Verbalis 39 Remsen Street, Apt. 3B Brooklyn, New York 11201 Home Tel: 522-6258

Mr. Michail Cava 253 West 72nd Street, Apt. 204 New York, New York 10023 Home Tel: 595-2461

Mr. Chaim Freiberg 500 Riverside Drive, Apt. 708 New York, New York Tel: 666-7600

Mr. Reed Hansen 388 Third Avenue New York, New York 10016 Tel: 686-5364

Mr. Pedro Rojas 2676 Marion Avenue Bronx, New York 10458 Tel: F05-1900 or F05-1901 Mr. David Wasser 210 West 70th Street, Apt. 302 New York, New York 10023 Home Tel: 595-8726

September 26, 1973

1.

### THE JUILLIARD SCHOOL DANCE DIVISION \* \* \* \* \*

1973-74 SCHEDULE (BY COURSES) (Subject to Change)

## LITERATURE AND MATERIALS OF MUSIC

Mus 111-2d	(3-3 credits)	Literatu	re and Materials I	Clas	ss Rooms
Section 1	(Leichtling, Inst.)	Mon. Thurs.	9:00-10:15 9:00-10:15		527 527
Section 2	(Schimmel, Inst.)	Mon. Thurs.	4:00-5:15 4:00-5:15		546 216

Mus 211-2d	(3-3 credits)	Literatu	ure and Materials II	
Section 1	(Sussman, Inst.)	Tues. Fri.	9:00-10:15 9:00-10:15	545 545
Section 2	(Sussman, Inst.)	Tues. Fri.	10:30-11:45 10:30-11:45	545 545

Mus 311-2d	(3-3 credits)	Literatu	ure and Materials III	
Section 1	(Shuler, Inst.)	Tues. Fri.		545 545
Section 2	(Leichtling, Inst.)	Tues. Fri.	2:30-3:45 2:30-3:45	545 545

Mus 411-2d	(3-3 credits)	Literature and Mater		
Section 1	(Sussman, Inst.)	Tues. 2:30-5:00	R.	521

September 26,1973

DANCE DIVISION - RELATED STUDIES

# DANCE COMPOSITION

3

Dan 111-2	(2-2 credits)	Dance Composition (Materials)
	Section 1 (Rudko, Inst.)	Tues. 1:00-2:15 Stu
	Section 2 (Rudko, Inst.)	Tues. 2:30-3:45 Stu

Dan 211	(2-0 credits)	Dance Composition (Pre-classic Forms)
	Section 1 (Soares, Inst.)	Wed. 9:00-10:15 Studio 321
	Section 2 (Soares, Inst.)	Wed. 12:00- 1:00 Studio 314
Dan 212	(0-2 credits)	Dance Composition (Modern Forms)

Section 1 (Soares, Inst.)	Wed. 9:00-10:15	Studio 321
Section 2 (Soares, Inst.)	Wed. 12:00- 1:00	Studio 314

Dance	Composi	tion	(Group	Forms)
all the loss to be reading to be the loss of the loss	and his fit has not a first state and the	and the second state of th	A CARDING THE REAL PROPERTY AND ADDRESS OF THE PARTY OF	Alternative and a first of the

Dan	311-2	(2-2	credits)
Dan	411-2	(2=2	credits)

Section 1	(Soares,	Inst.)
-----------	----------	--------

Wed. 2:00-3:15

Studio 314

Studio 314

Studio 314

Dan 215-6 Dan 315-6 Dan 415-6	(2-2 credits) (2-2 credits) (2-2 credits)	Dance Composition (Projects in Chor.)			
	Section 1 (Hill, Inst.) Section 2 (Hirabayashi, Inst.) Section 3 (Lewis, Inst.) Section 4 (Seldes, Inst.)	Tues.2:30-4:00Studio 320To be arrangedStudio 320Mon.2:30-4:00To be arranged			
<u>Dan 511-2</u>	(2-2 credits)	Dance Composition (Major Project)			
	Section 1 (Hill, Inst.)	To be arranged			
Dan 513-4	(3-3 credits)	Dance Composition (Advanced Choreography)			
	Section 1 (Hill, Inst.)	To be arranged			

September 26, 1973

.

•

.

# DANCE DIVISION - RELATED STUDIES (cont'd)

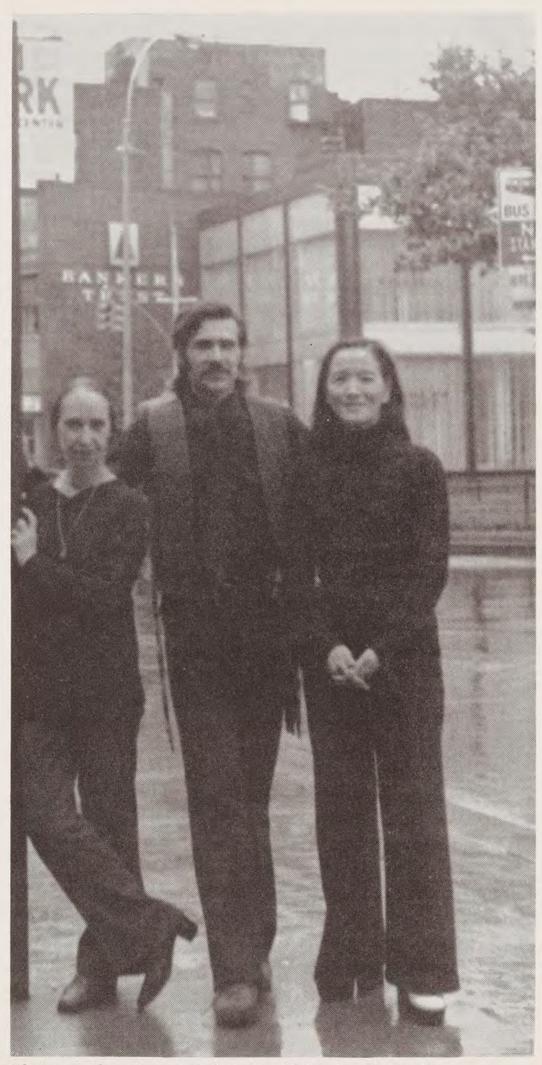
# DANCE NOTATION

Dan 121-2	(3-3 credits)	i	Notation I	Class Rooms
Section 1	(Mahoney, Inst.)	Wed. Fri.	2-3:15 1:00-2:15	R. 504 St. 314
Section 2	(Mahoney, Inst.)	Wed. Fri.		R. 527 St. 314
Dan 221-2	(3-3 credits)	1	Notation II	
Section 1	(Mahoney, Inst.)	Mon. Wed.	9:00-10:15 9:00-10:15	St. 314 R. 523
Section 2	(Mahoney, Inst.)	Mon. Wed.	10:30-12:00 10:30-12:00	St. 314 R. 523
<u>Dan 321-2</u>	(2-2 credits)	Ĭ	Votation III	
Section 1	(Mahoney, Inst.)	Mon.	4:00-6:00	R

Dan 331-2	(1-2 - 1-2 credit	s) Dance	e History & Criticism		
Section 1	(Hill, Inst.)	Wed.	3:30-4:45	R.	529
Dan 351-2	(1-1/2 - 1-1/2 credi	ts) An	natomy for Dancers		
Section 1	(Sweigard, Inst.)	Wed.	10:30-12:00	R.	527
	ANATOMY LABS:	Wed. Wed.	12:00-12:45		527 527



# 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

### Contents:

COMMENCEMENT ADDRESS BY LEONTYNE PRICE 2 GRADUATES 6 PRIZES AND AWARDS 8 MEMORIAL TRIBUTE TO MAURICE EISENBERG 10 ILONA KABOS DIES IN LONDON 11 STUDIO DEDICATION 11 SIXTEN EHRLING RECEIVES DOCTORATE 12 PIERRE BOULEZ OBSERVES **JUILLIARD STUDENT CONDUCTORS** 13 IN CONCERT: JUILLIARD CHORUS SOLOISTS 13 IN CONCERT: KATSURAKO FUJIWARA 15 JUILLIARD DANCE ENSEMBLE 16 "MACBETH" BY ERNEST BLOCH 18 IN CONCERT: SUSAN LANG 20 IN CONCERT: DANIEL SPURLOCK 20 IN CONCERT: GARY STEIGEWALT 21 FACULTY ACTIVITIES 22 ALUMNI NOTES by Sophy P.-Q. Haynes 24 AMONG THE STUDENTS by Melody Bunting 29 **OBITUARIES** 33 PROGRAMS AT JUILLIARD 34

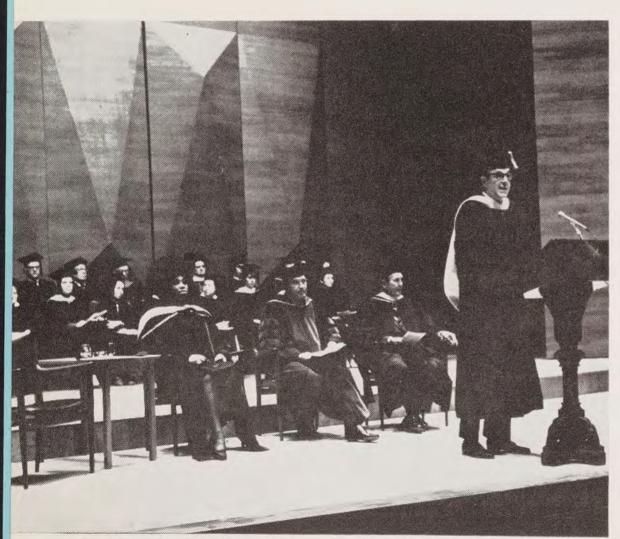
On the cover: A scene from Kazuko Hirabayashi's Black Angels performed by the Juilliard Dance Ensemble

*Photo credits:* Cover and pages 16 and 17 by Oleaga Photography; page 1 by Dwight Godwin; pages 2, 4, 5, 10, 11 and 21 (bottom) by Whitestone Photo; pages 18 and 19 by Beth Bergman; page 22 (bottom) by Michael Eastman; page 25 (top) by Christian Steiner; page 27 by John Thurman; page 31 (top) by Erika Davidson; page 31 (bottom) by Smith Photographers; pages 32 and 33 by Barry S. Carl.

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.

# **Commencement Address** by Leontyne Price June 1, 1973



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, Cosi 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, is 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.

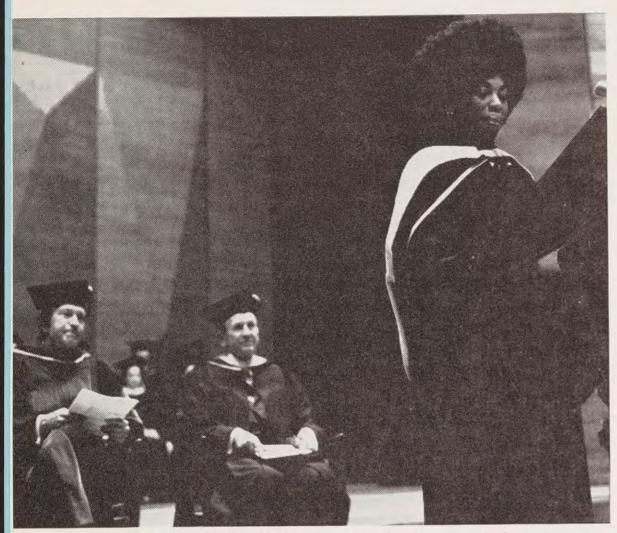
Our Commencement speaker is a person who quite literally needs no introduction at Juilliard because she is such a vital part of the School's life and history.

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.

# Graduates

### 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 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, Trombonet HAE OCK KIM, Piano STEVEN B. KOEPPEL, 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 STELTMANN, 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 HENSCHEL, 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 SCHREMPEL. 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, Violint MARY LOUISE VETRANO, Piano JOSEPH EMIL VILLA, Piano\* FREDERIC H. WEINER, Bassoon ALAN IRA WEISS, Piano

### 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



Robert Levin was awarded the Mark Asarow and Ilja Atlas Memorial Scholarship for an outstanding student in violin

# **Prizes and Awards**

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, țiano

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

# Memorial Program Tribute to Maurice Eisenberg

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



# **Ilona Kabos Dies in London**

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.

# **Studio Dedication**

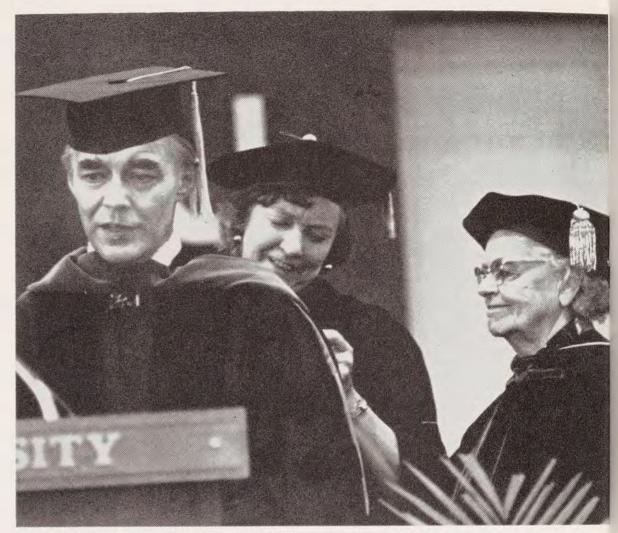
The School has received a \$250,000 grant from the Booth-Ferris Foundation to be applied to underwriting the Juilliard American Opera Center Rehearsal Studio on the third floor. Dedication of the Studio took place at a special luncheon at Juilliard. Shown here, left to right, are Trustees of the Foundation: Mr. Robert J. Murtagh, Mr. Robert F. Longley and Mr. Thomas G. Chamberlain.

# Sixten Ehrling Receives Doctorate

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).



# Pierre Boulez Observes Juilliard Student Conductors

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).

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.

# In Concert: Juilliard Chorus Soloists

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 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.

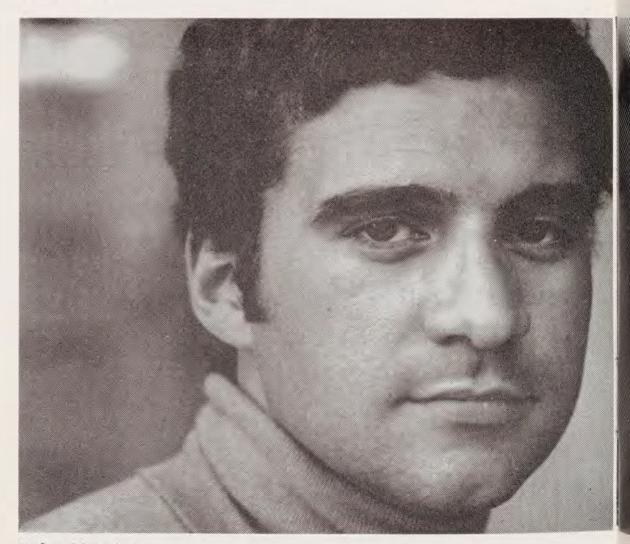
ROBERT TERMINE was born in New York City and began his musical studies as a clarinetist. He received a Bachelor's degree from Hunter College and went on to the Manhattan School of Music, where he studied voice with Daniel Ferro and received a Master's degree in 1968. Mr. Termine has appeared with the 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.



Cynthia Clarey



Lorna Myers



Robert Termine

# In Concert: Katsurako Fujiwara

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.

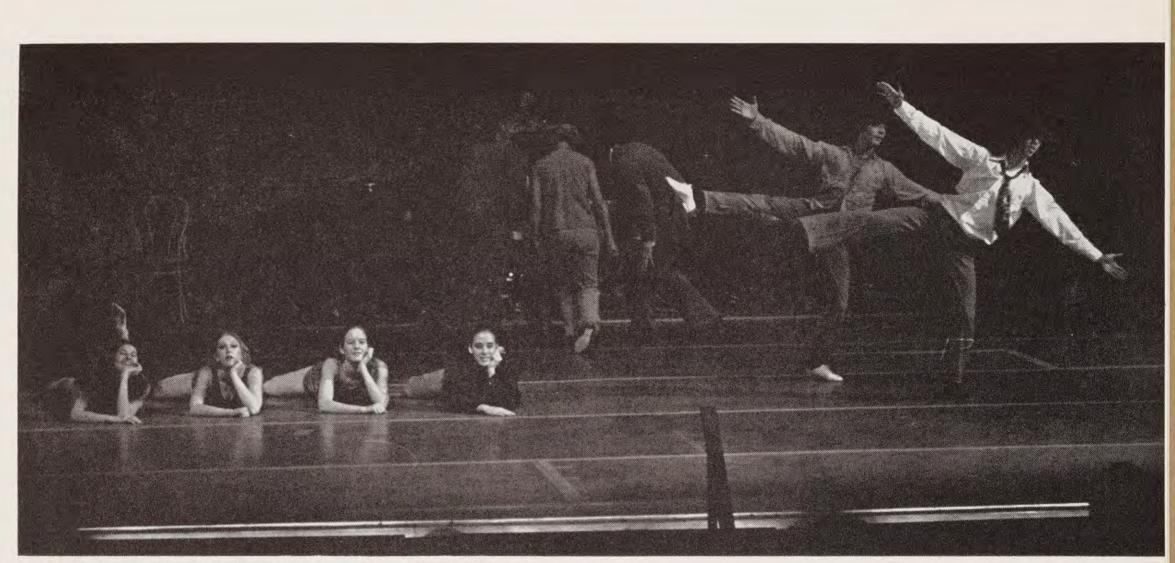
Mrs. Fujiwara was chosen for this performance through competitive auditions held at the School, as are all soloists with Juilliard Orchestras.



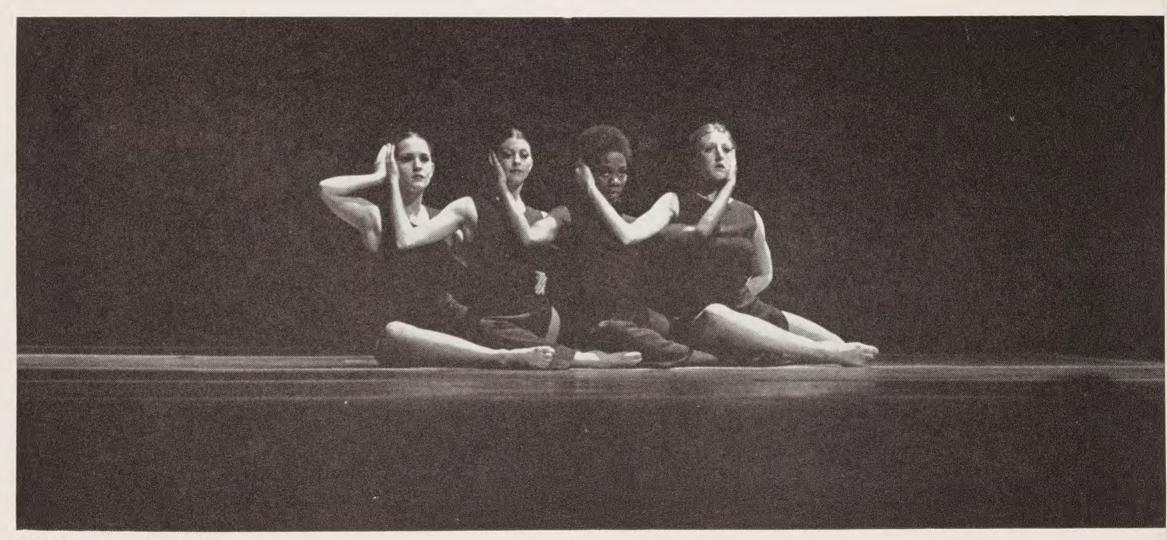
Katsurako Fujiwara

Juilliard Dance Ensemble New and Repertory Works

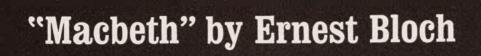
Black Angels (Hirabayashi/Crumb)



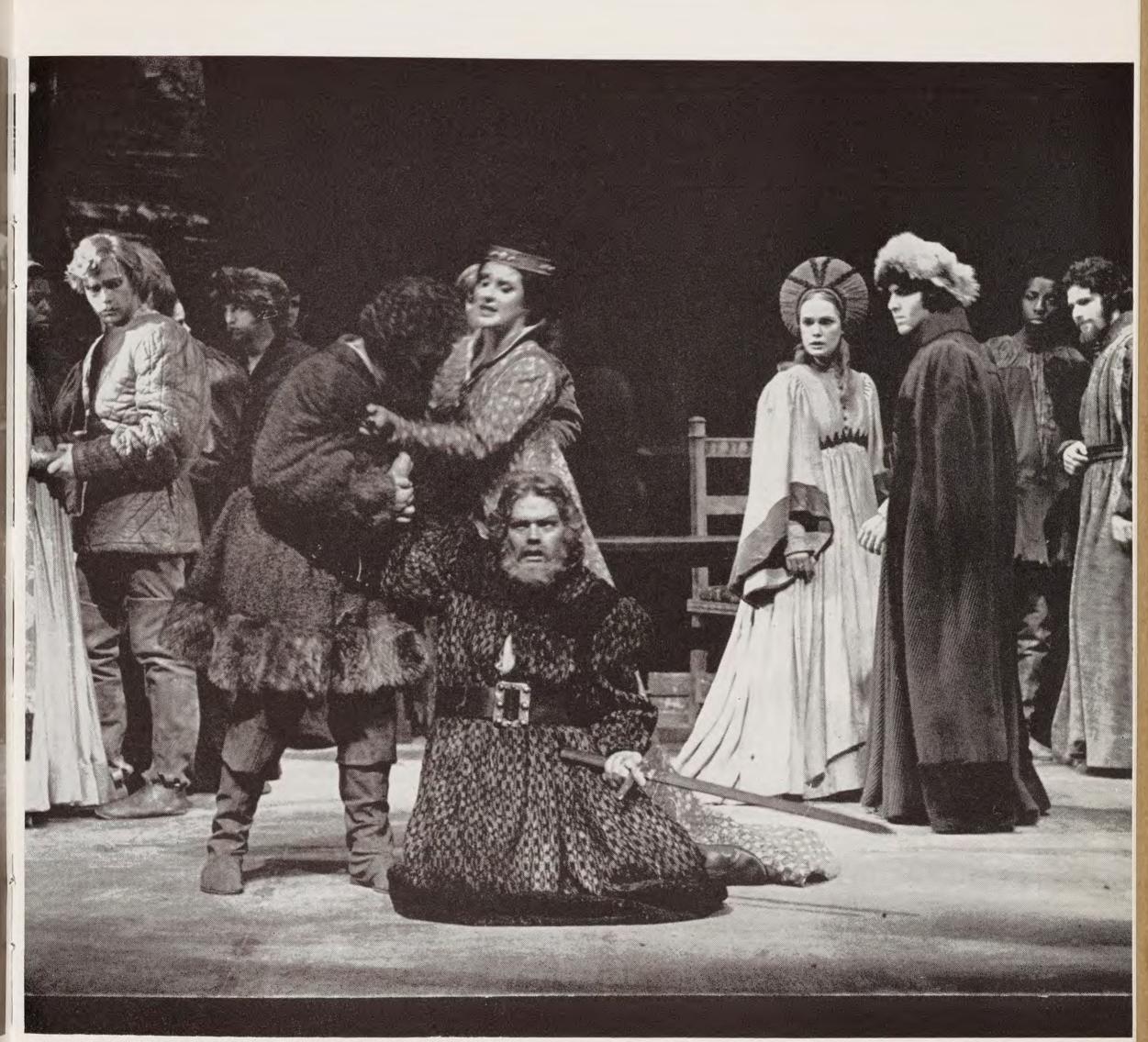
Irving the Terrific (Lewis/Gilbert, Goodman, Lyons, Rolling Stones)



Three Poems (Sokolow/Thorne)



Ronald Corrado as Macbeth and Joy Bogen as Lady Macbeth



Lenus Carlson as Macbeth and Hedy Barnsley as Lady Macbeth

# In Concert: Susan Lang

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 Beroset 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.

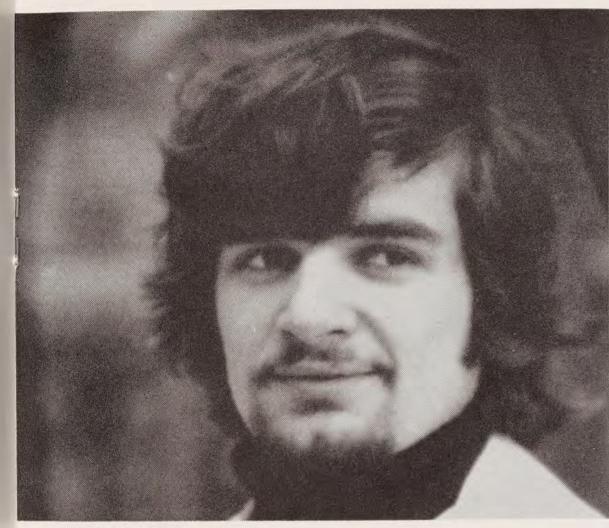
Miss Lang was chosen for this performance through competitive auditions held at the School, as are all soloists with Juilliard orchestras.

# **In Concert: Daniel Spurlock**

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 lead 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

# In Concert: Gary Steigerwalt

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.

# **Faculty Activities**

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 Ginestera 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.

## Alumni Notes by Sophy P.-Q. Haynes

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*, commisioned 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: MRS. VIRGINIA S. CONDON MRS. A. H. GLEASON MRS. FREDERICK HERZ MRS. SUZANNE F. HOLUB MR. ALFRED KOHLER MRS. JANE PICKENS LANGLEY MISS MARY ELIZABETH LASLEY MRS. EDMUND J. MCCORMICK MR. HENRY JEROME MACKEY MRS. ROBERT MERRILL MOUNTAINSIDE MUSIC ASSOCIATION MR. MORRIS NANTON MR. AND MRS. DONALD PAYNE MR. AND MRS. ITZHAK PERLMAN MRS. DRUSILLA H. PETERSON MRS. THOMAS HARRIS POWERS MRS. MORELAND K. ROLLER MRS. ETTA SCHIFF MR. AND MRS. LEIF S. SEGERSTAM MRS. ELAINE SUTIN TEICHER MRS. ROBERT J. TIFFANY MR. JAN M. TURKIEWICZ MISS LUCILE WILKIN

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

Victor Wolfram

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 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.

## Among the Students by Melody Bunting

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 Tchaikowsky *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 1s 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

TAKE JIRO 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.

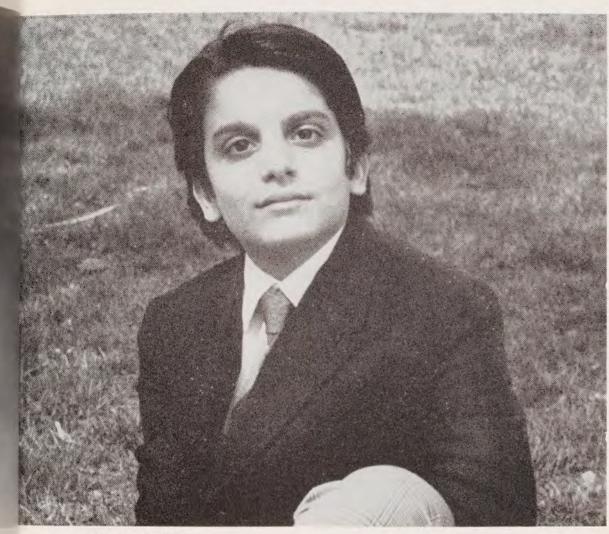
The William and Mary Concert Series presented JAMES



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 littleknown 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.





# **O**bituaries

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.

# **Programs at Juilliard**

### 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, voilin 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, Gunhild 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

### WEDNESDAY ONE O'CLOCK SERIES

## Roland Vamos, viola Barbara Bogatin, cello Joseph Tamosaitis, double bass Michael Parloff, flute Alan Dolid, oboe Laura Reves-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 "Aroura"/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

### April 4

Five Trumpet Solos/Broiles (World Premiere) Bruce Engel, Paul Costanzo, Andrew Ulvate, 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 DeJesu, 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 Orchestro 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 Hedal,

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 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

"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

1: 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

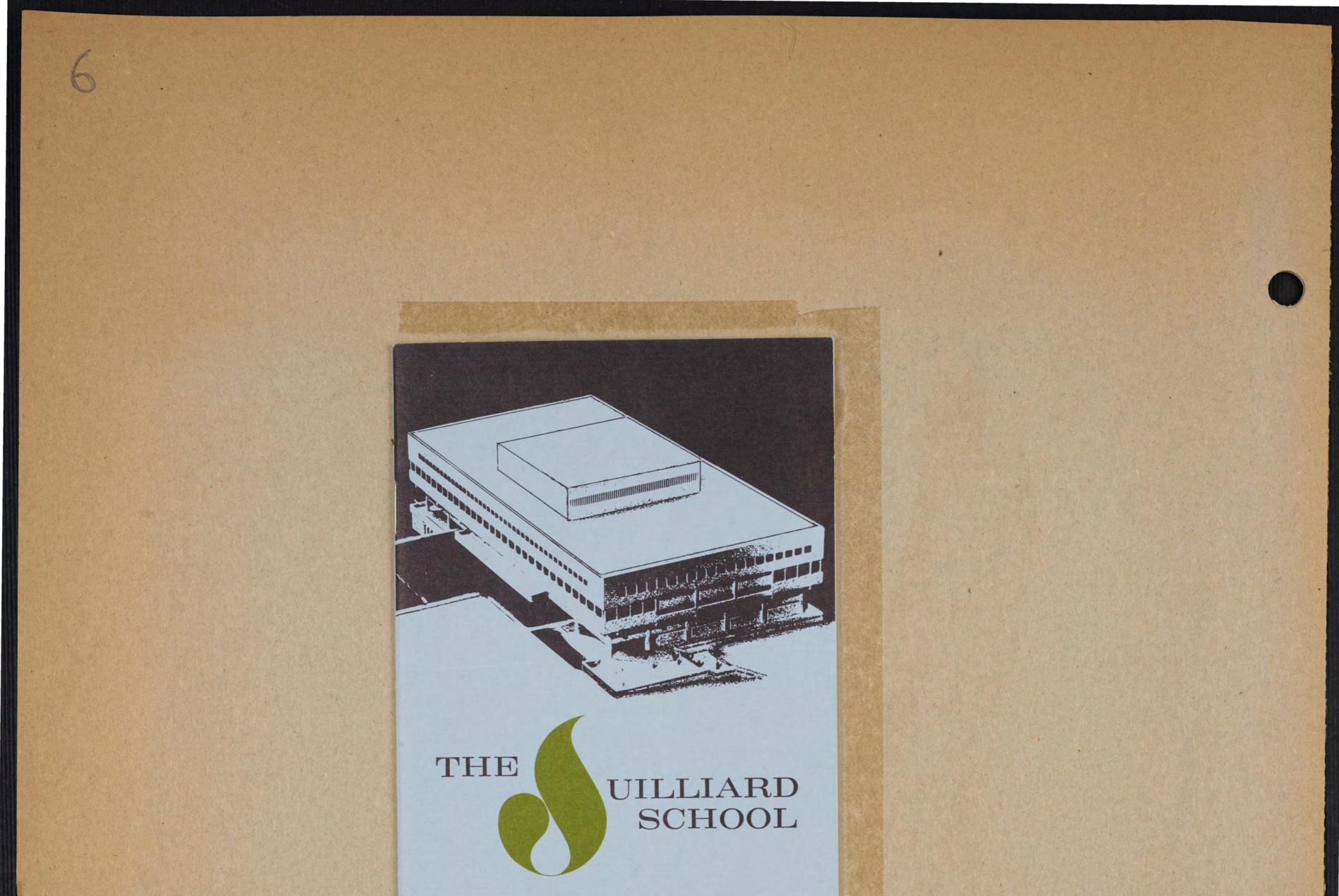
"IRVING THE TERRIFIC" (First New York Performance)

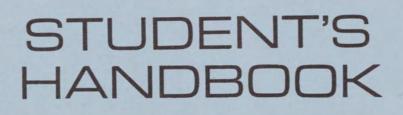
Choreography (1972) and Direction by Daniel Lewis Sound Collage (1972 and 1973) by Pia Gilbert, Sal Goodman, Joseph Lyons, Rolling Stones Set and Costumes by Charles Berliner Lighting by Joe Pacitti Conducted by Joseph Lyon

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.





1973-1974

## LINCOLN CENTER New York, N. Y. 10023 • (212) 799-5000



"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

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.

## **EXECUTIVE OFFICERS**

PETER MENNIN	President
GIDEON WALDROP	Dean
GORDON HARDY	Dean of Students
CHARLES C. LUCAS, JR.	Controller
JUDSON EHRBAR	Registrar
WRISTON LOCKLAIR	Assistant to the President Director of Public Relations
SOPHY P. Q. HAYNES	Assistant Dean
RICHARD J. PORTER	Director of Development
A. J. PISCHL	Concert Manager
BENNET LUDDEN	Librarian
SALVATORE BIANCHID	irector, Building and Facilities

MARTHA HILL	Director, Dance	Division
JOHN HOUSEMAN	Director, Drama	Division
ROBERT BRAWLEY Direc	ctor, Pre-College	Division
STANLEY WOLFE Di	rector, Extension	Division

# ACADEMIC CALENDAR

## 1973

Orientation Day (for new students)	Wed., Sept. 19, 11 a.m.
Completion of registration for currently enrolled stu Candidates for degrees Candidates for diplomas and special students	Thurs., Sept. 20
Registration for new and readmitted students	Sept. 21 and 24
First semester begins	Thurs., Sept. 27
Convocation	Wed., Oct. 3, 1 p.m.
Final date for program adjustments	Fri., Oct. 5*
Thanksgiving recess begins	Wed., Nov. 21, 10 p.m.
Classes resume	Mon., Nov. 26, 9 a.m.
Final date for dropping classes	Fri., Nov. 30
Candidates for graduation file applications Dec. 1, 19	973 through Jan. 15, 1974
Christmas recess begins	Fri., Dec. 21, 10 p.m.

# 1974

Classes resume	Mon., Jan. 7, 9 a.m.
Registration for second semester	Jan. 8 through 25
Mid-year examinations	Jan. 21 and 22
Second semester begins	Mon., Jan. 28
March entrance examinations (classes dismissed)	Mar. 4, 5, and 6
Spring recess begins	Fri., Mar. 15, 10 p.m.
Classes resume	Mon., Mar. 25, 9 a.m.
Final date for dropping classes	Fri., Apr. 5
Easter recess begins	Wed., Apr. 10, 10 p.m.
Classes resume	Mon., Apr. 15, 9 a.m.
Graduation examinations begin	Mon., Apr. 15
Registration of currently enrolled students for the academic year 1974-1975	Apr. 23 through May 10
Final date to file reservation for the year 1974-1975	Fri., May 10*
Final date to apply for change of course or change of major field for the year 1974-1975	Fri., May 10*
Final date to apply for scholarships for the year 1974-1975	Fri., May 10
Final examinations in class subjects	May 20 through 25
Major examinations	May 27 through 30
Commencement	Fri., May 31, 11 a.m.

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

## FACULTY

## **ORCHESTRAL CONDUCTING**

SIXTEN EHRLING

## **CHORAL CONDUCTING**

ABRAHAM KAPLAN

### PIANO

GUIDO AGOSTI ANIA DORFMANN RUDOLF FIRKUSNY **IRWIN FREUNDLICH** SASCHA GORODNITZKI JACOB LATEINER

VERNON de TAR

ROSINA LHEVINNE ADELE MARCUS MIECZYSLAW MUNZ JOSEF RAIEFF BEVERIDGE WEBSTER HOWARD AIBEL (Assistant) MARTIN CANIN (Assistant)

### VOICE

OREN BROWN	FLORENCE PAGE KIMBALL
DANIEL E. FERRO	EDITH PIPER
HANS JOACHIM HEINZ	ELEANOR STEBER
BEVERLEY JOHNSON	JENNIE TOUREL
	GIORGIO TOZZI

### STRINGED INSTRUMENTS

CLAUS ADAM	Violoncello
DOROTHY DELAY	Violin
PAUL DOKTOR	Viola
JOSEPH FUCHS	Violin
LILLIAN FUCHS	Viola
IVAN GALAMIAN	Violin
WILLIAM LINCER	Viola
HOMER MENSCH	Double Bass
NATHAN MILSTEIN	Violin
LORNE MUNROE	Violoncello
SAMUEL RHODES	Viola
LEONARD ROSE	Violoncello
JOHN SCHAEFFER	Double Bass
HARVEY SHAPIRO	Violoncello
OSCAR SHUMSKY	Violin
SALLY THOMAS	Violin
DAVID WALTER	Double Bass

## HARP

MARCEL GRANDJANY

## HARPSICHORD

ALBERT FULLER

### ORGAN

ANTHONY NEWMAN

## [4]

## **ORCHESTRAL INSTRUMENTS**

### WOODWIND

JOSEPH ALLARD Clarinet, B	ass Clarinet, Saxophone
JULIUS BAKER	Flute
ROBERT BLOOM	Oboe
STANLEY DRUCKER	Clarinet
HAROLD GOLTZER	Bassoon
HAROLD GOMBERG	Oboe
MELVIN KAPLAN	Oboe
ARTHUR LORA	Flute
STEPHEN MAXYM	Bassoon
WILLIAM POLISI	Bassoon
RONALD ROSEMAN	Oboe
LEON RUSSIANOFF	Clarinet
THOMAS STACY	English Horn
LOIS WANN	Oboe

## BRASS

HARRY BERV	Horn
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

SAUL GOODMAN

### CHAMBER MUSIC AND ENSEMBLE

CLAUS ADAM\* JOSEPH FUCHS JOSEPH ALLARD LILLIAN FUCHS PER BREVIG FELIX GALIMIR JANE CARLSON MARCEL GRANDJANY EARL CARLYSS\* MELVIN KAPLAN JAMES CHAMBERS WILLIAM LINCER PAUL DOKTOR **ROBERT MANN\*** RICHARD DUFALLO SAMUEL RHODES\* DAVID WALTER

### COMPOSITION

MILTON BABBITT ELLIOTT CARTER

ELDEN BAILEY

DAVID DIAMOND VINCENT PERSICHETTI† ROGER SESSIONS

\*Member, Juilliard String Quartet †(Leave of Absence 1973-1974)

### [5]

## LITERATURE AND MATERIALS OF MUSIC

JOSEPH BLOCH	CHRIS JAFFE
SUZANNE BLOCH	CHARLES JONES
JANE CARLSON (Pedagogy)	RENEE LONGY
MARY ANTHONY COX	ANTHONY NEWMAN
DAVID DIAMOND	VINCENT PERSICHETTI*
FRANCES GOLDSTEIN	FRITZ RIKKO
NORMAN GROSSMAN	SAMUEL SANDERS
GERRE HANCOCK	ROGER SESSIONS
GORDON HARDY	ROBERT STARER
MARTIN ISEPP	LESTER TRIMBLE
STANLEY	WOLFE

MILTON BABBITT	Graduate Seminar
IRVING KOLODIN	Graduate Seminar
GUSTAVE REESE	Graduate Seminar

## ACADEMIC STUDIES

MAURICE VALENCY	Director of Academic Studies
BEATRICE TAUSS	Academic Adviser
ANNE H. BERGER	German, German Literature
RONNIE BURROWS	Literature
EMILE CAPOUYA	Literature
ROBERT J. CLEMENTS	Literature
MUTIE FARRIS	Literature
ROLF FJELDE	Drama History
RACHELLE L. KNAPP	French
TOBY LELYVELD	Literature
MARGARETTA M. SALINGER	Art
GEORGE SANTICCIOLI	Literature
MARIE-FRANCOISE VACHON	French

### HISTORY OF WESTERN CULTURE: ART AND LITERATURE

RAE BECKER	DAVID ROSAND
VIRGINIA HEADY	MARIE SQUERCIATI
JAMES V. MIROLLO	SAMUEL STETNER
BEATRICE	TAUSS

\*(Leave of Absence 1973-1974)

## DICTION

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

## AMERICAN OPERA CENTER

PETER HERMAN	ADLER						Director
MARTIN SMITH		Senior	Coach	and	Assistant	to	Director

### DANCE

MARTHA HILL

Director

ALFREDO CORVINO MARTHA GRAHAM MARTHA HILL KAZUKO HIRABAYASHI DANIEL LEWIS BILLIE MAHONEY HELEN McGEHEE GENIA MELIKOVA DORIS RUDKO JENNIFER SCANLON JANET MANSFIELD SOARES ANNA SOKOLOW STANLEY SUSSMAN LULU E. SWEIGARD ETHEL WINTER HECTOR ZARASPE

## ADMINISTRATIVE STAFF

Roc	om No.
CLAY ALEXANDER, M.D. Consulting Physician	(203)
EVELYN ALTER	
and Facilities	(214)
IRENE ANDERSON Assistant to the Registrar	(224)
MATTHIAS BARTH Master Piano Technician	(101)
MELODY BUNTING	(S-15)
GARNER CALDWELL	(205)
ROBERTA CHARLTON	(223)
MARY CHUDICK Administrative Assistant, Dance	(417)
BRENDA COLLINS Secretary to the President	
SANDRA CZAJKOWSKI	(538)
JOAN DAYTON Secretary to the Chairman of the Board	
and Director of Development	(213)
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)
BAIRD HASTINGS Orchestra Librarian	(317)
SOPHY P. Q. HAYNES Student Adviser	(235)
EVANGELINE HILL Receptionist, Assistant Dean's Office	(235)
BRINTON JACKSON Circulation Librarian	(538)
KAY JENNINGS	(224)
MARGARET S. JORY Director,	
Lincoln Center Student Program	(228)
ANNE KIRKWOOD	
KATHY LAIKEN, R.N. Resident Nurse	(203)
JUDY ANN LANDIS	(402)
LORNA LEVANT Assistant to the Director	
of Public Relations	(221)
ETHELMAE MASON Secretary to the Dean of Students	(222)
REGINA MOSSER Recorder, Registrar's Office	(224)
WILLIAM MURPHY Supervisor of Maintenance	(214)
ZOLTAN OLAH Bookbinder	(538)
SALLY PATELSON Secretary to the Registrar	(225)
VIVIAN PIANELLO	
Lincoln Center Student Program	(228)
JEAN PRICE Administrative Assistant	(235)
IRVING RUCKENS Assistant Controller	(226)
LEE SAVAGE Administrative Assistant, Drama Division	(402)
RITA SMOLAND	(403)
JANET SOMERS Cataloguer and Research Librarian	(538)
SYLVIA TOVER	(235)
ARLENE WEITZMAN	(236)
REGINA WYNNE Secretary to the Assistant Dean	(235)

## DRAMA

JOHN HOUSEMAN	Director
SURIA SAINT-DENIS	Consultant Director
MARGOT HARLEY	Administrator
STEPHEN AARON	PIERRE LEFEVRE
LOUIS BANKUTI	JUDITH LEIBOWITZ
HOVEY BURGESS	EUGENE LESSER
MARGARET FREED	CAROL LEWIS
GERALD FREEDMAN	JACK O'BRIEN
ROLAND GAGNON	DON REDLICH
JANE GREENWOOD	MARIAN SELDES
DAVID HAMMOND	EDITH SKINNER
WENDY HILTON	ELIZABETH SMITH
MICHAEL HOWARD	BORIS TUMARIN
MICHAEL KAHN	ROBERT WILLIAMS
JANE KOSMINSKY	WILLIAM WOODMAN

## STAGE DEPARTMENT

JOSEPH PACITTI Director

## ACADEMIC REGULATIONS AND PROCEDURES

DEAN: GIDEON WALDROP Miss Anne Kirkwood, Secretary

DEAN OF STUDENTS: GORDON	HARDY
Mrs. Ethelmae Mason, Sec	cretary Room 222

REGISTRAR: JUDSON EHRBAR

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 wellbeing.

## 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 10, 1974.

## TO CHANGE MAJOR

Applications to change your major should be filed **in person** at the Registrar's Office, before May 10, 1974. 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.

## **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, depending 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 turn-tables 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

### IV

Effort #1.....Georg Phillip Telemann\* (Largo from Trio Sonata in A for Flute, Violin and Harpsichord)

Composed and danced by Leslie Brown

-From the Dance Composition class of Kazuko Hirabayashi

V

The Old Soft Shoe.....Vincent Youmans ("Tea for Two")

Prepared from Labanotation score Danced by Penny Hutchinson, Ann Kohn, John Seaman

The Waltz Clog.....Charles Lawlor, James W.Blake ("Sidewalks of New York")

Notated by second year Notation students Danced by Penny Hutchinson, John Seaman

Pedro Rojas, piano

-From the Notation classes of Billie Mahoney

Composed by Ann Crosset Set Design by Larry Etkin and Glenn Stulpin Danced by Richard Caceres, Ann Crosset, Jane Hedal, Yaeko Sasaki

David Smeyers, clarinet

VII Coffee will be served

followed by

### FILM SHOWING

"The Red Shoes"

## Anthony Freyberg, projectionist

\*tape recording sound technicians, Reed Hansen and David Briggs THE JUILLIARD SCHOOL PETER MENNIN, PRESIDENT LINCOLN CENTER, NEW YORK, N. Y. 10023 November 26, 1973

Dear Alumni,

Greetings to all of you. Preparing for performances fills our days with no time left over to send you individual messages. So, here's a substitute for a real letter to keep us in touch.

You should be receiving the JUILLIARD NEWS BULLETIN published six times a year. It is sent abroad as well as in the United States to all alumni, free of charge. Please send news items directly to the Bulletin, here at the school address. As soon as we have corrections of addresses from you, we shall give a copy to the Bulletin office.

We have just had a Dance Event showing choreographic works of faculty and students as well as an Open Rehearsal of Helen McGehee's new work "Changes"to Metamorphoses after Ovid of Benjamin Britten. December 4, we shall be showing three choreographic works of Francis Patrelle, 1970 graduate.

Meantime, Todd Bolender is choreographing the dances and directing the circus scene for Smetana's "The Bartered Bride" which opens December 14.

Dance for the Lincoln Center Student Program is already on tour with Juilliard alumni-members of the Jose Limon Company, performing "The Moor's Pavane" while Daniel Lewis is preparing a Dancers and Musicians program to go out the first of the year.

Dance Production rehearsals for a Juilliard Theater season are underway. Anna Sokolow is doing a new work to a Sonata and Etudes of Alexander Scriabin. Daniel Lewis is directing Jose Limon's "A Choreographic Offering" (J.S. Bach). Kazuko Hirabayashi will begin rehearsal of a new work the first of the year. We are scheduled to open April 3.

We wish we were there. And we wish you were here. In short, we long to see you and what you are doing. The Dance Division Faculty join me in sending all fond regards.

Sincerely,

Martha Hill, Director, Dance Division

## January 21, 1974

## DANCE DIVISION THE JUILLIARD SCHOOL LINCOLN CENTER NEW YORK, NEW YORK 10023

JUILLIARD DANCE ABROAD

(Partial Listing)

Please send corrections.

## ENGLAND

(Grad. '71) Hassall, Nannette c/o Hollins, 2 Eaton Mansions, Sloane Square, London SWI

(Grad. '67) Rabin, Linda c/o Ballet Rambert, 94 Chiswick High Road, London W4 ISH

## SWEDEN

('62-'63) Asberg, Margaretha Box 224 Frosunda, 18600 Vallentuna (Grad. '58) Schnee, Joel 11734 Sverige, Borgargatan 6, 1½ tr. Stockholm ('60-'63) Thulin, Karen Askikegaton 15, Stockholm

## THE NETHERLANDS

(Grad. '68) Hampton, Eric Lomanstraat 30 IV, Amsterdam

(Fac. '58-'69) Hoving, Lucas c/o Rotterdamse Danschool, Haringvliet 90, Rotterdam C

('51-'52;'54-'55) Ossosky, Sheldon Het Hoogt 450, Nieuwendam, Amsterdam Noord ('59-'61) Stuyf, Koert Lijnbaansgracht 232, Amsterdam

## BELGIUM

('70-'73) Negron-Rivera, Buena (Mme. Lawrence Braunstein) Kerkeveld Laan 41/43, 2100, Deurne-Noord (Antwerp suburb)

## SWITZERLAND

(Grad. '73) Schwartz, Sheldon c/o Baslertheater, 4000 Basel

## AUSTRIA

(Grad. '63) Berger, Lawrence and Dori Sechsschimmelgasse, 1/VII/28A, A-1090 Wien 2.

--\*

(Grad. '60) Egan, Carol Sechsschimmelgasse 10/7/26, A-1090 Wien

## GERMANY

('59-'60) Bausch, Philippine Stadt Theater, Wuppertal

(Grad. 172) Brown, Blake Eintracht Str. 75, 5 Köln 1

('57-'59) Muller, Horst National Theater, Mannheim

('69-'70) Wolf, Werner Stadt Theater, Wuppertal

(Grad. '71) Yamada, Sylvia Eintracht Str. 75, 5 Köln 1

## ITALY

(JDT) Christopher, Pat (Mrs. Claudio Roveda) Piazza Leonardo de Vincio 32, 20133-Milano

(Grad. '61) Condodina, Alice (Mrs. Franco S. DeSantis) Via Stefano Langanese 14, Roma

('66-'69) Giavotto, Nicoletta Luisa Centro Professionale Di Danza Contemporanea, Via Del Gesu' 57, Roma

(Grad'73) Lowe, Jane c/o Shahn, Via Dei Giubbonari, Rome OO

. 12. ..

GREECE

('57-'58) Christophorides, Mrs. Kalliope Themistokleous 49, Athens 148

## ISRAEL

(Grad. '54) Gluck, Rena Bathsheva Dance Co., 9 Sderot Hahaskala, Tel-Aviv ('59-'61) Louther, William Bathsheva Dance Co. (see above address) (Grad. '63) Ronen, Oshra Elkayam Kibbutz Afikim, Emek Hayarden ('59-'61 Schenfeld, Rina Bathsheva Dance Co. (see above address)

## JANA DA

(Grad. '62) Anbary, Ahuva 65 Strathearn Road, M6ClR5, Toronto, Ontario (Grad. '71) Barrios, Maria c/o National Ballet of Canada, St. Lawrence Hall, 157 King St. East, Toronto 1, Ontario

3.

# PUERTO RICO

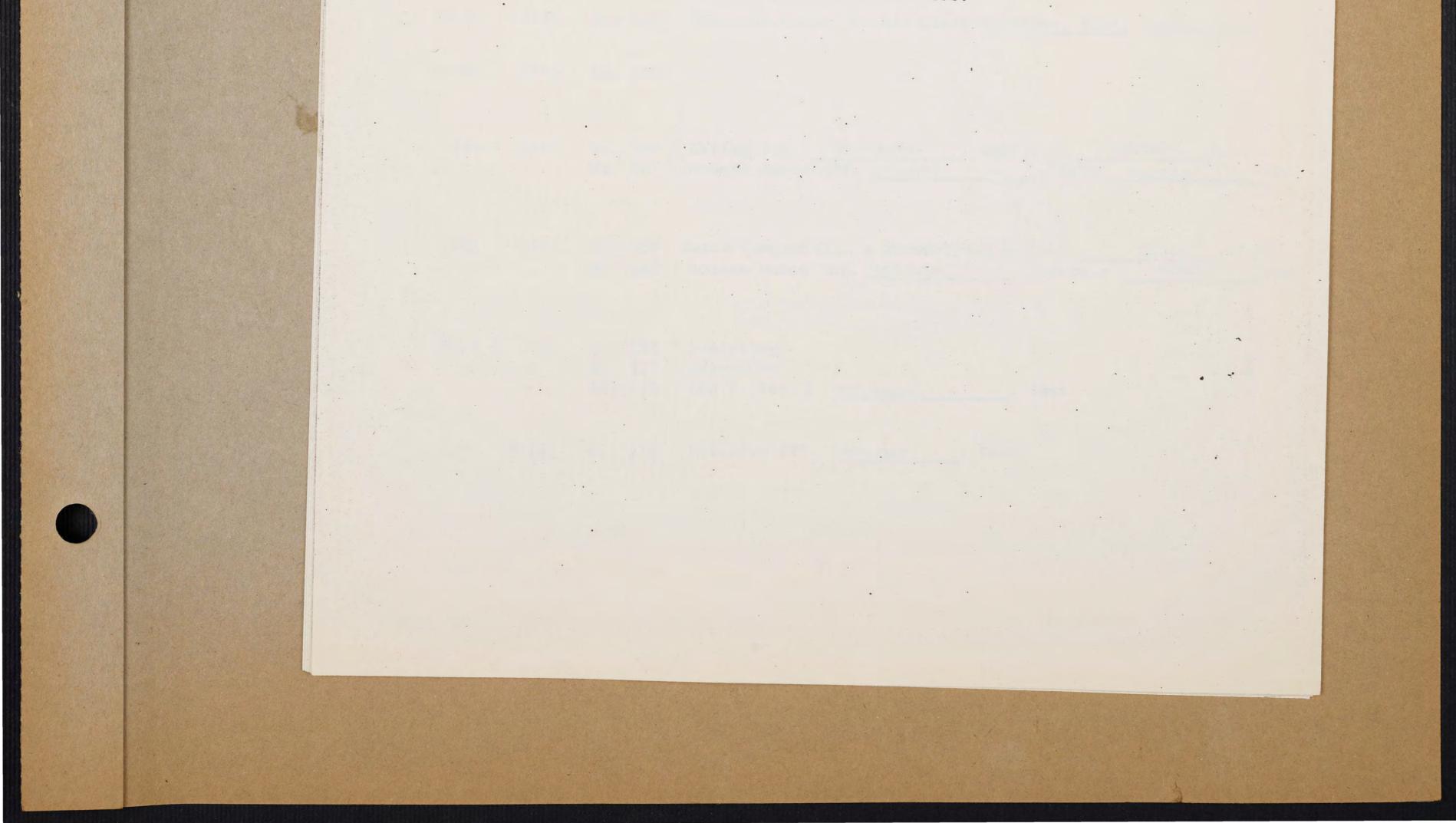
(Grad. '63) Biascoechea, Carmen Bow 6336, Santurce

## MEXICO

1

('71-'73) Parres, Elena Altavista 54 KM 17 Carretera, Toluca, Mexico 10 D.F.

Also on call: India, Ghana, Japan, Hawaii and others.



December 4, 1973

THE JUILLIARD SCHOOL \* \* \* DANCE DIVISION SCHEDULE

[Suject to Change]

## MONDAY

9:00 - 10:15 St. 320 Ballet Int. Zaraspe ,Inst.; Tisen, ,Acc. St. 321 St. 314 Notation II, Sec. 1. Mahoney, Inst. Rojas ,Acc. Rm. 527 L&M I, Sec. 1. Leichtling, , Inst.

10:30 - 11:45St. 320Ballet Adv. Melikova ,Inst.; Tisen ,Acc.St. 321Modern Dance Tut.McGeheeInst; Honsen, Acc.St. 314Notation II, Sec. 2. Mahoney, Inst.; RojasAcc.

11:45 - 12:30 St. 320 Adv.-Int.Girls' Pointe Class.Melikova, Inst; Tisen, Acc.

12:00 -	12:50	St.	321	

1

1:00 -	2:15	St. 320	Ballet Tut.	Melikova ,	Inst.;	Singer	Acc.
		St. 321	Modern Dance	Adv. LicGehee	, Inst	; Hansen	Acc.

2:30 - 3:45 St. 320 Dance Composition & Production. Sec. 7. Lewis, Inst. St. 321 Modern Dance Int. McGehee ,Inst.; Hansen ,Acc.

4:00 - 5:15 St. 320 Repertory St. 321 Repertory Rm. 546 L&M I, Sec. 2 <u>Schimmel</u>, Inst.

4:00 - 6:00 Rm. 218 Notation III. Mahoney , Inst.

and the second s	1						<u></u>	
9:00 - 10	0:15			Ballet Int.	Corvino	_, Inst.;	Tisen,	Acc.
		St.	321					
		Rm.	545	L&M II, Sec.	1. Sussman	, Inst.		

TUESDAY

.....

The new president stand in work and the

10:30 - 12:30 St. 320 Ballet Adv. and Adagio/Repertory. Corvino , Inst. Tisen Acc.

10:30 - 11:45 St. 321 Modern Dance Tut. <u>Hirabayashi</u>, Inst.; Brozen, Acc. Rm. 545 L&M II, Sec. 2. Sussman, Inst.

12:00 - 12:50 St. 321

. .

12:30 - 1:00 St. 320

- Martin Secretaria	1:00 - 2:15	St. 320 St. 321 St. 314	Ballet Tut.Zaraspe, Inst.;Singer, Acc.Modern Dance Adv.Hirabayashi, Inst.;Brozen, Acc.Dance Composition.Sec. 1.Rudko, Inst. Cava, Acc.
		Rm. 545	L&M III, Sec. 1. Shuler , Inst.
	2:30 - 3:45	St. 320 St. 321 St. 314 Rm. 545	Dance Composition, Sec.2. <u>Hill</u> , Inst. Modern Dance Int. <u>Hirabayashi</u> , Inst.; <u>Brozen</u> , Acc Dance Composition. Sec. 3. <u>Rudko</u> , Inst. <u>Cava</u> , Acc. L&M III, Sec. 2. <u>Leichtling</u> , Inst.
	2:30 - 5:00	Rm. 521	L&M IV. Sussman , Inst.
	4:00 - 5:15		Repertory Repertory

1

9:00 - 10:15	St. 320 St. 321	Ballet Int: <u>Corvino</u> , Inst.; <u>Tisen</u> , Acc. Dance Composition, Sec. 4(a). <u>Soares</u> , Inst.; Mapother, Assist; Hansen, Acc.
	Rm. 523	
10:30 - 12:30	St. 320	Ballet Adv. Corvino , Inst.; Tisen Acc.
		[11:45-12:30 Boys' Class. St.320, Corvino, Inst; Tisen, Acc.]
	Rm. 523	Notation II. Sec. 2. Mahoney, Inst.
10:30 - 11:45	St. 321 Rm. 527	Modern Dance Tut. Hirabayashi, Inst.; Hansen , Acc. Anatomy for Dancers. Popken (for Sweigard), Inst;
12:00 - 12:45	Rm. 527	Anatomy Lab. Popken(for Sweigard)Inst.

WEDNESDAY

h .

1

12:00 - 12:50 St. 321 Dance Composition, Sec. 4(b) Soares, Inst.; <u>Hansen</u>, Acc. 12:00 - 1:00 St. 314 12:45 - 2:00 St. 320 Beginners' Spanish Class. Zaraspe, Inst. Rojas, Acc. 1:00 - 2:00 Rm. 527 Anatomy Lab. Popken(for Sweigard), Inst;

.

## 1:00 - 2:00 St. 321 Dance Composition, Sec. 5. <u>Hirabayashi</u>, Inst; St. 314

1:00 - 2:00	Alice Tully	Hall ONE O'CLOCK CONCERT
2:00 - 3:15	St. 320	Ballet Tut. Melikova , Inst; Singer , Acc.
	St. 321 St. 314	Modern Dance Adv. Hirabayashi, Inst.; Hansen , Acc.
	Rm. 504	Notation I, Sec. 1. Mahoney, Inst.
3:15 - 4:00	St. 314	
3:30 - 4:45	St. 320	
	St. 321	Modern Dance Int. Hirabayashi, Inst.; <u>Hansen</u> , Acc.
	Rm. 529 Rm. 527	Dance History & Criticism, Hill, Inst. Notation I, Sec. 2. Mahoney, Inst.
5:00 - 6:00	St. 320 St. 321	Repertory Repertory

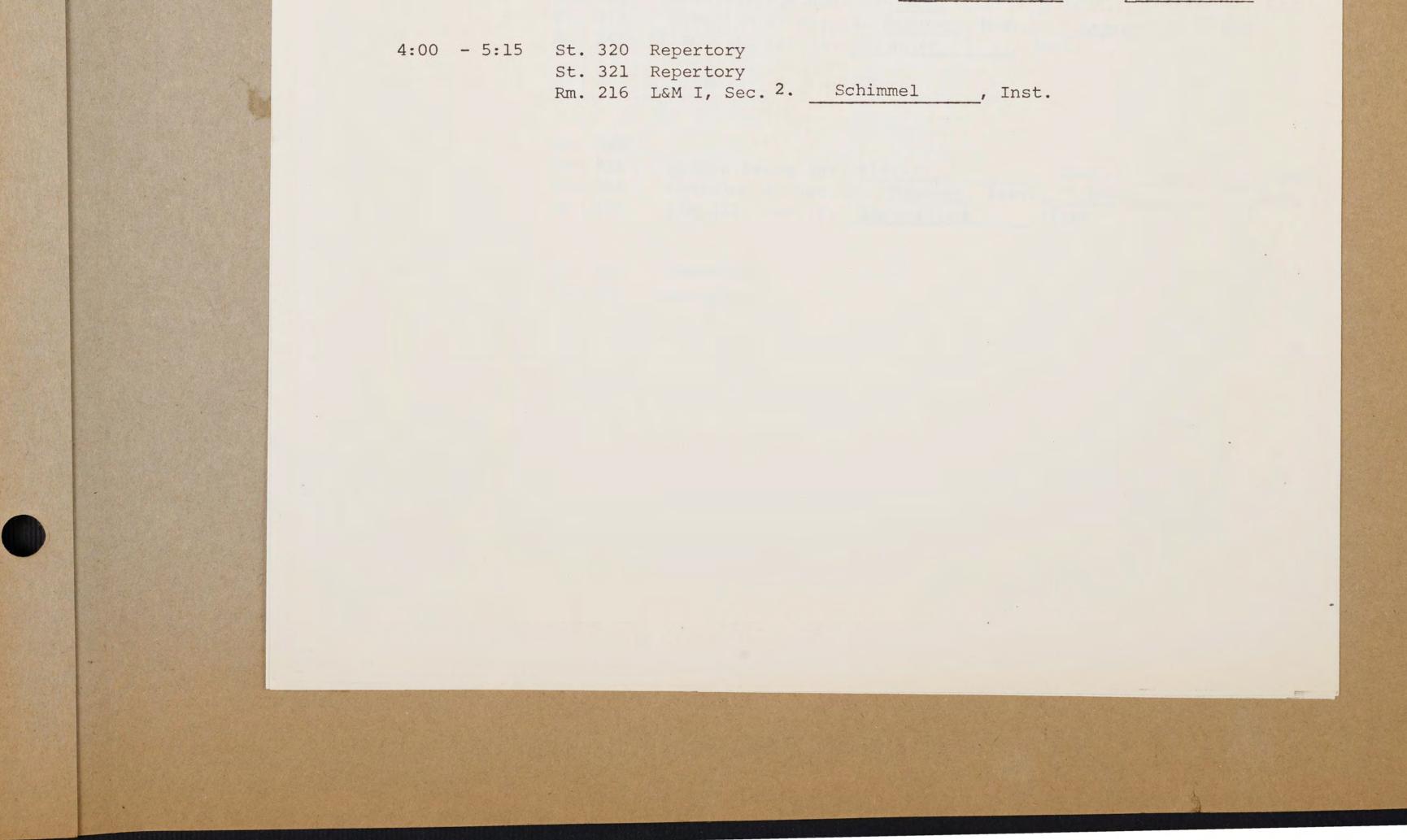
GROUP FORMS TO BE ARRANGED

•			
			THURSDAY
	9:00 - 9:30	St. 321	
	9:00 - 10:15	St. 320 Rm. 527	Ballet Int. Melikova Inst; Tisen ,Acc. L&M I, Sec. l. Leichtling , Inst.
	9:30 -12:00	St. 321	Modern Dance Adv. Holm, Inst.; <u>Hansen</u> , Acc.
	10:30 -12:00	St. 320	Ballet Tut. Corvino ,Inst.; <u>Tisen</u> , Acc.
	12:00 - 1:00	St. 320 St. 321	Advanced Spanish Class.Zaraspe,Inst;Gloria Marina, Assist.; Rojas, Acc.
	1:00 - 2:15	St. 320 St. 321	Modern Dance Tut. <u>Lewis</u> , Inst; <u>Hansen</u> , Acc.

-

1

2:30 - 3:45 St. 320 Ballet Adv. Zaraspe , Inst.; Singer , Acc. St. 321 Modern Dance Int. Lewis , Inst; Hansen , Acc. .



FRIDAY

9:00 - 10:15 St. 320 Ballet Int. Zaraspe , Inst.; <u>Tisen</u> , Acc. St. 321 Ballet Tutorial. Greg Mitchell, student instructor; Bond, alt. Rm. 545 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 Inst; Tisen ,Acc [11:45-12:30 Beg.-Int.Pointe Class.St.314,Melikova,Inst.; Freiberg, Acc.

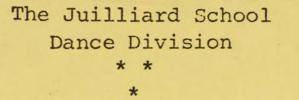
10:30 - 11:45St. 321Modern Dance Tut.Winter\_.Inst;Hansen, Acc.Rm. 545L&M II, Sec. 2.Sussman, Inst.

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, , Ac	c.
		St.	321	Modern Dance Adv. Winter , Inst.; Hansen ,	Acc.
		C+	271	Notation T Coc 1 Mahanay Inst , D	

	St. 314 Rm. 545	Notation I, Sec. 1. <u>Mahoney</u> , Inst.; <u>Rojas</u> , Acc. L&M III. Sec. 1. <u>Shuler</u> , Inst.
2:30 - 3:45	St. 321 St. 314	Modern Dance Int. <u>Winter</u> , Inst.; <u>Hansen</u> , Acc. Notation I, Sec. 2. <u>Mahoney</u> , Inst.; <u>Rojas</u> , Acc. L&M III, Sec. 2. <u>Leichtling</u> , Inst.
4:00 - 5:15		Repertory. Repertory



You are invited to ...

An Informal Showing

of

THREE CHOREOGRAPHIC WORKS by FRANCIS PATRELLE

Music of Georges Enesco, Irving Fine, Paul Hindemith

> with Juilliard Dance Division Dancers

Tuesday, December 4, 1973

4:30 pm

Studio 320

\* \* \*

The Juilliard School Dance Division \* \* \*

\*

AN INFORMAL SHOWING

Tuesday, December 4, 1973

Studio 320 - 4:30 pm

3

Choreography (1972) and Direction First Movement of Sonata No. 3 for Violin and Piano, Opus 25 (1926) Francis Patrelle

Georges Enesco\*

In order of appearance:

to anne the

Joyce Herring Nancy Scattergood Roseanne Langley

## PRECEDENT

Choreography (1971) and Direction Fantasia for String Trio (1957) Costumes Francis Patrelle Irving Fine\* Jean Williams

An interlude representing years of intrigue and finally betrayal of Mary Stuart by her last husband, Lord Bothwell, by Queen Elizabeth and her advisor, Lord Cecil.

Queen Mary..... Andreyko

Lord Bothwell.....Ron Kurowski

(and all the Scottish Lords)

Queen Elizabeth.....Suzanne Lewy

Lord Cecil.....Jedd McCuen (and all the privy council)

Dancers appearing through the courtesy of Germantown Dance Theatre, Jean Williams, director.

# (A Work in Progress)

Choreography (1973) and Direction Music

Francis Patrelle Paul Hindemith\*

Movement #1 Second movement of Sonata for Trumpet and Piano (1939)

Joyce Herring and Francis Patrelle

Movement #2 "Ragtime" from Piano Suite "1922"

Nancy Scattergood

\*tape recording

The Juilliard School

## Memorandum

November 29, 1973

To: Juilliard Faculty Members

From: Gordon Hardy, Dean of Students Re: Dance Division Students

Stage rehearsals and orchestra rehearsals for the December 14,15,16,17 performances of "The Bartered Bride" in The Juilliard Theater are being held the weeks of November 26, December 3, December 10 and also, possibly on call Monday, December 17.

Certain rehearsals necessarily conflict with the L&M and academic courses.

The following students are in the casts for the production:

Roxolana Babiuk Pierre Barreau Phillip Bond Daryl Bratches Richard Caceres Janice Carp Hsueh-Tung Chen Dian Dong Ann Crosset Anthony Ferro Jane Hedal Joyce Herring Nancy Hill Penny Hutchinson Roseanne Langley Gregory Mitchell Andrew Roth Nancy Scattergood Robin Somers Linda Spriggs Catherine Sullivan Elizabeth Song Linda Spriggs Robert Swinston Jill Wagoner Shelley Washington Barry Weiss

Would you please excuse students who are participating in this opera from your classes when conflicts occur. Your cooperation will be greatly appreciated.

A.H.

JUILLIARD AMERICAN OPERA CENTER PRESENTS



# BARRICICIES B



# **Opera in Three Acts by Bedrich Smetana**

**Conducted and directed by Peter Herman Adler** 

Choreography by Todd Bolender

English Version by Graham Jones

Sets by Michael Fish Costumes by Ian Skalicki Lighting by Joseph Pacitti

JUILLIARD ORCHESTRA



-

# THE JUILLIARD THEATER, 155 WEST 65 STREET

• Friday, December 14, 1973, at 8:00 p.m.

• Saturday, December 15, 1973, at 8:00 p.m. • Sunday, December 16, 1973, at 3:00 p.m.

• Monday, December 17, 1973, at 8:00 p.m.

.

A Benefit for the Juilliard Student Aid and Scholarship Fund.

Tickets distributed on basis of minimum contribution of \$4.00 per ticket for orch. & mezz., \$3.00 for bal.

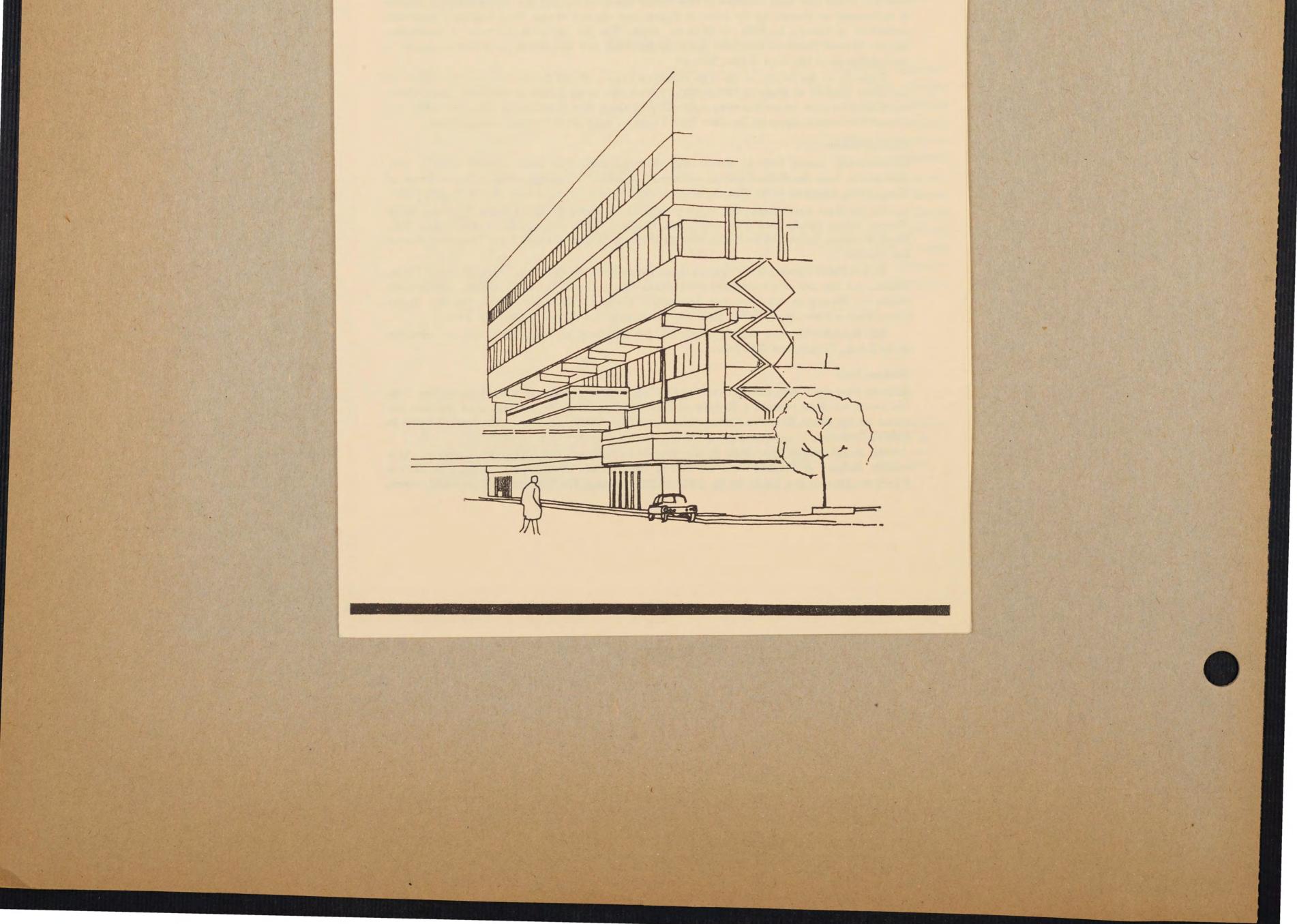
Return to: Concert Office		No. of tickets	Contribution	Total	
The Juilliard School Lincoln Center	Fri., Dec. 14, 8:00 p.m.				
New York, N.Y. 10023	Sat., Dec. 15, 8:00 p.m.				
Please enclose a	Sun., Dec. 16, 3:00 p.m.				
self-addressed stamped envelope.	Mon., Dec. 17, 8:00 p.m.				
Make checks bayable to The luilliard School.		TOTAL			
Preferred location:	NAME				
Orchestra: Nezzanine:	ADDRESS	please print			
Balcony:	CITYSTATE/	ZIP	DAY TEL		

1973–1974 Season

22

# THE JUILLIARD SCHOOL

Peter Mennin, President



### **Peter Herman Adler**

DR. ADLER is the Music and Artistic Director of the WNET Opera Theater and was co-founder of the N.B.C. Television Opera Theater which he headed from 1949-1960. He was born in Jablonec, Czechoslovakia, graduated from the Prague Conservatory of Music, served as Music Director of the Brno Opera and later as chief conductor of the Bremen State Opera in Germany. With the advent of Nazism, he was invited to the Soviet Union, where he conducted in Moscow, Leningrad, and Kiev, and taught at the Kiev Conservatory. He came to the United States in 1940, making his debut with the New York Philharmonic, and was guest conductor with other major American orchestras and opera companies. He was conductor of the Baltimore Symphony from 1961-1967 and made his debut with the Metropolitan Opera in 1972.

## **Rhoda** Levine

RHODA LEVINE, staging consultant for The Bartered Bride, started her career in New York as a choreographer, and is known in this capacity by her work both on Broadway and in opera houses throughout the world.

For Channel 13, Rhoda Levine has directed The Beggar's Opera and Abraham and Isaac, repeating the latter at the Spoleto Festival. At Hunter College she has directed Berio's Laborinthus II as well as the New York premiere of Eric Stokes' Horsphal. In 1971 she joined Brussels' Théâtre de la Monnaie as director for Le Nozze di Figaro, and the next season for a brilliantly successful production of Lecoq's La Fille de Madame Angot. For the Netherlands Opera in Amsterdam she has directed Janacek's From the House of the Dead and will return there this season for a new production of The Good Soldier Schweik.

Formerly on the faculty of the Yale School of Drama, Rhoda Levine is currently teaching at the Curtis Institute of Music in Philadelphia. Known also as an author of children's books, she is represented in print by no less than eight different titles, two illustrated by Edward Gorey, and three of which were chosen by The New York Times for their list of the year's hundred best.

## **Todd Bolender**

Internationally known both as dancer and choreographer, TODD BOLENDER has been a principal dancer with the Ballet Caravan, Catherine Littlefields' Philadelphia Ballet, Ballet Russe de Monte Carlo, American Ballet Theater, Ballet Society, Ballets U.S.A., and the New York City Ballet.

He has done choreography for Ballet Society, Ballet Russe de Monte Carlo, American Ballet Theater, Ballets U.S.A., New York City Ballet, Harkness Ballet, National Ballet Washington, D.C., Royal Winnipeg Ballet, Joffrey Ballet, Munich National Theater, Turkish State Theater of Ankara and Istanbul.

He was Ballet Director at the Cologne Opera House from 1963-66, at the Frankfurt Opera House, 1966-69, and has done choreography for the Boston Opera, Grand Theater de Genève, Switzerland; Volksoper, Theater an der Wien and Stadtheater, Vienna; Stadtheater, Malmo, Sweden; Teatro Colon, Buenos Aires; Israel Ballet, Tel-Aviv; the Metropolitan Opera House, New York.

Mr. Bolender has also done choreography for Broadway musicals, plays, and for television in the U.S.A., Canada, and Germany.

## **Michael Fish**

MICHAEL FISH was a design student of Ming Cho Lee, Wolfgang Roth and Elden Elder at New York University, where he received a Bachelor of Fine Arts Degree. After working as an Assistant Designer for the Negro Ensemble Company, he worked for Charles Dunlap at the Festival Ballet in Oxford, England.

For Joseph Papp's New York Public Theater he designed Down The Morning Line. As a resident designer at Juilliard since the Fall of 1973, he has already designed Tis Pity She's a Whore and Summer and Smoke for the Juilliard Drama Group. The Bartered Bride is his first opera.

# THE BARTERED BRIDE

**Conducted and Directed by Peter Herman Adler** Staging by Rhoda Levine **Choreography by Todd Bolender** Sets designed by Michael Fish **Costumes designed by Jan Skalicky** Lighting designed by Joe Pacitti Libretto by Karel Sabina **English version by Graham Jones** 

JENIK, Mícha's older **MARENKA**, Krusina' The Bar **KECAL**, a marriage KRUSINA, a peasant LUDMILA, his wife VASEK, Micha's you **CIRCUS DIRECTOR ESMERALDA**, a circ THE INDIAN MICHA, a wealthy la HATA, his wife **A WAITER** 

> Friday, December 14, 1973, at 8:00 P.M. Saturday, December 15, 1973, at 8:00 P.M. Sunday, December 16, 1973, at 3:00 P.M. Monday, December 17, 1973, at 8:00 P.M.

torium.

This program was printed as a contribution of the Gulf + Western Industries Foundation.

## JUILLIARD AMERICAN OPERA CENTER

## presents

An Opera in Three Acts

## **BEDRICH SMETANA**

## **Cast in Order of Vocal Appearance**

	Fri., Sun. Dec. 14, 16	Sat., Mon. Dec. 15, 17
er son	George Livings	Henry Price
's daughter, tered Bride	Judith Haddon	Janet Pranschke
broker	Michael Li-Paz	Nahum Karta
t	Robert Termine	<b>Robert Termine</b>
	Pamela Gore	Pamela Gore
inger son	David Hall	David Britton
R	Edward Berenson	Edward Berenson
cus dancer	Syble Young	Syble Young
	Tony Rosato	Tony Rosato
ndowner	Peter Atherton	Peter Atherton
	Maro Partamian	Maro Partamian
	Eric Trumbull	Eric Trumbull
	Eric Trumbull	Eric Trumbull

## **Chorus Master**, Martin Smith **Assistant Director, Michael Davis Musical Preparation**, Robert Kopelson

## JUILLIARD ORCHESTRA

Evening performances will end at approximately 10:45. Matinee at 5:45.

The taking of photographs and the use of recording equipment are not allowed in this audi-

## SYNOPSIS

#### Place: A Bohemian village. Time: Middle of the nineteenth century.

## Act I

A village square with an inn. The peasants are gaily celebrating. Marenka does not join in the general merriment. Her parents are planning marriage for her to a wealthy landowner, although she is in love with Jenik, whose background nobody knows. Jenik assures her that he comes from a good family but was driven out of his father's house by his unpleasant stepmother. He asks Marenka to have confidence in him and she promises to remain faithful.

Marenka's father, the peasant Krusina, had promised years before that he would marry off Marenka to one of the sons of the rich landowner Micha. The marriage broker Kecal does his best to arrange the match. According to him, Marenka must marry Vasek, Micha's son by his second marriage, since the son of his first marriage has not been heard of for years. Marenka says frankly that she does not want to marry anybody but her Jenik. The act closes with a polka.

#### Act II

The foolish, stuttering Vasek is in a state of great alarm at the prospect of having to court this girl his mother has chosen for him. Marenka, realizing with horror that this must be the man her parents want her to marry, proceeds to warn him against such a flighty creature, who would lead him a terrible chase. She hints that a nicer, prettier girl is in love with him, and Vasek gratefully promises to renounce Marenka. Some of the womenfolk of the village enter and all join in dancing a *furiant*.

Kecal enters with Jenik, whom he hopes to buy off, and offers him a large sum of money to give up Marenka. Jenik accepts this, but only on condition that Marenka will marry the elder son of Tobias Micha. Kecal draws up the agreement at once and Jenik signs before witnesses. He is the object of furious disapproval for selling his fiancee so light-heartedly.

#### Act III

A circus troupe enters, and the Circus Director invites the villagers to attend the performance. His troupe gives a short demonstration of the delights in store for the audience. Vasek falls in love with the tight-rope dancer Esmeralda, and when the artist who should play the bear is found to be hopelessly drunk she easily persuades her new admirer to take his place. Meanwhile Marenka has heard of Jenik's supposed betrayal and is in despair. When Vasek finds that she, the pretty girl with the good advice for whom he has been looking, is in fact Marenka, he is overjoyed, but Marenka asks for time to make up her mind. When Jenik enters, treating the whole thing as a joke, she is furious and refuses to listen to him. Kecal joins them, and Jenik tries to persuade Marenka to sign the contract so that he can have his money. The villagers enter to congratulate Marenka and Vasek; Micha and Hata also enter the square and, immediately recognize Jenik as the former's elder son; and since the contract reads the "son of Tobias Micha," Marenka makes her choice without difficulty.

Kecal is furious at having been duped, and all make fun of him. Just then the bear shambles in, to everyone's terror, but it is only Vasek. Hata is deeply ashamed and leads the simple boy away. The opera closes with general rejoicing.

## PERSONNEL OF THE JUILLIARD ORCHESTRA

#### Violins

Naoko Tanaka Concertmaster **Rochelle** Abramson Timothy Baker **Ronnie Bauch** Andrea Byers Robert Canetti Laurie Carney Nancy Elan William Fitzpatrick Peter Haase Henry Hutchinson Lee Joiner Masao Kawasaki Nam-Yun Kim Yuri Nagai Ronald Neal Ronald Oakland Junko Ohtsu **Daniel Phillips** Jacqueline Ross Hiroko Saito Pamela Sixfin Marti Sweet Sook-Kyung Yoon

#### Violas

Daniel Avshalomov Robert Becker Judson Griffin John Kella Patricia Rozek Richard Maximoff Christine Shepherd

#### Cellos

Barbara Bogatin David Geber William Grubb Bonnie Hartman Lisa Lancaster Lanny Paykin Nancy Steltmann Sally Whyte

#### Basses

Michael Gregori Ryoko Hirasawa Susan Kix Miller Jennifer Rubin Joseph Russo Alex Vaughn

### Flutes

Nadine Asin Wendy Heckler Timothy Malosh

## Oboes

Anne Leek Neil Hornick Clarinets Eric Ginsberg Gary McGee

Bassoons

Frank Morelli Michael Olesak

#### Horns

Jerome Ashby Lee Bracegirdle Julie Landsman Paul Rosenblum Dale Whitman

### Trumpets Andrew Ulvate

Jeffrey Venho

#### Trombones

Bruce Bonvissuto Jerry Kuhl David Langlitz Wendell Watterson

Tympani Norman Freeman

### Percussion Paul Dowling Richard Kravetz Scott Stevens

## AMERICAN OPERA CENTER CHORUS

Marilyn Appel, Nikki Bowie, Doreen DeFeis, Faith Esham, Una Gumbs, Terry Joshi, Bonnie Leys, Lorna Myers, Peggy Pruett, Gayna Sauler, Jane Seaman; Randall De Rosa, Thomas George, Terry Howell, Reiner Lokken, Robert Markel, Michael O'Neill, Jonathan Reinhold, Dennis Skerik, Sol Smoland, Dana Talley, James Tyeska II, Steven Watson

## JUILLIARD DANCE ENSEMBLE

Roxolana Babiuk, Daryl Bratches, Janice Carp, Ann Crosset, Dian Dong, Jane Hedal, Joyce Herring, Nancy Hill, Penny Hutchinson, Roseanne Langley, Nancy Scattergood, Robin Somers, Linda Spriggs, Catherine Sullivan, Elizabeth Sung, Jill Wagoner, Shelley Washington; Pierre Barreau, Phillip Bond, Richard Caceres, Hsueh-Tung Chen, Anthony Ferro, Gregory Mitchell, Andrew Roth, Robert Swinston, Barry Weiss

## VILLAGE CHILDREN

Scott Firestone, Sylvia Beth Glickman, Douglas Gordun, Raphiel Hampton, Rebecca Perces, Maria Sharpe, Laurie Turner

## **CIRCUS MUSICIANS**

David Lang, percussion

Edward Helbein, trumpet

Kevin Quinn, piccolo

## Peter Herman Adler ..... Martin Smith ...... Eugene Kohn ...... Robert Kopelson ...... Miguel Pinto ..... Michael Davis ..... Moni Yakim ..... Moni Yakim ..... Moni Yakim ..... Madeleine Marshall ..... Marguerite Meyerowitz . Alice Howland ..... Evelina Colorni ..... Rita Smoland .....

Joe Pacitti ..... Lee Shlosberg ...... Guus Ligthart ..... Grant Logan ..... Vincent Di Gabriele ..... Thomas Slack .... Snowden Parlette ..... Michael Calkins ..... Steve Atha .... Peter Wrona, Jr. .... Michael Davis .... Frederick Wurpel ..... Hilary Bader ....

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.

## FACULTY AND STAFF OF THE JUILLIARD AMERICAN OPERA CENTER

Directo
Actin
French Dictio

## **PRODUCTION STAFF**

Production Stage Manager
Property Master
Wardrobe Master
Assistant Stage Manager

## JUILLIARD AMERICAN OPERA CENTER

### presents

# THE BARTERED BRIDE

An Opera in Three Acts

## BEDRICH SMETANA

Conducted and Directed by Peter Herman Adler Staging by Rhoda Levine Sets designed by Michael Fish Lighting designed by Joe Pacitti

Libretto by Karel Sabina

**English version by Graham Jones** 

## **Cast in Order of Vocal Appearance**

JENIK, Mícha's older son MAŘENKA, Krusina's daughter, The Bartered Bride KECAL, a marriage broker KRUŠINA, a peasant LUDMILA, his wife VAŠEK, Mícha's younger son CIRCUS DIRECTOR ESMERALDA, a circus dancer THE INDIAN MICHA, a wealthy landowner HATA, his wife

A WAITER

Fri., Sun. Dec. 14, 16 George Livings Judith Haddon

Michael Li-Paz Robert Termine Pamela Gore David Hall Edward Berenson Syble Young Tony Rosato Peter Atherton Maro Partamian Eric Trumbull Sat., Mon. Dec. 15, 17

Henry Price Janet Pranschke

Nahum Karta Robert Termine Pamela Gore David Britton Edward Berenson Syble Young Tony Rosato Peter Atherton Maro Partamian Eric Trumbull

Chorus Master, Martin Smith Assistant Director, Michael Davis Musical Preparation, Robert Kopelson

#### JUILLIARD ORCHESTRA

Friday, December 14, 1973, at 8:00 P.M. Saturday, December 15, 1973, at 8:00 P.M. Sunday, December 16, 1973, at 3:00 P.M. Monday, December 17, 1973, at 8:00 P.M.

Evening performances will end at approximately 10:45. Matinee at 5:45.

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

This program was printed as a contribution of the Gulf + Western Industries Foundation.

## FACULTY AND STAFF OF THE JUILLIARD AMERICAN OPERA CENTER

Peter Herman Adler	
Martin Smith	
Eugene Kohn	Vocal Coach
Robert Kopelson	
Miguel Pinto	Coaching Fellow
Michael Davis	Directing Fellow
Moni Yakim	
Louis Bankuti	
Madeleine Marshall	English Diction
Marguerite Meyerowitz	French Diction
Alice Howland	German Diction
Evelina Colorni	
Rita Smoland	Administrative Assi <mark>s</mark> tant

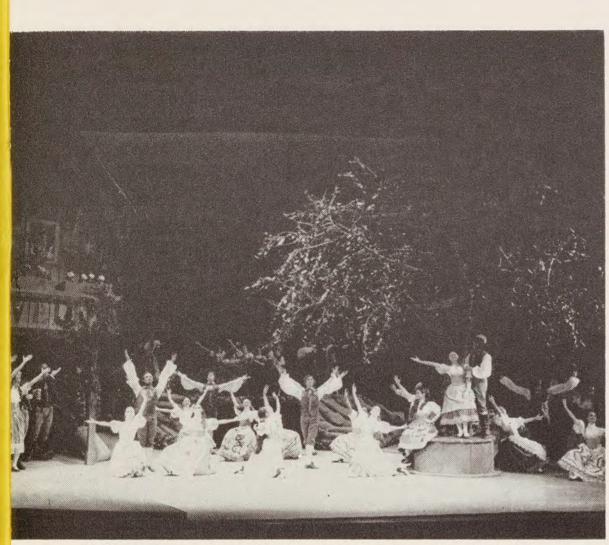
## **PRODUCTION STAFF**

Joe Pacitti	Production Supervisor
Lee Shlosberg	Production Stage Manager
Guus Ligthart	Costume Supervisor
Grant Logan	
Vincent Di Gabriele	Construction Supervisor
Thomas Slack	Property Master
Snowden Parlette	Master Electrician
Michael Calkins	Wardrobe Master
Steve Atha	
Peter Wrona, Jr.	
Michael Davis	Assistant Stage Manager
Frederick Wurpel	
Hilary Bader	Electrician

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.



# Juilliard News Bulletin



Juilliard Dance Ensemble in the Polka from Act I of "The Bartered Bride"

# **Juilliard News Bulletin**

Volume XII, number 3, 1973-74

## Contents:

"THE BARTERED BRIDE" BY BEDRICH SMETANA 2 JOSEPH FUCHS IN SPECIAL RECITAL 4 Two UNITED STATES PREMIERES 5 IN CONCERT: NORMAN KRIEGER 6 IN CONCERT: ROBELYN SCHRADE 7 FACULTY ACTIVITIES 7 IN CONCERT: NANCY GREEN 9 ALUMNI NOTES by Sophy P.-Q. Haynes 10 AMONG THE STUDENTS by Melody Bunting 14 PROGRAMS AT JUILLIARD 17

On the cover: Scene from "The Bartered Bride"

*Photo credits:* Cover and pages 1, 2, 3 by Beth Bergman; pages 4 and 16 (bottom) by Whitestone Photo; page 12 (top) by Maximus.

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.

# "The Bartered Bride" by Bedrich Smetana



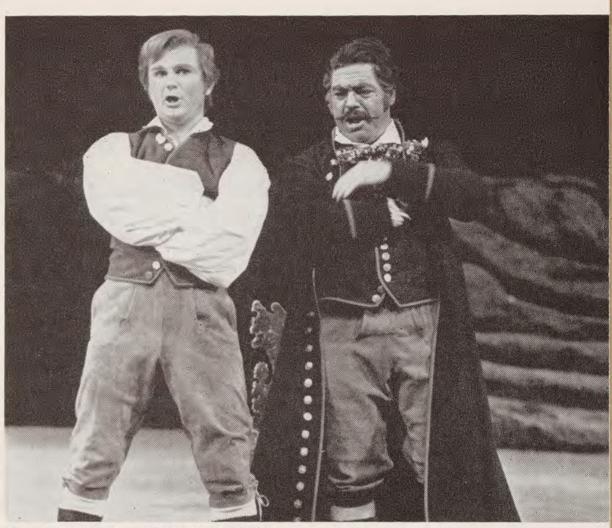
Judith Haddon and George Livings



Janet Pranschke and Henry Price



David Hall and Judith Haddon



George Livings and Michael Li-Paz



David Britton and Janet Pranschke



Nahum Karta and Henry Price

# Joseph Fuchs in Special Recital

Joseph Fuchs performed Aaron Copland's Violin Sonata and the Sonata Concertante by Peter Mennin, among other works, during a special recital at the School on Tuesday evening, January 29. Joined by Joseph Villa at the piano, Mr. Fuchs also presented the Sonata in D Major of Prokofieff and the Schubert Fantasy for Violin and Piano, Opus 159.

Mr. Copland was present to hear his work with which Mr. Fuchs has long been identified. It was composed during 1943-44. Mr. Fuchs was among the first to record the work and to perform it in the 40s.

The Mennin Sonata Concertante was given a number of performances in the Soviet Union when Mr. Fuchs presented it on tour there some years ago, and he has also performed it in New York. The work was commissioned by the Coolidge Foundation in honor of the League of Composers' 30th Anniversary and had its premiere in Washington, D.C., in 1956.

Mr. Fuchs has been a member of the string faculty at Juilliard since 1946. His collaborator for the January 29 recital, Joseph Villa, is a Juilliard graduate, having studied with Sascha Gorodnitzki, and has received considerable attention in his successful New York appearances at Alice Tully Hall and, most recently, in a joint recital there with Mr. Fuchs last November.



Joseph Fuchs (left) and Joseph Villa are congratulated by President Mennin



Mrs. Peter Mennin with David Diamond of the Composition Faculty following the rectal



Richard Dufallo

# **Two United States Premieres**

Premieres of works by Karlheinz Stockhausen, Erik Satie, Murray Shafer and William Albright were featured in a concert of Contemporary Chamber Music in the Juilliard Theater on January 16.

Richard Dufallo conducted the performances. Mr. Stockhausen's *Stop* and *The Geography of Eros* by Murray Schafer were both United States premieres. During the 1964-65 season, Stockhausen was asked by participants in a composition class to discuss the process of writing a work, with exact details. His answer was to compose *Stop* at the blackboard during a seven-hour afternoon session. The work was premiered at the Theatre National Populaire, Palais de Chaillot, Paris in June, 1969. *The Geography of Eros,* an aria from the stage work *Loving,* is scored for soprano, piano, harp and six percussionists. It was composed in 1963 and first performed at the Ten Centuries Concerts in Toronto in 1964. The text consists of phrases, words and word-fragments suggestive of the theme of love.

Soloist in the Schafer work was Nadine Herman, a student of Beverley Peck Johnson.

Satie's *Cinema* was composed in 1924 for the Rene Clair film, *Entr'acte* (in which Satie himself appeared) and performed during the intermission of the ballet *Relache*, for which Satie wrote the music. The film, a series of dadaist images, has been shown at the Museum of Modern Art, but Juilliard's mixed-media presentation was the first performance in New York with orchestra.

William Albright's Marginal Worlds, given its New York premiere by Mr. Dufallo, was composed in 1969 and first performed in February, 1972, at the University of Michigan School of Music where Albright is associate director of the Electronic Music Studio as well as music coordinator for the Contemporary Directions series of concerts.

A feature of the first half of the evening was a performance of Kurt Weill's rarely-performed *Violin Concerto*. Soloist was Mark Kaplan, a student of Dorothy DeLay, who was cited for special distinction in the Leventritt Violin Competition last May. Mr. Kaplan was a recent soloist with the Pittsburgh Symphony Orchestra and, on tour, with the Baltimore Symphony.

# In Concert: Norman Krieger

The Juilliard Pre-College Orchestra, conducted by Ronald C. Dishinger, performed on January 26 in a concert that included Rossini's Overture to "La gazza ladra," Dvorak's Symphony No. 8 in G Minor, Opus 88, and, with Norman Krieger as soloist, the Mozart Concerto for Piano and Orchestra No. 24 in C Minor, K. 491.

Norman Krieger was born on December 30, 1956, in Los Angeles, California, where he received his early training with Esther Lipton. The Young Musician's Foundation of Los Angeles twice awarded him the Joseph Tuchinsky. Scholarship for study. At age 11 he was soloist at the Redlands Bowl playing Mendelssohn's *G-minor Concerto* under Harry Farbman's direction. Subsequently he won two appearances with the Los Angeles Philharmonic Youth Concerts. In 1971, Mr. Krieger represented California at the White House Conference on Youth in Washington, D.C. He has been a scholarship student of Adele Marcus since 1972, and entered the Pre-College Division of Juilliard in September 1972. Like all soloists with Juilliard orchestras, Mr. Krieger was chosen for his performance through competitive auditions held at the School.



Norman Krieger



Robelyn Schrade

# In Concert: Robelyn Schrade

Robelyn Schrade appeared as soloist in Mozart's Piano Concerto in F Major, K. 459 with the Juilliard Repertory Orchestra, conducted by David Ramadanoff, on December 18. The program also included Beethoven's "Prometheus" Overture, Opus 43, Stravinsky's Symphonies for Wind Instruments (revised 1947 version) and the Tchaikovsky Symphony No. 4 in F. minor, Opus 36.

Robelyn Reynolds Schrade, eighteen-year-old pianist, entered The Juilliard School as a pupil of Rosina Lhevinne and Martin Canin in 1972, following her graduation from the Chapin School. A scholarship student there for twelve years, she is a recipient of many other scholarship awards including a recent Lado award

Miss Schrade has studied piano with her parents, professional pianists Robert and Rolande Schrade, since the age of four. She also studied with Margaret Pardee in the Juilliard Pre-College Division. Her performing career began early with frequent recitals in schools, churches and for benefit organizations. When ten years old, she represented the Steinway Piano Company at the R.C.A. Pavilion concerts at the New York World's Fair. She spent several summers playing chamber music and with orchestra in the Greenwood Music Camp, and gives annual summer recitals in the Berkshire area. The eldest of five musical children, she lives in New York City where she studies, performs and teaches.

Miss Schrade was chosen for this performance through competitive auditions held at the School, as are all soloists with Juilliard orchestras.

# **Faculty Activities**

MILTON BABBITT spoke at Beaver College, Glenside, Pennsylvania. He discussed electronic music in the 1970s.

SAL BIANCHI, Director of Buildings and Facilities, has been elected second vice president of the Metropolitan Manhattan Chapter of the American Institute of Plant Engineers.

A new multi-media work by MICHAEL CJAKOWSKI was presented by the Smithtown Township Arts Council on November 3 during a gala evening of chamber music, called "The Twentieth Century Romantic."

The New Jersey Dance Theater Guild's Production of *The Nutcracker* on December 15 and 16 at Plainfield High School was directed by ALFREDO CORVINO.

On November 19 PAUL DOKTOR was guest soloist for the Corpus Christi Symphony's third concert of the season, with Maurice Peress as conductor. Mr. Doktor performed the Walton *Viola Concerto*. On December 3 Mr. Doktor appeared with the South Arkansas Symphony.

DAVID FEIN of the Pre-College Division percussion faculty recently completed a cross-country tour as percussionist with The Erick Hawkins Dance Company. During the early summer of 1973 he was timpanist of the NOA Two World's Festival Orchestra at Spoleto, Italy. In August he was timpanist for The North Country Music Festival in Lake Placid, New York.

IRWIN FREUNDLICH's recent activities have included master classes, lectures and seminars at George Peabody College in Nashville, Tennessee (as part of the annual two-week seminar in piano playing) and at University of Alabama in Tuscaloosa (as participant in the Practicum in Music recently initiated by the Ford Foundation). Dover Publications has just reprinted a paperback edition of *Music for the Piano*, the handbook to the piano repertoire that Mr. Freundlich co-authored with the late James Friskin, member of the Juilliard faculty for over fifty years.

KAZUKO HIRABAYASHI gave a lecture-demonstration with alumnus LANCE WESTERGARD on February 7 at the Scarsdale, New York, "Y"

JOSEPH LYONS of the Extension Division, has formed a new professional orchestra in the city of New York, to be called the Queens Chamber Symphony. Mr. Lyons will be its musical director and principal conductor and the Queens Playhouse will be the orchestra's home base.

HOMER MENSCH was on the faculty of the second annual string festival and workshop on December 9 at Montclair State College, cosponsored by the college's Music Department and the American String Teachers Association.

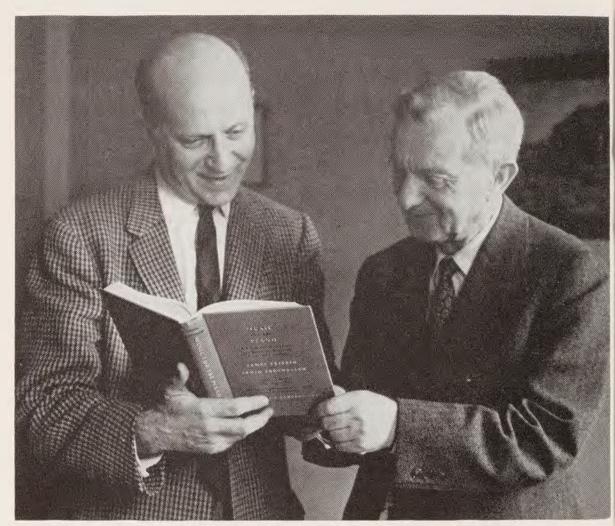
A harpsichord concert by ANTHONY NEWMAN opened the 1973-74 Solo Artist Series at The University of Texas in Austin. The program included music of Bach and Couperin. On November 25 Mr. Newman gave an organ concert at St. Matthew's Episcopal Church in Wilton, Connecticut.

EMILE RENAN of the Opera Training Department has been selected stage director for the operas to be performed at the Ambler Music Festival, sponsored by Temple University, next summer. He will direct productions of *Carmen* and *Albert Herring*. In addition, he has been appointed the regular director of the Opera Theatre of Rochester, where next season he will direct *Carmen*, *Madame Butterfly*, and *The Barber of Seville*, in which he will also sing the role of Dr. Bartolo. In February he sang Tzupan the Pig Man in *The Gypsy Baron* at Town Hall, and the following month in *Trumpet of the Swan* by Benjamin Lees and *The Pirates of Penzance* by Gilbert and Sullivan, with the Little Orchestra Society at Avery Fisher Hall.

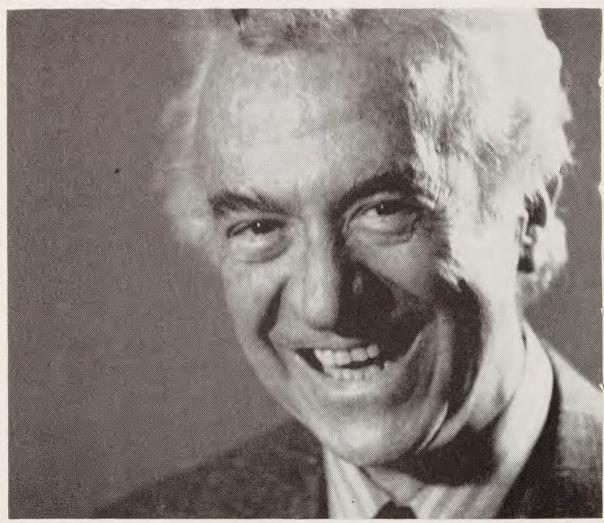
The Florida Symphony Orchestra's twenty-fourth season began on December 13 and featured LEONARD ROSE as soloist in the Schumann *Cello Concerto* and Strauss' *Don Quixote*. Mr. Rose was also soloist with the Peninsula Symphony Orchestra in Virginia on November 15, at which time he performed the Saint-Saëns *Cello Concerto*.

MARIAN SELDES will serve as casting consultant for the new CBS Radio "Mystery Theatre." "Mystery Theatre," with E. G. Marshall as host, will present a complete mystery-suspense story seven nights a week. Miss Seldes will also act regularly on the show.

HERBERT STESSIN of the Pre-College Division piano faculty gave six master classes in piano at Glassboro State College in New Jersey during January.



Irwin Freundlich and James Friskin in 1954, the original publication date of Music for the Piano



Emile Renan



Nancy Green

# **In Concert: Nancy Green**

On January 22 Sixten Ehrling conducted the Juilliard Orchestra in a program which featured the Dvorak Cello Concerto in *B minor*, Opus 104, with Nancy Green as soloist. Also included on the program were Weber's Overture to "Oberon," and the Mussourgsky-Ravel Pictures at an Exhibition.

Nancy Green, a native of Boston, Massachusetts, began her cello studies at the age of eight. She is presently a scholarship student at Juilliard where she studies with Leonard Rose and Channing Robbins. Miss Green has previously studied cello with Einar Holm and Joan Brockway Esch, and chamber music with Mischa Scneider, William Lincer, Josef Gingold and members of the Juilliard String Quartet. She has participated in the Tanglewood Music Festival, Christmas String Seminar, and Cleveland Chamber Music Seminar. Miss Green was chosen for this performance through competitive auditions held at the School, as are all soloists with Juilliard orchestras.

## Alumni Notes by Sophy P.-Q. Haynes

AUSTIN ANIEVAS, pianist, who has been living and concertizing in Europe since 1965, returned to the United States for two recitals in Alice Tully Hall on February 2 and 28.

EMANUEL AX, pianist, and WARREN LASH, cellist, performed a sonata recital on December 2 at the Stamford, Connecticut Jewish Center on their concert series.

VOLKER BANFIELD, pianist, who returned to Germany in 1971, has been performing recitals as well as recording for various radio networks there. In addition, he appeared as soloist with the Munich Radio Orchestra, and in April will play the Prokofiev *Second Concerto* with the Orchestra of the West German Radio.

GEORGE BARBOUR and FRANCIS STEINER have appeared as duo-pianists in England since leaving Juilliard in 1969. They won acclaim when first presented to the Royal Family at the Royal Command Variety Performance at the Palladium Theatre in November 1970. Since their debut on that occasion, they have appeared in concert at Royal Festival Hall and Royal Albert Hall as well as on every major television show in Great Britain.

DONALD BENEDETTI performed as trumpet soloist on December 1 in a pops concert with the Anderson, Indiana, Symphony Orchestra.

LAURENCE BOGUE is teaching voice and English diction for singers at the New England Conservatory of Music in Boston, and is classical music director at WKXL-FM in Concord, New Hampshire.

VIRGINIA CAPERS is performing the role of Mama in *Raisin* which opened on Broadway in New York City last October.

As the recipient of a Passamaneck Award, HARRY COLEMAN, pianist, performed a recital on the 1973-74 Y-IKC Music Society Series at the Morris Kaufmann Auditorium in Pittsburgh on January 9.

WAYNE CROUSE performed the Bartok Viola Concerto on October 28, 29 and 30 on the subscription programs of the Houston Symphony.

STEPHEN CUSTER is principal cellist of the Syracuse



George Barbour and Francis Steiner



Bernard Kirshbaum

Symphony Orchestra and member of the Symphony String Quartet which performed in the Syracuse Symphony String Ensemble on December 7 in a concert of Christmas music in Oneida, New York

DANIEL DOMB has been appointed associate professor of cello at the Baldwin-Wallace Conservatory of Music in Cleveland. For the last two years, he was the assistant principal cellist of the Cleveland Orchestra, with which he made three solo appearances.

In October 1973, JACOB FEURRING, pianist, toured several cities in the United States in East-West recitals, including a concert at Japan House in New York City.

JAMES FUDGE, who is on the faculty of Grinnell College, was guest soloist at the University of North Dakota in November in a performance of Mendelssohn's *Elijah*.

HEINZ HAMMERMAN recently performed two piano recitals. On October 14, in Passaic, New Jersey, he was presented in concert by St. Mary's Hospital, and on January 6, he appeared in a Cafe Concert sponsored by Brandeis National Women's Committee of North Jersey in Fair Lawn.

STANLEY HUMMEL was soloist with the Albany, New York, Symphony Orchestra in performances of the Rachmaninoff *Piano Concerto No. 3.* 

In January and February of this year, the Steinerius Duo, MYRON KARTMAN, violinist, performed on a recital tour in Western Europe, appearing in Edinburgh, London, Oslo, Stockholm, Copenhagen, West Berlin, Vienna, Salzburg, Milan, Trieste, Zurich, Stuttgart, The Hague, Amsterdam, and Brussels. They also recorded for the BBC in London and Radio Wien in Vienna.

Articles by BERNARD KIRSHBAUM appeared in the September, November and December 1973 issues of *Clavier*. His article, "The Pupil's Interest in Piano Study," was printed, in two parts, in two recent issues of *Piano Guild Notes*.

EDITH KRAFT received the second prize of \$1,000 in the 1974 Naumburg Piano Competition held in Town Hall, New York in February. Miss Kraft, who received her Master's Degree from Juilliard, studied with Edward Steuermann and Ania Dorfmann. Among the semi-finalists were recent graduates as well as currently enrolled students: JUSTIN BLASDALE, PAWEL CHECINSKI, ALAN MARKS and ALAN WEISS. Among those on the jury were MIECZYSLAW MUNZ and WILLIAM MASSELOS

KATHLEEN LENSKI performed the Beethoven Concerto in D Major for Violin and Orchestra in November with the Ventura County (California) Symphony. We are grateful to the following Alumni sponsors who have made contributions of one hundred dollars or more to the Juilliard Alumni Fund:

> MRS. MASAKO ANDOH MRS. ARTHUR BRODY MISS MINNIE E. BROGUE MRS. VIRGINIA S. CONDON MRS. EDWINA EUSTIS DICK MISS ANNA EXT MRS. A. H. GLEASON MRS. W. MCMEEN HEPBURN MRS. FREDERICK HERZ MRS. SUZANNE F. HOLUB MRS. ANN MAGID HOMANS MR. DAVID M. KEISER MRS. CHUNG CHOO OH KIM MISS LORETTA KOGUT MR. ALFRED KOHLER MR. ANDRE KOSTELANETZ MRS. JANE PICKENS LANGLEY MISS MARY ELIZABETH LASLEY MR. & MRS. EUGENE LIST MRS. EDMUND J. MCCORMICK MR. JOSEPH MACHLIS MR. HENRY JEROME MACKEY MISS FRANCES MANN MISS ADELE MARCUS MRS. ROBERT MERRILL MRS. JOHN MOLINARI MOUNTAINSIDE MUSIC ASSOCIATION MRS. LOUIS NAHUM MR. MORRIS NANTON MR. & MRS. DONALD PAYNE MR. & MRS. ITZHAK PERLMAN MRS. DRUSILLA PETERSON MRS. THOMAS HARRIS POWERS MRS. MORELAND K. ROLLER MRS. CECILE R. SANDS MRS. ETTA SCHIFF MR. & MRS. LEIF SEGERSTAM MISS ALICE SHAPIRO MR. & MRS. LOUIS M. TEICHER MRS. ROBERT J. TIFFANY MR. JAN M. TURKIEWICZ MISS LUCILE WILKIN

SAMUEL LIPMAN presented a piano recital at Hunter College, New York City, on February 3.

The Clarion Wind Quintet, ROBERT LISTOKIN, clarinet, has recorded pieces by David Amram and Bernhard Heiden, just published by Golden Crest Records, Inc. For the same company, Mr. Listokin and his wife have recorded a sonata by Alec Wilder, *Miniatures* by Krystrina Moszumanska-Nazar, and two unaccompanied clarinet pieces: *Sonata Attique* by Tomasi, and a transcription of the Bach *Chromatic Fantasy*.

On December 1 pianists ALAN MANDEL and Edward Mattos left for a three-week tour of Europe celebrating the George Gershwin 75th anniversary by giving concerts of his music, as well as television and radio shows, in Moscow, Leningrad, Stockholm, Oslo, Helsinki, and Brussels.

EDNA HILL NATKIN, pianist, performed Schumann's *Kreisleriana* at the Seattle Public Library on February 11 under the auspices of the Ladies Musical Club.

Children of the Atomic Age, an original score by KIRK NUROCK, was performed in March by the Kathryn Posin Dance Company. Members of the Company include JENNIFER DOUGLAS and LANCE WESTERGARD.

GARRICK OHLSSON made a triumphant return to Poland where he won first prize three years ago in the Chopin International Piano Competition. His tour in that country ended on December 2 and included appearances as soloist with the National Philharmonic in Warsaw.

ESTHER OSTROFF, pianist, and EVALYN STEINBOCK, cellist, performed a sonata recital on December 16 at La Maison Francaise in New York City. Miss Ostroff also appeared on the Keyboard Artists program, WNYC-FM, on March 23.

CHRISTINA PETROWSKA, pianist, recently played a recital in Toronto for the Canadian Broadcasting Corporation Summer Music Festival which was subsequently broadcast twice throughout Canada. On November 6 she appeared in recital at the Centre Cultural Canadien in Paris, France.

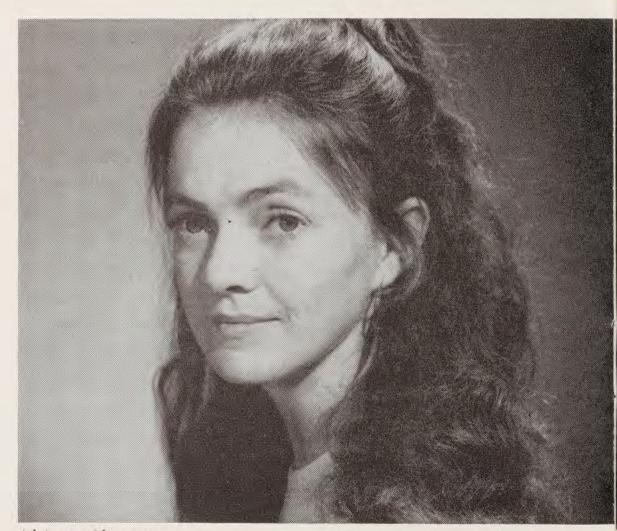
The Gregg Smith Chorale and KAREN PHILLIPS, violist, performed on a European concert tour between January 27 and February 13, with performances in Vienna, Berlin, London, Paris, Amsterdam, Cologne, and Brussels.

In June 1973 SAM ROTMAN was a winner in the Fourth International Beethoven Competition in Vienna. Since the past September, he has been assistant to Dr. Frances Clark, president of the New School for Music in Princeton, New Jersey. On December 6 he performed a piano recital in Verona for the New Jersey Music Educators Association.

Last spring CHRISTOPHER CZAJA SAGER, former pupil



Karen Phillips



Adrienne Shannon



Tanimichi Sugita



Anita Terzian

of Rosina Lhevinne, gave recitals in the South, including Sarasota, Florida; Asheville, North Carolina; and Dothan and Birmingham, Alabama. In May at the invitation of Mme. Serge Koussevitzky, he appeared at Japan House in an all-Rachmaninoff program with the late Jennie Tourel and Seymour Lipkin to commemorate the centennial of the composer's birth. On October 27 Mr. Sager opened the Bridgewater, Connecticut, Concert Association Series in a recital featuring works of Bach, Chopin, and Rachmaninoff.

ROBERT SACKS was appointed dean of the faculty of the Philadelphia Music Academy last September.

The America-Israel Cultural Foundation, Mrs. PATRICIA SCHWARZ, associate chairman of scholarships, has inaugurated a series of Sunday Afternoon Musicales presenting in individual recitals MICHAEL LI-PAZ, basso, MORDECAI SHEHORI, pianist, and GERSHON SILBERT, appearing in a joint recital with his wife Nansie Ross-Silbert.

ADRIENNE SHANNON, pianist, won 4th place plus a special prize of 1000 marks in last year's Munich Competition. She was invited to remain two weeks after the close of the competition for concerts in Berlin. As winner of the Hamilton Symphony competition in Canada, she will have a performance next year and a \$500 prize. Miss Shannon also performed the Grieg *Piano Concerto* on January 12 with the Toronto Symphony.

ELIE SIEGMEISTER'S *The New Music Lover's Handbook* was published in November by Harvey House. In December the Cleveland Orchestra, Lorin Maazel, conductor, presented the world premiere of his *Symphony No. 4*, and in February the New York premiere. Also in December Mr. Siegmeister conducted the London Symphony Orchestra in recordings of his *Concerto for Flute and Orchestra* and *Concerto for Clarinet and Orchestra*. His most recent commissions are for a *Piano Concerto* for the National Gallery Orchestra, RICHARD BALES, conductor, ALAN MANDEL, piano, and a *Choreographic Cantata* from the National Endowment on the Arts for Wolftrap Farm Academy.

CECIL SIMMONS, pianist, and Betty Petree, violinist, performed a sonata recital on October 14 at Idaho State University

TANIMICHI SUGITA, pianist, is professor extraordinary at Elisabeth University of Music in Hiroshima. He performs annually in Tokyo, and last fall was on a concert tour in the United States, giving recitals in San Francisco, Colorado and Ohio.

ANITA TERZIAN performed Musetta in La Bohème on

November 17 at the Concertgebouw in Amsterdam. During the same week she recorded a recital program of Rossini and Rachmaninoff songs for the Hilversum Radio.

ROSALYN TURECK has received the Miriam Sacher Visiting Fellowship appointment at St. Hilda's College, Oxford University for the term starting in April, 1974. At Oxford, she will continue her research and writing on J. S. Bach with specific work concentrating on her critical and performing edition of Bach's *Chromatic Fantasia and Fugue*. She completed a concert tour throughout the United States with an appearance at Carnegie Hall on December 30, where she performed the complete Bach *Goldberg Variations* twice—first on the harpsichord and then on the piano.

RANSOM WILSON, flutist, recently appeared in Carnegie Hall as soloist with the Stuttgart Chamber Orchestra, performing J. S. Bach's *Suite in B minor*. Mr. Wilson, who is currently studying in France on an Atlantique Fellowship, will also perform as soloist with the Little Rock Symphony in April. His latest two solo recordings will be released in late spring by the Musical Heritage Society.

AMORY WILLIAMS was appointed director of Bronx House Music School last September.

The Centennial Symphony Orchestra, FRANK YORK, conductor, performed in Symphony Hall, Park Ridge, Illinois, on November 30. Mr. York has also conducted orchestras in New York, Rochester, Pittsburgh and Baltimore, as well as directed and produced shows with and for stars such as Tony Bennett, Patti Page, Boots Randolph, and George Kirby.

EILEEN ZERUL appeared in two voice recitals in Seattle last year. In April she sang at the University of Washington, offering a program of concert arias and art songs. In August Miss Zerul sang for the Seattle Parks Department and included folk materials arranged by various composers. She was joined in this by her husband HOWARD GOODMAN, string bass, who accompanied her in songs by Canteloube and Montsalvatge as well as his new arrangements of American jazz songs.

## News from Southern California Chapter One:

On October 5, Yom Kippur eve, the "Kol Nidre", arranged by EDDY LAWRENCE MANSON, was performed by the mixed chorus of the Synagogue of the Performing Arts in Los Angeles. The piece was conducted by Mr. Manson who is also choirmaster for the synagogue.

# Among the Students by Melody Bunting

The Italian station RAI filmed a special program on the music of Berio for which BRUCE ADOLPHE, student of David Diamond, contacted Juilliard students to participate in an informal discussion of contemporary music. The students were: ROBERT BLACK, student of Beveridge Webster, ALYSSA HESS, student of Marcel Grandjany, WILLIAM KOMAIKO, student of Elliott Carter, TOD MACHOVER, student of Roger Sessions, JUDITH SHATIN, student of Milton Babbitt, IRA TAXIN, student of Elliott Carter, ALAN ZINGALE, student of Irwin Freundlich, and ELLEN ZWILICH, student of Roger Sessions.

The Corelli Ensemble—BRUCE ADOLPHE, student of David Diamond, ETHAN BAUCH, student of Harold Goltzer, RONNIE BAUCH, student of Dorothy DeLay, and GERARD REUTER, a student in the Extension Division—gave a series of four recitals at the Unitarian Universalist Church of Central Nassau in Garden City, Long Island, in January and February. They performed works by Bach, Telemann, Vivaldi, Byrd, Poulenc, Dvorak, Mozart, Adolphe and Corelli.

RANDALL ATCHESON played baroque, classical, impressionist and contemporary music at Greenwich High School's Clark House, as a tie-in to their Civilization courses. A student of Sascha Gorodnitzki, he also serves as organist and youth choir director of the Baptist Church in Greenwich.

Tenor JOHN ALER, a member of the American Opera Center, toured the Midwest with the New York Vocal Arts Ensemble in November and December.

JOHN BAYLESS won the Amarillo Symphony's National Artist Auditions in November. A student of Josef Raieff, he will receive a solo performance in the Amarillo Symphony's 1974-75 season and will be the recipient of the first Virgean Estes Latson Piano Award of \$1,000.

The Troupers have again presented two scholarships to Juilliard students: WILLIAM BELLE, dance student, and CHRISTINE WIEDEMANN, a student in the Drama Division.

In December, ROBERT BLACK played his second recital of contemporary piano music at Sarah Lawrence College and Vassar College, where he was invited to return for another recital this Spring. He is a student of Beveridge Webster.



John Bayless



Robert Black

Three Juilliard students were among the winners of the North Carolina Symphony's 1974 Young Artist Competition: CYNTHIA CLAREY, student of Hans Heinz, PHILIPPE DJOKIC, student of Ivan Galamian, and BRUCE DUKOFF, student of Dorothy DeLay.

The Yukon Cello Quartet played a concert in memory of Pablo Casals at the Spanish Institute on January 29. The members of the Quartet are: STEPHEN ERDODY, SACHIYA ISOMURA, MARK SHUMAN, and ERIC WILSON, all students of Harvey Shapiro.

WILLIAM FITZPATRICK, student of Dorothy DeLay, won first place in the recent Midland-Odessa Competition in Texas. The prize includes \$800 and a performance with the Midland-Odessa Symphony.

DAVID GOLUB, student of Beveridge Webster, IDA KAVAFIAN, student of Oscar Shumsky, and WARREN LASH, an alumnus of the School, performed two celebrated trios— Arensky's *Trio in D Minor* and the Beethoven "*Archduke*" at the Jewish Community Center in Stamford, Connecticut, on January 27.

FRED HAMMOND filmed a television program in Venezuela over Christmas vacation, playing works by Chopin, Bartók, Liszt and Ravel. He is a student of Guido Agosti.

INEZ HASSMAN, student of Dorothy DeLay, was featured in the annual Artist Concert of the Music Study Club of Metropolitan Detroit on December 9.

The "Christmas Sing-Along" Promenades of the Rochester Philharmonic, Mitch Miller conducting, featured MARK KAPLAN as special guest soloist in the *Introduction and Rondo Capriccio* by Saint-Saëns on December 8 and 9. He is a student of Dorothy DeLay.

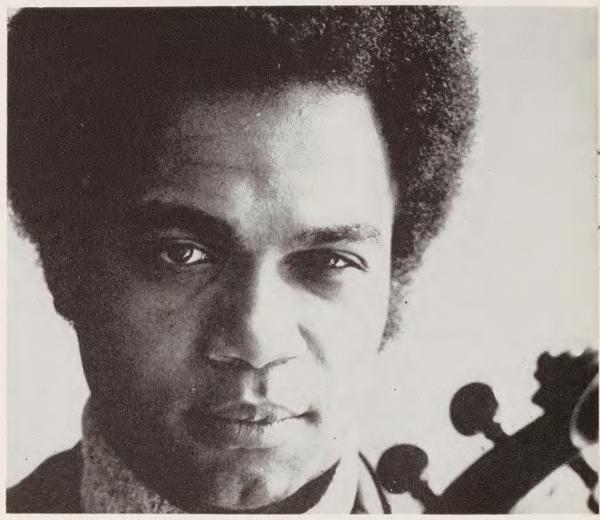
KAREN LINDQUIST, student of Marcel Grandjany, and RENEE SIEBERT, student of Julius Baker, appeared with the Stamford Symphony Orchestra on December 16, playing Mozart's *Concerto for Flute and Harp in C Major*, K.299.

ALBERT LOTTO was special guest artist at Monmouth College on December 11. A doctoral student of Sascha Gorodnitzki, he played Brahms' Sonata in F Minor.

ANNE-MARGUERITE MICHAUD was soloist at the opening concert of the season by John R. Pandolfi and the Regional Symphonic Band at Old Rochester Regional High School in Mattapoisett, Massachusetts, in November. She is a student of Marcel Grandjany.

DOUGLAS RIVA, student of Josef Raieff, presented a recital of works by Bach, Schumann, deFalla and Chopin at the Fine Arts Center of the University of New Mexico on December 19. MARK SHUMAN, student of Harvey Shapiro, played the Bach Fourth Suite for Unaccompanied Cello at the Holy Trinity Lutheran Church, 65th Street and Central Park West, on February 10. This church is noted for its performances of Bach's cantatas, for which Mr. Shuman plays the cello every week.

GARY STEIGERWALT played recitals at the Flagler Museum in Palm Beach, Florida, and at the College of New Rochelle in November. A student of Irwin Freundlich, he also played recently in Manhassett, Long Island, and at Trinity Church in New York City.



William Fitzpatrick



John Houseman, Christine Wiedemann (drama student), Mrs. Irving Barrett (representing The Troupers), William Belle (dance student), Martha Hill

# **Programs at Juilliard**

## PUBLIC CONCERT SERIES

Friday evening, December 7 at 8:30

A Concert of Chamber Music

Phantasy for Violin with Piano Accompaniment, Opus 47/Schoenberg Jacqueline Ross, violin Robert Black, piano Third Sonata for Piano (1960) / Boulez Robert Black, piano Violin Sonata/Miyoshi (First New York Performance) Eriko Sato, violin David Oei, piano Octet in F Major for String Quintet, Clarinet, Horn and Bassoon/Schubert Hamao Fujiwara, Philippe Djokic, violins Roland Vamos, viola William Grubb. cello Andrée Briérè, bass Gary McGee, clarinet Dale Whitman, horn Daniel Worley, bassoon

## Tuesday evening, December 18 at 8:30

Juilliard Repertory Orchestra David Ramadanoff, conductor

"Prometheus" Overture, Opus 43/Beethoven Symphonies for Wind Instruments/Stravinsky Piano Concerto in F Major, K.459/Mozart Robelyn Schrade, piano Symphony No. 4 in F minor, Opus 36/Tchaikovsky Friday evening, January 11 at 8:30

A Concert of Chamber Music

Sonata No. 5 in F-Sharp Major, Opus 53/Scriabin William Koehler, piano Sonata for Flute, Viola and Harp/Debussy Michael Parloff, flute Guillermo Figueroa, viola Nancy Allen, harp Quintet, Opus 39/Prokofieff Anne Leek, oboe Gary McGee, clarinet Hamao Fujiwara, violin Penny Anderson, viola Joseph Bongiorno, bass String Quartet in A minor, Opus 132/Beethoven Philip Setzer, Eugene Drucker, violins Guillermo Figueroa, viola Eric Wilson, cello

Wednesday evening, January 16 at 8:30

A Concert of Contemporary Chamber Music Richard Dufallo, conductor

"Cinema"/Satie (New York Premiere with Orchestra)
Konzert für Violine and Blasorchester, Opus 12/Weill Mark Kaplan, violin
"Marginal Worlds"/Albright (New York Premiere)
"Stop"/Stockhausen (United States Premiere)
"The Geography of Eros"/Schafer (United States Premiere) Nadine Herman, soprano

Tuesday evening, January 22 at 8:30

Juilliard Orchestra Sixten Ehrling, conductor

Overture to "Oberon"/Weber Cello Concerto in B minor, Opus 104/Dvorak Nancy Green, cello "Pictures at an Exhibition"/Mussorgsky-Ravel

Friday evening, January 25 at 8:30

A Concert of Chamber Music

Violin Concerto No. 3 in D minor/Bach

Naoko Tanaka, violin Ronald Dishinger, conductor Trio Piccolo (1960) / Thilman Nadine Asin, alto flute Daniel Avshalomov, viola Dennis Smylie, bass clarinet String Quartet No. 2/ Bartók Elisabeth Perry, Gudny Gudmundsdottir, violins Judson Griffin, viola William Grubb, cello Septet in E-Flat Major, Opus 20/Beethoven Curtis J. Macomber, violin Linda Hurd, viola Stephen Erdody, cello Joseph Russo, bass John Fullam, clarinet Davis Fox, bassoon Janice DeWolfe, horn

## Tuesday evening, January 29 at 8:30

Joseph Fuchs, violin Joseph Villa, piano

Sonata for Violin and Piano/Copland Sonata in D Major, Opus 94a/Prokofieff Sonata Concertante for Violin and Piano/Mennin Fantasia in C Major, Opus 159/Schubert

## WEDNESDAY ONE O'CLOCK SERIES

## December 5

Serenade No. 12, K.V.388/Mozart John Fullam, David Smeyers, clarinets George Paradise, Jeffrey Werthan, oboes Davis Fox, Charles Hinnant, bassons Janice DeWolfe, Paul Taylor, French horns
"Pastorales de Noel" for Flute, Bassoon and Harp/Jolivet Rebecca Troxler, flute Andrew Cordle, bassoon Nancy Allen, harp
"Don Quixote" Suite/Telemann Jacqueline Ross, Kathy Cash, Dana Edson, Nancy Elan, Henry Hutchinson, Kathy Seplow, Naoko Tanaka, violins Sally Habig, Chris Shepherd, Patricia Werne, violas Barbara Bogatin, Anne Pinsker, cellos Andrée Briérè, bass Peter Leonard, conductor

## December 12

Konzertmusic für Blasorchester, Opus 41/Hindemith Edward Bierly, Mitchell Howard, Bonnie Sue Isbey, Barry Numerick, clarinets George Paradise, oboe Wendy Heckler, flute Sonata Octavi Toni/Gabrieli Nonet for Brass/Riegger Symphony for Brass and Tympani/Haufrecht Paul Costanzo, Rolla Durham, Bruce Engel, Phil Smith, Scott Wharton, trumpets Jerome Ashby. Janice DeWolfe, Judy Swift, Paul Taylor, French horns Bruce Bonvissuto, Art Jennings, David Langlitz, David Perot, Vernon Post, Howard Prince, Wendall Watterson, trombones Jerry Kuhl. baritone Kevin Ladd, Paul Smith, tubas Scott Stevens, tympani Paul Dowling, Richard Kravetz, Scott Stevens, percussion Per Brevig, conductor

## December 19

Symphony No. 31 in D Major, K.297, "Paris"/Mozart "William Tell" Overture/Rossini "Printemps," Suite Symphonique/Debussy Juilliard Theater Orchestra James Conlon, conductor

## January 9

Septet in E-Flat Major, Opus 20/Beethoven Curtis J. Macomber, violin Linda Hurd, viola Stephen Erdody, cello Joseph Russo, bass John Fullam, clarinet Davis Fox, bassoon Janice DeWolfe, French horn Trio No. 1 in B Major, Opus 8/Brahms Ann Zalkind, piano Henry Hutchinson, violin Nancy Steltmann, cello

## January 16

Pater Noster/Stravinsky Ave Maria/Stravinsky Virga Jesse/Bruckner Regina Coeli/Mozart Cynthia Clarey, soprano Jacqueline Myers, alto Eugene Carter, tenor Sanford Sylvan, bass John Gillock, piano Karen Ablquist, conductor Haec Dies/Palestrina Chor der Engel/Schubert Os Justi/Bruckner Exultate Deo/Scarlatti Peter Randall. conductor Fair Phyliss/Farmer Amyntas with his Phyllis fair/Pilkington Phyllis, farewell/Bateson Moro lasso/Gesualdo Alles hat seine Zeit/Haydn Nicolette/Ravel Ride On, King Jesus/arr. Johnson Eugene Carter, tenor Jon Gillock, piano Donna Brown, conductor

## January 23

Ola! O che bon Eccho!/Lassus Cynthia Clarey, soprano Marguerite Brooks, alto Peter Randall, tenor Sanford Sylvan, bass
Mon Coeur se Recommande a vous/Lassus
Psalm 117/Zimmermann Cynthia Clarey, soprano Maura Iglesias, guitar Daniel Spurlock, bass Jon Gillock, organ
Mary Hynes/Barber

The Coolin/Barber High Barbary/Chantey Eugene Carter, tenor Sanford Sylvan, bass Reba Auerbach, conductor Jesus dulcis/Vittoria Motet, Opus 29, No. 2/Brahms Six Chansons/Hindemith Jon Green, conductor Magnificat/Gibbons As Matchless Beauty/Wilbye If Love be Blind/Bateson Construe my Meaning/Farnaby Zigeunerleben, Opus 29, No. 3/Schumann Sehnsucht, Opus 112, No. 1/Brahms Michael Cava, piano Leo Warbington, conductor

## January 30

"The Lord of Salisbury His Pavin"/Gibbons "The Galliard"/Gibbons Six Variations, Opus 34/Beethoven Cinque Variazioni/Berio Andrew Rangell, piano "Knoxville: Summer of 1915", Opus 24/Barber Grace Paradise, harp Cynthia Clarey, soprano Robert Smolensky, conductor

## JUILLIARD AMERICAN OPERA CENTER

Friday evening, December 14 at 8:00 Saturday evening, December 15 at 8:00 Sunday matinee, December 16 at 3:00 Monday evening, December 17 at 8:00

"The Bartered Bride"/Bedrich Smetana

Libretto by Karel Sabina English Version by Graham Jones Conducted and Directed by Peter Herman Adler Choreographed by Todd Bolender Sets designed by Michael Fish Costumes designed by Jan Skalicky

19

Staged by *Rhoda Levine* Lighting by *Joe Pacitti* Chorus Master, *Martin Smith* Assistant Director, *Michael Davis* Musical Preparation, *Robert Kopelson* 

Cast:

Jenik, George Livings\*, Henry Price\*\* Marenka, Judith Haddon\*, Janet Pranschke\*\* Kecal, Michael Li-Paz\*, Nahum Karta\*\* Krusina, Robert Termine Ludmila, Pamela Gore Vasek, David Hall\*, David Britton\*\* Circus Director, Edward Berenson Esmeralda, Syble Young The Indian, Tony Rosato Micha, Peter Atherton Hata, Maro Partamian A Waiter, Eric Trumbull

\* Friday night and Sunday matinee \* \*Saturday and Monday night

## PRE-COLLEGE DIVISION

Saturday Afternoon, January 26 at 3:00

Juilliard Pre-College Orchestra Ronald C. Dishinger, conductor

Overture to "La gazza ladra"/Rossini Concerto for Piano and Orchestra No. 24 in C minor, K.V.491/Mozart Norman Krieger, piano Symphony No. 8 in G Major, Opus 88/Dvorak

## STUDENT RECITALS DURING DECEMBER

Penny Anderson, viola Robert Black, piano Lorraine Drager, clarinet Rosemary Glyde, viola Takejiro Hirai, piano Kim Laskowski, bassoon Kenneth Mallor, piano

## STUDENT RECITALS DURING JANUARY

Rochelle Abramson, violin Bruce Berg, violin Neville Dove, piano Bruce Dukoff, violin Davis Fox, bassoon Dai Uk Lee, piano Steven Mayer, piano Kevin Quinn, flute Andrew Rangell, piano Steven Robbins, flute Eriko Sato, violin Marc Schachman, oboe David Smeyers, clarinet Phil Smith, trumpet Alan Weiss, piano

# THE JUILLIARD SCHOOL

INTER-OFFICE MEMORANDUM

То:	Martha Hill	Date	December 3,	1973
From:	Dick Killough			
Subject:	LCSP - Dancers & Musicians -	Dance E	vent	

(Performances confirmed to date)

# Dancers and Musicians

A Preview - January 2-1:30 p.m. (location to be confirmed)

A January 3, - 9:30 a.m. - Bronx January 28, 1:30 p.m. - Queens January 29, 2:00 p.m. - Spring Valley January 29, 9:00 a.m. - Brooklyn
February 1, 10:30 a.m. - Bronx
February 26, 11:00 a.m. - Bronx
February 28, - 9:00 a.m. - Bklyn.
February 28, - 1:45 p.m. - Manhattan
March 1, 10:00 a.m. - Brooklyn
March 5, 9:45 a.m. - Brooklyn
March 5, 1:30 p.m. - Manhattan

March 19, 9:00 a.m. - Brooklyn CANCELLE March 28, 9:00 a.m. Manhattan

Dance Event

Preview - December 5th - I.S. #88 - 215 West 114th St. Man. 10:24 a.m.

December 6, 9:20 a.m. - Spring Valley December 7, 10:30 a.m. Bronx December 12, 11:00 a.m. Staten Island January 3, 10:30 a.m. Bronx January 9, 9:15 a.m. - Bronx January 10, 9:30 a.m. Brooklyn January 16, 11:15 a.m. - Brooklyn, N.Y. 11207 /300 Wussna St/IS 292 January 17, 10:00 a.m. - Brooklyn, N.Y. 1207 /300 Willoughby Aue/Fiancis Schlke January 23, 1:30 p.m. - Bronx, N.Y. 10469/2545 Gunther Ave/IS144 January 23, 1:30 p.m. - Bronx, N.Y. 10469/2545 Gunther Ave/IS144 January 24, 9:40 a.m. - Bronx, N.Y. 104667/3352 Olimitle Ave/IS144 February 7, 9:00 a.m. - Brooklyn, N.Y. 1231/610 Henrey St. / HS142 February 15, 9:00 a.m. - Brooklyn, N.Y. 1231/610 Henrey St. / HS142 April 10, - Boston, Mass. April 4, 2:00 pm (address + School to be confirmed) There will be no further bookings for February and none for the month of March. January 23, 10:30 a.m. - Bronx, N.Y. 10458 /E. 183 ad St. + Ryer Ave./ IHS115

# DANCE DIVISION STUDENT LISTING 1973-74

Deborah Allton 50 West 72nd St. New York, New York 10023 787-0500

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

Marilyn Banks 766 East 175th Street, Apt. 1 Bronx, New York 10460 878-4068

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

William Belle West Side Y.M.C.A. W. 63 St. Rm 526 New York, New York 10023 SU7-4400

Phillip Bond

Richard Caceres 136 West 75th Street, Apt. 5A New York, New York 10023 EN2-9590

Janice Carp (Mrs. Kenneth Negin) 160 West 71st Street, Apt. 11R New York, New York 10023 595-4814

Gregory Cary P.O. Bos 134 Planetarium Station New York, New York 10024 874-5337

Hsueh-Tung Chen 521 West 112st Street, Apt. 71 New York, New York

Trude Cone West Side Y.M.C.A. W. 63rd St. #614 New York, New York 10023 SU7-4400

Roderic Cranston

DECEMBER 5, 1973

201 Warren Street, Apt. 4W Brooklyn, New York 11201 625-1740

Daryl Bratches 122 West 71st Street, Apt. B New York, New York 10023 595-7951

David Briggs 215 West 98thStreet, Apt. 2-D New York, New York 10025 UN4-2441

Leslie Brown 122 West 71st. Street New York, New York 10023 595-7951 65 West 90th Street, Apt. 13F New York, New York 10024 724-2693

Ann Crosset 2109 Broadway, Ansonia 4102 New York, New York 10023

Thomas David Hotel Empire, 44 W. 63rd St. Apt. New York, New York 10023 10-0 C05-7400

Dian Dong 122 West 71st St. Apt. 1B New York, New York 10023 595-7951 Jennifer Douglas 151 West 74th Street, Apt. MPR11 New York, New York 877-2265

Martina Ebey 245 East 77th Street, Apt. 4RE New York New York 228-1984 (for messages only)

Virginia Edmands (Mrs. Robert Carmany) 67 East 2nd Street New York, New York 10003 228-1969

Mary Lou Fager 140 West 73rd Street, Apt. 6 New York, New York 10023 595-6394

Anthony Ferro 208-210 East 6th Street, Apt. 28 New York, New York 10002 473-0903

Elizabeth Fisher 60 West 68th St. Apt. 90 New York, New York 10023 Joyce Herring 110 Madison Ave., Apt. 5 New York, New York 10016 MU5-8348

Nancy Hill 35 West 67th Street New York, New York 10023 787-1130

Mercie Hinton 635 East 11th Street, Apt. 18 New York, New York 10009 260-4055

Idalee Hoagland 200 West 70th Street, Apt. 15 New York, New York 10003 507-0149 / 700

Dianne Hulburt 299 Riverside Drive, Apt. 3D New York, New York 10025 850-0167

Penny Hutchinson 200 West 70th Street, Apt. 15R New York, New York 10003 507-0149 4700

Vendetta Johnson c/o Warren Spears

2.

Frederick Griffin 304 West 14th St., Apt. 1E New York, New York 10014 691-7713

Mary Ann Golick 65 Downing St., Apt. 20 New York, New York 10014 255-7523

Joel Harrison 106 Charles Street, Apt. 2 New York, New York 10011 243-9191

Jane Hedal 322 West 77th Street, Apt. 3B New York, New York 724-1998 312 West 135th Street, Apt. 4 New York, New York 10030

Jain Katz 137 West 77th Street, Apt. A New York, New York 10024 595-3735

Ann Kohn 111 West 8snd Street, Apt. 1D New York, New York 10024 724-0149

Roseanne Langlev 200 West 70th Street, Apt. 15R New York, New York 10023 507-1700

Charlene Lear 1889 Broadway New York, New York 10023 189-0890 Yaeko Sasaki 564 West Hudson Street Longbeach, New York 11561 (516) 431-3608

alla

Nancy Scattergood 110 Madison Ave., Apt. 5 New York, New York 10016 MU5-8348

Jay Seaman 390 West End Avenue, Apt. 10-B New York, New York 10024 595-5286

Idrienne Sobel One Grove Place Oceanside, New York 11572 (516) 764-2906

Robin Somers(Mrs. David Collins) 12 Lower Henry Street Wappingers Falls, New York 12590 (914) 297-8964 4.

Catherine Sullivan 30 West 72nd Street, Apt. 3B New York, New York 10023 724-8136

Elizabeth Sung Hotel Beacon, West 75th St. Apt. New York, New York 10023 1708 874-7103

Robert Swinston 306 West 73rd Street, Apt. 3A New York, New York 10023 595-6139

Jill Wagoner 35 West 67th Street, Apt. 302 New York, New York 10023 787-1130

Shelley Washington 230 West 82nd Street, Apt. 3C New York, New York 10029 799-3913

Warren Spears 312 West 135th Street, Apt. 4 New York, New York 10030

Linda Spriggs Swiss Town House 35 W. 67th St. Apt. 300 New York, New York 10023 787-1130

Holly Stern 1 72nd and Central Pk. West. New York, New York 595-8993

Holly Stochr 65 Downing Street, Apt. 20 New York, New York 10014 255-7523 Barry Weiss 56-12 Ociania St. Busd. New York, New York 11364 423-1618

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

Dennis Williams 311 West 76th Street, Apt. 7 New York, New York 10024 724-0149

Colette Yglesias 61 East 77th Street, Apt. 308 New York, New York 10025 794-1762

# 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 lowpriced 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 administrative 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 1973-74 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, 1974. 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 lession. 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.

s			· · ·
(1)	Ferro, Anthony BFA	Bl;Ml	I&M II; D 211,212; N I
(1)	Fisher, Elizabeth BFA	Bl;Ml	L&M II; DC 2 Sec. 4; N I
(1)	Golden, (Rachel) Jean BFA	n Barry gan a than an annan a' chunn an CR a bra de saine an an an an	IJġġġġġġġġġġġġġġġġġġġġġġġġġġġġġġġġġġġġġ
(1)	Golick, Mary Ann BFA	B2;Ml	L&M I; Pre Cl; N I
(1)	Griffin, Frederick DIP	Bl; Ml(2)	L&M III; DC(211-2)Sec. 4; N I
(1)	Harrison, Joel DIP	B2;M2(1)	L&M III; DC 211, 212; N I
(2)	Hedal, Jane BFA	B3(2);M2	L&M II; DC(proj. D215-6)Sec. 1; N I
(3)	Herring, Joyce BFA	B3;M3	L&MIII DC(Proj, D315-6)Sec. 5
(1)	Hill, Nancy BFA	B2;Ml.	L&M I; DC 2 Sec. 4; N I
(3)	Hinton, Mercie BFA	B3;M2	I&M III; DC(Proj. Chor. D415-6);
(1)	Hoagland, Idalee DIP	B2;Ml	L&M I; CM; DC Sec. 3; N I
(2)	Hulburt, Dianne BFA	B3:M2(3)	L&M IV; DC(Group Forms); N I
(2)	Hutchinson, Penny BFA?	B3(2);M2	L&M II; Proj. Chor. (D315-6)Sec. 2; N II
(1)	Johnson, Vendetta BFA	B2;M2	L&M I; Pre-Classic; N I
(3)	Katz, Jaynie BFA	B3;M2	L&M II (auditIII); Gp. Forms 311-2; N II
(2)	Kohn, Ann BFA	Bl;Ml(2)	L&M III; D315; N I
(1)	Langley, Roseanne DIP	B3;M2	L&M II D111-2Sec. 1; N I
(1)	Lear, Charlene BFA	B2;M1(2)	L&M II D315; N I
(1)	Lind, Mare BFA	Bl;Ml	L&M I; Pre Classic(211-2)Sec. 4; N I
(1)	Lome, Russell BFA	B2;M2	L&M I; DC 2 Sec. 1; N I
(2)	McCarthy, Elizabeth DIP	B2;M2	L&M II; DC 315 Sec 6; N II
(1)	McKeefery, Carol DIP	B2;M2	L&M II; DC 315Sec. 6; N I
(3)	Mapother, Nancy BFA	B3;M2(3)	L&M IV; DC 513-4; D H & C
. (4)	Mitchell, Gregory DIP	B3;M3	DC (Adv. Chor D513-4)Sec. 8; DH & C
(1)	Ondes, Valencia BFA	Bl;Ml	L&M I; DC 2 Sec. 4; N I
(2)	Osberg, Susan DIP	B2(3);M3	L&M II; D 315Sec. 5; N II
(1)	Pacot, Bruce BFA	Bl;Ml	L&M II; DC 2 Sec. 4; N I
(2)	Paul, Revel BFA	B3;M2	L&M II; D 315 Sec. 1; N II
(3)	Pilafian, Christopher DIP	B3;M3	L&M IV; DC(Proj. Chor)D415-6; DH & C
		and a second sec	And any only and the second

(1)	Pistritto, Francesco BFA	Bl;Ml	L&M I; DC 2 (211-2)Sec. 4; N I
(1)	Raiken, Hannah BFA	Bl;Ml	L&M II; DC 2 (D211-2)Sec. 3; N I
(3)	Regnier, Patrice BFA	B2(3);M3	L&M III; DC(D415-6)Sec. 7
(1)	Rimon, Ayala BFA	Bl;Ml	L&M I; DC(D211-2)Sec.4; N I
(2)	Rodriguez, Anna BFA	Bl;Ml	L&M II; DC(D315-6)Sec.4; N II
(1)	Roth, Andrew DIP	Bl;Ml	L&M II; DC(D211-2)Sec. 4; DH & C
(3)	Roumain, Martial DIP	B3;M3	L&M III; D 511 Sec. 5; N II; DH & C
(1)	Sagalyn, Rita BFA	Bl;Ml	L&M I; DC I Sec. 3; N I
(3)	Sasaki, Yaeko DIP	B3;M3	L&M III; DC(Proj Chor D315-6); N III
• (3)	Scattergood, Nancy BFA	B3;M3	L&M III; Proj. Chor. (D415-6)
(2)	Seaman, John BFA	Bl;M2	L&M IV; DC(D315-6)Sec. 4; N II
(1)	Sobel, Idrienne BFA	Bl;M2	L&M I; DC I Sec. 3; N I
(3)	Somers, Robin DIP	B3;M2(3)	L&M IV; DC(D411-2)(group forms)
(2)	Spears, Warren BFA	B2;M3(2)	L&M III; D 315-6 Sec. 5; N I
(1)	Spriggs, Linda Ann BFA	B2;M2	L&M II; DC I Sec. 1; N I
(1)	Stern, Holly BFA	B2;Ml	L&M I; DC 2 Secl 4; N I
(1)	Stochr, Holly BFA	B2;Ml	L&M I; DC 111-2(Comp Materials Sec 3; N I
.(3)	Sullivan, Catherine BFA	B3;M3	L&M IV; DC(D315-6 Proj) Sec 7
(1)	Sung, Elizabeth BFA	B2;M1(2)	L&M II; DC II; NI
(2)	Swinston, Robert DIP	B3;M3	L&MIII IC(Proj Chor D315-6) Sec. 5; N II
(1)	Wagoner, Jill DIP	Bl;M2(1)	LAM I; DC I sec. 4; N I
(2)	Washington, Shelley BFA	B2(3);M3	L&M III; D 315 Sec 5; N II
(1)	Weiss, Barry BFA	B2;Ml	I&M I; DC I Sec 3; N I
(3)	Weksler, Teri DIP	B3(2);M3(1)	L&M III; DC(Proj. D 415-6)Sec 7; DH & C
(1)	Williams, Dennis DIP	Bl;Ml	L&M I; DC I Sec. 3; N I
(4)	Wolf, Angeline BFA	B3;M3	I&M IV; DH & C
(3)	Yglesias, Colette BFA	B3;M3(2)	L&M IV(postponed until Sr. year); DC(proj D315-6); N III

×8,

-

September 26, 1973

THE JUILLIARD SCHOOL \* \* \* DANCE DIVISION SCHEDULE

> 1973-74 [Suject to Change]

# MONDAY

9:00 - 10:15	St. 320	Ballet Int. Zaraspe , Inst.; Tisen, , Acc.
	St. 321	
	St. 314 Rm. 527	Notation II, Sec. 1. Mahoney, Inst. , Acc. L&M I, Sec. 1. Leichtling, , Inst.

10:30 - 11:45	St.	320 1	Ballet A	dv.	Melikova	,Inst.;	Tisen	, Acc.	
	S+	1 125	d arefol	ance	Tut.McGel	100	Inct	Hansen,	Acc
						and the sub-transformed and the second s		P	
	St.	314 1	Notation	II,	Sec. 2.	Mahoney,	Inst.;		Acc.
								and work and the second s	and the second se

12:00		12:50	St.	320	
1	•		St.	321	

1:00 -	2:15	St.	320	Ballet	Tut.	Mel:	ikova		Inst.;		Singer	Acc.
		St.	321	Modern	Dance Ad		licGehee	-		Inst;	Hansen	Acc.

2:30 - 3:45 St. 320 Dance Composition & Production. Sec. 7. Lewis, Inst. St. 321 Modern Dance Int. McGehee ,Inst.; Hansen ,Acc.

4:00 - 5:15 St. 320 Repertory St. 321 Repertory Rm. 546 L&M I, Sec. 2 <u>Schimmel</u>, Inst.

4:00 - 6:00 St. 479 Notation III. Mahoney , Inst.

		TUESDAY
9:00 - 10:15	St. 321	Ballet Int. <u>Corvino</u> , Inst.; <u>Tisen</u> , Acc. L&M II, Sec. l. <u>Sussman</u> , Inst.
10:30 - 12:30	St. 320	Ballet Adv. and Adagio/Repertory. Corvino , Inst. Tisen Acc.
10:30 - 11:45		Modern Dance Tut. <u>Hirabayashi</u> , Inst.; <u>Brosen</u> , Acc. L&M II, Sec. 2. <u>Sussman</u> , Inst.
12:00 - 12:50	St. 321	
12:30 - 1:00	St. 320	
1:00 - 2:15	St. 320	Ballet Tut. Zaraspe , Inst.; Singer , Acc.

8

•

	St. 321 St. 314	Modern Dance Adv. <u>Hirabayashi</u> , Inst.; <u>Brozen</u> , Acc. Dance Composition. Sec. 1. <u>Rudko</u> , Inst. <u>Cava</u> , Acc.
	Rm. 545	L&M III, Sec. 1. Shuler , Inst.
2:30 - 3:45	St. 321 St. 314	Dance Composition, Sec.2. Hill ,Inst. Modern Dance Int. <u>Hirabayashi</u> , Inst.; <u>Brozen</u> , ,Acc Dance Composition. Sec. 3. <u>Rudko</u> , Inst. <u>Cava</u> , Acc. L&M III, Sec. 2. Leichtling, Inst.
2:30 - 5:00	Rm. 521	L&M IV. Sussman , Inst.
4:00 - 5:15		Spanish Dance. <u>Zaraspe</u> , Inst; <u>Gloria Marina</u> , Assist; <u>,</u> Acc Repertory

3.5.9			
			WEDNESDAY
	9:00 - 10:15	St. 321	Ballet Int: <u>Corvino</u> , Inst.; <u>Tisen</u> , Acc. Dance Composition, Sec. 4(a). <u>Soares</u> , Inst.; <u>Hansen</u> , Acc. Notation II, Sec. 1 <u>Mahoney</u> , Inst.
	10:30 - 12:30	St. 320	Ballet Adv. Corvino ,Inst.; Tisen Acc. [11:45-12:30 Boys'Class.St.314, Corvino, Tisen, Acc. [11:45-12:30 Girls'Class.St.320 Melikova, ,Acc
		Rm. 523	Notation II. Sec. 2. Mahoney, Inst.
	10:30 - 11:45	St. 321 Rm. 527	
	12:00 - 12:45	Rm. 527	Anatomy Lab. Sweigard, Inst.
	12:00 - 12:50	St. 321	Dance Composition, Sec. 4(b) Soares, Inst. ; <u>Hansen</u> , Acc.
	12.30 - 1.00	St. 320	

12:30 - 1:00 St. 320 St. 314

	st. 314	
00 - 2:00	Alice Tully	HALL ONE O'CLOCK CONCERT
:45 - 2:30	Rm. 527	Anatomy Lab. Sweigard, Inst.
:00 - 3:15	St. 320	Ballet Tut. Melikova , Inst; Singer , Acc.
	St. 321	Modern Dance Adv. Hirabayashi, Inst.; Hansen , Acc.
	St. 314	
	Rm. 504	Notation I, Sec. 1. Mahoney, Inst.
:15 - 4:00	St. 314	
:30 - 4:45	st. 320	
	St. 321	Modern Dance Int. Hirabayashi, Inst.; <u>Hansen</u> , Acc.
	Rm. 529 Rm. 527	Dance History & Criticism, Hill, Inst. Notation I, Sec. 2. Mahoney, Inst.
:00 - 6:00	St. 320	Repertory
	St. 321	Repertory
	GROUI	P FORMS TO BE ARRANGED
and the second second		

# THURSDAY

9:00 - 9:30 St. 321

1 0

 9:00 - 10:15
 St. 320
 Ballet Int.
 Melikova
 Inst;
 Tisen
 Acc.

 9:30 -12:00
 St. 321
 Modern Dance Adv.
 Holm, Inst.;
 Hansen
 , Acc.

 10:30 -12:00
 St. 320
 Ballet Tut.
 Corvino
 , Inst.;
 Tisen
 , Acc.

 10:30 -12:00
 St. 320
 Ballet Tut.
 Corvino
 , Inst.;
 Tisen
 , Acc.

 12:00 -12:50
 St. 320
 St. 320
 St. 321
 Inst.;
 Tisen
 , Acc.

 1:00 - 2:15
 St. 320
 St. 321
 Modern Dance Int.(& Tut.)
 Lewis
 , Inst;
 Hansen
 , Acc.

2:30 - 3:45 St. 320 Ballet Adv. Zaraspe , Inst.; Singer , Acc. St. 321 Modern Dance Tut.(& Int.) Lewis ,Inst; Hansen ,Acc.

4:00 - 5:15 St. 320 Repertory St. 321 Repertory Rm. 216 L&M I, Sec. 2. Schimmel , Inst.

		FRIDAY
9:00 - 10:15		and an and a second
	St. 321 Rm. 545	
10:30 - 12:30	St. 320	Ballet Adv. Zaraspe , Inst.; Tisen, , Acc. [11:45-12:30 Boys' Class, St. 320 Zaraspe Inst; Tisen , Ac [11:45-12:30 Girls'(Beg.)Class, St.314 Melikov, Inst Ac
10:30 - 11:45	St. 321	Modern Dance Tut. Winter, Inst; <u>Hansen</u> , Acc.
	Rm. 545	L&M II, Sec. 2. Sussman, Inst.
12:00 - 12:50	St. 321	
12:30 - 1:00	St 320	
1.00	St. 314	

. . .

 St. 314
 Notation I, Sec. 1. Mahoney, Inst.;
 , Acc.

 Rm. 545
 L&M III. Sec. 1. Shuler , Inst.
 , Acc.

2:30 - 3:45 St. 320 St. 321 Modern Dance Int. Winter , Inst.; <u>Hansen</u> , Acc. St. 314 Notation I, Sec. 2. <u>Mahoney</u>, Inst.; , Acc. Rm. 545 L&M III, Sec. 2. <u>Leichtling</u> , Inst.

4:00 - 5:15 St. 320 Spanish Dance Class. Zaraspe, Inst.; \_\_\_\_, Acc. St. 321 Repertory

The Juilliard School Dance Division \* \*

\*

# <u>OPEN REHEARSAL</u>

Friday, November 2, 1973

Studio 321

6:30 pm

# CHANGES

Choreography and Direction

Six Metamorphoses after Ovid for Oboe, Opus 49

Costumes

Helen McGehee

Benjamin Britten\*

Helen McGehee

Pan - Phaeton - Niobe - Bacchus Narcissus - Arethusa

Janice Carp, Joyce Herring, Nancy Mapother

Susan Osberg, Shelley Washington

Christopher Pilafian

Angeline Wolf, Kelly Hogan

This new fourteen minute work will be shown once followed by a brief discussion with the choreographer and a second showing of the work.

\*tape recording

# THE JUILLIARD SCHOOL

You are cordially invited to attend a recital

# by

DAVID SMEYERS, Clarinet

Student of Leon Russianoff

and

DEREK HAN, Piano

Student of Guido Agosti

Thursday Evening, November 8, 1973, at 8:00 p.m. Paul Recital Hall, Lincoln Center, New York City

# PROGRAM

Fanfare for a New Theatre Igor Stravinsky (1882-1971) Laurence Etkin, Rolla Durham, Trumpets

turtles, telescopes and toads (World Premiere) Choreography by Ann Crosset Dancers Richard Caceres, Jane Hedal Ann Crosset, Yaeko Sasaki

Hirtenlied

Giacomo Meyerbeer (1791-1864)

Igor Stravinsky

Two Nursery Songs (1920) The Ragwort The Dandelion

Linda Morel, Soprano

Sonata for Clarinet and Piano (1932) Molto Moderato Vivace Arnold Bax (1883-1953)

# INTERMISSION

Trois Pieces (pour A.) Romance Scherzo Valse Sentimental

Sonatine for Clarinet and Piano Lento-Allegro Adagio Vivace

Concerto for Clarinet and Orchestra Allegro Giocoso

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

Rheinhold Gliere (1875-1956)

Harald Genzmer (1909-

)

)

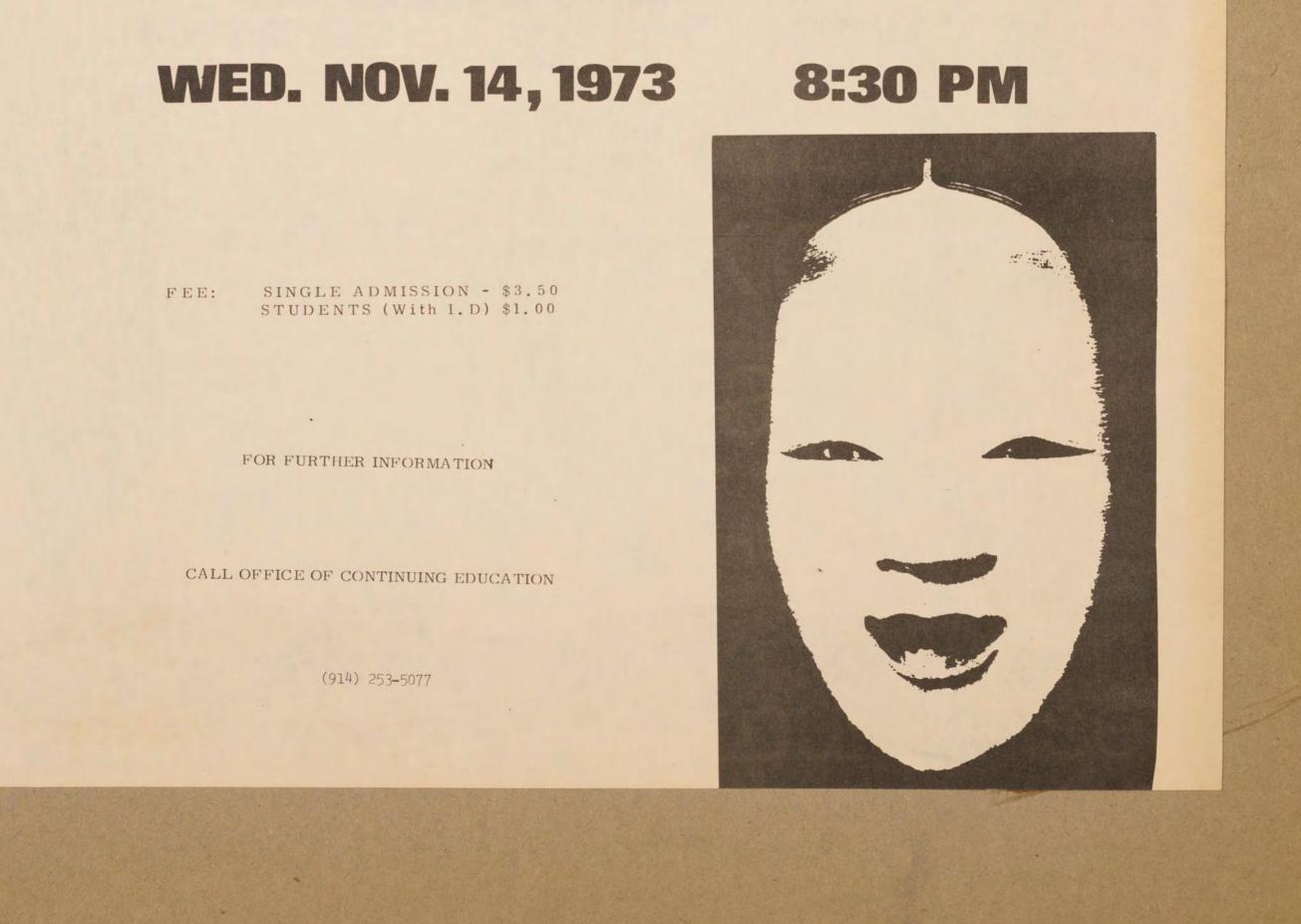
Henri Tomasi (1901-

# kazuko hirabayashi

DANCE THEATRE

# suny-college at purchase

HUMANITIES AUDITORIUM



STATE UNIVERSITY OF NEW YORK

COLLEGE AT PURCHASE PURCHASE, NEW YORK 10577

> Division of Dance Office of the Dean

# DIRECTIONS TO THE STATE UNIVERSITY OF NEW YORK - COLLEGE AT PURCHASE

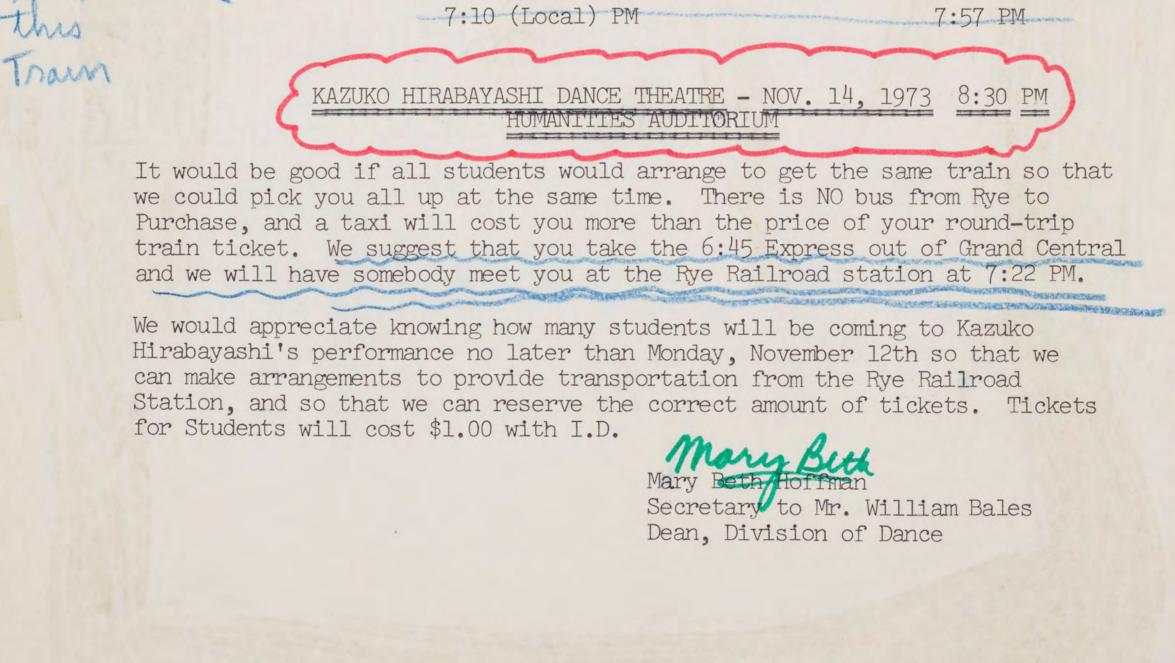
Go to Grand Central Terminal(42nd Street & Park Avenue) -- take a train to Rye Railroad station -- NEW HAVEN LINE of the PENN CENTRAL.

You can get a train to the Rye Railroad station at the following hours:

Leave Grand Central

Arrive Rye Railroad Station

-6:40	(Local) PM	7:27 PM
6:45	(Express) PM	7:22 PM



TELEPHONE: (914) 253-5000

Penny Hutchinson oy a Herring Mary Lou Bratches Elizabeth Sung ' abogaset Maña Eber Jombard Barry Weiss Becky Sligkin Mare Lind athering Sull Janey Mapother ganettola Holly Stern Sasan Mc Graine mary to Bahl >/izahethmachth Coletto Y lessas Man Jahita Carom Kappy Holly Stoch

# DANCE AT PURCHASE

MONDAY December 17th

"The Living Interview"

JACQUES D'AMBOISE

WEDNESDAY December 12th

WENDY HILTON & Baroque, Court and Theatrical Dance WEDNESDAY, THURSDAY & FRIDAY January 16th, 17th & 18th

PURCHASE DANCE REPERTORY THEATRE

> State University of New York College at Purchase Office of Continuing Education and Public Service Purchase, New York 10577

The Juilliard School Dance Division \* \*

.

-

. . . .

\*

4 . .

. . . .

.

Friday, November 16, 1973

Studio 309

.

I 4:30 pm

An Informal Showing

of

Faculty and Student Choreographic Works

II 5:30 pm

# Coffee will be served

III 5:45 pm

Film Showing

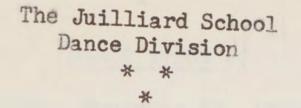
of

"THE RED SHOES"

featuring

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

Moira Shearer, Robert Helpmann, Leonide Massine and others



5

Friday, November 16, 1973

Studio 309

5:45 pm

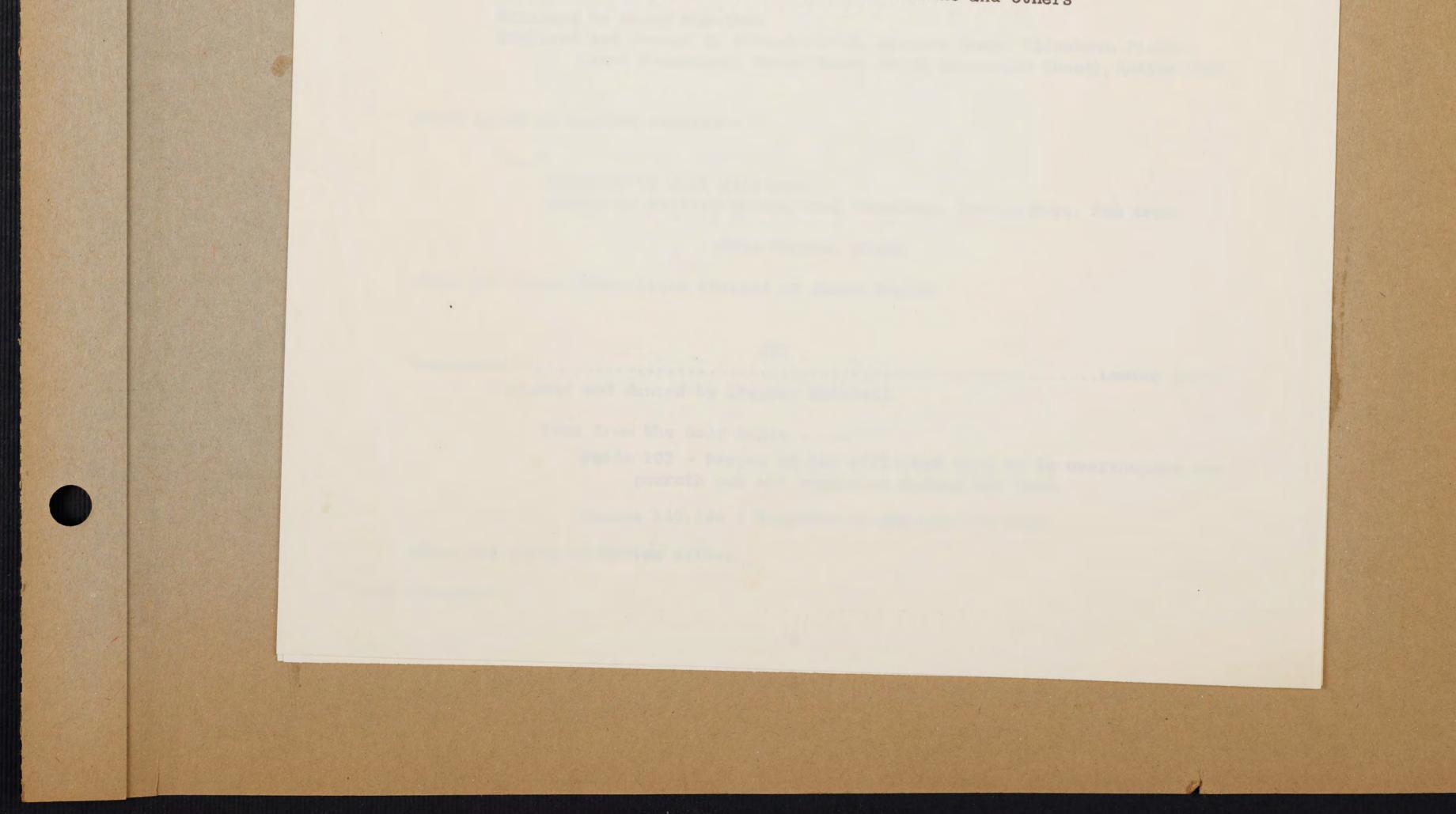
Film Showing

of

"THE RED SHOES"

featuring

Moira Shearer, Robert Helpmann, Leonide Massine and others



The Juilliard School Dance Division \* \* \*

#### DANCE EVENT

Friday, November 16, 1973

4:30 pm - Studio 309

I

A composite of dances in which the main emphasis is on movement invention.

Composed and danced by (in order of appearance) Hsueh-Tung Chen, Hannah Raiken and Idrienne Sobel, Holly Stern, Elizabeth Sung, Linda Spriggs, Revel Paul, Idalee Hoagland

Michael Cava, piano

-From the Dance Composition classes of Doris Rudko

Studies based on action words from the sports page

Arranged by Nancy Mapother

Composed and danced by Thomas David, Martena Ebey, Elizabeth Fisher, Carol McKeefery, Bruce Pacot (with Gregorian Chant), Andrew Roth

Study based on quality contrasts

"Cu."

Composed by Joel Harrison Danced by Marilyn Banks, Joel Harrison, Jaynie Katz, Ann Kohn

Reed Hansen, piano

-From the Dance Composition classes of Janet Soares

III

Intercession.....Louise Jolly\* Composed and danced by Gregory Mitchell

Text from The Holy Bible .....

Psalm 102 - Prayer of the afflicted when he is overwhelmed and poureth out his complaint before the Lord.

Psalms 145,146 - Response of the revived soul.

-From the class of Marian Seldes

\*tape recording

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.

# The Juilliard School Dance Division \* \*

\*

## DANCE EVENT

Wednesday, March 13, 1974 Studio 309 5 pm

I

-From the Spanish Dance Classes of Hector Zaraspe; Gloria Marina assisting

A] Introduction of castanets

B] Sonata 4 Two..... Mateo Albéniz Choreography by Hector Zaraspe Danced by Marty Ramona and Pierre Barreau

C] Choreographic Exercise based on Triana..... Mateo Albéniz Direction by Gloria Marina

> Danced by Trude Cone, Martena Ebey, Elizabeth Fisher, Hannah Raiken, Marty Rimona, Rita Sagalyn, Yaeko Sasaki, Holly Stern, Elizabeth Sung and Pierre Barreau

> > Leslie Singer, pianist

II

-From the Composition Classes of Janet Soares

Frieze..... Japanese Koto\* Choreographed and danced by Martena Ebey

Zephyr.....Carl Orff\* Choreographed and danced by Elizabeth Fisher

Conversations..... Trumpet Improvisation by Larry Etkin

Choreographed by Ayala Rimon Danced by Mare Lind and Ayala Rimon

Solo.....Francis Poulenc Choreographed and danced by Elizabeth McCarthy

Michael Cava, pianist

Speak Easy.....Fats Waller\* Choreographed and danced by Rita Sagalyn

\*tape recording

p.2

# III

-From the Composition Class of Kazuko Hirabayashi

Duet.....George Crumb\* (Ancient Voices of Children) Choreography by Virginia Edmands Danced by Shirley Brown and Virginia Edmands

## IV

-From the Composition Classes of Doris Rudko

A] Magnetic Tides..... Michael Cava Choreographed and danced by Jane Hedal

B] THREE SKETCHES

Choreography by Holly Stern

1. Black-eyed Susan.....Igor Stravinsky\* Danced by Holly Stern

2. The Pond.....Charles Ives\* Danced by Holly Stoehr

3. Wheat Fields.....John Dowland\* (Lachrimae Pavan from Renaissance Music for Lute)

Danced by Holly Stern

\*tape recording

THE FILM "ART IS" (with excellent dance sections with Villella & McBride and others) has arrived and will be shown at the following times:

> February 18 12:00 - 1:00 Rm 546 February 21 12:00 - 1:00 Rm 479 February 22 4:30 & 5:00 Rm 479

The film was sponsored by The Associated Council

of the Arts and may be rented free from Sears

Roebuck Co.

35

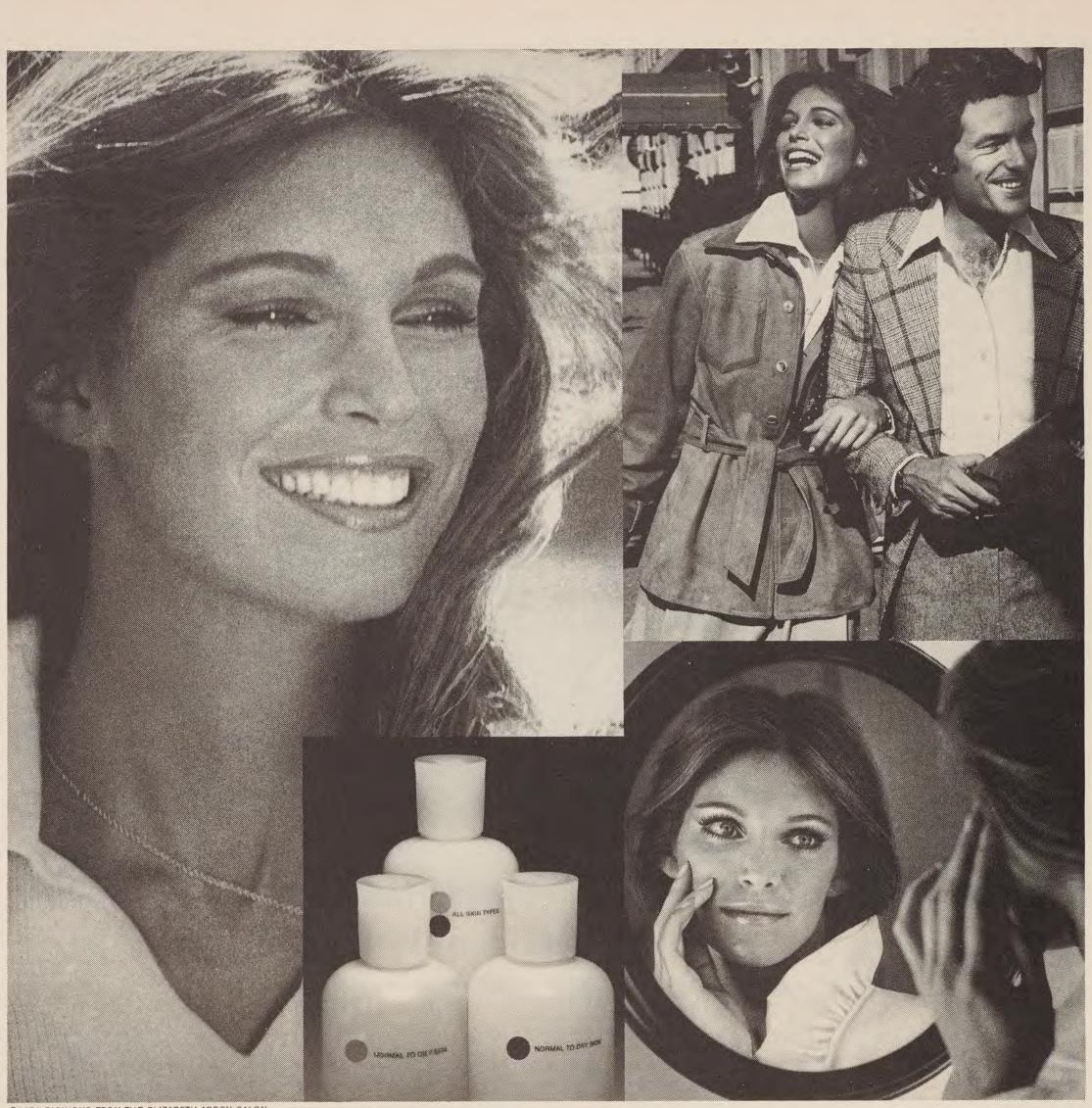
1973/1974 SEASON | LINCOLN CENTER FOR THE PERFORMING ARTS

# ALICE TULLY HALL



Artur Rubinstein offers a great artist's advice to Ae Ree Kim, winner of an American Music Scholarship Association award in 1973, during a public audition in Alice Tully Hall.

MARCH 1974



©1974 FASHIONS FROM THE ELIZABETH ARDEN SALON

Our idea, <u>skin care</u> by <u>skin type</u>, simplified. <u>Introducing</u> <u>The Personal</u> <u>Skin Care System</u> by Elizabeth Arden,

Quick. Simple. Color-coded to be fool-proof. Our System organizes your daily skin care so you can cleanse, tone and moisturize more efficiently. And effectively.

For instance, Normal-to-Oily skin can have its own <u>Clarifying Astringent</u>. Normal-to-Dry skin its own <u>Fragile</u> <u>Skin Toner</u>. No matter which skin type you have, you'll find a perfect product match for it. Plus, <u>special treatment</u> <u>products to help you cope with special</u> <u>problems</u>.

The results: your skin will be its cleanest, clearest, freshest and brightest.

Trust Eigsteth Arden



# Six reasons to lease the totally new Cougar or any of 32 other fine Lincoln-Mercury cars!

There always were *five* good reasons to lease a car. Now there are six. And the added reason is one you'll appreciate every mile you drive. It's our exclusive maintenance coupon book that provides cash-free, factory-authorized service coast to coast. You can purchase it only through your Lincoln-Mercury Leasing Association members. It covers not only our magnificent Mercury Cougar, but every one of our 33 better idea models—Continental Mark IV, Lincoln Continental, Mercury Marquis, Mercury Monterey, Mercury Montego, Mercury Comet and Capri. lay . . . minimum bother at trade-in time. Six great reasons to lease a car and 33 great cars to lease. See your Lincoln-Mercury dealer, or mail the coupon today for additional details on leasing the Lincoln-Mercury way.

Add this exclusive advantage to simplified record keeping . . . simplified tax accounting . . . fixed operating expenses . . . minimum cash out-



**Lincoln-Mercury Division** 

For additional details and information call toll free 800-631-1910. Except in New Jersey call (201) 288-6365.

Fleet & Lease Sales Lincoln-Mercury Division U.S. Highway 46 Teterboro, New Jersey 07608

Please send me more information on leasing a car from Lincoln-Mercury and the many advantages it offers.

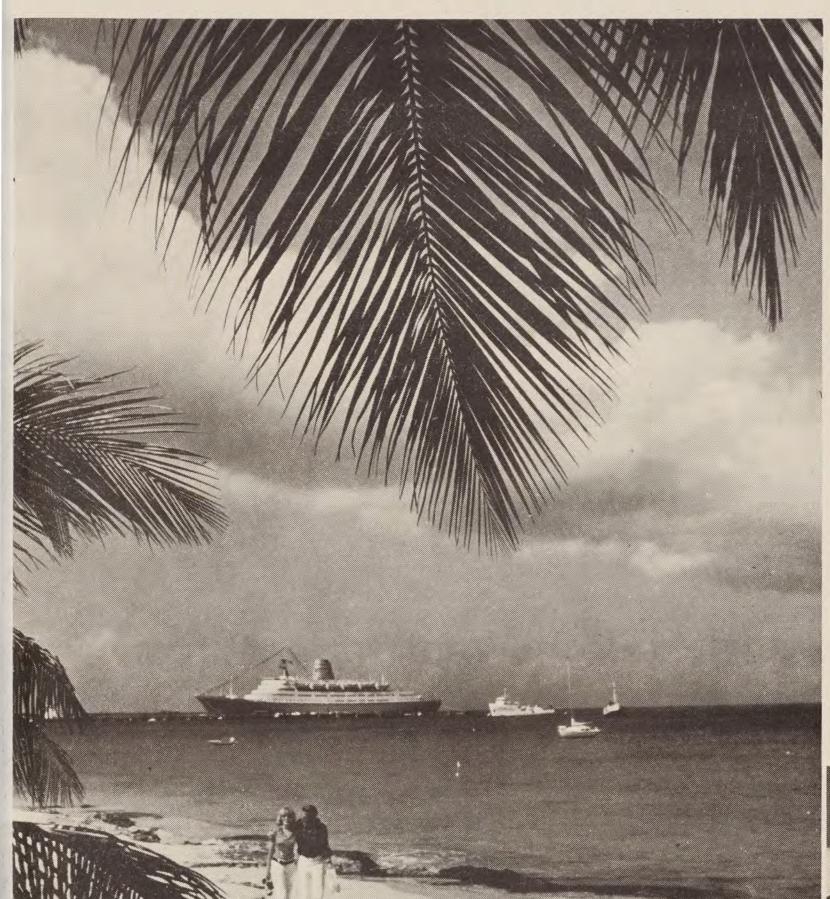
Name (please print)			
Street and No.			
City	State	Zip	



# Micronite filter. Mild, smooth taste. America's quality cigarette. Kent.

Kings: 16 mg. "tar," 1.0 mg. nicotine; 100's: 19 mg. "tar," 1.2 mg. nicotine av. per cigarette, FTC Report Sept. '73. Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

# Vistafjord\*Sagafjord Cruises. Most people take two.



More than 50% of the passengers who cruise on our two beautiful ships have sailed with us before. And they just couldn't wait to get back to the welcome that's unique to Norway's most experienced world cruise line.

You find it in the service, the cuisine, and in the ships themselves, from your gracious cabin to our dramatic picture-window lounges. You find it in the ports of call, carefully chosen to bring out the best in cruising. And in the warm welcome-back you get when you return from a day ashore.

Where will you cruise with us this year, again or for the first time? It could be the Caribbean or the Mediterranean in spring. Or the glittering North Cape. Eastern Europe, or the South Pacific. Or, in early '75, the Orient or Africa...

So ask your travel agent soon where the Vistafjord and Sagafjord are going. Or call us for brochures. We'd like to welcome you aboard on one of our cruises or two.



# **CRUISE HIGHLIGHTS 1974-75**

From New York (Port Everglades\*) SPRING MEDITERRANEAN, GREEK ISLANDS, April 6\*/10. 40 days. 20 ports. Vistafjord.

EASTER WEST INDIES, April 12. 14 days. 7 ports. Sagafjord. SPRING CRUISE TO EUROPE & BRITISH ISLES, April 26.

35 days. 19 ports. Sagafjord. NORTH CAPE & FJORDLANDS, June 1. 32 days. 12 ports. Sagafjord.

**TWO CARIBBEAN CRUISES,** from Port Everglades only, June 3, June 13. 10 days. 4 ports. Vistafjord.

NORTH CAPE & NORTHERN EUROPE, June 25. 42 days. 19 ports Vistafiord

SCANDINAVIA AND EASTERN EUROPE, Aug. 7. 30 days. 8 ports. Vistafjord.

FALL MEDITERRANEAN, Sept. 7/9\*. 39 days. 15 ports. Vistafiord

SIX CARIBBEAN CRUISES, from Port Everglades, Oct. 19-Dec. 18. 10-17 days. 5-10 ports. Vistafjord.

SOUTH SEAS-EAST INDIES-ORIENT, Jan. 7/10\*. 90 days. 23 ports. Vistafjord.

FOUR CONTINENTS, Jan. 21/23\*. 79 days. 29 ports. Sagafjord.



Vistafjord & Sagafjord, the welcome-back ships.

orwegian erica e

29 BROADWAY, NEW YORK, N. Y. 10006 Tel. (212) 944-6900.

The Vistatjord and Sagatjord are registered in Norway

# THE BANK OF NEW YORK 48 WALL STREET, NEW YORK, N.Y. 10015/MEMBER FDIC MEMBER OF THE BANK OF NEW YORK COMPANY, INC

## Tomorrow.

Your son's going to law school. Or maybe medical school.

You're going to see the Taj Mahal. Or maybe Kilimanjaro.

You're going to retire to Block Island. Or maybe a Greek Island.

You're going to be a millionaire. Or maybe a two-millionaire.

How do you know? You don't. Nobody does. But you're going to do all you can to make it the tomorrow you want.

You're going to talk to a financial planning officer at The Bank of New York. Together,

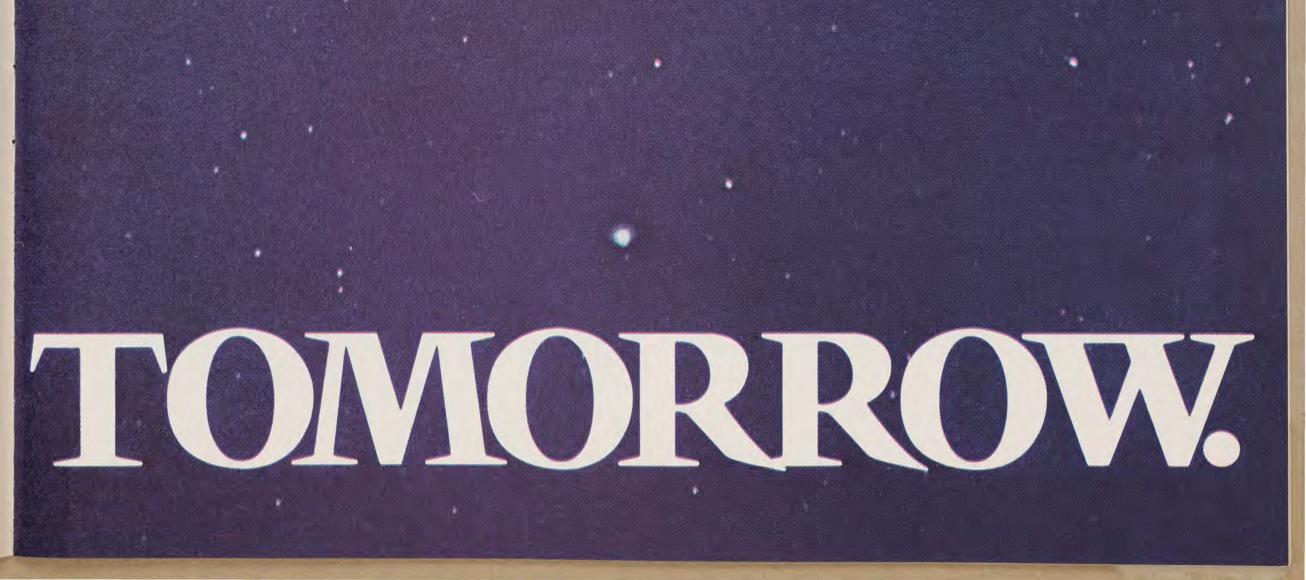
you're going to work out a realistic financial plan:

Figure out what you are and probably will be worth – taking into consideration company benefits, as well as graduate school expenses and retirement income.

Decide on guardians for your children. Make a will, along with your attorney. Set up a trust that could save your heirs thousands in estate taxes.

And get advice on your portfolio. Today.

At The Bank of New York. The bank that manages money.





"A very dynamic piece—you must give it what it needs."



PHOTOS BY E. FRED SHER

"I am not allowed to play in public—I will be sued by my manager but I will show you how to get twice as much sound from the piano if you get the weight of the body into it."



"Bravo-that's good."

E

A picture of a relaxed professor, pleased with the results (despite the presence of a TV crew).

13

# EASTERN IS WORKING HARDER FOR YOUR DOLLAR

# Do you get more when you fly Eastern for business or for pleasure?

Yes. Even though your needs as a passenger change, our commitment to work harder for your dollar doesn't change.

We offer new and improved services to businessmen and vacationers alike. And we plan other innovations to come later.

As second largest passenger carrier of all airlines in the free world, we can do no less.

# Planes both businessmen and vacationers can appreciate.

The new wide-body L-1011 Whisperliners.™ And the newly designed interiors of our 727 Whisperjets.®

These planes make the time you spend in the air more enjoyable and more productive. They're filled with new comfort features and wide open spaciousness everybody can appreciate.

We have over 110 of these Whisperjets in the air now along with a fleet of 28 wide-body Whisperliners.



You get a guaranteed seat, and no reservations are needed to fly between New York and Boston and Washington.

# Your well-earned vacation should be a well-spent vacation.

When you're traveling for pleasure, Eastern can get you the most vacation for your money.

Take Eastern's Vacation Islands. They start

# A schedule to meet your business schedule.

Our schedules are arranged for your convenience, not ours.

If you can finish your business in one day, most likely we have a flight to get you home the same day.

Then there's the Air-Shuttle<sup>®</sup> service, which many business people have come to think of as their very own airline.

with Bermuda and the Bahamas and stretch down the Caribbean to Curaçao, offering a whole catalogue of vacation experiences that only Eastern can give you; and at prices you can afford. We're also introducing the Personalized Vacation: a vacation geared to your personality. These are some of the ways Eastern is working harder for your dollar. Now and in the future. Whether you're traveling for business or for pleasure? Yes.

# EASTERN The Wings of Man.

"The Wings of Man" is a registered service mark of Eastern Air Lines, Inc.



Cover photo of Artur Rubinstein by MIRA



# The Juilliard School

PETER MENNIN, President

Friday Evening, March 15, 1974, at 8:30

A Concert by the **Baroque Ensemble** 

Under the Direction of ALBERT FULLER

Trio Sonata from the "Musical Offering" (1747) BACH

Largo Allegro Andante Allegro MICHAEL PARLOFF, Flute DENISE LUPIEN, Violin BARBARA BOGATIN, Cello LIONEL PARTY, Harpsichord

Cantata No. 56, "Ich will den Kreuzstab gerne tragen" (1726) Aria: Ich will den Kreuzstab gerne tragen Recitativo: Mein Wandel auf der Welt Aria: Endlich wird mein Joch Recitativo: Ich stehe fertig und bereit Chorale: Komm, o Tod, du Schlafes Bruder RONALD CORRADO, Baritone

**INTERMISSION** 

Overture to "Zais" (1748) RAMEAU

> Nouvelle Entrée: "Les Sauvages," from "Les Indes galantes" (1735-6) Adario: EDMUND LEROY Don Alvar: RONALD CORRADO Damon: JOHN ALER Zima: BADIENE MAGAZINER DARYL BRATCHES, LESLIE BROWN, JANE HEDAL, DIANNE HULBURT, ELIZABETH McCARTHY, CAROL McKEEFERY, NANCY MAPOTHER, PHILLIP BOND, RICHARD CACERES, RODERIC CRANSTON, **RUSSELL LOME**, Dancers WENDY HILTON, Choreographer

The taking of photographs and the use of recording equipment are not allowed in this auditorium. Members of the audience who must leave the auditorium before the end of the concert are earnestly requested to do so between numbers, not during the performance

A

# To Les Hooper, traveler through a crowded of world.

United dedicates Friendship Service. Roomy 747 and DC-10 Friend Ships.





Flying New York to the west, why crowd yourself? Stretch out. Lean back. And try on a roomy 747 or DC-10 for size.

Another reason more people choose the friendly skies than any other airline in the land.

A daily 747 to Los Angeles, and roomy DC-10's to Los Angeles, San Francisco, Chicago, Denver and Cleveland.

Only United flies the Friend Ship with so many extras.

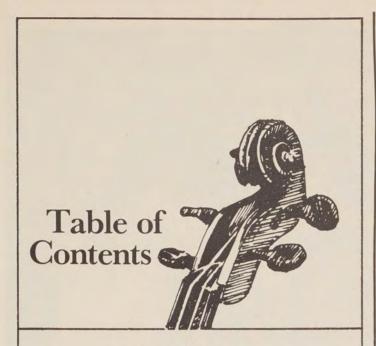
United people to help you along the way. And extra wide aisles, so you can walk around and get friendly yourself.

You've also a wide range of stereo entertainment. And a full-length feature film on selected flights (\$2.00 in Coach).

So call United Air Lines at (212) 867-3000, or your Travel Agent, and put yourself aboard our giant Friend Ships. You can't go west in a bigger way.

## The friendly skies of your land. Extra room to stretch out and relax. Extra friendly United's 747's & DC-10's to the West

Partners in Travel with Western International Hotels.



Features

**10** New Yorker from Britain by Robert V. Weinstein Harold Lawrence comes home to manage the New York Philharmonic

## 12 Christmas in January

Artur Rubinstein in Tully Hall-on behalf of young American pianists

#### 24 Folk Art at the Whitney

by Elaine B. Steiner An Exhibit "A" (for American) in the case for the people

#### Departments

6 Around the Plaza

## Lincoln Center for the Performing Arts, Inc.

#### Officers

Amyas Ames, Chairman of the Board Charles M. Spofford, Lawrence A. Wien, Vice-Chairmen Gustave L. Levy, Treasurer John W. Mazzola, Managing Director

#### **Board of Directors**

Ámyas Ames Hoyt Ammidon Eli M. Black Dr. Frederick Burkhardt Richard M. Clurman Mrs. Lewis W. Douglas Mrs. Irving Mitchell Felt Sampson R. Field Richard L. Gelb Harry B. Helmsley Mrs. Leon Hess Mrs. Robert L. Hoguet EX OFFICIO Honorable Abraham D. Beame, Ma Edwin L. Weisl, Jr., Administrator of F David M. Keiser Francis Keppel Gustave L. Levy William F. May Rev. L.J. McGinley, S.J. George S. Moore Edward J. Mortola Crocker Nevin Joseph Papp John D. Rockefeller 3rd William Rockefeller Martin E. Segal Grant G. Simmons, Jr. Charles M. Spofford Frank Stanton Frank E. Taplin Franklin A. Thomas Miss Alice Tully Lowell Wadmond Edward R. Wardwell George Weissman Lawrence A. Wien Edgar B. Young

Delmar D. Hendricks, Booking Director,

William W. Lockwood, Jr., Director,

Andre Mirabelli, Director, Business Affairs

Concert Halls

General Services

Programming

Operations

Arthur J. Howard, Director,

Patrick B. McGinnis, Director,

John O'Keefe, Director,

Public Information

Honorable Abraham D. Beame, Mayor of New York Edwin L. Weisl, Jr., Administrator of Parks, Recreation & Cultural Affairs William Schuman, President Emeritus

#### Administration

John W. Mazzola, Managing Director Mark Schubart, Director, Education James R. Bjorge, Associate Director, Education Joseph Caron, Director, Public Services Leonard de Paur, Director, Community Relations June Dunbar, Associate Director, Education Frank S. Gilligan, Director, Development John Goberman, Director, Media Development

#### The Lincoln Center Fund Board of Trustees

Hoyt Ammidon, *Chairman* R. Manning Brown, Jr. Mrs. Robert L. Hoguet Howard B. Johnson Edwin S. Marks

William F. May Crocker Nevin William M. Rees Andrew Y. Rogers Robert E. Rubin Francis B. Shepard George Weissman Lawrence A. Wien

#### 8 Lincoln Center Marquee

facing 18 The Program

23 Fashionably Yours

#### 27 Concert Notes

32 Facilities

33 Dining Guide

#### Lincoln Center Council

Dr. Frederick Burkhardt, The New York Public Library Schuyler G. Chapin, Metropolitan Opera Lincoln Kirstein, New York City Ballet John W. Mazzola, Lincoln Center Peter Mennin, The Juilliard School Carlos Moseley, New York Philharmonic Joseph Papp, New York Shakespeare Festival at Lincoln Center Julius Rudel, New York City Opera Mark Schubart, Lincoln Center Norman Singer, City Center of Music and Drama, Inc. Charles Wadsworth, The Chamber Music Society of Lincoln Center

#### Lincoln Center Council on Educational Programs

Mark Schubart, Lincoln Center, Chairman Bernard Gersten, New York Shakespeare Festival at Lincoln Center Edwin S. Holmgren, The New York Public Library Mrs. Norman Lassalle, City Center of Music and Drama, Inc. William Nix, Metropolitan Opera Irwin Scherzer, The Chamber Music Society of Lincoln Center Dr. Leon Thompson, New York Philharmonic Gideon Waldrop, The Juilliard School



With both resident companies performing throughout the month, March will provide some of the most diversified and unusual opera repertory this city has been offered in years. At the Metropolitan, two works (by master composers) not produced prior to this season by a major company in New York, will be heard on successive days: Verdi's I vespri siciliana and Berlioz' Les Troyens. During the week of March 11, there will be two performances of each, preceded and followed by Wagner's Götterdämmerung. Concurrently, the New York City Opera will be offering its first staged production of Cherubini's Medea, in a rotating sequence with Donizetti's Anna Bolena, Strauss's Ariadne auf Naxos and Bellini's I Puritani. Recital and orchestra activity will include appearances by Andre Watts at the beginning and end of the month in Fisher Hall, visits by the National Symphony Orchestra of Washington, The Philadelphia Orchestra and the Boston Symphony as well as on-going repertory from the New York Philharmonic.

mann. Also Serkin-related is the concert of "Music from Marlboro" (the summer enterprise in Vermont is under his direction), in which the Bruckner Quintet will be heard. In addition to other programs in The Chamber Music Society of Lincoln Center's series, March will include vocal chamber music from the Sine Nomine Singers (March 23), the Bach Aria Group (March 20) and an ensemble conducted by Thomas Dunn (St. John's Passion of Bach on March 4); in addition, the inimitable Bobby Short (March 17 and 31). Recitalists begin with Flavio Varani, piano, on March 6, and include harpist Nicanor Zabaleta on March 9, Janis V. Klavins, bass-baritone, on March 10, Bruce Hungerford in a program of four Beethoven piano sonatas on March 19, Rose Battle English, soprano, on March 24, and guitarists Rey de la Torre on the evening of the same day and Jean-Pierre Jumez on March 28.

Avery Fisher Hall In addition to the events itemized above, March will offer the first appearances as recitalists in this large hall of Luciano Pavarotti (March 29) and Beverly Sills (March 31), and the reappearance of that other great "vocalist" Anna Russell on March 10. The Brahms B-flat Piano Concerto will be heard twice during the month: on March 18 with Rudolf Serkin as soloist with The Philadelphia Orchestra under the direction of Eugene Ormandy, and on March 24 with Bruno Leonardo Gelber as collaborator with the National Symphony and Antal Dorati. Guest conductors of the New York Philharmonic during the month are Andrew Davis for the programs of March 7-12, in which pianist Murray Perahia is the soloist, and March 14-16, in which the Orchestra's principal cellist, Lorne Munroe, is the soloist; and Erich Leinsdorf during the last two weeks of the month, assisted by Stanley Drucker, the Philharmonic's principal clarinetist, in the first program and pianist Alicia De Larrocha in the second.

Juilliard Theater A totally new cast of young professionals will appear in the performances of *La Bohème* on March 1, 2 and 3, which will bring the production by the American Opera Center which attracted much favorable comment when it was introduced several years ago. James Conlon conducts.

Metropolitan Opera House Beyond the special happenings noted above, the March schedule provides a restoration of Eugene Berman's production of Mozart's Don Giovanni, additional viewings of Franco Zeffirelli's staging of Verdi's Otello, and the O'Hearn-Merrill version of Strauss's Der Rosenkavalier. The first Don Giovanni on March 28, to be conducted by James Levine with a cast including Leontyne Price, is a Guild benefit.

Vivian Beaumont Theater Previews begin on March 21 of the fourth selection in Joseph Papp's New York Shakespeare Festival at Lincoln Center: August Strindberg's Dance of Death, with Robert Shaw and Zoe Caldwell in the principal roles in the production directed by A.J. Antoon. The scheduled opening is April 4. In the Mitzi E. Newhouse Theater, Shakespeare's The Tempest continues to be the attraction.

**New York State Theater** Two revivals of past favorites in the repertory of the New York City Opera companies will vary the repertory already distinguished by the new productions identified above. They are Gian-Carlo Menotti's *The Consul*, on March 27, and the Gilbert and Sullivan *Mikado* on March 17.

Alice Tully Hall Chamber music has a dominant place in the events of March, beginning with concerts on the first and third in which pianist Rudolf Serkin will make rare appearances in his role of master chamber music partner to the Guarneri Quartet in works of Schubert and SchuNew York Public Library Musical attractions in the Auditorium include recitals by pianists Ian Shapinsky (March 1), Bella Shumiatcher (March 8), George Kehler (March 15), Judith Felton (March 21) and Margaret Strahl (March 28). Joy in Singing convenes on March 6 and 20, and Rosalyn Tureck will conduct programs of the International Bach Society on March 18 and 25.

# Lincoln Center Marquee



"Pink Tulip"—an oil on canvas (77" square) by Lowell Nesbitt, one of several paintings by leading contemporary artists included in the FTD Commemorative Art Collection, "Each In His Own Way."

PHOTO BY SUSANNE FAULKNER STEVENS A young girl hides behind Easter lilies.

# FLOWER TIME AT LINCOLN CENTER

Sixteen massive paintings, never before shown in New York City, that use flowers as subject material will highlight the thousands of live flowers on display during "Flower Time at Lincoln Center" in Avery Fisher Hall, April 2-7. The annual display of blooming plants, covering the entire Plaza level of the concert hall, is open to the public free of charge. "Flower Time at Lincoln Center" is presented by the New York Parks Flower Show, Inc. in association with Lincoln Center and sponsored by Florists' Transworld Delivery (FTD). The FTD Commemorative Art Collection, which is entitled "Each In His Own Way," is a growing collection of paintings and sculpture created by leading contemporary artists who have expressed themselves in themes involving flowers. The collection now consists of 16 works by Janet Alling, Massimo Asnaghi, John Clem Clarke, Ralph Goings, Alain Jacquet, Howard Kanovitz, Alex Katz, Ellen Lanyon, Malcolm Morley, Lowell Nesbitt, Ed Paschke, Joseph Raffael, Martial Raysse, Paul Van Hoeydonck, Andy Warhol and Tom Wesselmann. This year the display will feature thousands of blooming spring flowers as well as cacti, bromelias, African violets, bonsai and exotic plants from the tropics. The show will emphasize both city and suburban gardens, demonstrate indoor plant growing in natural and artificial light and offer a series of educational lectures by guest speakers. Several gardens have been created just for the exhibit and many plants will be on sale during the week. "Flower Time" hours are Tuesday, April 2, 11:00 A.M.-11:30 P.M.; Wednesday, April 3 through Palm Sunday, April 7, 10:00 A.M.-11:30 P.M.

The New York Parks Flower Show, Inc. is a non-profit organization that brings the aesthetic importance of living plants to people in the New York area. It is supported by the contributions of many business concerns and individuals.

This year, "Flower Time at Lincoln Center" includes exhibits by:

Bromeliad Society Brooklyn Botanical Garden Cactus Society City Garden Clubs Garden Club of America Holland Bulb Exporters Association Ikebana Staff of Lincoln Center New York Botanic Garden New York City Department of Parks, Recreation and Cultural Affairs Queens Botanic Garden Goddard-Riverside Senior Citizens Center Project Find Wave Hill Center for Environmental Studies Broadway Mall Association Mrs. Lytle Hull

8



Harold Lawrence, Manager of the New York Philharmonic Orchestra, and Pierre Boulez (left) its Music Director.

PHOTO BY MARY LAWRENCE

# New Yorker from Britain

When Harold Lawrence agreed to undertake the position of Manager of the New York Philharmonic on September 3, 1973, he brought with him some 30 years experience in the music field. He replaced Mrs. Helen M. Thompson, who retired from the position at the retirement age of 65.

Prior to joining the New York Philharmonic, Lawrence had been General Manager of the London Symphony Orchestra since 1968. Assuming managerial responsibility of the New York Philharmonic seemed like a logical course of action for the 50-year-old native New Yorker. Looking back over those first few difficult months of adjustment, his brow furrowed, and his face revealed a faint hint of a smile. "Apart from Mr. Boulez," said Lawrence, "no conductor who was scheduled to appear with the Philharmonic since the settlement of the labor dispute actually has appeared. The first week after the settlement, Daniel Barenboim canceled due to illness in his family. He was replaced by Georg Semkow. The second week's concerts were to be conducted by Riccardo Muti. He canceled because of bronchitis. Erich Leinsdorf agreed to step in for Muti for the first week. For the second week we obtained the services of Leonard Slatkin, Associate Conductor of the St. Louis Symphony. Next, Thomas Schippers was to conduct a week's subscriptions series plus a tour in Florida. He also withdrew, to complete his recovery from surgery and Leinsdorf, aided by Morton Gould, came to our aid again." Lawrence sighed; "finally, Mr. Boulez returned from Paris to take us into the body of the season."

Lawrence recalled that when he came to London in 1967 to begin his new job as General Manager of the London Symphony Orchestra, conditions there were also far from ideal. It was a rainy day when he arrived and it was just a month after the 1967 devaluation. "The atmosphere in London was absolutely dismal," he said. "An immigration official sarcastically asked me how long I expected to visit London. I told him that I would be staying three years. He paused and looked up at me and said: 'You must be kidding.' It was a gloomy beginning for what turned out to be some of the most exciting years of my life." Lawrence's musical training began while still in his teens, studying the piano. While pursuing a degree from City College in New York City, he studied piano and composition in

New York and then in Paris. Prior to

the Second World War he taught

composition and piano. After com-

pleting his service in the army, he sold

records over-the-counter at the now defunct Gramophone Shop, which specialized in imported records. From there he was to work his way up in the music business. He referred to his over-the-counter experience selling discs as his "baptismal fire into the record business." "At the quiet Park Avenue shop," he reminisced, "I listened to practically every record on the shelves."

Before joining Mercury Records as Music Director in 1956, he was Director of Recorded Music for radio station WQXR for six-and-a-half years. "As Music Director of Mercury

Records, my job kept on changing from year to year," he said. Five years after he joined Mercury it became part of the Philips group (now part of Phonogram Inc.). Subsequently he was promoted to the position of Artistic and Administrative Director of the classical division of Mercury and Philips Records. In that position he recorded extensively all over America, and later began to produce recordings in London for them. During his stay with Mercury/Philips, he worked with some of the outstanding artists of the day. It also afforded him the opportunity to travel and record at the same time. "I did a lot of work on the continent," he said. "I was part of the continued on page 28

# Christmas in January

Artur Rubinstein listening to Thomas Roberson (19) perform the B-minor Scherzo of Chopin



Artur Rubinstein spent the last two weeks of January in a manner typical of the man and the places: Avery Fisher Hall, Carnegie Hall and Alice Tully Hall. He performed twice before capacity audiences in the larger halls; then he visited the smaller one on behalf of the American Music Scholarship Association. In between, on January 28, he observed his 87th birthday.

Each of the recitals added something irreplaceable to the memory of those who were present. But, this has been going on almost longer than mentionable (when Mr. Rubinstein made his first Carnegie Hall appearance as a young man before 1910, 57th Street was way uptown). But the Tully Hall appearance was something special, even by his own standards. He arrived a good 15 minutes before the starting time of 3 P.M. This might have struck some as an excess of punctuality; but it had its own calculated purpose. He spent the next 15 minutes, and ten more as well, chatting with the young trio of winners in the 1973 National Piano Competition, relieving them of their awe of the world celebrity, putting them, as much as he could, at their ease. When he took his place on the stage, it was not at some remote, pontifical point. He sat at the bass end of the keyboard, participating actively in each of the Chopin selections: counseled, suggested and finally, when the urge had become too strong to resist, sat down at the keyboard and made his points manually and musically, as well as verbally.

don'ts of playing the first six preludes of Opus 28 (by Ae Eee Kim, age 18, a student of Mrs. Ruth Slenczynska at the University of Southern Illinois), or the B-minor Scherzo (by Thomas Roberson, age 19, of Shorter College in Rome, Georgia, whose teacher is Mrs. Elizabeth Buday), or the F-minor Ballade (by Dean Kramer, age 20, who studies at the University of Texas in Austin with John Perry), it was more like an at-home with a master who had invited them in for an hour.

Not that it was all praise and compliments. Mr. Rubinstein found something good to say of each performer's effort; but when something didn't go so well, he queried: "That wasn't so good, was it?" And he proceeded to explain, with humor and to the point, how it could be improved. And while his remarks were directed at the young pianists, the audience was not forgotten. When one aroused a burst of applause, and didn't know quite how to respond, Mr. Rubinstein urged: "Stand up and bow-we all love applause, no matter what our age is." Unlike most other audition procedures, the American Music Scholarship's does not address itself to those with a high level of conservatory gloss, but to performers on the college level. Each of those heard in Tully Hall had received a cash award as well as a scholarship incentive; but January 30, 1974, brought these three something more. Anybody can win a prize; but it was like Christmas in January to have the extra reward of an encouraging word, a warming smile and a shrewd word of counsel from "Mr. Rubinstein." I.K.

Rather than being a schoolroom session in the do's and





To end the day or to start the evening. To share with friends at

# FOR THE LIFE OF THE ARTS IN NEW YORK STATE. . . .

A financial crisis threatens the very existence of our arts institutions. In his current budget, Governor Malcolm Wilson has provided the leadership to meet this crisis. He has doubled last year's appropriation for the New York State Council on the Arts to \$30.5 million. In order for this proposed budget to be passed into law, it will be necessary for all of us who care for the arts to work for its passage.

Specifically, what is required is legislation which will extend the responsibility of the New York State Council on the Arts to provide general support to our arts organizations at a level related to their needs, provided they meet high standards in quality and management, in the size and continuity of audiences, in the extent of private support from the community and in the public service they perform.

This constitutes a new method of aiding the arts in that *general support* funds are being requested at a level *relative to our needs*. In the past almost all state funds were earmarked for special project assistance, rather than general support.

It is urgent, therefore, that all concerned citizens do their utmost to assure passage of Governor Wilson's proposed legislation. We suggest you write your Assemblyman and State Senator *now*, and in addition, the following two members of the New York State Senate and Assembly:

The Honorable Warren M. Anderson Majority Leader New York State Senate

a party or with a friend, alone. The joy of Scotland. Distilled and brought to perfection in every bottle of J & B Rare Scotch.



86 Proof Blended Scotch Whisky © 1974 Paddington Corp., N.Y.

14

Albany, New York 12224

The Honorable Perry B. Duryea, Jr. Speaker New York State Assembly Albany, New York 12224

# Mass transit. 1974.

Car pools, of course. Public transportation, certainly. And a third, important way to save energy in getting from place to place.

Yes, the telephone.

Used with common sense the telephone can be a big energy conserver.

It can, for example, spare you the fuel (and frustrations) of driving 20 miles to surprise the folks, when the surprise is on you because the folks have gone away for the day.



Perfume in the classic bottle 10.00 to 400., Eau de Toilette 7.00 to 20.00, Eau de Cologne 5.00 to 20.00, Spray Perfume 7.50, and Spray Cologne 7.00.

# THE JUILLIARD SCHOOL

27

#### OPEN PREVIEW

Juilliard Dance Ensemble

#### in

New and Repertory Dance Works

Thursday, April 4, 1974

8 pm

The Juilliard Theater

144 West 66 Street, New York, N. Y. 10023

Sokolow-ScriabinCOME, COME TRAVEL WITH DREAMSHirabayashi-CrumbNIGHT OF THE FOUR MOONS WITH LONE SHADOWLimon-BachA CHOREOGRAPHIC OFFERING

WATER CONTRACT DESCRIPTIONS OF MEMORY STREET, ST

March 8, 1974

## April 1974 Dance Production

Babiuk, Roxolana Barreau, Pierre Belle, William Bond, Phillip Bratches, Daryl Briggs, David Caceres, Richard Carp, Janice Cary, Gregory Chen, Hsueh-Tung Cranston, Roderic Crosset, Ann Dong, Dian Douglas, Jennifer Edmands, Virginia

Fager, Mary Lou Ferro, Anthony

Hedal, Jane

Herring, Joyce

Hinton, Mercie

Hulburt, Dianne

Hutchinson, Penny

Katz, Jaynie

Mapother, Nancy Mitchell, Gregory Osberg, Susan

Pilafian, Christopher

Regnier, Patrice

Roth, Andrew

Scattergood, Nancy

Spriggs, Linda

Sullivan, Catherine

Swinston, Robert

Washington, Shelley WEISS, BARRY Weksler, Teri

Yglesias, Colette



#### FOR IMMEDIATE RELEASE

Wriston Locklair Director of Public Relations The Juilliard School Lincoln Center New York, N.Y. 10023 (212) 799-5000

#### THE JUILLIARD DANCE ENSEMBLE TO PRESENT

#### NEW AND REPERTORY WORKS APRIL 5, 6, 7

Peter Mennin, President of The Juilliard School, announced today that the Juilliard Dance Ensemble's spring season will feature new works by Kazuko Hirabayashi and Anna Sokolow in addition to a revival of José Limón's "A Choreographic Offering." Performances, to take place in the Juilliard Theater, are scheduled for Friday and Saturday, April 5 and 6, at 8:00 p.m. with a special Sunday matinee April 7 at 3:00 p.m.

Opening the program will be Miss Sokolow's première work, "Come, come travel with Dreams" set to piano music of Alexander Scriabin, including his Sonata No. 9 in F Major ("Black Mass"), Etudes Nos. 1, 3 and 5, and Nocturne for the Left Hand, Op. 9. The pianist will be Pawel Checinski, a student of Mieczyslaw Munz at the School.

The other new work, Kazuko Hirabayashi's "Night of the Four Moons with Lone Shadow," will be performed to George Crumb's "Night of the Four Moons" composed in 1969 during the Apollo 11 flight. The music, with texts drawn from the poems of Federico Garcia Lorca, is scored for singer, alto flute (doubling piccolo), banjo, electriccello and percussion.

José Limón's "A Choreographic Offering," in memory of Doris Humphrey and set to "A Musical Offering" by J. S. Bach, will be directed by Daniel Lewis of Juilliard's Dance Faculty.

The Juilliard Chamber Ensemble, conducted by Peter Leonard, will accompany the dancers in Miss Hirabayashi's work as well as "A Choreographic Offering."

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

# # # #

March 13, 1974

#### THE JUILLIARD SCHOOL

#### Memorandum

To:

Juilliard Faculty Members who teach dance majors involved in the April 5, 6, 7 Program of Dance (New and Repertory Dance Works) in The Juilliard Theater

March 19, 1974

From: Gordon Hardy, Dean of Students

Stage rehearsals for the Program of Dance are being held the weeks of March 25 and April 1. Certain dance rehearsals necessarily conflict with the L&M and academic courses.

Would you please excuse students who are participating in the performances from your classes when conflicts occur.

Following is a list of the students in the various casts. All students are in the B.F.A. course unless designated with an asterisk.

> Babiuk, Roxolana Barreau, Pierre Belle, William \*Bond, Phillip Bratches, Daryl Briggs, David Caceres, Richard

Hedal, Jane Herring, Joyce. Hinton, Mercie Hulburt, Dianne \*Hutchinson, Penny

Mapother, Nancy \*Mitchell, Gregory \*Osberg, Susan \*Pilafian, Christopher Regnier, Patrice \*Roth, Andrew Spriggs, Linda Sullivan, Catherine \*Swinston, Robert Washington, Shelley \*Weksler, Teri Yglesias, Colette Weiss, Barry

Carp, Janice \*Cary, Gregory \*Chen, Hsueh-Tung Cranston, Roderic Crosset, Ann Dong, Dian Doug.as, Jennifer Edmands, Virginia Fager, Mary Lou Ferro, Anthony

\*Diploma course

Gordon Hardy

The Juilliard School Dance Division \*\*\*\* \*\*\*

You are cordially invited to attend

OPENING NIGHT PARTY

in the

Juilliard Cafeteria

for

Juilliard Dance Ensemble and Chamber Orchestra and

Friends

.

following the performance April 5, 1974.

1

the Choreographers: he Four Moons with Lone Shadow abayashi, Choreographer umb, 'Night of the Four Moons' come Travel with Dreams' low, Choreographer Scriabin, Piano Works REPERTORY WORK directed by Daniel Lewis: • A Choreographic Offering José Limón, Choreographer Johann Sebastian Bach, 'A Musical Offering'

Juilliard Chamber Ensemble Peter Leonard, Conductor 1973–1974 Season

April 5, at 8:00 p.m. April 6, at 8:00 p.m. April 7, at 3:00 p.m.

# THE JUILLIARD SCHOOL

Peter Mennin, President

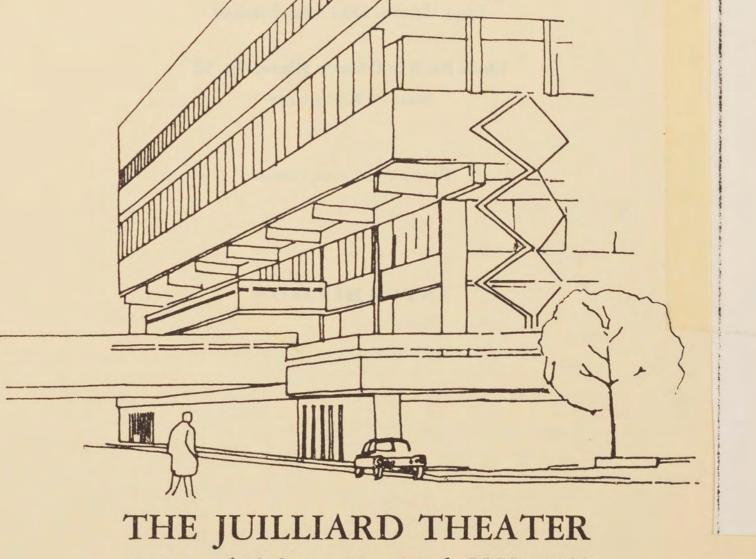
JUILLIARD DANCE ENSEMBLE

NEW AND REPERTORY DANCE WORKS

nd Saturday, nd 6, 1974, at 8:00 p.m. April 7, 1974, at 3:00 p.m.



A Benefit for the Juilliard Dance Scholarship Fund. Photo: Paul Draper



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

THE JUILLIARD SCHOOL Peter Mennin, President presents

# Juilliard Dance Ensemble

# NEW WORKS directed by the Choreographers:

• Night of the Four Moons with Lone Shadow Kazuko Hirabayashi, Choreographer George Crumb, 'Night of the Four Moons'

• 'Come, Come Travel with Dreams' Anna Sokolow, Choreographer Alexander Scriabin, Piano Works

#### REPERTORY WORK directed by Daniel Lewis:

• A Choreographic Offering José Limón, Choreographer Johann Sebastian Bach, 'A Musical Offering'

Juilliard Chamber Ensemble Peter Leonard, Conductor

THE JUILLIARD THEATER 155 WEST 65TH STREET

Friday and Saturday, April 5 and 6, 1974, at 8:00 p.m. Sunday, April 7, 1974, at 3:00 p.m. A Benefit for the Juilliard Dance Scholarship Fund. Photo: Paul Draper THE JUILLIARD SCHOOL Peter Mennin, President presents **Juilliard** Dance Ensemble 1973–1974 Season

April 5, at 8:00 p.m. April 6, at 8:00 p.m. April 7, at 3:00 p.m.

# THE JUILLIARD SCHOOL

Peter Mennin, President

JUILLIARD DANCE ENSEMBLE in NEW AND REPERTORY DANCE WORKS



#### COME, COME TRAVEL WITH DREAMS

(PREMIERE PERFORMANCE)

**Choreography (1974) and Direction** Music (1894-1913) Costumes Lighting

ANNA SOKOLOW ALEXANDER SCRIABIN **GUUS LIGTHART** JOE PACITTI

#### Sonata No. 9 in F Major, ("Black Mass")

PIERRE BARREAU, ANN CROSSET, ROBERT SWINSTON WILLIAM BELLE, LINDA SPRIGGS, HSUEH-TUNG CHEN RICHARD CACERES, DIAN DONG, ANDREW ROTH ANTHONY FERRO, JAYNIE KATZ, MERCIE HINTON

> Etude No. 1 in D Flat Major, Op. 42 **GREGORY MITCHELL**

#### Etude No. 3 in F Sharp Major, Op. 42

MARY LOU FAGER JANE HEDAL JOYCE HERRING

DIANNE HULBURT NANCY MAPOTHER PATRICE REGNIER

Nocturne for the Left Hand, Op. 9 ANN CROSSET AND ROBERT SWINSTON JOYCE HERRING AND PIERRE BARREAU

Etude No. 5 in C Sharp Minor, Op. 42 SHELLEY WASHINGTON

PAWEL CHECINSKI, Pianist

#### INTERMISSION

Night of the Four Moons (1969)\* Projections Costumes Lighting

> TERI WEKSLER,\*\* JENNIFER DOUGLAS,† CHRISTOPHER PILAFIAN, ROBERT SWINSTON RICHARD CACERES, ANTHONY FERRO, DIANNE HULBURT, SUSAN OSBERG, SHELLEY WASHINGTON JANICE CARP, ANN CROSSET, NANCY MAPOTHER, LINDA SPRIGGS

\*\*Friday only. **†Sunday** only.

#### NIGHT OF THE FOUR MOONS WITH LONE SHADOW

(PREMIERE PERFORMANCE)

**Choreography (1974) and Direction** (Based on fragments from Federico Garcia Lorca) KAZUKO HIRABAYASHI GEORGE CRUMB

**ROBERT YODICE** KAZUKO HIRABAYASHI and GUUS LIGTHART JOE PACITTI

#### **Friday and Sunday**

#### Saturday

CHRISTOPHER PILAFIAN, ROBERT SWINSTON, TERI WEKSLER JANICE CARP, GREGORY CARY, ANN CROSSET, ANTHONY FERRO, NANCY MOPOTHER JENNIFER DOUGLAS, DIANNE HULBURT, LINDA SPRIGGS, BARRY WEISS, COLETTE YGLESIAS

> PAMELA GORE, voice LEONARD LOPATIN, alto flute-piccolo JOSEPH TAMOSAITIS, banjo JED BARAHAL, electric cello SCOTT BLEAKEN, percussion

> > PETER LEONARD, conductor

INTERMISSION

\*By arrangement with the publisher, C. F. Peters Corporation, New York.

#### A CHOREOGRAPHIC OFFERING

#### Choreography (1964) Restaging (1973) and Direction A Musical Offering (1747) Costumes Lighting

Jose Limon Daniel Lewis Johann Sebastian Bach Pauline Lawrence Joe Pacitti

"This work, set to 'A musical Offering', is in memory of Doris Humphrey. It is based on movements from her dances and contains variations, paraphrases and motifs from Gigue, Sarabande, Water Study, Dionysiaques, Pleasures of Counterpoint, Circular Descent, Handel Variations, Air for Ground Bass, Rudepoema, New Dance, With My Red Fires, Passacaglia and Fugue in C Minor, Ruins and Visions, Invention.

"The Opening Dance and Closing Dance were premiered at The Juilliard School on April 17, 1964 under the title, Two Essays for Large Ensemble." José Limón

First performance August 1964, American Dance Festival. Restaged by Daniel Lewis for The José Limón Dance Company for its State Department tour of the Soviet Union, 1973.

#### **OPENING DANCE**

Roxolana Babiuk Daryl Bratches Janice Carp Ann Crosset Dian Dong David B

David Briggs Richard Caceres Anthony Ferro

Jennifer Douglas Virginia Edmands Joyce Herring Penny Hutchinson Nancy Mapother

Linda Spriggs Catherine Sullivan Shelley Washington on Teri Weksler Colette Yglesias Christopher Pilafian Andrew Roth Robert Swinston

#### SOLO

Nancy Mapother (Friday and Sunday) with Phillip Bond, David Briggs, Richard Caceres, Robert Swinston

Catherine Sullivan (Saturday) with David Briggs, Anthony Ferro, Christopher Pilafian, Robert Swinston

#### SOLO

Teri Weksler (Friday and Sunday) with Roxolana Babiuk, Ann Crosset, Virginia Edmands, Penny Hutchinson, Colette Yglesias

Jennifer Douglas (Saturday) with Roxolana Babiuk, Ann Crosset, Penny Hutchinson, Linda Spriggs, Colette Yglesias

#### QUINTET

(Friday and Sunday) Ann Crosset, Linda Spriggs, Colette Yglesias Richard Caceres, Robert Swinston

(Saturday) Roxolana Babiuk, Virginia Edmands, Penny Hutchinson

Phillip Bond, David Briggs

(continued)

#### DUET

Jennifer Douglas and Christopher Pilafian (Friday) Shelley Washington and Christopher Pilafian (Saturday and Sunday)

#### SOLO

Daryl Bratches (Friday and Sunday) with Jennifer Douglas, Nancy Mapother, Shelley Washington, Teri Weksler

Dian Dong (Saturday) with Jennifer Douglas, Catherine Sullivan, Shelley Washington, Teri Weksler

> **CLOSING DANCE** The Company

#### Violins

Helen Hagnes concertmaster Ida Bieler Martha Caplin Susan Dobbie Jan Mullen Wendy Rose

Violas Lynne Ramsey Jan Vinograde

Cellos Jed Barahal Lisa Lancaster

Bass Susan KixMiller

PETER LEONARD, Conductor

Flute Leonard Lopatin

**Oboe-English Horn** Judy Dansker

Harpsichord Karen McLaughlin

**Production Director Production Supervisor Stage Manager Costume Supervision Head of Stage Mechanics Master Electrician** Electrician **Wardrobe Mistress** 

**Administrative Assistant for Production Secretary for Production** 

This program was printed as a contribution of the Gulf + Western Industries Foundation.

\* \*

\*

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.

#### STAFF

Rehearsal assistance for "Night of the Four Moons with Lone Shadow" **Rehearsal assistance for "A Choreographic Offering"** 

Martha Hill Joe Pacitti Lee Shlosberg **Guus Ligthart** Grant Clifford Logan Snowdon Parlette Bruce Bassman **Peggy Schierholz** Lance Westergard Billie Mahoney, Gary Masters, Jennifer Scanlon Mary Chudick Andrea Durham

\* \* \*

\* \*

# THE JUILLIARD SCHOOL INTER-OFFICE MEMORANDUM

To: Juilliard Faculty Members

Date April 22, 1974

- From: Gordon Hardy, Dean of Students
- Subject: Dance Division Students

Stage rehearsals and orchestra rehearsals for the May 2, 3, 4, and 5 performances of "Ariadne auf Naxos" in The Juilliard Theater are being held the weeks of April 22 and April 29.

Certain rehearsals necessarily conflict with the L&M and academic courses.

The following students are in the cast for the production:

Pierre Barreau Leslie Brown Hsuch-Tung Chen Trude Cone Jane Hedal Russell Lome Patrice Regnier Andrew Roth Martial Roumain Yaeko Sasaki John Seaman Linda Spriggs Catherine Sullivan Barry Weiss

Would you please excuse students who are participating in this opera from your classes when conflicts occur. Your cooperation will be greatly appreciated.

A.H.

F68 10M 7-70

# THE JUILLIARD SCHOOL

Peter Mennin, President

JUILLIARD AMERICAN OPERA CENTER TOGETHER WITH JUILLIARD DRAMA AND DANCE DIVISIONS

MOLIERE'S

Would-be Gentleman

presents

Ariadne auf Naxos%

RICHARD STRAUSS

by



Premiered successfully in 1916 at the Vienna Opera House, it will hardly push standard works like "Traviata," "Carmen," or "Butterfly" from the daily menu of the average opera house . . . it has been, and will probably remain, the delight of the more sophisticated opera lover and an unending source of joy for the musician. As to the incidental music — as extracted from the play and enlarged to a good-sized orchestral suite —it lives on happily as one of the most successful items of our chamber-orchestra literature. The sum total resulting from One Failure: Two Successes.

#### Why, then, this production?

To touch upon the technical-economic argument first: With both a drama- and opera-unit under its roof, without having to consider boxoffice pressure or the probable resistance of a tradition-bound subscription audience, Juilliard's ideally sized opera house seems to suggest itself for a stab at reviving a basically brilliant conception.

To dwell a moment on the inestimable asset of an intimate house, essential for so delicate a work, it might be remembered that this item was one of the first considerations when such a house had to be located for the 1912 Premiere. Planned first to be given in Reinhardt's Berlin Playhouse, it was transferred to the small house of Stuttgart, a middle-sized German city with few other credits to its name except being the possessor of the right-sized house... all leading singers and actors were imported. To undertake now the risky and somewhat controversial experiment — a couple of revival attempts had failed with the effect that the composer himself suggested this version to be dropped — a basic decision had to be made by conductor and stage director: Do we feel compelled to produce a documentary, faithful to the letter of the original version, despite its ultimate dismissal by the authors? Or do we try to trim down not only the Molière play, as already done by Hofmannsthal himself and by the presently used Miles Malleson version of Bristol's Old Vic Company in 1951, but also the opera itself?

With both New York opera houses keeping, on and off, the second version in their repertoires, the only solution could be to carefully eliminate some of what in the *Vorspiel* of the second version is called, with a fine piece of self-criticism, "Gefährliche Längen" ("dangerous length") of an opera, growing from a half-hour conception into triple this length.

More, Strauss's own elimination of rather extreme elements seemed to point the way — such as transposing down the end of Zerbinetta's famous aria, originally one tone higher than the aready dangerous high-D the soprano is asked to deliver in the second version, a number of cuts, etc.

In short, our decision was to adapt elements of the first and second versions, taking into account evaluations and criticisms of both authors. JUILLIARD AMERICAN OPERA CENTER TOGETHER WITH JUILLIARD DRAMA AND DANCE DIVISIONS

# MOLIERE'S Would-be Gentleman

presents

# Ariadne auf Naxos<sup>5</sup> by RICHARD STRAUSS

Libretto by Hugo von Hofmannsthal English version of the play, *The Prodigious Snob*, by Miles Malleson English version of the opera by Leopold Sachse By arrangement with Boosey and Hawkes, Inc.

Conducted by Peter Herman Adler Directed by Gerald Freedman Choreography by Don Redlich Sets designed by Robert Yodice Costumes designed by David Roberts Lighting designed by Joe Pacitti

#### **OF APPERANCE:**

#### **THE OPERA**

NAIADE DRYADE ECHO ARIADNE ZERBINETTA ARLECCHINO BRIGHELLA SCARAMUCCIO TRUFFALDINO BACCHUS Thurs., Sat. May 2, 4

Karen Hunt Pamela Gore Cynthia Clarey Esther Hinds Syble Young Ronald Corrado Arthur Warren John Aler Peter Atherton Henry Grossman Fri. Sun. May 3, 5

Karen Hunt Pamela Gore Cynthia Clarey Roberta Palmer Paula Seibel Ronald Corrado Arthur Warren John Aler Peter Atherton Edward Berenson

Assistant Director, Bolen High Musical Preparation, Robert Kopelson

#### JUILLIARD ORCHESTRA

Thursday, May 2, 1974, at 8:00 p.m. Friday, May 3, 1974, at 8:00 p.m. Saturday, May 4, 1974 at 8:00 p.m. Sunday, May 5, 1974 at 3:00 p.m.

Evening performances will end approximately 10:40 Matinee at 5:40

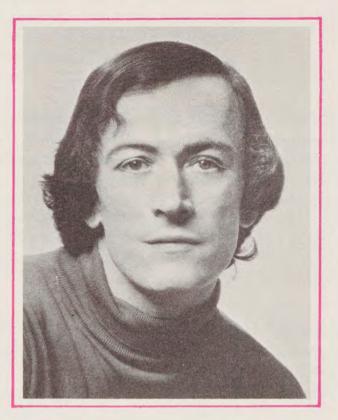
The taking of photographs and the use of recording equipment are not allowed in this auditorium.

This program was printed as a contribution to the Gulf+Western Industries Foundation.

The Juilliard School gave the first performance in New York of "Ariadne auf Naxos" (prologue and one act) in December 1934. The performances were directed by Albert Stoessel, and among the singers were Risë Stevens, Mack Harrell, Lucielle Browning, Maxine Stellman and Josephine Antoine, all of whom later became members of the Metropolitan Opera.

DON REDLICH Equally known as a choreographer, dancer and teacher, Don Redlich founded his own dance company in 1966 and has directed it since that time. They have performed in over one hundred major colleges and civic theaters and were chosen to represent the United States in the 1969 International Festival of Dance in Paris. His dance training was under such illustrious names as Hanya Holm, Doris Humphrey and Martha Graham.

He has recently choreographed the off-Broadway production of *Thieves Carnival* and a newly commissioned work for the Bat D'Or Dance Company in Israel. He has also directed *Woyzeck* for the National Theater of the Deaf and is currently on the teaching staff at both the Drama Division of The Juilliard School and Sarah Lawrence College.



ROBERT YODICE is familiar to AOC audiences as the designer of last season's *Macbeth* by Ernest Bloch and Puccini's *Suor Angelica*. For the Drama Division at Juilliard he has designed *Henry IV* and this season's *The Glass Menagerie*. For the Joffrey Ballet he did *Sacred Groves* and for the New York Shake-

Roberts became a technical assistant at the Goodspeed Opera House in East Haddam,

Connecticut. Since 1972 he has worked as

speare Festival, *Winning Hearts and Minds* and *Where Do We Go From Here?*.

A former resident designer and Assistant Professor of Theater at the University of California, Riverside, Mr. Yodice is also the designer of Juilliard's highly acclaimed opera posters.

DAVID ROBERTS After graduating from the assistant State University of New York at New Paltz, credits in where he majored in Theater Arts, David Mary Suns

assistant to costumer Ray Diffen, and his credits include regional productions of *Little Mary Sunshine; Turandot;* Noel Coward's *Hayfever;* and both set and costume designs for Machiavelli's farce *Mandragola*. NATHANIEL ROBINSON (TAILOR) is from New York City and came to Juilliard following studies at the HB Studio. He has appeared in productions of *The Miser*, *The Threepenny Opera*, and *The Cherry Orchard*.

PAULA SEIBEL (ZERBINETTA) Paula Seibel is a native New Yorker and studied voice at Indiana University. At Juilliard she is a student of Daniel Ferro. Her operatic and orchestral appearances include the Kentucky Opera, the Kansas City Lyric Opera, the Denver Symphony, the Calgary Philharmonic, the Aspen Music Festival and The Baltimore Symphony. In private life she is married to conductor Jorge Mester.

NICOLAS SUROVY (COUNT DORANTE) comes from New York City. The son of opera star Risë Stevens, he studied at the Actors' Studio, the Neighborhood Playhouse, and with Sanford Meisner. He has acted in Gene Lesser's production of *Sisters of Mercy*, with Marian Seldes in *Remember Me*, and in productions of *All the Way Home*, *Rhinoceros*, and *Antony and Cleopatra*. His television appearances include *Ben Casey*, *The Big Valley*, *Perry Mason*, *Death Valley Days*, and the soap opera A World Apart. He is currently to be seen in the film Bang the Drum Slowly.

STEVEN VINOVICH (JOURDAIN) comes from Peoria, Illinois and holds a Master of Fine Arts degree in acting from the University of California at Los Angeles, where his performances included *The Alchemist* and *Marat/ Sade.* He appeared in the film *They Shoot Horses, Don't They.* 

SYBLE YOUNG (ZERBINETTA) Syble Young received her Bachelor of Music degree from The Juilliard School. She has appeared with the Aspen Festival, the Kentucky Opera Association, and will be remembered as the Queen of the Night in Juilliard's recent *The Magic Flute*. Her symphony engagements include both the Louisville Orchestra and the New York Philharmonic, where she sang in the Promenade Concerts. For the New York City Opera she has sung several Mozart roles as well as Ida in *The Young Lord;* and contemporary music lovers will remember her work in Ligeti's *Aventures* for the Fromm Festival at Tanglewood in 1971.

VIOLIN Philip Setzer *Concertmaster* Dana Edson Nancy Elan William Fitzpatrick Henry Hutchinson Gotz Rustig

VIOLA Judson Griffin Philip Klein Richard Maximoff Eric Shumsky CELLO Daven Jenkins Karen Cornelius Lisa Lancaster Batia Lieberman

BASS Daniel Spurlock Michael Willens

FLUTE Timothy Malosh Barli Nugent

## JUILLIARD ORCHESTRA

OBOE George Paradise Neil Hornick

CLARINET John Fullam Eric Ginsberg

BASSOON Andrew Cordle Michael Olesak

HORN Julie Landsman Dale Whitman TRUMPET Edward Carroll

TROMBONE Wendell Watterson

HARP Nancy Allen Grace Paradise

PIANO James Gemmel

CELESTE Donna Brown HARMONIUM Larry Balin

TIMPANI Richard Kravetz

PERCUSSION James Barnes Norman Freeman James Gott



by Peter Herman Adler

Even before the curtain rose on October 12, 1912, to unveil Hofmannsthal's adaptation of Molière's "Le Bourgeois Gentilhomme" followed by Strauss's new opera "Ariadne auf Naxos," it was suspected by the "show-business"-wise authors that not even the stage direction of Max Reinhardt plus the conducting of the composer could save the day.

From hindsight it is easy to pinpoint three solid reasons for this failure . . . a failure not to be compared with famous first-night fiascos like "Barber of Seville," "Traviata," "Carmen," etc.

First, there was an obvious lack of timingbalance between the Molière play and the "incidental" opera, caused by an embarras de richesse: The sum total of a great play with elaborate new incidental music, plus a one and one-half hour opera was not elevating but numbing a first-night audience, an audience which had come to cheer the Strauss-Hofmannsthal-Reinhardt trio who with their "Rosenkavalier" had just given the world one of the 20th Century's greatest operatic successes. Obviously, inspiration had run away with both librettist and composer, when their original conception (to write a "thirty-minute little opera," to be inserted into the play as entertainment for M. Jourdain's guest) grew into a score of almost "Salome" length.

Second, history has repeatedly recorded that a great score of incidental music for a great play tends to cancel out the greatness of both, as was the case with Beethoven and Mendelssohn . . . their "Egmont" and "Midsummer Night's Dream" scores are leading their independent lives on the concert podium rather than on the dramatic stage. The simple truth is that powerful plays are in no need, consequently cannot successfully integrate too much powerful music.

There is, third, a technical-economic point, raised immediately by Strauss's thrifty, always royalty-minded wife Pauline: What opera house in the world would want to spend big money to especially hire a full-fledged drama ensemble for the Molière play, even if the new combination would have suggested success?

What followed has made happy history: By making into the main course what formerly was conceived of only as dessert (the opera "Ariadne"), Strauss and Hofmannsthal wrote a brilliant new hors d'oeuvre, the forty-minute Vorspiel, thus achieving a near perfect balance, both timewise and artistically. This is the version generally known today as "Ariadne auf Naxos."

#### SYNOPSIS

It is difficult to conceive of *Ariadne auf Naxos* as anything but the glowing opera now familiar in the opera houses of the world. Yet by reinstating Molière's *The Would-Be Gentleman* and returning to the original conception (if not quite the precise design) one experiences the work in a new light — an extraordinary theater piece of imagination and daring; a pastiche of styles and intention that is somewhat intoxicating as well as delightful.

As a matter of fact, Strauss and Hofmannsthal were so intrigued by the possibilities of mixing farce-comedy, incidental music, dance, opera buffa and opera seria that they created no less than four distinctly different versions using various combinations of these elements. So we have several theater entertainments where the colors shift and vary in their intensity and weight in a search for the ineffable "perfection".

Scene: The Grand Salon of Monsieur Jourdain's hotel in Paris

Time: Spring 1670

ACT I Monsieur Jourdain, the Would-Be Gentleman, having acquired considerable wealth, sets out to make himself over as a person of quality. He must, as any gentleman would, learn to dance, sing, fence, compose, and know everything. Accordingly he hires "the best" to teach him these necessities, The ne'er-do-well Count Dorante has attached himself to Monsieur Jourdain, and proceeded to borrow considerable sums of money on the pretext of setting Monsieur Jourdain up with the Marchioness Dorimene. The truth is Dorante, in love with the Marchioness, is using Jourdain's money to try and convince her to marry him. This all comes to a climax with a lavish dinner and entertainment the Count has arranged to impress the Marchioness.

At the dinner, which Jourdain thinks he is giving for the Countess, it is announced there will be no less than two entertainments. The first, a short opera seria sung in the style of the day; the second, a *divertissement* done by a commedia dell'arte troupe. The Marchioness, appalled at the thought of having to sit through two events, solves the problem by commanding that they take place simultaneously. With the adamant refusal of the Music and Dancing Masters to even consider such an idea, the curtain falls. What a wonderful opportunity to examine genius and professionalism at work! For instance, the Composer in the second version embodies the "romantic ideal" as Artist. He is a minor figure in Molière, and the defense of art is entrusted to the dubious "aesthetics" of two cultural hucksters, the Music Master and the Dancing Master. Zerbinetta is a clever, amoral entertainer when she appears with the *commedia* troupe of the opera. However in the prologue of the second version she is given more dimension and sympathy, whereas poor Monsieur Jourdain disappears completely. Perhaps he was too highly colored and coarse in texture. Molière's broad strokes and satiric thrusts are not easily glossed over even by Strauss' utterly beguiling harmonies.

GERALD FREEDMAN

ACT II Jourdain commands both pieces to be played together or he will refuse to pay for them, whereupon the entertainment commences. The opera begins with Ariadne, abandoned by her lover Theseus, discoverd asleep by Naiade, Dryade and Echo. She awakens and voices her sorrow over her plight. The commedia troupe, feeling sorry for the lady, attempts to cheer her up. In an effort to get through to Ariadne, Zerbinetta expounds her own philosophy of love. Ariadne, not wishing to share the stage with a common entertainer, goes back to her cave. Zerbinetta encourages flirtations but eludes all the comedians until she finally allows herself to be captured and carried away by Harlequin. The three nymphs rush in to announce eagerly the arrival of the god Bacchus. He is hailed by Ariadne as the long awaited messenger of death. Mme. Jourdain returns to discover the deception of her husband. She interrupts the entertainment and sends the guests packing: Ariadne and Bacchus remain to finish out the opera. Monsieur Jourdain, now alone, becomes entranced with their love duet, the room seems to vanish as he is transported by the magic of the music. The opera portion ends with an extended love duet as Ariadne finds consolation in the arms of Bacchus. Zerbinetta drifts in for a moment to comment that all has turned out exactly as she had expected, as Bacchus and Ariadne go off together. Thoroughly enchanted with the double entertainment and the accompanying fireworks in the garden, Jourdain wistfully ponders his life as Mme. Jourdain returns and expresses her love for him as he is.

#### THE PLAY

COMPOSER MUSIC MASTER DANCING MASTER LADY SINGER 1st FLUNKEY 2nd FLUNKEY MONSIEUR JOURDAIN, The Would-Be Gentleman FENCING MASTER \*FENCING.MASTER'S ASSISTANT PHILOSOPHER TAILOR

#### **\*TAILOR'S ASSISTANTS**

NICOLE. Mme. Jourdain's Maid Mme. JOURDAIN COUNT DORANTE THE MARCHIONESS DORIMENE CHEF

#### AT THE BANQUET

\*STURGEON COURSE

- \*LARKS COURSE
- \*THE SURPRISE COURSE

\*Members of the Dance Division

#### INTERMISSION

#### Paul Panfiglio Robert Bacigalupi Brooks Baldwin Karen Hunt Matt Bulluck Steven Watson

Steven Vinovich David Kousser

Pierre Barreau J. W. Harper Nathaniel Robinson Russell Lome Andrew Roth John Seaman Barry Weiss

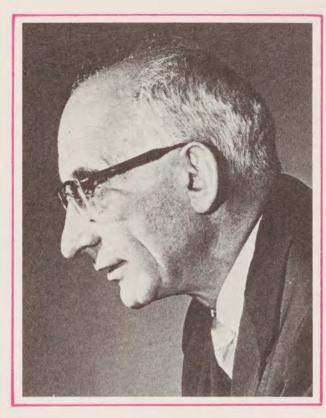
Elaine Hausman Mona Lee Fultz Nicolas Surovy

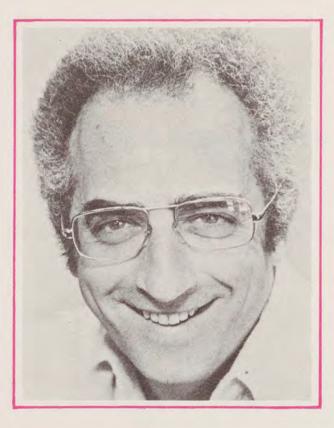
Sandra Halperin J. W. Harper

Leslie Brown Patrice Regnier Jane Hedal Yaeko Sasaki Catherine Sullivan Linda Spriggs Martial Roumain

#### **CAST IN ORDER**

PETER HERMAN ADLER Dr. Adler is the Music and Artistic Director of the WNET Opera Theater and was co-founder of the N.B.C. Television Opera Theater which he headed from 1949-1960. He was born in Jablonec, Czechoslovakia, graduated from the Prague Conservatory of Music, served as Music Director of the Brno Opera and later as chief conductor of the Bremen State Opera in Germany. With the advent of Nazism, he was invited to the Soviet Union, where he conducted in Moscow, Leningrad, and Kiev, and taught at the Kiev Conservatory. He came to the United States in 1940, making his debut with the New York Philharmonic, and was guest conductor with other major American orchestras and opera companies. He was conductor of the Baltimore Symphony from 1961-1967 and made his debut with the Metropolitan Opera in 1972.





GERALD FREEDMAN recently directed Julie Harris and Charles Deerning in *The Au Pair Man* to great critical praise. He has won acclaim for his television production of *Antigone* with Genevieve Bujold; his New York City Opera productions of *Coronation of Poppea* and *Beatrix Cenci;* the Broadway production of Arthur Miller's *The Creation of the World and Other Business; Hamlet* with Stacy Keach, James Earl Jones and Colleen Dewhurst; *King Lear* with Lee J. Cobb; and the award winning *Colette* with Zoe Caldwell.

Mr. Freedman helped change the course of the American musical with his production of *Hair*, premiering at the N. Y. Shakespeare Festival's Public Theater. As its Artistic Director he won an Obie for *The Taming of the Shrew* followed by successful productions of *The Tempest*, *Titus Andronicus*, *A Comedy of Errors*, *Henry IV*, and the stage and film version of *Peer Gynt* with Stacy Keach.

His next assignment will be a new production of Mozart's rarely staged *Idomeneo* with Julius Rudel at the Kennedy Center.

#### **BIOGRAPHIES OF CAST**

The Juilliard American Opera Center is designed to provide young singers at the advanced level with performance experience between the final stages of training and the beginning of full-time careers in opera. Membership is gained through competitive auditions. All those accepted work with members of the Juilliard voice, coaching, acting and conducting faculties.

ROBERT BACIGALUPI (MUSIC MASTER) comes from Hillsborough, California. Before coming to Juilliard, he participated in the American Conservatory Theater Training Program and appeared in the San Francisco companies of You're a Good Man, Charlie Brown and The Fantasticks. He has served as an apprentice at the Dublin Gate Theatre and was assistant to director Gerald Freedman for the New York Shakespeare Festival production of Hamlet.

BROOKS BALDWIN (DANCING MASTER) came to Juilliard from New Orleans, La. He has appeared in productions of A Midsummer Night's Dream, Charley's Aunt, and Inherit the Wind.

EDWARD BERENSON (BACCHUS) Born in New York City, Mr. Berenson spent several years in Europe where he sang tenor leads in *Der Freischütz, The Magic Flute, Tosca, Fidelio, II Trovatore, Pagliacci, Cavalleria Rusticana* and *Carmen.* In this country he has appeared with both the San Francisco Opera and the Chicago Lyric Opera and recently received a study grant from the National Opera Institute.

MONA LEE FULTZ (MME. JOURDAIN) comes from Austin, Texas. Before joining the Juilliard Drama Division she studied at the University of Texas and the San Francisco College for Women, as well as appearing in productions of *Richard II*, A Delicate Balance, The Three Sisters, and Who's Afraid of Virginia Woolf.

HENRY GROSSMAN (BACCHUS) A former scholarship student at Brandeis University, Henry Grossman's repertoire includes the roles of Siegmund, Florestan, Luigi in *II Tabarro* and Eric in *Der Fliegende Hollander*. He has appeared with the Atlanta Opera, the Hartford Opera and the Washington Opera Society; and will sing during the coming summer with Aldo Ceccato and the Cleveland Orchestra at the Blossom Festival. Mr. Grossman has another career as a photo journalist, and his pictures have appeared on the covers of many leading magazines. SANDRA HALPERIN (MARCHIONESS DORIMENE) came to the Juilliard Drama Division from Los Angeles. As a student at the University of California at Berkeley she appeared in numerous university and community productions.

J. W. HARPER (PHILOSOPHER and CHEF) came to Juilliard from Fairfax, California. He holds a degree in drama from the College of Marin, where his performances included productions of *The House of Atreus*, *The Birds, A Midsummer Night's Dream, Macbeth,* and *Twelfth Night.* He played in *The Taming of the Shrew* at the Edinburgh Fine Arts Festival in Scotland, and appeared last summer in the New York Shakespeare Festival production of *King Lear.* 

ELAINE HAUSMAN (NICOLE) comes from San Francisco. She holds a Bachelor of Arts degree from the University of California, where her work included appearances in *The Trojan Women* and *Right You Are.* 

ESTHER HINDS (ARIADNE) Born in Barbados, West Indies, Esther Hinds graduated from the High School of Music and Art and the Hartt College of Music. She has won the Young Artist Award of the National Federation of Music Clubs and is a former finalist in the Metropolitan Opera Regional Auditions. Her professional appearances include symphony and opera engagements including the Aspen Festival and opera companies in San Diego, Houston, Cincinnati, and Opera South.

DAVID KOUSSER (FENCING MASTER) was born in Nashville, Tennessee. He holds a Bachelor of Arts degree from Southern Methodist University and appeared in several films before coming to Juilliard.

ROBERTA PALMER (ARIADNE) Roberta Palmer is making her first operatic appearance in these performances of Ariadne. Born in Missouri, she sang Fanny, The King and I and Most Happy Fellow in summer stock. After coming to New York she appeared on Broadway in Happy Town, toured in industrial shows and worked in television on both the Steve Allen and Perry Como Shows. She recently sang a concert performance of Act II of Verdi's Un Ballo in Maschera at Juilliard with James Conlon conducting.

## 1973-74 SEASON

#### ENVIRONMENTAL PROJECTS

Wednesday, May 22, 12:00 noon

at "Le Guichet", Calder Stabile, near Library of Performing Arts

-From the Class of Janet Soares-

Ebey, Martina

Fisher, Elizabeth

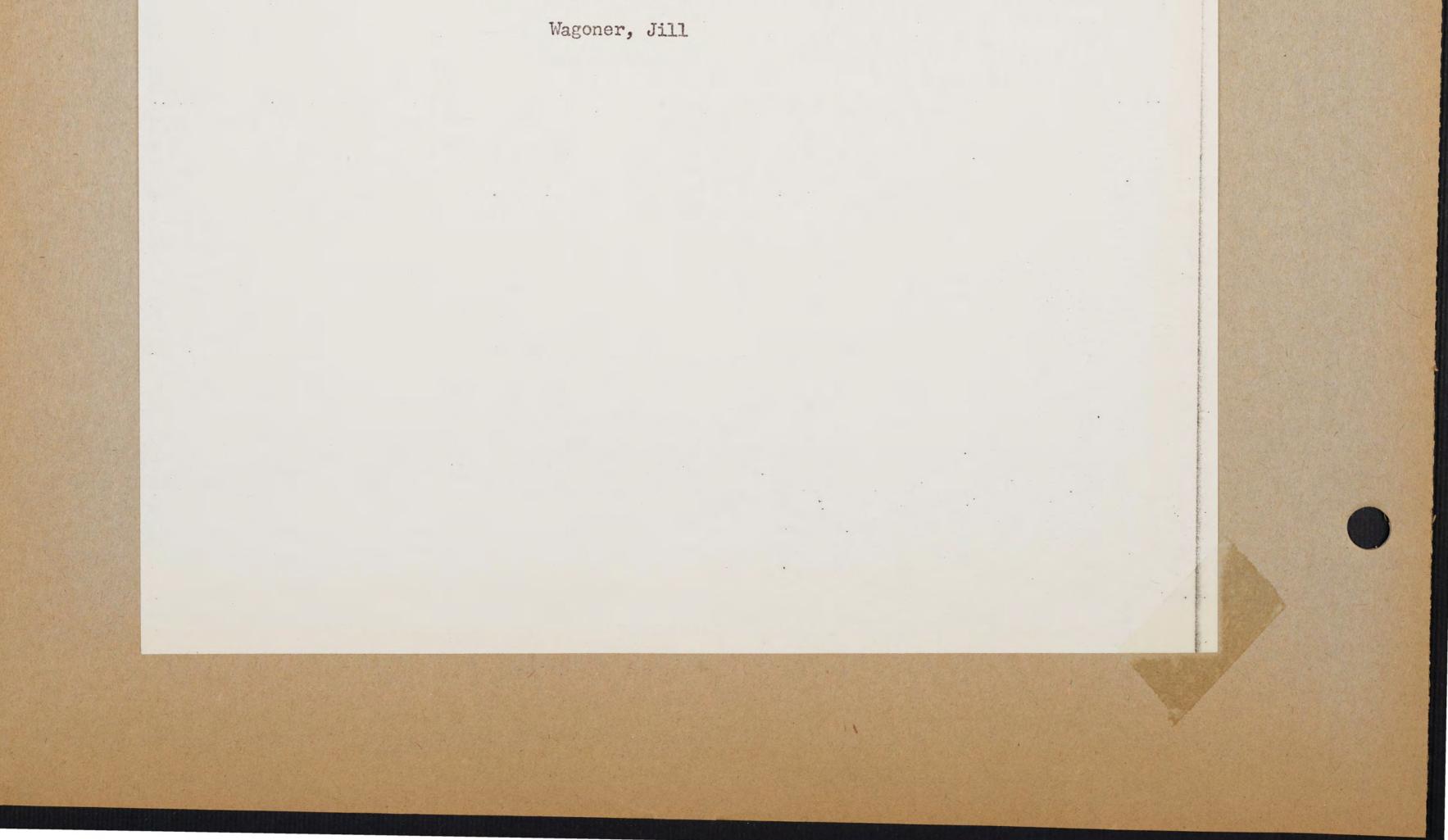
Lind, Mare

McKeefery, Carol

Ondes, Valencia

Rimon, Ayala

Sagalyn, Rita



1973-74 SEASON

•.

.

7 7

#### THE JUILLIARD SCHOOL

You are invited to attend

۰.

· • · · · · ·

DANCE DIVISION EVENTS

Wednesday, May 22, 12:00 noon -EVENT I

Environmental Projects

at "Le Guichet", Calder Stabile, near Library of Performing Arts

Wednesday, May 22, 4:00 pm - EVENT II

Projects in Spanish classic dance, character dance and ballet

Studio 320

\* . ·

.

12

• .

۰.

Choreographic Projects with schematic production

including lighting.

Studio 321 (or 301)

Friday, May 24, 4:30 pm - EVENT IV

More Choreographic Projects

Studio 321

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

\*\*\*

\*

The Juilliard School Dance Division \* \*

#### DANCE EVENT

PROJECTS IN SPANISH CLASSIC DANCE, CHARACTER DANCE AND BALLET

> Wednesday, May 22, 1974 Studio 320 4:00 p.m.

Puerta De Tierra (Bolero) (Classic Spanish Dance)

Choreography Direction Music

Hector Zaraspe and Gloria Marina Isaac Albeniz \*

Marti Ramona, Gregory Mitchell

Soleares (Flamenco Dance)

Choreography Direction Music

Gloria Marina Hector Zaraspe and Gloria Marina Arr. John Child

. .

Yaeko Sasaki

Ronald Musicus, pianist

Viva Navarra (Regional Dance)

Choreography Direction Music

Gloria Marina Hector Zaraspe and Gloria Marina Joaquin Larregla \*

Marilyn Banks, Pierre Barreau, Phillip Bond, Martina Ebey, Elizabeth Fisher, Gregory Mitchell, Hannah Raiken, Marti Ramona, Rita Sagalyn, Yaeko Sasaki, Holly Stern, Elizabeth Sung

\* tape

#### Ballet Suite No. 1 (from Ballet Egyptien)

Choreography

Music

Genia Melikova Alexandre Luigini \*

2.

#### INTRODUCTION (in order of appearance)

Hsueh-Tung Chen, Andrew Roth Hannah Raiken, Ayala Rimon, Rita Sagalyn, Idrienne Sobel, Jill Wagoner Gregory Cary, John Seaman, William Belle Roseanne Langley, Trude Cone, Nancy Hill Martina Ebey, Elizabeth Fisher, Revel Paul , Mare Lind Carol McKeefery, Valencia Ondes, Patrice Regnier, Elizabeth Sung

Hannah Raiken, Ayala Rimon, Rita Sagalyn, Idrienne Sobel, Jill Wagoner Hsueh-Tung Chen, Andrew Roth

II

I

. .

Trude Cone, Nancy Hill, Roseanne Langley William Belle, Gregory Cary, John Seaman Martina Ebey, Revel Paul , Patrice Regnier Elizabeth Fisher, Mare Lind, Carol McKeefery, Valencia Ondes, Elizabeth Sung

#### III

Hannah Raiken, Ayala Rimon, Rita Sagalyn Idrienne Sobel, Jill Wagoner

Martina Ebey, Revel Paul , Patrice Regnier Elizabeth Fisher, Mare Lind, Carol McKeefery, Valencia Ondes, Elizabeth Sung

#### FINALE

The Ensemble

Choreography and Direction

Francis Patrelle

3.

Music (First Movement of Sonata No. 3 for Violin and Piano, Opus 25) Georges Enesco \*

> (in order of appearance) Joyce Herring, Nancy Scattergood, Roseanne Langley

3

## "Csardas" from Coppelia

Choreography(from the Labanotation Score) Direction Artistic Consultant Music Arthur Saint-Leon Billie Mahoney Alfredo Corvino Leo Delibes \*

Roxolana Babiuk and Phillip Bond John Seaman Deborah Allton and Ann Kohn Revel Paul and Ann Crosset

#### Dialogo

Choreography

Music (Sonata in C for Cello)

Yaeko Sasaki Benjamin Britten \*

Trude Cone, Roseanne Langley, Nancy Hill Idalee Hoagland, Elizabeth Sung, Colette Yglesias

> Exercise Class, 1:30 P.M. (Premiere)

Choreography

Francis Patrelle

Music (New World A' Comin)

Duke Ellington \*

Ex-Modern Dancer - Patrice Regnier Her 2 loving disciples - Russell Lome, Barry Weiss Ex-Ballet Dancer No. 1 - Roseanne Langley Ex-Ballet Dancer No. 2 - Nancy Scattergood Four ladies who lunch - Deborah Allton, Martina Ebey Idalee Hoagland, Ann Kohn

The Juilliard School Dance Division \* \* \*

#### DANCE EVENT

CHOREOGRAPHIC PROJECTS WITH SCHEMATIC PROJUCTION INCLUDING LIGHTING

Thursday, May 23, 1974 Studio 301 6:00 p.m.

-From the Production Class of Daniel Lewis-

Choreographers have been responsible not only for direction of their works but also for planning lighting, costuming, programming, and sound tracks.

catherinedefordsullivanmartialroumain . . . . . . . . . Sound Collage \*

Choreography by Nancy Scattergood Danced by Catherine Sullivan and Martial Roumain

I. Meeting Ground

II. Catherine Deford Sullivan

III. Martial Roumain

IV. Somethings Wrong

Conceived and choreographed based on the dancer's individual personalities.

On A Track . . . . . . . . . . . . . . . . . . Josquin des Pres \*

Choreography by Catherine Sullivan Poem by Gertrude Stein Danced by Patrice Regnier(solo), Roxolana Babuik, Daryl Bratches, Richard Caceres, Dian Dong, Elizabeth Fisher, Jane Hedal, Russell Lome, Valencia Ondes, Rita Sagalyn

Kristin Griffith, Reader

Time . . . . . . . . . . . . . . . . . . Bruno Maderno \* (Music for 2 Dimensions)

Choreography by Colette Yglesias Danced by Daryl Bratches, Mary Lou Fager, Elizabeth Fisher, Jane Hedal

\* tape

13

. .

2.

Choreography by Teri Weksler Danced by (in order of appearance) Teri Weksler, Christopher Pilafian, Patrice Regnier

Choreography by Phillip Bond Danced by Shirley Brown

Choreography by Patrice Regnier Danced by Ann Crosset, Jennifer Douglas, Anthony Ferro, Elizabeth Fisher, Ann Kohn, Elizabeth McCarthy, Patrice Regnier, Rita Sagalyn, Elizabeth Sung

- INTERMISSION -

Choreography by Ann Crosset Danced by Phillip Bond, Richard Caceres, Ann Crosset, Jane Hedal, Mercie Hinton, Rita Sagalyn, Robin Somers

David Smeyers, Clarinet

Choreography by Pierre Barreau Danced by Pierre Barreau and Patrice Regnier

Choreography by Daryl Bratches Danced by Richard Caceres and Colette Yglesias

Choreography by Patrice Regnier Danced by William Belle, Russell Lome, Christopher Pilafian

Essence . . . . Billie Holiday, Roberta Flack, Zuleman Niki Giovanni \*

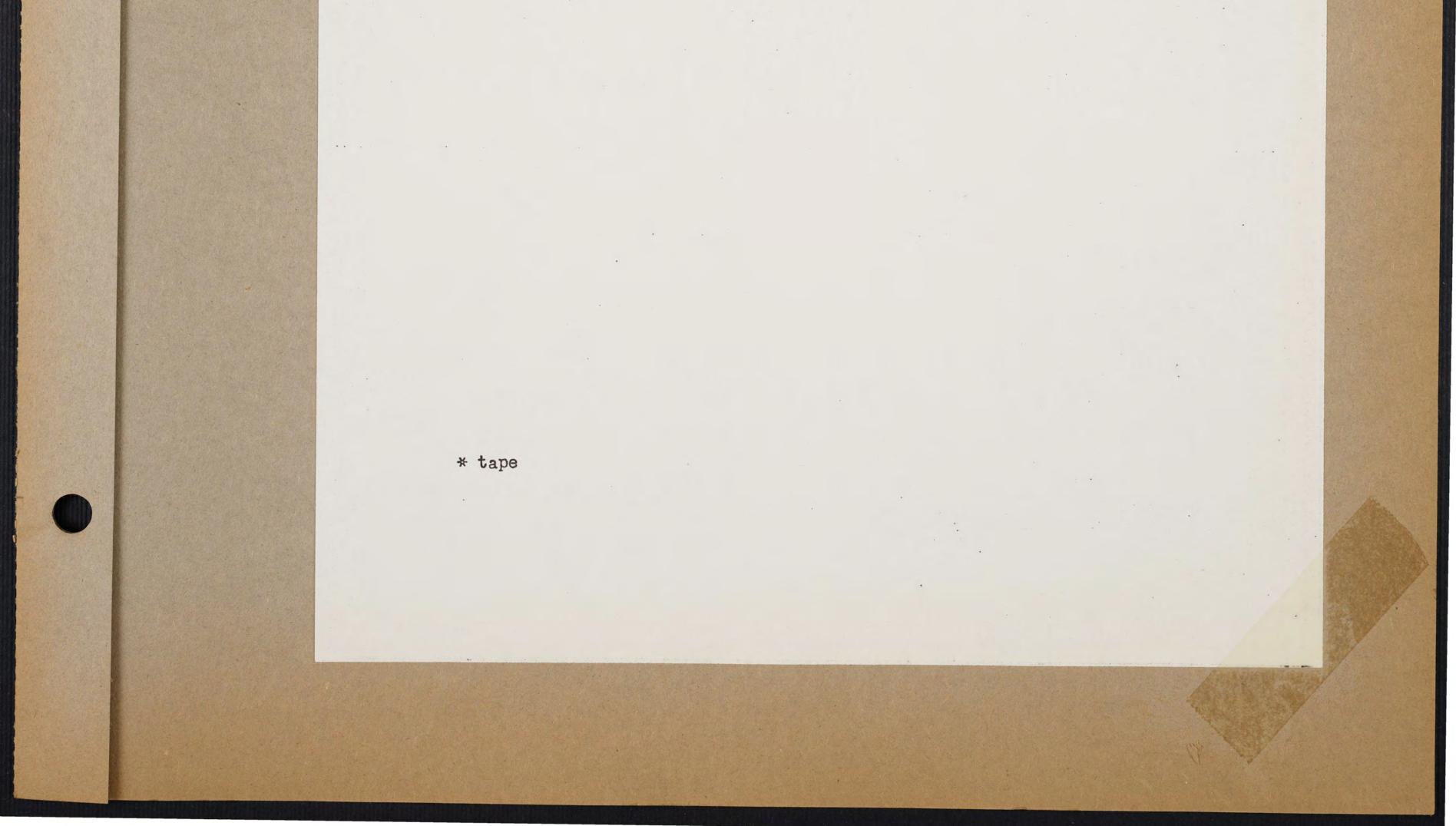
3.

Choreography by Martial Roumain Danced by Marilyn Banks, Shirley Brown, Vendetta Johnson, Linda Spriggs

. .

.

Acknowledge our roots and unite for better future.



The Juilliard School Dance Division .

#### DANCE EVENT

#### CHOREOGRAPHIC PROJECTS

Friday, May 24, 1974 4:30 p.m. Studio 321

I

-From the Composition Class of Doris Rudko

Michael Cava, Musician

#### Movement Sources

I. Studies from Spatial Concerns

Composed and danced by (in order of appearance) Holly Stern Elizabeth Sung, Hsueh-Tung Chen, Barry Weiss

II. Studies from Images

Composed and danced by a) Elizabeth Sung

b) Idrienne Sobelc) Holly Stoehr

d) Russell Lome

#### Dances

- I. Solo . . . . . . . . . . . . . Dimitri Shostakovitch \* (String Quartet, Opus 57) Composed and danced by Hannah Raiken
- II. <u>Triangle</u> ..... Li Tai Chun \* (Trio for Piano, Violin and Cello)

Composed by Hsueh-Tung Chen

Part I - 1 to 2 Part II - 1 to 1 Part III - 2 to 1

Danced by Mare Lind, Ayala Rimon, Idrienne Sobel

## Summer Sounds, Driving in a Car . . . . . . . . . . . . . . . Sound Collage \*

II

2.

Composed by Andrew Roth Danced by Daryl Bratches, Richard Caceres, Andrew Roth

Composed by Patrice Regnier Danced by Pierre Barreau and Patrice Regnier

#### III

-From the Composition Class of Janet Soares

Composed and danced by William Belle

Composed by Robin Somers

Danced by Pierre Barreau and Robin Somers

Composed by Vendetta Mathea Johnson Danced by Martina Ebey, Mary Ann Golick, Vendetta Mathea Johnson, Elizabeth McCarthy, Patrice Regnier, Holly Stoehr

Composed by Yaeko Sasaki Danced by Pierre Barriau and Yaeko Sasaki

> Yuri Nagai, Violin Ronald Musicus, Piano

#### IV

"Trio" from Missa Brevis . . . . . . . . . . . . . . . . Zoltan Kodaly \*

Choreographed by Jose Limon Danced by Roxolana Babiuk, Penny Hutchinson, Janice Carp

### IV (Continued)

3.

637-8687 (2nd movement from First Piano Sonata) Composed by Patrice Regnier Danced by Carol McKeefery and Valencia Ondes

-From the Composition Class of Kazuko Hirabayashi

"I am a Woman of heart and mind with time on her hands and no child to raise ... " ••••••••••••••••• Johann Sebastian Bach \* (Sonata No. 1 for Cello and Harpsichord)

V.

Composed by Richard Caceres Danced by Roxolana Babiuk and Richard Caceres

(Piano Sonata No. 1)

Composed by Susan Osberg Danced by Elizabeth McCarthy, Revel Paul, Jill Wagoner

Duet . (I have lost myself in the Sea many times)

Composed by Virginia Edmands Danced by Shirley Brown and Virginia Edmands

Solo and Group Dance . . . . . . . . ••••••••••••••••••• James Taylor \*

Composed by Richard Caceres Danced by Richard Caceres(solo), Ann Crosset, Daryl Bratches Jane Hedal, Russell Lome, Andrew Roth, Holly Stern, Barry Weiss

. . . . . . . . . . . . . . . Johann Sebastian Bach \* Duet . (Gigue from Cello Suite No. 3)

Composed by Christopher Pilafian Danced by Christopher Pilafian and Teri Weksler

#### VI.

(6 Metamorphoses after Ovid)

Composed by Nancy Mapother

Danced by I. Nancy Mapother

- II. Hsueh-Tung Chen, Anthony Ferro, Colette Yglesias
- III. Phillip Bond, Nancy Mapother
- IV. Hsueh-Tung Chen, Elizabeth Fisher, Hannah Raiken, Holly Stern, Colette Yglesias
- V. William Belle, Dian Dong

#### \* tape

31

Timings are approximate

The Juilliard School Dance Division

GRADUATION EXAMINATIONS

May 8, 1974 The Juilliard Theater

DARYL BRATCHES [10:00-10:15]

> Choreography by José Limón

> > Daryl Bratches

"a time to keep silence, and a time to speak;" from There is a Time..... Joio\* Choreography by José Limón

Daryl Bratches and Phillip Bond

Opening Section from Three Poems......Joel Thome\* Choreography by Anna Sokolow

Daryl Bratches, Shirley Brown, Mary Lou Fager, Nancy Mapother Dianne Hulburt

DAVID BRIGGS [10:20-10:30]

> Solo from Lyric Suite ..... Alban Berg\* (First Movement, Lyric Suite for String Quartet) Choreography by Anna Sokolow

> > David Briggs

(Le Tombeau de Couperin) Choreography by David Briggs

Angeline Wolf and David Briggs

RICHARD CACERES [10:35-10:55]

from There is a Time Choreography by José Limón

Richard Caceres

Duet from Lyric Suite ..... Berg\* Choreography by Anna Sokolow V

Shelley Washington and Richard Caceres

\*tape recording

-2-

#### JENNIFER DOUGLAS [11:00-11:15]

First Solo from A Choreographic Offering ...... Johann Sebastian Bach\* (A Musical Offering) Choreography by José Limon

Jennifer Douglas

"Duct" from Night of the Four Moons with Lone Shadow ..... George Crumb\* Choreographed by Kazuko Hirabayashi

Jennifer Douglas and Christopher Pilafian

Solo ...................... Choreographed by Hannah Kahn

Jennifer Douglas

MARY LOU FAGER [11:15-11:30]

"a time to embrace, and a time to refrain from embracing;" from There is a Time ..... Norman Dello Joio\* (Variations on a Theme) Choreography by José Limon

Mary Lou Fager and Pierre Barreau

Opening Section from Three Poems......Joel Thome\* Choreography by Anna Sokolow

Daryl Bratches, Shirley Brown, Mary Lou Fager, Nancy Mapother Planne tu burt

[11:30-11:50] NANCY MAPOTHER

> (A Musical Offering) Choreography by José Limón

#### Nancy Mapother

Excerpts from Six Thoughts......Benjamin Britten\* (Six Metamorphoses after Ovid for Oboe, Op.49)

Choreography by Nancy Mapother

- I Nancy Mapother
- II Hsueh-Tung Chen, Anthony Ferro, Colette Yglesias
- III Phillip Bond, Nancy Mapother
- Hsueh-Tung Chen, Elizabeth Fisher, Hannah Raiken, IV Holly Stern, Colette Yglesias
- William Belle, Dian Dong V

Opening Section from Three Poems.....Joel Thome\* Choreography by Anna Sokolow

tape recording

Daryl Bratches, Shirley Brown, Mary Lou Fager, Nancy Mapother Danne Hulburt

GREGORY MITCHELL [12:00 - 12:10]

Excerpt from Intercession.....Louise Jolly\* Choreography by Gregory Mitchell Direction by Marian Seldes

#### Gregory Mitchell

-3-

Text from The Holy Bible..... Psalm 102 - Prayer of the afflicted when he is overwhelmed and poureth out his complaint before the Lord.

Psalms 145, 146 - Response of the revived soul.

#### Gregory Mitchell

"When I consider", from Psalm 8......Merv and Merla Watson\* Choreography by Gregory Mitchell

Gregory Mitchell

MARTIAL ROUMAIN [12:15-12:30]

.

One Ounce of Lead.....Charles Mingus\* Choreography by Eleo Pomare

#### Martial Roumain

"Keys to the Highway" ..... Charles Mingus\*

Choreography by Martial Roumain

Martial Roumain

Solo, Prophet.....Edwin Hawkins\* Choreography by Eleo Pomare

Martial Roumain

TERI WEKSLER

#### [12:30-12:45]

#### Teri Weksler

Second Solo from A Choreographic Offering.....Johann Sebastian Bach\* Choreography by José Limón

Teri Weksler

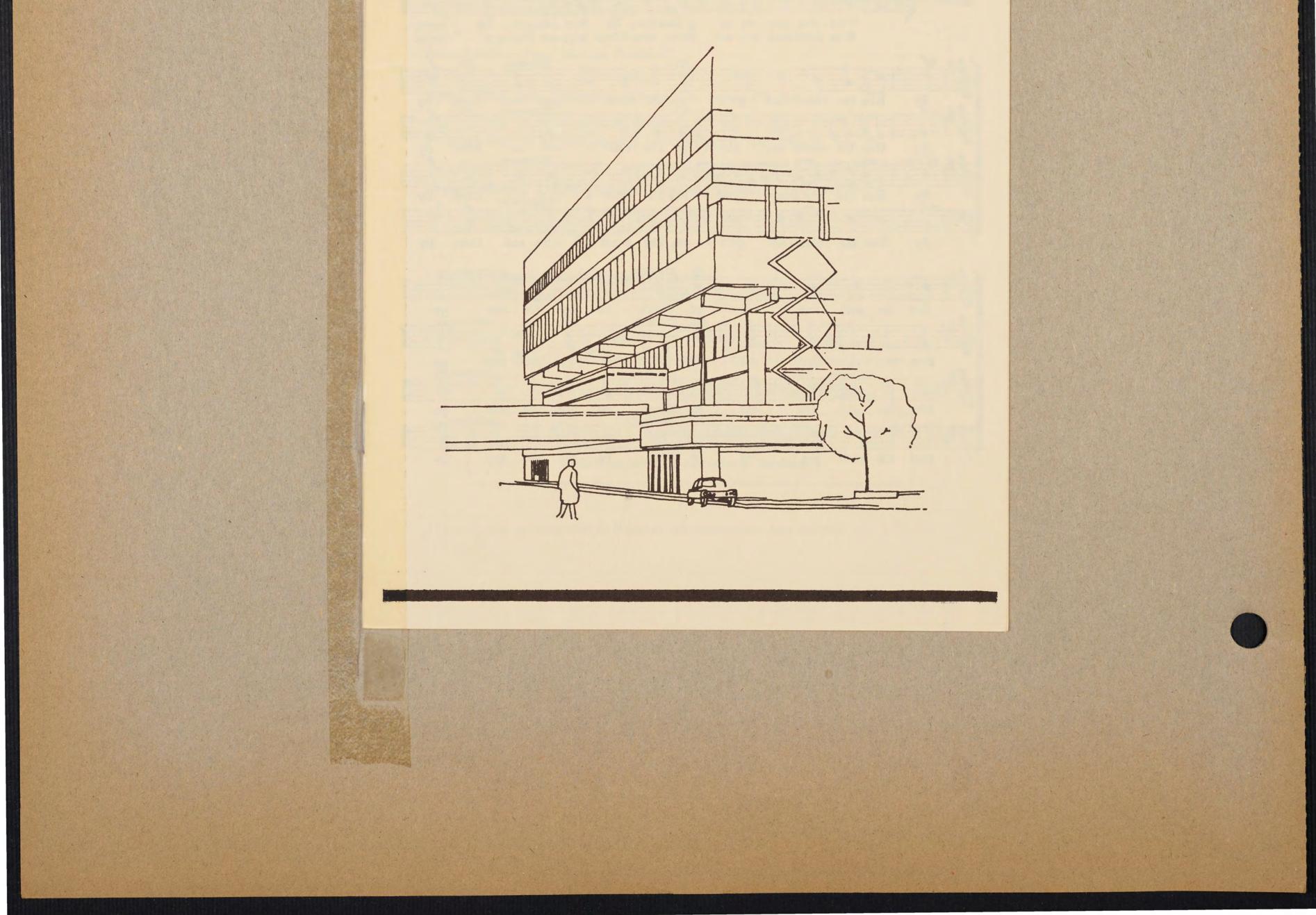
\*tape recording

1973–1974 Season

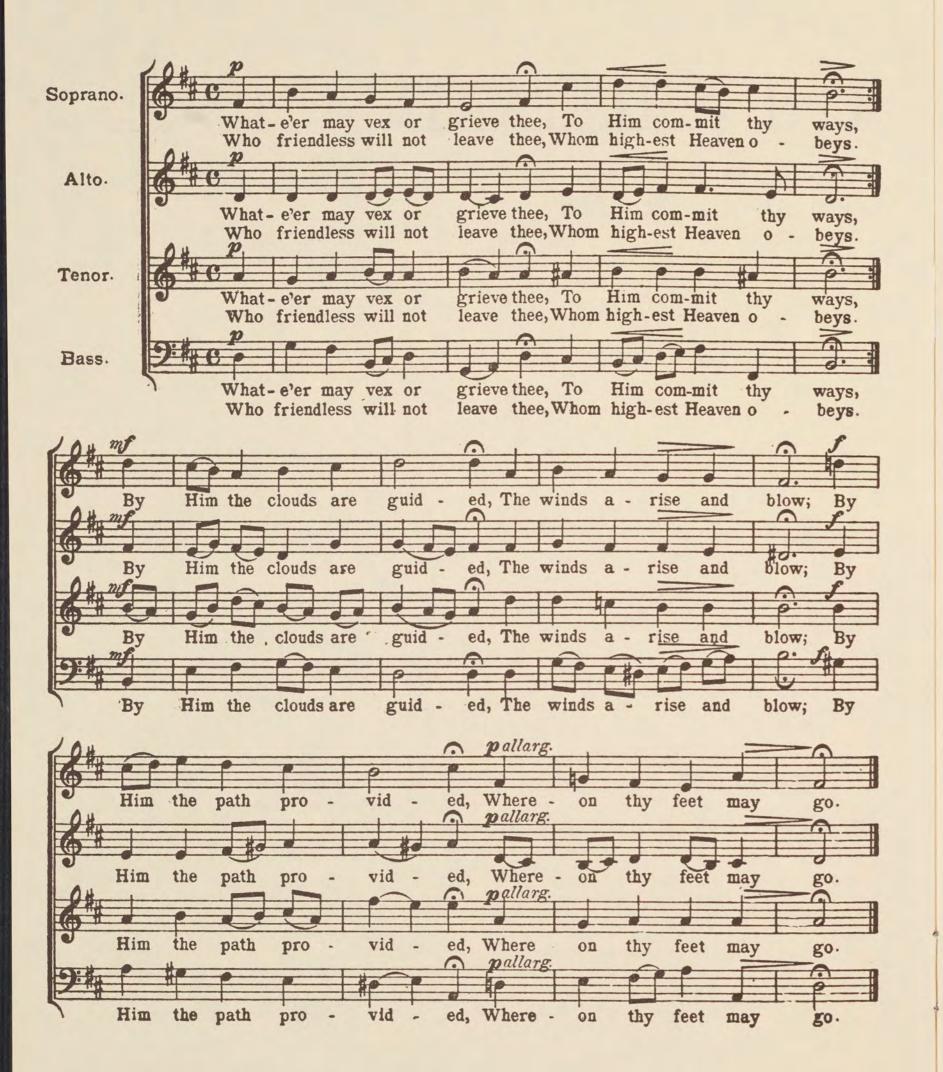
,51

# THE JUILLIARD SCHOOL

Peter Mennin, President



#### WHATE'ER MAY VEX OR GRIEVE THEE



Processional

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

Introduction: Peter Mennin, President

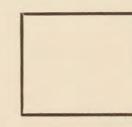
Speaker: Mr. John Houseman, Director, The Drama Division

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

Chorale: "Praise to the Lord, the Almighty" Abraham Kaplan, conductor

Recessional

Brass Quartet: Bruce Engel, Paul Costanzo, David Langlitz, Bruce Bonvissuto



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

## ACADEMIC EXERCISES

Friday Morning, May 31, 1974, at 11:00 THE JUILLIARD THEATER 155 West 65th Street, New York, N.Y.

## PROGRAM

Johann Sebastian Bach

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

Peter Mennin, President Gideon Waldrop, Dean

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

#### PRAISE TO THE LORD, THE ALMIGHTY LOBE DEN HERREN 14.14.4.7.8. Joachim Neander, 1650-1680 Tr. Catherine Winkworth, 1827-1878, alt. "Stralsund Gesangbuch," 1665 す Praise to the Lord, the Al - might-y, the King of cre - a tionl 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 hear, Now to his tem - ple draw near; ye who Al - might - y Pon - der What the - new do, a can す・ glad Sound-ing in ad tion! - 0 ra . 'If with his love he be - friend thee. £

ELEANOR PINKY S. AMADO, Piano BROOKS BALDWIN, Drama CHARLES F. BARBOUR, Percussion M. CHARLOTTE DONADY, Viola KATSURAKO MIKAMI FUJIWARA, Piano\* ZEYNEP TIRAJE GUNEYMAN, Piano PETER PAUL HAASE, Violin JAMES W. HARPER, Drama ELAINE ANN HAUSMAN, Drama

HAMAO FUJIWARA, Violin HYUNOK KARL, Piano ANDREAS KLEIN, Piano

## **GRADUATES**

#### May 1974

## Diploma

GUNHILD HOELSCHER, Violin NEIL STUART HORNICK, Oboe DAVID G. KOUSSER, Drama GREGORY S. MITCHELL, Dance GAYNA SIMONE SAULER, Voice MARTIN D. STONER, Violin STEPHEN A. VINOVICH, Drama TERI WEKSLER, Dance MARLANE ROSE ZIOBERT, Voice

## **Post Graduate Diploma**

JACOB KRICHAF, Piano HIROKO SAITO, Violin

## **Bachelor of Music Degree**

JAMES A. BARBAGALLO, Piano BARBARA BOGATIN, Violoncello CHARLES ZACHARY BORNSTEIN, Orchestral Conducting RICHARD CRAIG BOZEAT, Percussion ANDREE BRIERE, Double Bass\* DONNA YVETTE BROWN, Choral Conducting PAUL JOSEPH CAPACCIO, Piano PAUL ANTHONY COSTANZO, Trumpet PAUL ANTHONY COSTANZO, Trumpet PHILIPPE DJOKIC, Violin\* MARK S. DODSON, Composition NEVILLE DOVE, Piano ROLLA DURHAM III, Trumpet GEORGE W. ECKENRODE, JR., Trumpet\* DANA MERYL EDSON, Violin GLENN MICHAEL EGNER, Flute KATHERINE A EISNER French Horn KATHERINE A. EISNER, French Horn JOAN MEREDITH FELDER, Piano<sup>†</sup> RICHARD JUSTIN FIELDS, Piano GUILLERMO FIGUEROA, JR., Violin VIRGINIA FILEPP, Clarinet\* DAVIS B. FOX, Bassoon NORMAN REID FREEMAN, JR., Percussion JOHN C. FULLAM, Clarinet THEODORE JEFFREY GANGER, Piano MARIANNE GRIFFIN, Violin C. WILLIAM GRUBB, Violoncello ERNEST RICHARD GUADAGNINI, Saxophone SARAH RICKETTS HABIG, Viola DAVID BRUCE HEIM, French Horn ELAINE J. HENZLER, Bassoon ALYSSA NAN HESS, Harp JOHN F. HINE, Violoncello CHARLES ELLIS HINNANT, Bassoon PAUL HOFREITER, Composition KATHLEEN L. HOGAN, Violoncello ELLEN RISA HOROWITZ, Piano JENNIFER HUIE-ARMBRISTER, Voice BONNIE SUE ISBEY, Clarinet KENNETH W. JEAN, Orchestral Conducting BARRY JEKOWSKY, Percussion DAVEN ROBERT JENKINS, Violoncello STEVEN J. JORDAN, Bassoon DONALD Q. JOYCE, Organ GEORGE KARMAZYN, Trumpet IDA KAVAFIAN, Violin JOHN KELLA, Viola<sup>†</sup> SUSAN HALL KIXMILLER, Double Bass EMANUEL KRASOVSKY, Piano RICHARD IRWIN KRAVETZ, Percussion **KEVIN DENNIS LADD, Tuba** BONNIE LEE LEYS, Voice VIVIAN LYNN LUCA, Double Bass

GARY N. McGEE, Clarinet CURTIS JAMES MACOMBER, Violin TIMOTHY LEE MALOSH, Flute GAYLE MARTIN, Piano HELENE MARTINEAU, Violoncello RICHARD M. MAXIMOFF, Viola STEVEN ALLAN MAYER, Piano ANNE-MARGUERITE MICHAUD, Harp RACHEL BETH MORGAN, Trumpet SAMUEL ROBERT MORRISON, Piano\* SAMUEL ROBERT MORRISON, Piano\* JAHJA IRWANDIARTO MURSALIM, Piano LORNA MAE MYERS, Voice RALPH JOHN NEIWEEN, Jr., Piano\* KENNETH NEWTON, Piano JOHNSON NING, Violin ROBIN E. O'BRIEN, Violin GEORGE LEONARD PARADISE, Oboe MICHAEL PARLOFF, Flute CRISTIAN PETRESCU Piano\* CRISTIAN PETRESCU, Piano\* THOMAS K. PINTO, Trombone DAVID CHESLYN POLLITT, Violin LAURA J. REYES-OTALORA, Clarinet BETH A. RHODES, Piano JAMES DOUGLAS RIVA, Piano STEVEN J. ROBBINS, Flute MOSHE ROSENSTEIN, Piano ROBERT ROZEK, Violin\* ROBERT CRAIG RUCKMAN, Piano VERONICA ROSE SALAS, Viola GARY DEAN SHELDON, Percussion CHRISTINE ANN SHEPHERD, Viola\* BONG-AE SHIM, Piano DONNA JEAN SMITH, Piano PAUL CHRISTOPHER SMITH, Tuba PHILIP ADRIAN SMITH, Trumpet MARY-ELIZABETH STEPHENSON, Piano SCOTT STEWART STEVENS, Percussion DONALD M. SUDER, Clarinet MARTI JANE SWEET, Violin JOHN VAN TAO SZTO, Piano NICHOLAS MICHAEL VINCI, JR., Saxophone

DAVID ALAN WAKEFIELD, French Horn DAVID J. WASSER, Piano WENDELL L. WATTERSON III, Trombone CAROL M. WEBB, Violin ELLIOT M. WEISS, Composition WILLARD W. WHITE, Voice MICHAEL ALEXANDER WILLENS,

Double Bass DANIEL LEWIS WORLEY, Bassoon ALAN ZINGALE, Piano

**ROBERT FRANCIS BACIGALUPI, Drama** CHRISTINE JANE BARANSKI, Drama ROBERT MAITLAND BESEDA, Drama DARYL BRATCHES, Dance DAVID GLENN BRIGGS, Dance TIINA CATHERINE JEAN CARTMELL, Drama JAN RENEE DEVEREAUX, Drama JENNIFER DOUGLAS, Dance

KAREN ETHEL AHLQUIST, Choral Conducting NADINE H. ASIN, Flute REBA GALE AUERBACH, Choral Conducting PAUL ROBERT BAER, Piano DAN A. BERLINGHOFF, Piano ROBERT CARLISLE BLACK, Piano BRUCE JOSEPH BONVISSUTO, Trombone ANDREE HELENE BRIERE, Double Bass RICHARD J. CARAFA, Piano ANITA CASTIGLIONE, Piano ANDREW EUGENE CORDLE, JR., Bassoon LORNA LEE CURTIS, Organ PATRICIA R. DANIELS, Clarinet DOREEN MARIA DeFEIS, Voice GARY DE SESA, Piano PHILIPPE DJOKIC, Violin BRUCE DAVID DUKOFF, Violin NANCY ELAN, Violin BRUCE E. ENGEL, Trumpet VIRGINIA FILEPP, Clarinet PAUL A. GALLO, Clarinet\* ERIC L. GINSBERG, Clarinet DAVID JOSEPH GOLUB, Piano ERICH LOUIS GRAF, Flute GUDNY GUDMUNDSDOTTIR, Violin LYNN DIANE HABIAN, Piano HELEN K. HAGNES, Violin FRED A. HAMMOND FIGUEROA, Piano MARION PATRICIA HANDY, Choral Conducting GERTRUDE KANE HARTMAN, Flute

KATHERINE HAY, Flute **RICHARD HENRICKSON**, Violin\* NADINE HERMAN, Voice LINDA HURD, Viola HENRY HUTCHINSON NEGRON, Violin KAREN IANNOTTI, Piano ARTHUR CALVIN JENNINGS, Trombone PHILIP KLEIN, Viola RONA E. KLINGHOFFER, Voice ALBIN ERNEST KONOPKA, Piano JERRY KUHL, Trombone JOSEPH M. LaPAGLIA, Double Bass DAI UK LEE, Piano J. PETER LEONARD, Orchestral Conducting EDMUND WALTER LE ROY, JR., Voice\*

## **Bachelor of Fine Arts Degree**

VIVIAN FACUSSE, Drama MARY LOUISE FAGER, Dance SANDRA SARA HALPERN, Drama JANE LOWE, Dance\* NANCY RUBEL MAPOTHER, Dance PAUL PANFIGLIO, Drama FRANKLYN SEALES, Drama PETER DAVID SPARLING, Dance\*

## Master of Music Degree

ROBERT N. LEVIN, Violin STEWART LEARMONT LONG, Trumpet<sup>†</sup> DENISE LUPIEN, Violin ROMAN MARKOWICZ, Piano ELIZABETH GORDON MARTYN, Piano CELESTE MONTEMARANO, Piano FRANK ANTHONY MORELLI, JR., Bassoon RIEKO NAKASHIMA, Piano ROBERT H. NEILSON, Piano BARRY H. NUDELMAN, Bassoon NASHTA OLARTE, Trumpet LANNY PAYKIN, Violoncello DAVID REMY PEROT, Trombone CRISTIAN PETRESCU, Piano PEGGY O'NEIL PRUETT, Voice JOSEPH HENRY RASMUSSEN, Percussion GREGORY LEE REEVES, Piano RICHARD ReMINE, Piano PEDRO A. ROJAS MARTINEZ, Piano LYNNE S. ROSE, Piano PAUL ROSENBLUM, French Horn CORDULA ROSOW, Violin\* JACQUELINE ROSS, Violin PATRICIA ELLEN ROZEK, Viola GARY SCHULTZ, Organ DAVID SELLA, Violoncello PHILIP SETZER, Violin JUDITH SHATIN, Composition CHRISTINE ANN SHEPHERD, Viola MARK ORRIN SHUMAN, Violoncello LESLIE DEBORAH SIXFIN, Piano DANIEL E. SPURLOCK, Double Bass NANCY E. STELTMANN, Violoncello ROBERT SWAN, Piano DANA WAYNE TALLEY, Voice IRA LESLIE TAXIN, Composition DAVID R. TAYLOR, Violin REBECCA KIRKPATRICK TROXLER, Flute YUKO WASHIO, Violin\* PATRICIA DALY WERNE, Viola

JANICE M. WHEELER, Piano DALE LaVERNE WHITMAN, French Horn SALLY GUENTHER WHYTE, Violoncello NANCY J. WILSON, Violin STEFAN HAYDEN YOUNG, Piano

JONATHAN ABRAMOWITZ, Violoncello\* TAKEJIRO TAKATOMO HIRAI, Piano PETER LONGIARU, Piano PAUL RUTMAN, Piano

<sup>\*</sup>Completed requirements August 31, 1973 †Completed requirements January 31, 1974