

THE JUILLIARD SCHOOL

LINCOLN CENTER
NEW YORK, NEW YORK 10023

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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

19. 1974/1975



91/2

1

The Juilliard School

Catalog 1974-1975

2



View of The Juilliard School, looking southwest

Faculty continued

Criticism of Music

IRVING KOLODIN

Lecturer in Music History

JOEL SACHS

Academic Studies

MAURICE VALENCY
(Director of Academic Studies)
BEATRICE TAUSS (Academic Adviser)
ANNE H. BERGER
(German, German Literature)
RONNIE H. 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
VIRGINIA HEADY
JAMES V. MIROLLO
DAVID ROSAND

MARIE SQUERCIATI
SAMUEL STETNER
BEATRICE TAUSS

Diction

EVELINA COLORNI (Italian)
ALICE HOWLAND (German)

MADELEINE MARSHALL (English)
MARGUERITE MEYEROWITZ (French)

Opera

AMERICAN OPERA CENTER

PETER HERMAN ADLER (Director)
MARTIN SMITH
(Administrator and Head Coach)
EUGENE KOHN (Vocal Coach)

OPERA TRAINING DEPARTMENT

MARTIN ISEPP (Administrator and Head Coach)
EMILE RENAN (Acting and Staging)
BERTHA MELNIK (Vocal Coach)
VIOLA PETERS (Vocal Coach)

Dance Division

ALFREDO CORVINO
MARTHA GRAHAM
MARTHA HILL
KAZUKO HIRABAYASHI
HANYA HOLM
DANIEL LEWIS
BILLIE MAHONEY
GLORIA MARINA
HELEN McGEHEE
GENIA MELIKOVA

DORIS RUDKO
ELIZABETH SAWYER
JENNIFER SCANLON
MARIAN SELDES
JANET MANSFIELD SOARES
ANNA SOKOLOV
STANLEY SUSSMAN
LULU E. SWEIGARD
ETHEL WINTER
HECTOR ZARASPE

Drama Division

JOHN HOUSEMAN (Director)
SURIA SAINT-DENIS
(Consultant Director)
MARGOT HARLEY
(Administrator)
STEPHEN AARON
LOUIS BANKUTI
HOVEY BURGESS
KATE FITZMAURICE
MARGARET FREED
GERALD FREEDMAN
ROLAND GAGNON
JANE GREENWOOD
DAVID HAMMOND
WENDY HILTON

MICHAEL HOWARD
MICHAEL KAHN
JANE KOSMINSKY
PIERRE LEFEVRE
JUDITH LEIBOWITZ
EUGENE LESSER
JACK O'BRIEN
DON REDLICH
MARIAN SELDES
EDITH SKINNER
ELIZABETH SMITH
BORIS TUMARIN
ROBERT WILLIAMS
WILLIAM WOODMAN

Calendar

1974

Closing dates for new applications:
For March entrance examinations..... Friday, February 1**
For June entrance examinations Monday, April 15**
For September entrance examinations..... Monday, July 1**
March entrance examinations.....March 4, 5, and 6
Registration of currently enrolled students:
for the academic year 1974-1975April 23 through May 10
Commencement Friday, May 31, 11 a.m.
June entrance examinations..... June 3, 4, and 5
September entrance examinations September 10 through 13**
Orientation Day (for new students) Wednesday, September 18, 11 a.m.
Completion of registration for currently enrolled students:
Students who completed Spring RegistrationThursday, September 19
Students who filed late reservationsSeptember 20 and 23
Registration for new and readmitted students.....September 20 and 23
First semester begins Friday, September 27
Convocation Wednesday, October 2, 5:15 p.m.
Final date for program adjustments Friday, October 4*
Thanksgiving recess begins Wednesday, November 27, 10 p.m.
Classes resume..... Monday, December 2, 9 a.m.
Final date for dropping classes..... Friday, November 29
Candidates for graduation file
applications..... December 1, 1974 through January 15, 1975
Christmas recess begins Friday, December 20, 10 p.m.

1975

Classes resume.....Monday, January 6, 9 a.m.
Registration for second semester..... January 7 through 24
Mid-year examinations.....January 20 and 21
Second semester beginsMonday, January 27
March entrance examinations (classes dismissed)March 3, 4, and 5
Spring recess begins Wednesday, March 19, 10 p.m.
Classes resume..... Monday, March 31, 9 a.m.
Final date for dropping classes.....Friday, April 4
Graduation examinations begin..... Monday, April 14
Registration of currently enrolled students
for the academic year 1975-1976 April 22 through May 9
Final date to file reservation for the
year 1975-1976 Friday, May 9*
Final date to apply for change of course or
change of major field for the year 1975-1976 Friday, May 9*
Final date to apply for scholarships for
the year 1975-1976Friday, May 9
Final examinations in class subjectsMay 19 through 24
Major examinationsMay 26 through 29
Commencement Friday, May 30, 11 a.m.

*After this date a late fee will be charged.
**The closing date for the Drama Division is January 15, 1974. (Auditions will be held in February and March in New York and other major cities in the U.S.) Please see separate brochure.

5
September 13, 1974

DANCE DIVISION of THE JUILLIARD SCHOOL

ALUMNI NOTES:

Sylvia and Blake Brown formerly of the Cologne State Opera have joined the Ballet Rambert, London, England.

Nancy Mapother has joined the faculty of the Dance Department at Barnard College.

Richard Caceres, dancer, is working with the Metropolitan Opera in their production of "Death in Venice," choreography by Sir Frederick Ashton.

Penny Hutchinson has joined the second company of the First Chamber Dance Company and will be doing choreography for that company.

Sheldon Schwartz, dancer, has entered upon his second year with the Baslertheater, Basel, Switzerland.

Linda Rabin has returned to her native Canada from Ballet Rambert, London, to choreograph works in Montreal and Winnipeg.

Francis Patrelle has been commissioned to choreograph a work for the Berkshire Civic Ballet. This will be his second work in their repertoire.

Joel Schnee has taken the position of Director-Choreographer of the State Ballet in St. Gallen, Switzerland. He was formerly a television director-choreographer in Stockholm, Sweden.

Robyn Cutler, Laura Glenn, Ryland Jordan, Gary Masters, Carla Maxwell, Aaron Osborne, Risa Steinberg, and Ann Vachon, performed with the Jose Limon Dance Company at Wolf Trap during their residency there July 21-August 16. The company is now preparing for a South American tour under the auspices of the U.S. Department of State.

Linda Kent, Warren Spears, Sylvia Waters and Dudley Williams performed with the Alvin Ailey City Center Dance Theater at the New York State Theater during the month of August.

Jane Honor has returned to the United States from Paris where she has been choreographing and teaching.

Hannah Kahn has joined Contemporary Dance System which is directed by Daniel Lewis.

John Giffin has joined the Opern Haus, Wuppertal, Germany. Juilliard alumna, Philippine Bausch, is Ballet Mistress at this theatre.

Lawrence Berger has returned from Vienna to join the dance faculty of the Performing Arts School of Brooklyn College.

Anthony Salatino and Sirpa Jorasmaa are heading the Syracuse Ballet Theater.

Sue Knapp has joined the newly formed New York Dance Theater organized by Frank Ohman.

Ramon Rivera of the Pennsylvania Ballet Company has left for Germany to dance with the Wiesbaden Stadt Theatre.

Alumni visiting New York, summer 1974, included Eric Hampton of Amsterdam and Werner Wolf of Germany who returns to London to teach with the Northern Dance Theatre, Manchester, England.

Joyce Trisler is currently choreographing "Die Fledermaus" for the New York City Opera.

Late spring visitors to the Dance Division included Kevin Carlisle of Hollywood, Bonjin Atsugi of Tokyo, Jerry Weiss of the San Francisco Ballet, Pamela Knisel of Albuquerque, New Mexico.

The Martha Graham Dance Company left August 26 to open their Asian tour for the U.S. Department of State in Taipei. On their return from Asia, they will tour the Western United States returning to New York City. The following Juilliard alumni are with the company: Janet Eilber, Diane Gray, Diana Hart, Judith Hogan, Bonnie Oda, Peter Sparling, Shelley Washington.

The London School of Contemporary Dance presented An Evening of Dance Works by Kazuko Hirabayashi at The Place, August 13 and 14. Featured dancers included Richard Gain and Robert Swinston(Juilliard student) as well as students of the London School. Miss Hirabayashi herself appeared in "In a Dark Grove".

6

2

November 1974

DANCE DIVISION OF THE JUILLIARD SCHOOL

ALUMNI NOTES II:

Graduate Kelly Hogan who has danced with the companies of Jose Limon, Helen McGehee, Lucas Hoving, Sophie Maslow, and Louis Falco, recently choreographed a work for the Dance Makers of Toronto. The newly formed Washington Square Repertory Dance Company of New York University is including one of her works in its repertory.

Graduate John Giffin is a member of Agnes de Mille's Heritage Dance Theatre which has been touring New England. He appeared with Miss de Mille on Sunday, November 3 in "Conversations about the Dance" at Hunter College Playhouse in New York City.

Chester Wolenski is a member of the faculty of the National Academy of Dance, Champaign, Illinois.

The following graduates have participated in the Young Audiences, Inc. programs of the past season: Janet Eilber, Airi Hynninen, and Dorian Williams.

Graduate Maria Barrios, formerly with the National Ballet of Canada, is director of a newly formed dance company, "Ballet Contemporaneo de Camara", based in Caracas, Venezuela. The first season of the company, scheduled for January 1975, will include a tour in the Caribbean and South America. A subsequent United States tour for the next season is being planned. Members of the company are: Norma De Luca, Daryl Gray, Jan Miller, Kristine Soleri, Robert Denvers, and Juilliard alumni Edward De Soto and Maria Barrios. The repertoire includes works by choreographers Anna Sokolow, John Butler, Antony Tudor, Hector Zaraspe, Robert Denvers, and Maria Barrios.

Graduate Gregory Mitchell is performing in "The Nutcracker" with the company of the National Ballet School in Washington, D.C., December 1 to January 25.

Graduate Carol Schweid is choreographing for "New Dramatists" in New York City and is involved in an acting workshop.

Graduate David Briggs is choreographing and teaching in the Drama Department of Dartmouth College, Hanover, New Hampshire. This past summer as artist-in-residence, he choreographed the dances for the production of All's Well That Ends Well which is being revived this fall.

Dennis Nahat's ballet "Sometimes", which is in the repertory of the American Ballet Theatre, was filmed in Munich, Germany during ABT's last European tour.

Graduate Eleanor McCoy, Phillip Bond, John Parks, and Evelyn Thomas are in the new production of "Wiz" based on The Wizard of Oz with choreography by George Faison, now on the road in Detroit before its Broadway opening.

6

Elizabeth Haberer appeared with the Wendy Hilton Baroque Dance Company in the Synod House of the Cathedral of St. John the Divine in a concert of 17th century music and dance, October 20.

Deborah Weaver danced the role of the Fairy Godmother in the ballet "Cinderella" with the Eglevsky Ballet Company this season. Her performance was reviewed favorably in the New York Times as the company did extensive touring in the New York City area in October.

Graduate Kazuko Hirabayashi is presenting her Kazuko Hirabayashi Dance Theatre in concert at Japan House, New York City, December 4, 1974.

Graduate Eric Hampton, leading dancer and choreographer for the Scapino Ballet Company, Amsterdam, Holland, has been appointed to the National Board of the Arts of the Netherlands. This board, similar to the U.S. National Endowment for the Arts, allocates government funds for the development of dance in the Netherlands. Mr. Hampton is the only American to be appointed to this board.

Gerri Houlihan, formerly a member of the Sanasardo Dance Company, has joined the Lar Lubovitch Company.

Debra Zalkind performed with the Pearl Lang Company at the Delacorte Theatre this fall.

Carolyn Brown is presenting her company at the Brooklyn Academy of Music November 7-10, 1974.

Graduate Jennifer Muller appeared in a solo work premiered at Dance Uptown October 4, 1974.

Karin Thulin with her partner Kari Sylwan, sponsored by Dramatiska Teatern in Stockholm, is having notable success with original programs of dance and the spoken word.

Lisa Nowak, director of the Harbinger Dance Company, Detroit, Michigan is co-chairman of the Bicentennial Festival of Detroit Dance Companies slated for May 1975.

Graduates Hannah Kahn, Jane Lowe, and Debra Zalkind and alumna Randall Faxon toured to Aruba and Curacao for performances October 15-24 with Rondo Dance Theatre of New York.

Madeline Cantarella Culpo, artistic director of the Berkshire Ballet and a member of the Board of Directors of the National Association for Regional Ballet is in charge of an experimental project teaching classical ballet to boys and girls in the Pittsfield, Massachusetts school system. The project is being made possible with the financial assistance of the Massachusetts Council on the Arts.

The Journal-News

ROCKLAND COUNTY, N.Y., FRIDAY, AUGUST 2, 1974

Dr. Lulu E. Sweigard

Dr. Lulu E. Sweigard, who taught body movement in the dance at the Juilliard School in New York City, died Thursday at Jeanora, her home in Tomkins Cove, after a long illness.

Dr. Sweigard, the wife of Fritz E. Popken, had a long career in teaching at the University of Northern Iowa, Columbia Teachers College, New York University and Juilliard.

Born in Sharpsburg, Iowa, she was educated at the University of Northern Iowa in Cedar Falls and later studied at Teachers College and NYU. Her doctoral thesis, "Bilateral Asymmetry in Skeletal Alignment," won the Research Award for Physical Education and was the foundation of her life's work.

In the thesis she introduced her analyses of x-ray photographs to support her theories on body alignment and posture. Her approach to movement and education is the subject of a forthcoming book, "Human Movement Potential: Its Ideokinetic Facilitation."

It was while working with dancers at Juilliard that her principles for movement education through neuromuscular recoordination were developed and refined.

Dr. Sweigard was a survivor of the 1941 torpedoing of the Athenia, the first American ship to be torpedoed by the Germans in World War II.

In addition to her husband, who is chairman of the Stony Point Planning Board, she is survived by a sister, Mrs. Ben Underwood of Sharpsburg.

Interment in Iowa will follow private services. Memorial contributions may be made to the Scholarship Memorial Fund for Dance at Juilliard.

8

THE NEW YORK TIMES, SATURDAY, AUGUST 3, 1974

**Dr. Lulu E. Sweigard Dies;
Taught Dance at Juilliard**

Dr. Lulu E. Sweigard, since 1956 a member of the dance division of the Juilliard School, specializing in posture and body alignment for young dancers, died Thursday at her home in Tomkins Cove, N. Y.

Dr. Sweigard's book, "Human Movement Potential," is to be published next month by Dodd, Mead & Co.

She graduated from the University of Northern Iowa and received an M.A. degree from Teachers College, Columbia University, and a Ph.D. degree from New York University. She also served on the faculties of all three institutions.

Surviving are her husband, Fritz E. Popken, a retired research biologist, as well as a sister, Mrs. Bess Underwood.

THE JUILLIARD SCHOOL
LILA ACHESON WALLACE LIBRARY

NEW ACQUISITIONS
October 1974
(List no.18)

The following items have been received and cataloged in the Library.

Music

Ref. O An87 v.41	Wolff, H.C. Original vocal improvisa- tions from the 16th-18th centuries.	2 M544so no.2	Meriläinen, U. Sonata, piano, no.2.
Ref. O An87 v.44	Schneider, M. Non-European folklore and art music.	2 St28sk 3 So68t	Starer, R. Sketches in color. Sorel, C., comp. The 24 magic keys.
Ref. O M974 v.37	Bennett, Sir W. Works. Selections. Piano & chamber music.	4 B73lsou	Brahms, J. Souvenir de la Russie.
Ref. O Sm53ar v.16	Savioni, M. Motets, voice & continuo.	5 F79c no.2	Foss, L. Concerto, piano, no.2; acc. arr. piano.
Ref. 53 G434p	Giniès, L., ed. Les plus célèbres noëls provençaux.	9 A249b	Alkan, C. Bombardo-carillon.
C 45 C769pi	Converse, F.S. The pipe of desire. Piano- vocal score. English.	13 C117am	Cage, J. Amores.
C 45 C769sa	Converse, F.S. The sacrifice. Piano- vocal score. English.	15 St46im	Steuermann, E. Improvisation and allegro.
1 H75b	Hommage à Bach.	15 Sz25sm	Szelényi, I. Small pieces, violin & piano.
2 C769s no.1	Converse, F.S. Sonata, piano, no.1.	18 M599el	Milhaud, D. Elegie, violoncello & piano.
2 C888pi	Crumb, G. Pieces, piano.	20.1 D416so	Denisov, E.V. Sonata, flute & piano.
2 D542my	Diamond, D.L. A myriologue.	20.1 P447di	Petrassi, G. Dialogo angelico.

- | | | | |
|---------|-------------------------------|---------|---------------------------|
| 20.3 | Globokar, V. | 27 | Kokkonen, J. |
| G51at | Atemstudie. | K829ps | Quartet, strings, no.2. |
| | | no.2 | |
| 20.5 | Carter, E. | 27 | Kokkonen, J. |
| C245ca | Canonic suite, 4 clari- | K829rp | Quintet, piano & strings, |
| | nets. | | op.5. |
| 21.2 | Enke, V.R. | 27 | Rautavaara, E. |
| En48c | Concerto, trumpet; acc. | R194ps | Quartet, strings, no.3, |
| | arr. piano. | no.3 | op.18. |
| 21.3 | Schickele, P. | 28 | Popov, G.N. |
| Sch32mo | Monochrome II. | P814c | Chamber symphony, no.2. |
| 22.32 | Starer, R. | 28 | Sallinen, A. |
| St28c | Concerto, violin & violon- | Sa33ps | Quartet, strings, no.3. |
| | cello; acc. arr. piano. | no.3 | |
| 22.4 | Kreisler, F. | 28 | Stephan, R. |
| K876ps | [Quartet, strings, A | St43m | Musik, piano, harp & |
| | minor. | | string quintet. |
| 22.4 | Rautavaara, E. | 31 | Arne, T.A. |
| R194 | Quartet, strings, no.3, | Ar62sy | Symphony, no.2, F major. |
| no.3 | op.18. | no.2 | |
| 23.6 | Piërné, G. | 1973 | |
| P612p | Pièces formant suite de | 31 | Barkauskas, V.P. |
| op.40 | concert, piano, op.40. | B24as | Aspektai. |
| no.1 | | | |
| 25 | Telemann, G.P. | 31 | Bergman, E. |
| T236m | Musique de table, produc- | B453au | Aubade, orchestra, op.48. |
| pr.2 | tion 2, no.3. Concerto, 3 | | |
| no.3 | violins. | 31 | Diamond, D.L. |
| | | D542teo | The tempest. Overture. |
| 25.4 | Denisov, E.V. | 31 | Druckman, J. |
| D416co | Concerto, piano, flute, | D84lw | Windows. |
| | oboe & percussion. | | |
| 25.4 | Telemann, G.P. | 31 | Eller, H. |
| T236m | Musique de table, produc- | El54si | Sinfonietta, string |
| pr.1 | tion 1, no.2. Quartet, flute, | | orchestra. |
| no.2 | oboe, violin, violoncello & | 31 | IAnchenko, O. |
| 1959 | continuo, G major. | Ia6coo | Concerto, organ & string |
| | | no.2 | orchestra, no.2. |
| 27 | Falik, I. | 31 | Kozlovskiĭ, A. |
| F185b | Buffoons. | K849u | Upon reading Aini. |
| 27 | Ichiyangi, T. | 31 | Martinů, B. |
| Ic3sa | Sapporo. | M366cg | Concerto grosso. |
| 27 | Kokkonen, J. | | |
| K829ps | Quartet, strings, no.1. | | |
| no.1 | | | |

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|----------------------|--|-----------------------|--|
| 31
M544cp | Meriläinen, U.
Concerto, piano. | 38
G799so
op.97 | Grechaninov, A.
Songs, op.97. |
| 31
R199cs | Rawsthorne, A.
Concerto, string orchestra. | 38
Se37l | Segerstam, L.
Leaves of grass. |
| 31
Sa33ma | Sallinen, A.
Mauermusik. | 41
B968pi | Bussotti, S.
Pièces de chair II. |
| 31
Se72sy
no.8 | Sessions, R.
Symphony, no.8. | 41
C245de | Carter, E.
The defense of Corinth. |
| 31
Sh82hs | Shostakovich, D.D.
Hamlet. Suite. | 41
D841a2 | Druckman, J.
Animus 2. |
| 31
Su77co | Surinach, C.
Concerto, orchestra. | 45
B233ha | Barber, S.
A hand of bridge. Piano-
vocal score. English. |
| 31
Z647ph | Zimmermann, B.A.
Photoptosis. | 46
Sh88ro | Shtogarenko, A.I.
Rosia. |
| 32
D542cc | Diamond, D.
Concerto, chamber orches-
tra. | 4
C245em | Carter, E.
Emblems. |
| 32
St43m | Stephan, R.
Musik, orchestra. | 47
C245m | Carter, E.
Musicians wrestle every-
where; acc. arr. piano. |
| 32
V885si | Volkov, K.E.
Sinfonietta. | 47
Ep38s | Ephros, G.
S'lichos. Organ-vocal
score. Hebrew. |
| 37
Ad59p | Adler, K., comp.
The prima donna's album. | 47
Se72w | Sessions, R.
When lilacs last in the
dooryard bloom'd. Piano-
vocal score. English. |
| 37
N312 | Negri Bryks, V., ed.
10 [i.e. Dieci] arie itali-
ane del sei e settecento. | 54
K842v
1927 | Korngold, E.W.
Violanta. Libretto.
English & German. |
| 37
Z17 | Zanon, M., ed.
12 [i.e. Dodici] arie itali-
ane dei secoli XVII e XVIII. | | |
| 38
D542te
AA | Diamond, D.L.
The tempest. Selections;
arr. voice & piano. | | |

Books

- | | | | |
|---------------------|--|-------------------------------|---|
| Ref.
D11
C468 | Chronology of the ... world,
800-[1965] | Ref.
L901
H31ln
1972 | Hawes, G.R.
The new American guide to
colleges. |
|---------------------|--|-------------------------------|---|

- | | | | |
|-------------------------------|---|----------------------------------|--|
| Ref.
ML2
D628 | Directory of music faculties
in colleges and universi-
ties, U.S. and Canada. | Ref.
ML90
D375n | Delaunay, C.
New hot discography. |
| Ref.
ML65
V795d | Vinton, J., ed.
Dictionary of contemporary
music. | Ref.
ML90.5
B392
B658 | Botsford, W.
The Beecham discography. |
| Ref.
ML65.9
J3
G563 | Gold, R.S.
A jazz lexicon. | Ref.
ML95.2
M973
Bd.3/5 | Bessler, H.
Schriftbild der mehrstim-
migen Musik. |
| Ref.
ML69.5
As78p | Association of Recorded Sound
Collections. | Ref.
ML225
B393
M118b | MacArdle, D.W.
Beethoven abstracts. |
| Ref.
ML75.3
Ar64o | Arnold, C.R.
Organ literature. | Ref.
ML225
V837
Ar71 | Ars, revista de arte: dedi-
cado a Vivaldi. |
| Ref.
ML75.5
G412s | Gillespie, J.E.
Solos for unaccompanied
clarinet. | Ref.
ML400
H678m | Hogarth, G.
Memoirs of the musical
drama. |
| Ref.
ML76
T638o | Tortolano, W.
Original music for men's
voices. | Ref.
ML536
A1
J339 | Jazz on record; a critical
guide to the first 50 years;
1917-1967. |
| Ref.
ML80
H118
B413 | Bell, A.C.
Handel; chronological
thematic catalogue. | Ref.
ML536
Si83
K566r | Kimball, R.
Reminiscing with Sissle
and Blake. |
| Ref.
ML80
H884
Z65 | Zimmerschied, D.
Thematisches Verzeichnis
der Werke von Johann Nepomuk
Hummel. | Ref.
ML544
K255p | Keepnews, O.
A pictorial history of
jazz. |
| Ref.
ML80
R616
R38 | Richard Rodgers fact book. | Ref.
ML544
R2772
1959 | Reisner, R.G.
The literature of jazz. |
| Ref.
ML80
V584o
C476 | Chusid, M.
A catalog of Verdi's
operas. | Ref.
ML544
R72n | Rose, A.
New Orleans jazz. |
| Ref.
ML80
V584
H777 | Hopkinson, C.
A bibliography of the
works of Giuseppe Verdi. | Ref.
ML544
St62j | Stock, D.
Jazz street. |

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|----------------------------------|---|--------------------------------------|---|
| Ref.
MT128
B393cv
O45 | Olmstead, A.L.
Beethoven violin concerto in
D major. | F2235.3
D387p | Del Río, D.A.
Pages of glory, on Simon
Bolívar. |
| Ref.
MT131
B122svg
Ab83 | Abramovitz, J.
A performance edition of
the Drei Sonaten für
Clavier und Viola da gamba of
J.S. Bach. | GB171
L328

ML75.2
B978g | Larousse encyclopedia of
geography: Europe.

Butler, S.
Guide to the best in con-
temporary piano music. |
| Ref.
MT131
Ch56ma
Sh13 | Shaffer, C.S.
The Chopin Mazurkas. | ML95.2
H678m
1848a | Hogarth, G.
Musical history, biography,
and criticism. |
| Ref.
MT165
N131e | Nagel, L.B.
An examination of selected
études by Clementi, Czerny,
and Cramer. | ML117
L243p

ML117
St45m | Lang, P.H.
Problems of modern music.

Sternfeld, F.W., ed.
Music in the modern age. |
| Ref.
NN309
Sh28
Sch39p | Schlundt, C.L.
The professional appearances
of Ted Shawn & his men dancers. | ML122
P833m

ML122
So88r | Porter, A.
A musical season.

Southern, E., comp.
Readings in Black American
music. |
| Ref.
NS2067
T459c | Tilke, M.
Costume patterns and designs. | ML225
B393
V234b | Valentin, E.
Beethoven: a pictorial
biography. |
| Ref.
PR2892
Sp37h | Spevack, M.
The Harvard concordance to
Shakespeare. | ML225
C833
M487f
1968. | Mellers, W.H.
François Couperin and the
French classical Tradition. |
| Ref.
PR2892
W462s | Wells, S.W., ed.
Shakespeare. | ML225
C842
A7p | Craft, R.
Prejudices in disguise. |
| Ref.
PS3515
H874as | Hughes, L.
Ask your mama. | ML225
F456
P624L | Piggott, P.
The life and music of John
Field, 1782-1837. |
| DA110
P933e | Priestley, J.B.
The English. | ML225
G335
G791
1926a | Gray, C.
Carlo Gesualdo. |
| DA320
D661e | Dodd, A.H.
Elizabethan England. | ML225
Iv3
W882f | Wooldridge, D.
From the steeples and
mountains. |
| DA380
M358b | Marshburn, J.H.
Blood and knavery. | | |
| DA570
P316e | Pearsall, R.
Edwardian life and leisure. | | |

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|-------------------------|---|------------------------|--|
| ML225
M697
A5k | Mitropoulos, D.
Dimitri Mitropoulos [and]
Katy Katsoyanis. | ML536
B838
H431 | Herndon, B.
The sweetest music this
side of heaven; the Guy
Lombardo story. |
| ML225
Sch63
B644p | Boretz, B.A., ed.
Perspectives on Schoenberg
and Stravinsky. | ML536
M663
A3b | Mingus, C.
Beneath the underdog. |
| ML225
T236
P459 | Petzoldt, R.
Georg Philipp Telemann. | ML536
M758
R674b | Rooney, J.
Bossmen: Bill Monroe &
Muddy Waters. |
| ML290
L826v | Loft, A.
Violin and keyboard: the
duo repertoire. | ML536
P223
R277b | Reisner, R.C.
Bird: the legend of
Charlie Parker. |
| ML316
Sm68m | Smithers, D.L.
The music and history of
the baroque trumpet before
1721. | ML536
Sh81
A3b | Short, B.
Black and white baby. |
| ML401
Ew35s | Ewen, D.
The story of America's
musical theater. | ML544
B21d | Balliett, W.
Dinosaurs in the morning. |
| ML536
Ar51
J114 | Jablonski, E.
Harold Arlen: happy with
the blues. | ML544
B21e | Balliett, W.
Ecstasy at the Onion. |
| ML536
B38
M487t | Mellers, W.H.
Twilight of the gods; the
music of the Beatles. | ML544
B21su | Balliett, W.
Such sweet thunder. |
| ML536
B727
A3b | Bradford, P.
Born with the blues.
Perry Bradford's own story. | ML544
F847j | Francis, A.
Jazz. |
| ML536
E656
D195w | Dance, S.
The world of Duke Ellington. | ML544
R149j | Ramsey, F.
Jazzmen. |
| ML536
H192
A3f | Handy, C.
Father of the blues. | ML544
Sh22jm | Shapiro, N., ed.
The jazz makers. |
| ML536
H783
A3c | Horne, L.
Lena. | ML544
St49j | Stewart, R.W.
Jazz masters of the thir-
ties. |
| ML536
L586
T138c | Tait, D.
Call him George. | ML544
W67jm | Williams, M.T.
Jazz masters in transition,
1957-69. |
| | | ML544
W67jn | Williams, M.T.
Jazz masters of New
Orleans. |
| | | ML544
W67jp | Williams, M.T.
Jazz panorama. |

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|------------------------|---|-------------------------|---|
| ML544
W688j | Wilmer, V.
Jazz people. | NP149
H86e | Huang, A.C.
Embrace tiger, return to
mountain; the essence of
T'ai chi. |
| ML545
C83
M297c | Malone, B.C.
Country music, U.S.A. | NS1861
C661c | Cohn, R.
Currents in contemporary
drama. |
| ML756
L813m | Lockspeiser, E.
Music and painting. | NS2087
En32
So88s | Southern, R.
The staging of plays
before Shakespeare. |
| MF86
G375m | Gilbert, P.S.
Music for the modern dance. | NS2206
B644
A5w | Booth, E.
Between actor and critic. |
| MF90.5
M312s | Mancini, H.
Sounds and scores. | NS2256
L588t | Lewis, P.C.
Trouping. |
| MF92
M614 | Miller, G.
Glenn Miller's method for
orchestral arranging. | NS2596
M127c
1966 | MacCarthy, Sir D.
Desmond MacCarthy's The
Court Theatre 1904-1907. |
| MF95
M42i | Mather, B.B.
Interpretation of French
music from 1675 to 1775 for
woodwind and other performers. | PA4037
P141f | Page, D.L.
Folktales in Homer's
Odyssey. |
| MF405
G357m | Gibson, G.
A manual of television
opera production. | PG3458
P681c | Pitcher, H.J.
The Chekhov play. |
| NN184
P412e | Percival, J.
Experimental dance. | PG3478
Aml3
AAw | Amal'rik, A.
Plays. Selections. |
| NN309
As38
D713 | Dominic, Z.
Frederick Ashton; a choreo-
grapher and his ballets. | PN1341
Abl9m | Abbey, S.K.
Mother Goose sweeps
history. |
| NN309
D92
H229a | Harnan, T.
African rhythm, American
dance. | PQ1852
M432m
1973 | Matthews, B.
Molière, his life and his
works. |
| NN309
L111
A7u | Laban, R.
Rudolf Laban speaks about
movement and dance. | PR545
B439f
1964 | Bennett, Joan.
Five metaphysical poets. |
| NN309
P289
K454a | Kerensky, O.
Anna Pavlova. | PR1272
N42 | The new drama: The liars (H.A.
Jones) and The notorious
Mrs. Ebbsmith (A.W. Pinero) |
| NN327
E854d | Ellfeldt, L.
Dance production handbook. | PR2807
C382s | Charney, M.M.
Style in Hamlet. |
| NP7
G223n | Gates, A.A.
A new look at movement. | | |

PR2995 Rose, M.
R72s Shakespearean design.

PR3091 Speaight, R.
Sp31s Shakespeare on the stage.

PS508 Chapman, A., ed.
Af8 Black voices; an anthology o
C366b of Afro-American literature.

PS3515 Hughes, L.
H874 The Langston Hughes
AA reader.
1958

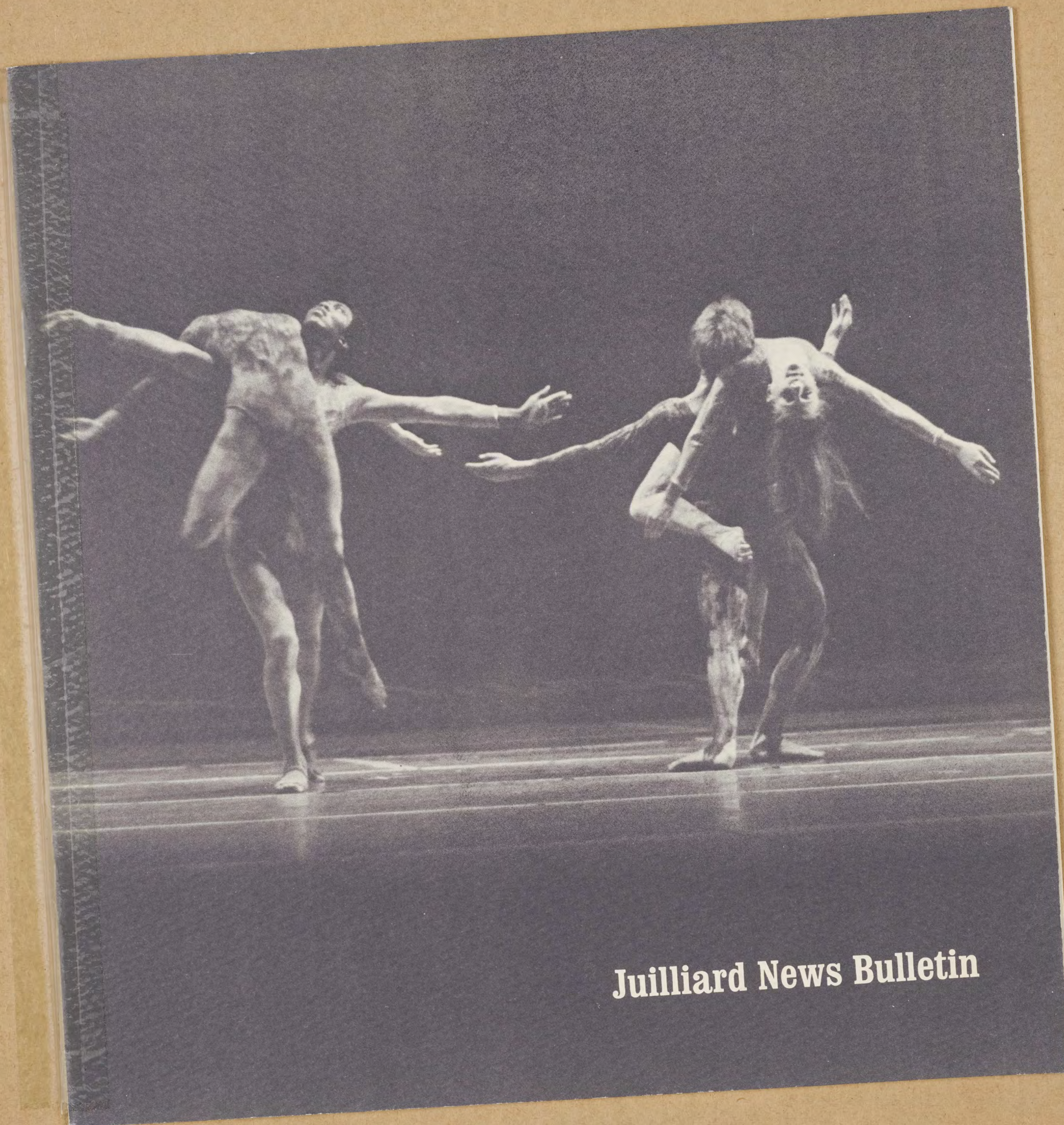
PS3558 Horovitz, I.
H785a2 Alfred the great.

PS3573 Weller, M.
W458m Moonchildren.

PT2631 Panizza, O.
P194c The council of love.
1973

PT7082 Marker, F.J.
M341h Hans Christian Andersen and
the romantic theatre.

PZ3 Beckett, S.
B388 Three novels: Molloy,
AAn Malone dies [and] The unnamable.



Juilliard News Bulletin





Choreographers Kazuko Hirabayashi, Daniel Lewis and Anna Sokolow

Juilliard News Bulletin

Volume XII, number 5, 1973-74

Contents:

MAHLER & STRAVINSKY SPRING CONCERT HIGHLIGHTS	2
PETER MENNIN INVITED TO RUSSIA	2
JUILLIARD DRAMA DIVISION REPERTORY SEASON	3
FACULTY ACTIVITIES	6
ALUMNI NOTES <i>by Sophy P.-Q. Haynes</i>	8
AMONG THE STUDENTS <i>by Melody Bunting</i>	11
OBITUARIES	16
PROGRAMS AT JUILLIARD	16

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On the cover:

Anna Sokolow's Come, Come Travel with Dreams

Inside front cover:

Daniel Lewis' restaging of José Limón's A Choreographic Offering

Inside back cover:

Kazuko Hirabayashi's Night of the Four Moons with Lone Shadow

Mahler and Stravinsky Spring Concert Highlights

The first performance of Stravinsky's *Le Sacre du Printemps* at Juilliard in more than 10 years, and the first performance at the School of Mahler's *Symphony No. 5* were among the major events of the spring season.

Sixten Ehrling conducted the Stravinsky work on April 5 with the Concert Orchestra in Alice Tully Hall. Mr. Ehrling also conducted two concerts in May, including the commencement program on May 30. His programs included symphonies of Sibelius and Prokofiev, the Glazunov *Violin Concerto*, with Yuri Nagai as soloist, and other works by Casella, Wagner, Ravel and Respighi.

James Conlon conducted the Mahler *Fifth* with the Theater Orchestra in Alice Tully Hall, attracting a capacity audience. Mr. Conlon will make his debut with the New York Philharmonic next November.

During the month of May there were seven evening concerts in Alice Tully Hall and in The Juilliard Theater involving the Juilliard Orchestra, the Theater Orchestra and the Repertory Orchestra in addition to chamber music ensembles and soloists. More than 40 student recitals were presented during May in Paul Recital Hall, and the Wednesday One O'clock Series was presented in both The Juilliard Theater and Alice Tully Hall.

On May 7, the Juilliard Chorus, with the Repertory Orchestra, presented Beethoven's *Missa Solemnis* under the direction of Abraham Kaplan in Alice Tully Hall. It was the work's first presentation at Juilliard since 1960.

Several unusual works were presented in the programs of chamber music. The New York premiere of the *Concerto for Solo Percussionist and Orchestra* by Donald Erb was performed on May 24 by Barry Jekowsky with an orchestra conducted by David Ramadanoff. Bartok's *Sonata for Two Pianos and Percussion* was given on May 14, with Neville Dove and Gary Steigerwalt as the pianists.

Peter Mennin Invited to Russia

President Mennin was invited by the Soviet Union to address the International Composers Conference in Moscow in April. The Conference takes place every five years.

Mr. Mennin delivered his remarks in the Palace of Columns on April 6th. Also addressing the gathering were Dimitri Shostakovitch and Tikhon Khrennikov.

In 1958 Mr. Mennin was among the first musicians from the United States to be invited to Russia in the initial Cultural Exchange Program between the United States and the Soviet Union. On that occasion he participated in musical events in Moscow, Leningrad and Tiflis.



above left:
Sixten Ehrling

above:
James Conlon

left:
Abraham Kaplan



Juilliard Drama Division Repertory Season

Juilliard's Drama Division, under the direction of John Houseman, presented its 1973-74 repertory season from March 30 to April 6.

The present Juilliard Drama Division Acting Company consists of members of the Division's third graduating class, now completing their fourth year of study. In addition to their training and performances at Juilliard, they have toured extensively during the past two years through schools in New York City and throughout New York State and New Jersey.

Opening the season on March 30 was John Ford's *'Tis Pity She's A Whore*, directed by Michael Kahn. The performance was repeated the evening of April 5.

Tennessee Williams' *The Glass Menagerie* was presented April 2 and 4. The production was staged by Boris Tumarin. Also scheduled for April 2 and 4 was Samuel Beckett's *Waiting for Godot*, under the direction of Gene Lesser.

Dylan Thomas' *Under Milkwood* had one performance on April 3, also directed by Mr. Lesser.

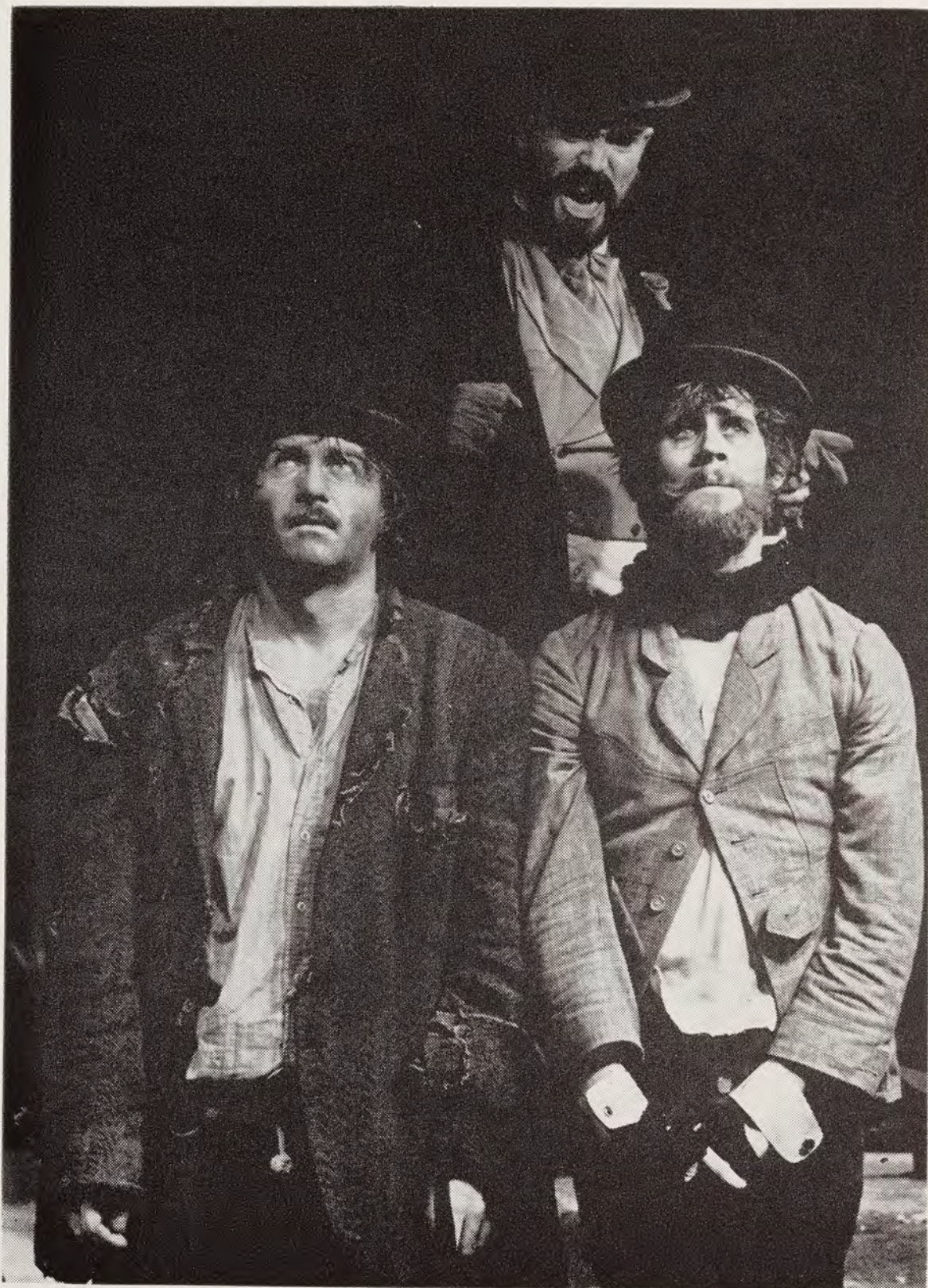
In addition, an adaptation of Shakespeare's *The Taming of the Shrew*, directed by David Hammond, was given two special children's matinees on April 6 at 11 a.m. and 2 p.m.

All performances took place in the School's Drama Workshop with the exception of *Waiting for Godot*, which was presented in the Scene Shop.



The Taming of the Shrew

'Tis Pity She's a Whore



Waiting for Godot

The Glass Menagerie



Under Milkwood

Faculty Activities

Music Minus One has released an extensive 53-record set of contest solo LPs, three of which were recorded by PER BREVIG. Each LP consists of a complete performance on the A side, and on the B side, the piano accompaniment to the same selections with which the student can play along.

Last October OREN BROWN conducted a vocal clinic at the University of Wisconsin of Eau Claire. On March 1 he was guest speaker at the National Convention of the American Choral Director's Association in Kansas and in February was speaker at the Eastern Regional Convention of the ACDA in Boston. In July Mr. Brown will conduct workshops at Amherst College in Massachusetts and at the University of New Mexico in Albuquerque.

JANE CARLSON presented a program at the New York State University at Albany last November which comprised a lecture-recital of Hindemith's *Ludus Tonalis*, together with a performance of this work in its entirety. Miss Carlson also exhibited a collection of her photographs of the grounds and inner and outer views of Hindemith's house in Blonay, Switzerland, highlighted by murals and drawings of animals in motion.

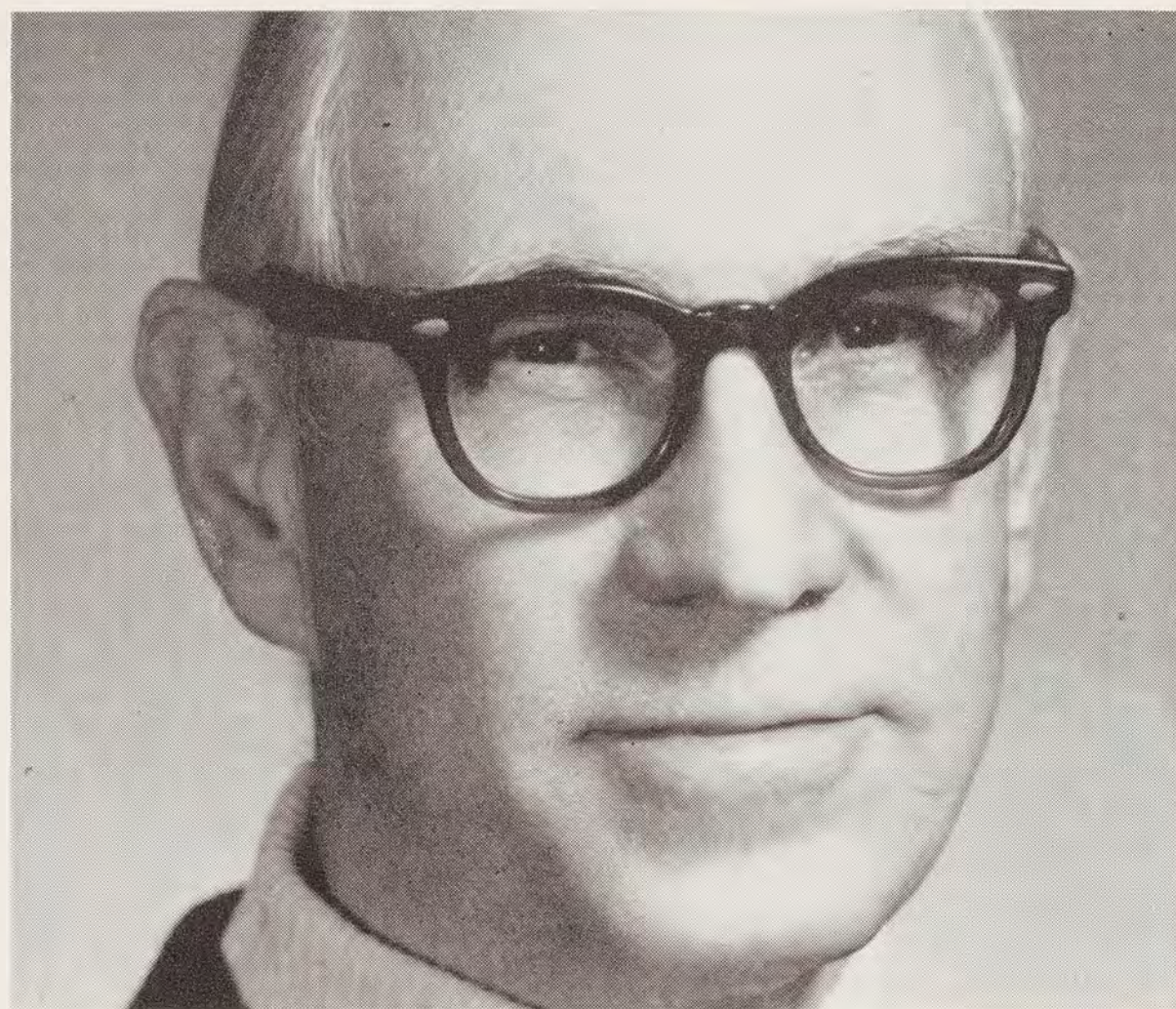
PAUL DOKTOR served as one of the three judges for the Fourth Annual Leta Snow National String Competition in Kalamazoo, Michigan, in March. The competition is sponsored by the Kalamazoo Symphony and the Symphony Women's Association.

On May 30 RICHARD DUFALLO conducted the Orchestra Radiodiffusion-Television Francaise in the world premiere performance of *Pop-Symphonies* by Janos Komives. In June Mr. Dufallo will conduct two concerts with the National Broadcast Orchestra of Lisbon, at the invitation of the Gulbenkian Foundation of Lisbon.

LEONARD EISNER gave a piano recital at Lehman College for the American Association of University Professors on May 6. He performed works by Mozart, Grieg and Debussy.

IRWIN FREUNDLICH gave a lecture on Debussy at Salem College in Winston-Salem, North Carolina, assisted by his student Benjamin Bradham.

At the invitation of the Ministry of Culture in Moscow and



Oren Brown



Joseph Fuchs



Renée Longy

Dmitri Shostakovitch, JOSEPH FUCHS will represent the United States on the jury of the next Tchaikovsky Violin Competition in Moscow, June 16 to July 2.

The Baroque Ensemble, under the director of ALBERT FULLER participated in "An Evening of Baroque Music and Dance" at the Baird Auditorium of the Smithsonian Institution in Washington, D.C.

FELIX GALIMIR was violinist with the quartet which presented the Beckley (West Virginia) Community Concert Association's third performance of the season, Music from Marlboro.

EVA KOVALIK gave a recital sponsored by The Hastings Creative Arts Council in Hastings-on-Hudson, New York on March 31.

RENEE LONGY was awarded the Handel and Haydn Society Medal given to individuals who have advanced the cause of music. The citation which accompanied the award read as follows: "Patient with the slow to learn, beloved holy terror of the gifted, Renée Longy, through sixty years has been an ebullient exponent of Gallic method and mode and has held a mirror of self-knowledge to three generations of incipient musicians, that they see their skills not as they are but as they might be." The Mayor of the City of Boston declared March 15 as Renée Longy Day and awarded a second citation from the city.

On April 22 ADELE MARCUS discussed and demonstrated the stylistic differences of the music of Chopin, Schumann, Brahms and Liszt, sponsored by University of Wisconsin Extension Arts and carried over the UWEX Educational Telephone Network. Miss Marcus has been invited to Denmark for the third year to give master classes.

ANTHONY NEWMAN performed the six *Brandenburg Concertos*, with founder-director Henri Temianka and the California Chamber Symphony, in a concert celebrating Bach's 289th birthday, on March 24 in Royce Hall, UCLA.

GUSTAVE REESE lectured on "Early Musical Manuscripts at the Shakespeare Birthplace Library," at the University of Missouri, Kansas City, on February 27, and the next day at the University of Kansas in Lawrence.

On April 3 LEONARD ROSE played a concert for the benefit of the Larchmont-Mamaroneck Guidance Center in the Emelin Theater in Mamaroneck.

Alumni Notes

by Sophy P.-Q. Haynes

JONATHAN ABRAMOWITZ, cellist, appeared in recital in the Utah Fine Arts Museum, Salt Lake City, in February, sponsored by Young Concert Artists, Inc.

HUGH AITKEN has received a commission from The Elizabeth Sprague Coolidge Foundation at the Library of Congress to compose a chamber opera for the New York Chamber Soloists which will be based on the *Fables* of La Fontaine. He has resigned as associate dean at William Paterson College where he will continue to teach. Mr. Aitken's solo cantatas continue to be widely performed by CHARLES BRESSLER. GERARD SCHWARZ recently gave the New York premiere of his *Trumpet!*.

MARTIN BERINBAUM was soloist with the Texas Tech University Symphony Orchestra, Lubbock, on March 7, performing Bach's *Brandenburg Concerto No. 2* and the *Concerto for Trumpet and Orchestra* by Johann Hummel.

LESTER BERENBROICK, organist, choral director and professor of church music at Drew University, Madison, New Jersey, was honored by La Société des Artes, Sciences et Lettres at its annual meeting in Paris on May 5, when it conferred its Silver Medal on him for his meritorious service to music in general and to French organ music in particular.

The Contemporary Dance Company at its premiere concerts in January and February included *Women Together* on the program, choreographed by LYNNE FIPPINGER BLOM.

JOAN ROTHMAN BRILL appeared with the Clearwater Symphony Orchestra in Florida on March 30, performing the Mozart *Piano Concerto in A Major*, K. 488. She also presented several concerts at the John Drew Theatre in East Hampton with the Brill-Gaffney Trio, consisting of JUDITH GAFFNEY, flute; William Gaffney, oboe; and Miss Brill. These concerts featured Miss Brill's antique flute collection, which includes a flute from the time of Beethoven.

On March 2 at the Fenn School in Concord, Massachusetts, JOHN BUTTRICK, chairman of the Music Department at Massachusetts Institute of Technology, presented a concert featuring works by Beethoven, Chopin, Schumann and Liszt.

On April 21 in New York City, VIRGINIA CAPERS received



Lester Berenbroick



Peter Mark



Carole Reinhart

a Tony Award for best actress in a musical.

RICHARD CASPER, director of the Cape Cod Conservatory, appeared with the Boston Pops, Arthur Fiedler, conductor, on April 13, performing *Piano Concerto No. 1 in E Flat Major* by Liszt.

NATALIE DERUJINSKY has been in charge of the Bridgewater, Vermont, School, grades 1 to 6, since last October. At Christmas, she produced a medieval play based on old French carols, and the May show consisted of a variety of songs performed by the individual grades.

On May 5 MARIO DI BONAVENTURA was guest conductor of the Philadelphia Musical Academy Orchestra at their closing concert at the Shubert Theater

EDITH GORDON-AINSBERG, soprano, was presented in concert on April 28 at Carnegie Recital Hall in New York City.

MARVIN HAMLISCH, composition student from 1964 to 1967, won an unprecedented three Oscars at the Academy Award ceremonies in Los Angeles on April 2. He was honored for the best original score for the film *The Way We Were*, as well as for the title song of that film. In addition, he received an Oscar in the same category with the two lyricists Alan and Marilyn Bergman

WILLIAM HENRY, violinist, was presented in recital on February 22 at the Flagler Museum in Palm Beach; DANIEL EPSTEIN was his pianist. On March 4, with GERARD REUTER, he performed the Bach *Oboe and Violin Concerto* with the Orpheus Ensemble at N.Y.U.'s Medical Center. On April 8 and 9 he was violin soloist in the *St. Matthew Passion* with Musica Sacra of New York at Central Presbyterian Church. At his recitals at Studio 58 in New York on April 19 and at Wesleyan University (Connecticut) on April 21, his pianist was JUSTIN BLASDALE.

The Piano Teacher's Source Book, by MAURICE HINSON, professor of piano at The Southern Baptist Theological Seminary, was recently published by Belwin Mills Publishing Corporation in New York.

A performance of the *Concertino for violin, piano and chamber chorus* by WALTER LEGAWIEC, violinist-composer, was given at the Kosciuszko Foundation in New York City on April 26. Mr. Legawiec was assisted by IAN SHAPINSKY and the New York Chamber Chorus. His *Six Songs* were performed by JANE SEAMAN, and Mr. Shapinsky completed the program with works by Scriabin, Chopin and Ravel

SOLOMON MIKOWSKY, member of the piano faculties of the Philadelphia Musical Academy and the Manhattan School of Music and also adjunct assistant professor of music at

New York University, received a doctorate in music from Columbia University. An article based on his doctoral dissertation will be included in the June edition of *Americas*, the official publication of the Organization of American States.

BRIAN MOLLOY, assistant musical director of the Light Opera of Manhattan, was presented in concert at the Jan Hus Playhouse, New York City, on March 11

The NORTH TEXAS CHAPTER of the Alumni Association sponsored a series of master classes for students in the Southwest area on February 17 and 18. Guest artist was Paul Badura-Skoda.

KYU-DO PARK was the protagonist in seven performances of *Madame Butterfly* with the Detroit Opera Company of Michigan in November.

THOMAS PASATIERI's opera *The Seagull*, based on the play by Chekhov, was performed on March 5 by the Houston Grand Opera. His latest work for voice and piano, *Three Poems of James Agee*, was premiered on April 13 by SHIRLEY VERRETT in her Hunter College recital. His *Rites de Passage* was given a first performance on March 19 by the Fort Lauderdale Symphony. His church opera *Calvary* has been given 20 church performances by the Texas Opera Theatre.

CAROLE REINHART's recent activities include TV shows with Hermann Prey, Helmut Zacharias, and the 25th Anniversary Show of the Berlin Police Music; concerts with the Prague Chamber Orchestra, the Mozarteum Orchestra, Philharmonia Ungarica, Tonkünstler, Bruckner Orchestra, Stuttgart Chamber Orchestra, Radio Symphony Orchestra, and the Wiesbaden Symphony. There were also radio broadcasts with RIAS and SFB in Berlin, ORF in Austria, SWF in Kaiserslautern, and WDR in Cologne. She has recorded for Deutsche Grammophon's Debut Series.

Among the contemporary composers whose compositions were presented at the Sixth Inter-American Music Festival in Washington, Baltimore, New York and Boston April 30—May 5 was NED ROREM.

WILMA SHAKESNIDER gave a concert of classical, spiritual and Gershwin songs in Middletown, New York, on March 9.

BARRIE CLIFFORD SMITH, soprano, sang ten performances of Fiordiligi in *Così fan tutte* with the Houston Opera during February.

MARCUS THOMPSON, violist, was again presented in concert under the sponsorship of Young Concert Artists in the Hunter College Playhouse on April 15. Assisting him were JUDITH HUBBELL, soprano, RUTH GLASSER, cellist, RICHARD FITZ, percussionist, and SETH CARLIN, pianist

DIANE WALSH, pianist, made her debut at Hunter College Playhouse as winner of the Young Concert Artists International Auditions last spring.

JACK WINEROCK, pianist, presented a recital at the National Gallery of Art in Washington in December

News from Southern California Chapter One:

AUDREY HENNINGS and DANNY NAPOLITANO, violinists, appeared as soloists in a recent concert presented by The Center Strings, a chamber ensemble, in Glendora, California.

EDDY LAWRENCE MANSON composed and conducted the music for a TV series on ABC Network. He played solo harmonica on the sound track of the film *The Challenge of Modern Art*. He also played solo harmonica for the scores to the following TV shows: *Dirty Sally*, *The Migrants*, *Owen Marshall, Chase*, *The Cowboys*, *ABC Suspense Movies*, *Pretty Boy Floyd*, *The Carol Burnett Show*. Mr. Manson concertized as harmonica soloist with the California Chamber Symphony Orchestra in a series of youth concerts in southern California. On March 1, he conducted the choir from The Synagogue of the Performing Arts in a tribute to Jewish Music Month.

PETER MARK's viola performances this winter have included solo appearances in the Cincinnati Contemporary Music '74 Series at the College-Conservatory; at the MTNA Convention in Los Angeles; at the Riverside Contemporary Music Festival in California; and with the Cal Poly Chamber Orchestra in San Luis Obispo.

DANIEL POLLACK, associate professor of piano at University of Southern California, presented an all-Chopin recital on April 29 at the Los Angeles Music Center, commemorating the 125th anniversary of the death of the composer

ALBERT STERN, violinist, recently appeared as soloist with the West Covina Symphony, playing the *Introduction and Rondo Capriccioso* and *Caprice Viennois*.



Daniel Avshalomov



Sandra Cohen

Among the Students

by Melody Bunting

An all-baroque program sponsored by the Hudson Valley Philharmonic on April 1 featured NANCY ALLEN, student of Marcel Grandjany, in Handel's *Concerto in B-Flat for Harp and Orchestra*.

On their recent concert tour of Europe, ELIF and BEDII ARAN, duo-pianists, presented four concerto concerts, four recitals, three television and four radio programs in England, Germany, Finland and Turkey. They have been invited to play at the Queen Elizabeth Hall in London on June 6. They are students of Rosina Lhevinne and Howard Aibel, and Beveridge Webster, respectively.

DANIEL AVSHALOMOV, student of William Lincer, gave a recital at the First Unitarian Church of Portland, Oregon, on April 9. He was assisted by NADINE ASIN, student of Julius Baker.

LAWRENCE BALIN appeared in a concert given by the Bergen Youth Orchestra, of which he is assistant conductor, performing the *Overture to "Rosamunde"* by Schubert. A student of Sixten Ehrling, he will again participate in a concert conducting the *Sinfonia Piccolo* by Heikki Svolhti, the late Finnish composer.

JUSTIN BLASDALE presented works by Bach and Liszt on his program at the campus of the University of California at Berkeley on March 15. He is a doctoral student of Adele Marcus.

DIANE BRUCE, Pre-College student of Margaret Pardee, won the first prize for strings in the 25th Annual Auditions for Young Musicians, held by the Five Towns Music and Arts Foundation in Long Island. The prize is a scholarship of \$600 and a recital, which she played in April. Miss Bruce was also concertmistress of the Long Island Youth Orchestra this season and played Dvorak's *Romance* with that orchestra on March 31. She will play the Mendelssohn *Violin Concerto in E minor* with them in June.

SANDRA COHEN was the recipient of the George Galica Scholarship as a result of winning the first prize in the Paderewski Foundation Competition. A student of Rosina Lhevinne and Martin Canin, she received a cash award of \$500 and a recital at the Metropolitan Club of New York.

FREEMAN M. DAVIS, student of Hans Heinz, sang the world premiere of an oratorio, *The Millennium*, by Dr. Margarita Merrimen at Atlantic-Union College in South Lancaster, Massachusetts on April 20.

WILLIAM DE VAN played the Tchaikovsky *Piano Concerto* with the Birmingham Symphony on January 31. He is a student of Ania Dorfmann.

MARION GAFFNEY won first prize in the pianists competition recently initiated by Golden West College in Huntington Beach, California. A student of Irwin Freundlich, she was the unanimous choice of a jury consisting of Sidney Foster, Leonid Hambro and Beveridge Webster. The award carries with it a prize of \$500 and a full-length solo recital at Golden West College during their 1974-75 season.

PAMELA GORE, student of Oren Brown, was alto soloist in three performances of J. S. Bach's *Mass in B minor* in April and May. Last March she performed selections by Schumann, Bartók, Debussy and Mozart on radio station WGBH-FM.

JANE GRAHAM performed the organ dedicatory recital at the All-Saints Episcopal Church of Concord, North Carolina, on March 24. She is a student of Vernon deTar.

KAZUKO HAYAMI, student of Rosina Lhevinne and Martin Canin, was chosen one of five winners of Artist International's Second Annual Young Musicians' Auditions. She will be presented in her formal New York recital debut in Carnegie Recital Hall next February.

SANDRA KAHN, student of Kathrine Parker in the Pre-College Division, was soloist with the High School of Performing Arts Orchestra in November and has been chosen to appear with the National Music Week Orchestra, conducted by Julius Grossman, in Town Hall in May. She was also named co-winner of the first prize in the Friday Music Club Competition.

MARK KAPLAN, student of Dorothy DeLay, appeared as soloist with the Pittsburgh Symphony Orchestra in March.

JUNG RAN KIM won first prize in the National Arts Club Wurlitzer Competition. She is a student of Jane Carlson in the Pre-College Division.

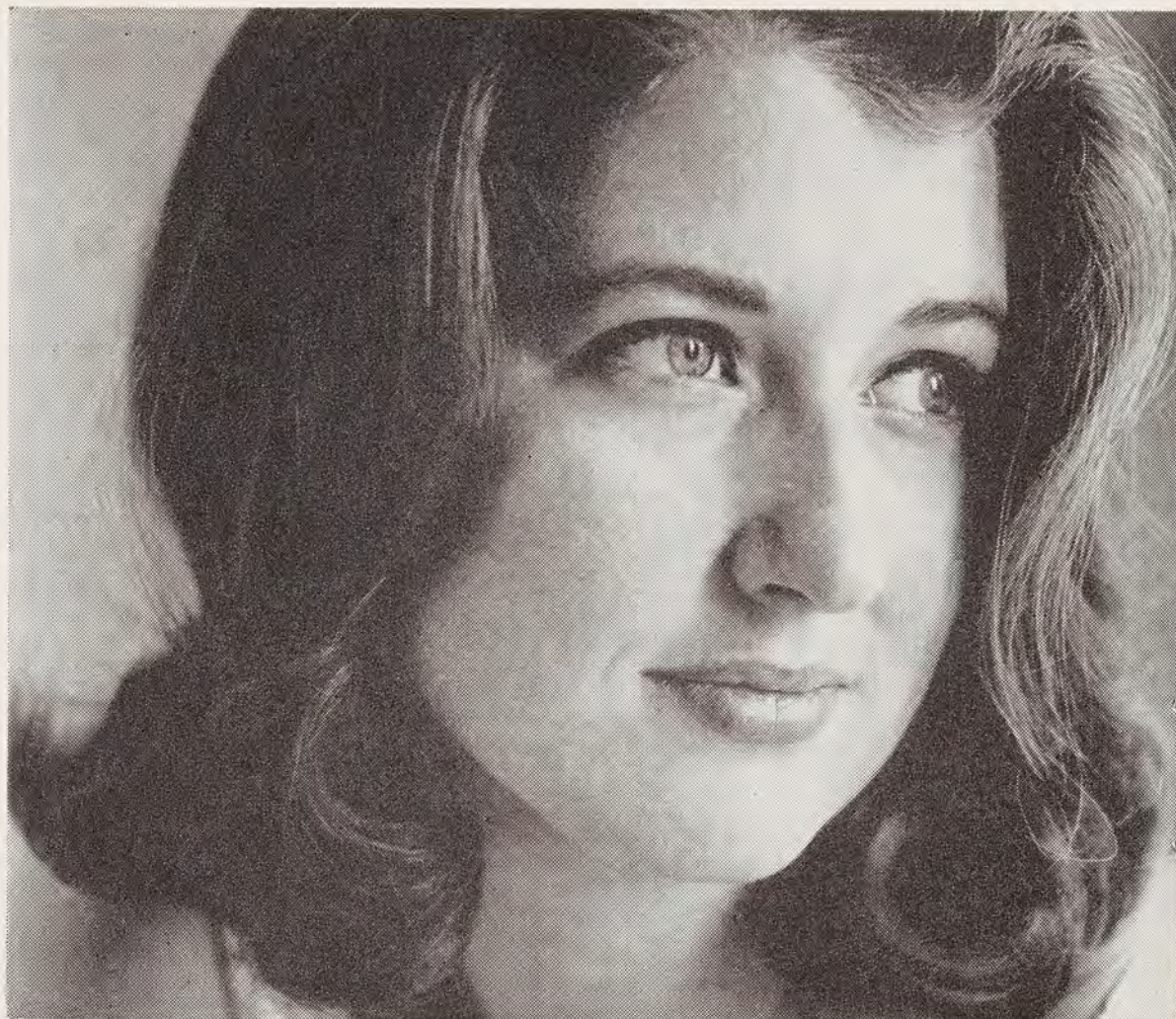
YUNG-HO KIM, Pre-College student of Herbert Stessin and Sascha Gorodnitzki, won the Eastern Division Competition of the National Music Teachers Association.

Butler University's Seventh Annual Romantic Festival featured JAMES KREGER as soloist in Leon Boellmann's *Symphonic Variations* and David Popper's *Hungarian Rhapsody*. He is a student of Harvey Shapiro.

ALISSA LEISER and CYNTHIA LONDILER, both students of



Kazuko Hayami



Pamela Gore



James Kreger



Denise Lupien

Jane Carlson in the Pre-College Division, were prize winners in the Masterwork Foundation Competition in New Jersey.

SUNG JU LEE, Pre-College student of Ivan Galamian and Margaret Pardee, has been concertmistress of the Young Artists Chamber Symphony for the past two seasons. She will play the Glazunov *Violin Concerto in A minor* with that orchestra three times in April and May, in Great Neck, Old Westbury and Rockville Center.

LAURIE LEVIN, a student of Herbert Stessin in the Pre-College Division, won a \$300 prize in the Five Towns Piano Competition in Long Island.

As the result of winning the Canadian Broadcasting Company's competition, DENISE LUPIEN, student of Dorothy DeLay, will play recitals and make solo appearances with the C.B.C. Orchestra, in addition to receiving a cash award of \$3,000.

Last August GAYLE MARTIN, student of Rosina Lhevinne and Martin Canin, played several recitals and performed the Tchaikovsky *Piano Concerto No. 1* with orchestras in Mar del Plata and Rosario, Argentina. This summer, in addition to return engagements, she will play the Chopin *Piano Concerto No. 1 in E minor* with the National Symphony on its principal series at the Teatre Colon in Buenos Aires.

STEVEN MAYER won the third prize of \$500 in the G. B. Dealey Awards Competition in Dallas in March. He is a student of Sascha Gorodnitzki.

In February ROBIN MCCABE, student of Rudolf Firkusny, had a national television performance of duo sonatas with alumnus Richard Fredrickson for Michigan State University's "Young Musical Artists" series. In March she was heard in solo recital at Columbia University and, in April, was guest soloist with the Seattle Symphony, Milton Katims conducting.

TAMARA MITCHEL was winner of the 1974 Associated Music Teachers League's \$200 scholarship award. She is a Pre-College student of Elizabeth Bishop.

GWENDOLYN MOK, Pre-College student of Jane Carlson, won first prize in the Westchester Symphony's recent competition.

BETTINA MUSSUMELI was the only violinist to place in the Friday Music Club Auditions for Young Musicians. A Pre-College student of Margaret Pardee, she will play a solo on their Young Musicians Concert in Woodmere, Long Island in May.

BARLI NUGENT, student of Julius Baker, presented two recitals in Connecticut with John Senior, harpist, in January. They performed works by Ibert, Faure, Rossini and Krumpholtz.

The Music and Concert Guild of Toms River, New Jersey,

presented JULIANA OSINCHUK in a recital of works by Handel, Schumann, Chopin and Liszt on March 30, which she repeated a week later at the Detroit Institute of Art. A student of Rosina Lhevinne and Martin Canin, she recently won second place in the Mason-Hamlin Prize of the New York Federation of Music Clubs.

The Music Outreach series of the First Presbyterian Church of New Rochelle presented Arthur Honegger's oratorio *King David* on March 24 featuring soloist MARO PARTAMIAN, a member of the American Opera Center.

On March 9 HENRY PRICE, student of Oren Brown, sang the role of Alfredo in *La Traviata* at the Musical Arts Club Alexandria, Louisiana. On the 6th he performed in Gilbert and Sullivan's *The Pirates of Penzance* with the Little Orchestra Society at Avery Fisher Hall, and on April 23 was soloist in *Sampson* with the Handel Society of New York in Carnegie Hall.

SARAH ROTHENBERG, a student of Herbert Stessin in the Pre-College Division, played a full program for the Women's Guild of the Great Neck Symphony on March 25.

JORDAN RUDES, Pre-College student of Kathrine Parker, was awarded second prize by the Friday Music Club on March 30.

JANE SEAMAN, a member of the American Opera Center studying with Eleanor Steber, sang *Six Songs* by alumnus Walter Legawiec at the Kosciuzko Foundation on April 26.

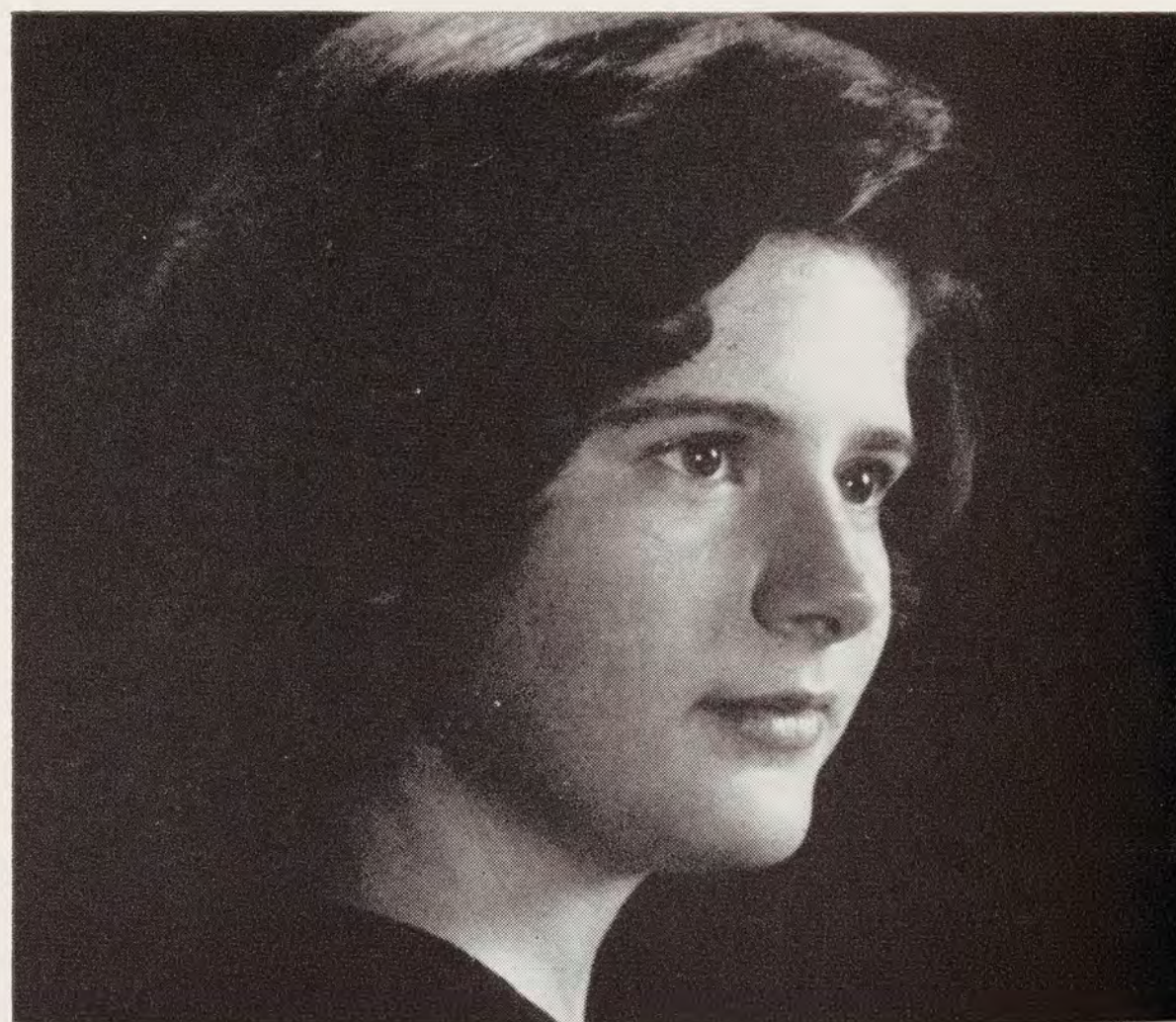
JUDITH LYNN STILLMAN, student of Irwin Freundlich, was awarded first prize in piano in the Five Towns Music and Art Foundation's Scholarship Competition in Long Island. The prize of \$600 includes a performance at the annual meeting of the foundation. On March 29 she was presented in recital by the Hofstra University Music Department.

ALICE TYBAK participated in the 4th Musicale sponsored by the Liederkrantz Foundation on March 19 and in addition won a \$300 prize in the Wurlitzer Competition of the National Arts Club. She is a student of Herbert Stessin in the Pre-College Division.

DONNA LEE WENG, student of Leonard Eisner in the Pre-College Division, was co-winner of the first prize awarded by the Friday Music Club.

VALERIE WILSON, student of Oren Brown, was accepted into Doc Severinson's new singing group, "Today's Children," one of eight selected from 200 auditioners. In addition to appearances on the "Tonight Show," the group will tour the United States starting in September.

Correction: In Volume XII, number 3, on page 7, it states that ROBELYN SCHRADE studied in the Pre-College Division with Margaret Pardee, which is an error. Miss Schrade was a student of Kathrine Parker



Tamara Mitchel



Juliana Osinchuk



Judith Lynn Stillman



Henry Price



Valerie Wilson

Obituaries

MRS. JOAN MARY TIERNEY COURTNEY died in Danbury, Connecticut, Hospital on March 19 as a result of injuries sustained in an accident at her home on March 5. She studied at Juilliard from 1945-1947 and was a music teacher in the Stamford system. She had previously taught in parochial schools in Westchester County and elsewhere.

ELIZABETH BROWN KORTE, 46, passed away April 20 in Austin, Texas, after a brief illness. Born in Ashville, North Carolina, Mrs. Korte graduated with B.S. and M.S. degrees from Juilliard with major in piano, studying with Alton Jones and Ernest Hutcheson. In addition to maintaining a private studio, she had taught piano at Russell Sage College, Troy, N.Y., State University of New York in Binghamton, St. Stephen's School in Austin, and most recently at Southwest Texas State University in San Marcos.

ED PLATT, who played the Chief on the "Get Smart" television series, was found dead in his apartment in March. Mr. Platt studied voice at the Conservatory of Music in Cincinnati and later at Juilliard in 1936-37. He sang with the Paul Whiteman Band for two years, and appeared in such Broadway productions as *Allegro*, *Silver Whistle*, *Twentieth Century*, *Stalag 17* and *The Shrike*. He was also well known as a character actor in Hollywood

Programs at Juilliard

PUBLIC CONCERT SERIES

Friday evening, April 5, at 8:30

Juilliard Orchestra
Sixten Ehrling, conductor

Symphony No. 8 in F Major, Opus 93/*Beethoven*
"Romeo and Juliet," A Fantasy-Overture after
Shakespeare/*Tchaikovsky*
"The Rite of Spring"/*Stravinsky*

Friday evening, April 19 at 8:30

A Concert of Chamber Music

Sonata for Flute and Piano, Opus 94/*Prokofiev*
Timothy Malosh, flute
James Barbagallo, piano
"Exultate, Jubilate," K. 165/*Mozart*
Cynthia Clarey, soprano
Patricia Handy, conductor
Sonata for Violin and Piano, No. 2/*Bartók*
Rochelle Abramson, violin
Cristian Petrescu, piano
Serenade in C, Opus 10/*Donhanyi*
Michele Kane, violin
Veronica Salas, viola
Gary Fitzgerald, cello

Wednesday evening, April 24 at 8:30

A Concert of Contemporary Chamber Music
Richard Dufallo, conductor

Chamber Concerto: Adagio for Violin and 13 Winds/*Berg*
Bruce Berg, violin

Three Songs/*Crawford* (New York Premiere)

Victoria Bond, soprano

"Vox Clamans in Deserto"/*Ruggles*

Nadine Herman, soprano

"Sign Sounds" (1972)/*Brown* (New York Premiere)

Concerto for Piano and 19 Players/*Reimann* (United States Premiere)

Robert Black, piano

Encore: "Nachtwandler"/*Schoenberg*

Victoria Bond, soprano

Bernard Godeaux, piano

Michael Parloff, flute

Andrew Ulyate, trumpet

Friday evening, April 26 at 8:30

Juilliard Theater Orchestra

James Conlon, conductor

Fantasia on a Theme by Tallis, for Strings/*Vaughan Williams*

Suite from "The Miraculous Mandarin," Opus 19/*Bartók*

Symphony No. 4 in C minor ("Tragic")/*Schubert*

"Daphnis et Chloe," Suite No. 2/*Ravel*

WEDNESDAY ONE O'CLOCK SERIES

April 5

Prelude to the opera "Hansel and Gretel"/*Humperdinck*

Larry Balin, conductor

"Polovetsian Dances" from "Prince Igor"/*Borodin*

Victoria Bond, conductor

"Pelleas et Melisande Suite"/*Faure*

Kenneth Jean, conductor

"The Moldau"/*Smetana*

Robert Smolensky, conductor

April 10

Carnaval Overture/*Dvorak*

Symphony No. 4 ("Italian")/*Mendelssohn*

Polka and Fugue from the opera "Shvanda, the

Bagpiper"/*Weinberger*

Juilliard Repertory Orchestra

Sixten Ehrling, conductor

April 17

Cantata 131 "Aus der Tiefe"/*Bach*

Eugene Carter, tenor

Sanford Sylvan, bass

Margaret Bungay, oboe

Karen Ahlquist, conductor

Trio in G minor for Violin, Cello and Piano,

Opus 26/*Dvorak*

Gudny Gudmundsdottir, violin

Jed Barahal, cello

Anita Castiglione, piano

April 24

Concertino for Trombone and String Orchestra/*Larsson*

David Langlitz, trombone

Per Brevig, conductor

Toccata and Fugue/*Bach*

Fantasia for Brass Choir and Tympani/*Ward*

"The Brass Square"/*Zindras*

Sonata XIX/*Gabrieli*

Juilliard Brass Ensemble

Per Brevig, conductor

STUDENT RECITALS DURING APRIL

Faith Huie-Armbrister, soprano

Bruce Bonvissuto, trombone

Pawel Chęcinski, piano

Virginia Filepp, clarinet

Gudny Gudmundsdottir, violin

Nadine Herman, soprano

Alyssa Hess, harp

Jerry Kuhl, trombone

Bonnie Lee Leys, soprano

Batia Lieberman, cello

Johnson Ning, violin

Cristian Petrescu, piano

Veronica Salas, viola

Robert Shannon, piano

Peter Simon, piano

Dana Talley, baritone

Eric Wilson, cello

JUILLIARD COMPOSITION DEPARTMENT

Tuesday evening, April 30 at 8:00

A Concert of New Music by Juilliard Composers

String Quartet/*Justin Dello Joio*

Ida Bieler, Ira Weller, violins

Thomas Ludwig, viola

Lisa Lancaster, cello

Two Movements for Violin, Viola, Cello and Piano (1974)/

Robert Folk

Lee Joiner, violin

Mark Dodson, viola

Karen Robinson, cello

Stefan Young, piano

Kenneth Jean, conductor

"Ophelia diffusion"/*Ronald Braunstein*

Leonard Lopatin, flute

Diane Lesser, oboe

Thomas Aber, bass clarinet

Andrew Ulyate, trumpet

Larry Bassman, horn

Kathleen Supove, piano

James Barnes, percussion

Paul Kantor, violin

Hakuro Mori, cello

Ronald Braunstein, conductor

"Their Songs" (for Penny)/*Bruce Adolphe*

Penny Orloff, soprano

Bruce Adolphe, piano

Sonata for Harp and Piano/*Andrew Violette*

Alyssa Hess, harp

Andrew Violette, piano

Threnody VI for Solo Violin, Opus 58/*Paul Hofreiter*

Paul Joel Hatton, violin

Piano Piece No. 2 (April 1974)/*Andrew Violette*

Andrew Violette, piano

String Quartet (1973-74)/*Ellen Taaffe Zwilich*

Ida Bieler, Ira Weller, violins

Thomas Ludwig, viola

Lisa Lancaster, cello

JUILLIARD DRAMA DIVISION

4 Plays in Repertory

Saturday evening, March 30 at 7:30

Friday evening, April 5 at 7:30

"'TIS PITY SHE'S A WHORE"/*John Ford*

Directed by *Michael Kahn*

Setting by *Michael Fish*

Costumes supervised by *Guus Ligthart*

Lighting by *Joe Pacitti*

Music supervised by *Roland Gagnon*

Swordfights staged by *Larry Carpenter*

Choreography by *Don Redlich*

Production Stage Manager, *Steve Woolf*

Cast:

Bonaventura, *Brooks Baldwin*

Giovanni, *Franklyn Seales*

Grimaldi, *Matthew Bulluck*

Vasques, *David Kousser*

Florio, *Paul Panfiglio*

Donado, *Robert Bacigalupi*

Soranzo, *Stephen Vinovich*

Annabella, *Christine Baranski*

Putana, *Elaine Hausman*

Bergetto, *J. W. Harper*

Poggio, *John Ingle*

Richardetto, *Robert Beseda*

Philotis, *Tiina Cartmell*

Hippolita, *Mona Lee Fultz*

A Cardinal, *Nathaniel Robinson*

An Officer, *Nicholas Surovy*

Ladies of the Masque, *Jan Devereaux, Vivian Facusse,*

Sandra Halperin, Kathleen Heaney

Tuesday evening, April 2 at 7:30

Thursday evening, April 4 at 7:30

"WAITING FOR GODOT"/*Samuel Beckett*

Directed by *Gene Lesser*

Costumes by *Guus Ligthart* and *Peg Schierholz*

Production Stage Manager, *Julia Fremon*

Cast:

Estragon, *J. W. Harper*

Vladimir, *Robert Bacigalupi*
Pozzo, *David Kousser*
Lucky, *Matthew Bulluck*
Boy, *Ian Phillips*

"THE GLASS MENAGERIE"/*Tennessee Williams*

Directed by *Boris Tumarin*
Setting by *Robert Yodice*
Costumes by *Guus Ligthart*
Lighting by *Joe Pacitti*
Music by *Roland Gagnon*
Production Stage Manager, *Steve Woolf*
Cast:
The Mother, *Mona Lee Fultz*
Her Son, *Nicolas Surovy*
Her Daughter, *Tiina Cartmell*
The Gentleman Caller, *Brooks Baldwin*

Wednesday evening, April 3 at 7:30

"UNDER MILKWOOD"/*Dylan Thomas*

Directed by *Gene Lesser*
Costumes Supervised by *Guus Ligthart*
Lighting by *Joe Pacitti*
Stage Manager, *Paul Panfiglio*
Cast: (In Alphabetical Order)
Robert Bacigalupi
Matthew Bulluck
Jan Devereaux
Vivian Facusse
Sandra Halperin
John Ingle
David Kousser

Saturday morning, April 6 at 11:00

Saturday afternoon, April 6 at 2:00

"THE TAMING OF THE SHREW"/*William Shakespeare*

Directed and Adapted by *David Hammond*
Costumes designed by *Guus Ligthart*
Production Stage Manager, *Bill Roberts*
Cast:
Lucentio, *David Kousser*
Tranio, *Robert Beseda*

Baptista Minola, *J. W. Harper*
Katharine, *Vivian Facusse**, *Sandra Halperin***
Bianca, *Kathleen Heaney**, *Jan Devereaux***
Gremio, *Matthew Bulluck*
Hortensio, *Paul Panfiglio*
Petruchio, *John Ingle**, *Robert Bacigalupi***
Grumio, *Franklyn Seales*
The Pedant, *Paul Panfiglio*
Vincentio, *Matthew Bullock*

*11 a.m. performance

** 2 p.m. performance

JUILLIARD DANCE ENSEMBLE

New and Repertory Dance Works

Friday evening, April 5 at 8:00

Saturday evening, April 6 at 8:00

Sunday matinee, April 7 at 3:00

"COME, COME TRAVEL WITH DREAMS" (Premiere Performance)

Choreography (1974) and Direction by *Anna Sokolow*

Music (1894-1913) by *Alexander Scriabin*

Costumes by *Guus Ligthart*

Lighting by *Snowdon Parlette*

Accompanied by *Pawel Checinski*

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 Db Major, Opus 42

Gregory Mitchell

Etude No. 3 in F# Major, Opus 42

Mary Lou Fager, Jane Heddal, Joyce Herring
Dianne Hulbert, Nancy Mapother, Patrice Regnier

Nocturne for the Left Hand, Opus 9

Ann Crosset and Robert Swinston
Joyce Herring and Pierre Barreau

Etude No. 5 in C# Minor, Opus 42

Shelly Washington

"NIGHT OF THE FOUR MOONS WITH LONE SHADOW"

(Premiere Performance)

Choreography (1974) and Direction by *Kazuko Hirabayashi*

Night of the Four Moons (1969) / *Crumb*

Projections by *Robert Yodice*

Costumes by *Kazuko Hirabayashi* and *Guus Ligthart*

Lighting by *Joe Pacitti*

Conducted by *Peter Leonard*

(Friday and Sunday) *Teri Weksler**, *Jennifer Douglas***,
Christopher Pilafian, *Robert Swinston*, *Richard Caceres*,
Anthony Ferro, *Dianne Hulbert*, *Susan Osberg*, *Shelly*
Washington, *Janice Carp*, *Ann Crosset*, *Nancy Mapother*,
Linda Spriggs

(Saturday) *Christopher Pilafian*, *Robert Swinston*,
Teri Weksler, *Janice Carp*, *Gregory Cary*,
Ann Crosset, *Anthony Ferro*, *Nancy Mapother*,
Jennifer Douglas, *Dianne Hulbert*, *Linda*
Spriggs, *Barry Weiss*, *Colette Yglesias*

* Fridays only.

** Sunday only.

Pamela Gore, voice

Leonard Lopatin, alto flute-piccolo

Joseph Tamosatitis, banjo

Jed Barahal, electric cello

Scott Bleaken, percussion

"A CHOREOGRAPHIC OFFERING"

Choreography (1964) by *José Limón*

Restaging (1973) and Direction by *Daniel Lewis*

A Musical Offering (1747) / *Bach*

Costumes by *Pauline Lawrence*

Lighting by *Joe Pacitti*

Conducted by *Peter Leonard*

Opening Dance

Roxolana Babiuk, *Daryl Bratches*, *Janice Carp*,
Ann Crosset, *Dian Dong*, *Jennifer Douglas*,
Virginia Edmands, *Joyce Herring*, *Penny*
Hutchinson, *Nancy Mapother*, *Linda Spriggs*,
Catherine Sullivan, *Shelly Washington*, *Teri*
Weksler, *Colette Yglesias*, *David Briggs*,
Richard Caceres, *Anthony Ferro*, *Christopher*
Pilafian, *Andrew Roth*, *Robert Swinston*

Solo

Nancy Mapother (Friday and Sunday) with

Philip Bond, *David Briggs*, *Richard Caceres*,
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, *Philip Bond*, *David Briggs*

Duet

(Friday) *Jennifer Douglas* and *Christopher Pilafian*

(Saturday and Sunday) *Shelley Washington* and

Christopher Pilafian

Solo

(Friday and Sunday) *Daryl Bratches* with

Jennifer Douglas, *Nancy Mapother*, *Shelley*

Washington, *Teri Weksler*

(Saturday) *Dian Dong* with *Jennifer Douglas*,

Catherine Sullivan, *Shelley Washington*, *Teri Weksler*

Closing Dance

The Company



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Lincoln Center

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Night Line 799-5002

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Acoustics Dept. Assistant

6672

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New York, N.Y. 10021
Tel: TE8-5886

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(see Administrative Staff above)

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Salvador Juarez
 929 8th Ave.
 Tel: 265-8747
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 111 Cathedral Ave. 98-00 62nd Dr.
 Hempstead, N.Y. 11550 Rego Park, N.Y. 11374
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724-1998

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12

THE JUILLIARD SCHOOL
DANCE DIVISION FACULTY AND STAFF

October 22, 1974

DANCE DIVISION: 799-5000 Ext. 255 & 256
Night Line 799-5002

MAJOR FACULTY

Mr. Alfredo Corvino
451 W. 50th St.
New York, N.Y. 10019
Home Tel: 247-2564

Miss Irene Dowd
53 Gansevoort St.
New York, N.Y. 10014
Home Tel: 989-2320

Miss Martha Graham (School of Contemporary Dance)
316 E. 63rd St.
New York, N.Y. 10021
Tel: TE8-5886

Miss Martha Hill (Mrs. Thurston J. Davies)
210 Columbia Heights
Brooklyn, N.Y. 11201 Tel: 858-9067

Miss Wendy Hilton
93 Riverside Dr.
New York, N.Y. 10024
Home Tel: 247-3169

Miss Kazuko Hirabayashi
309 W. 71st St. Apt. 2B
New York, N.Y. 10023
Home Tel: 877-8315

Miss Hanya Holm
c/o Dance Division
The Juilliard School
Lincoln Center N.Y., N.Y. 10023
799-5000 ext. 255/256

Mr. Daniel Lewis
530 W. 122nd St. Apt. 6A
New York, N.Y. 10027
Home Tel: 666-2179

Miss Helen McGehee (Mrs. A. Umana)
35 E. 19th St.
New York, N.Y. 10003
Home Tel: 254-4258

12

Miss Billie Mahoney (Mrs. Henry A. Steiner)
333 W. 57th St. Apt. 609
New York, N.Y. 10019
Home Tel: 265-4535 or 582-5947

Miss Gloria Marina (Mrs. Guillermo San Roman)
111 Cathedral Ave.
Hempstead, N.Y. 11550
Home Tel: (516) 483-4117

Miss Genia Melikova
35 W. 92nd St.
New York, N.Y. 10025
Home Tel: 222-9834 or 663-4739

Miss Janis Pforsich
224 W. 17th St. Apt. 20
New York, N.Y. 10011
Home Tel: 924-8755

Mr. Fritz Popken
"Jeanora" on Backberg Mountain
Tomkins Cove, N.Y. 10986
Home Tel: (914) 786-2229

Mrs. Doris (Lionel) Rudko
277 Upper Montain Ave.
Upper Montclair, N.J. 07043
Home Tel: (201) 744-3150

Miss Jennifer Scanlon (Mrs. James Carruthers)
229 E. 21st St.
New York, N.Y. 10010
Home Tel: 777-0783

12
Miss Marian Seldes
125 E. 57th St.
New York, N.Y. 10022
Home Tel: 753-4595

Mrs. Janet Mansfield Soares (Mrs. A. Soares)
560 Riverside Dr. Apt. 4J
New York, N.Y. 10027
Home Tel: 864-5371

Miss Anna Sokolow
1 Christopher St. Apt. 5H
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Miss Ethel Winter (Mrs. Charles Hyman)
306 E. 30th St.
New York, N.Y. 10016
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Mr. Hector Zaraspe
43 W. 70th St.
New York, N.Y. 10023
Home Tel: 873-0023

MUSIC (DANCE) FACULTY

Miss Nadine Herman
170 W. 73rd St.
New York, N.Y. 10023
Home Tel: 362-2857

Miss Elizabeth Sawyer
70 Prospect Park West
Brooklyn, N.Y. 11215
Home Tel: ST8-2259

Mr. Stanley Sussman
2109 Broadway #3157
New York, N.Y. 10023
Home Tel: 873-4273
or 787-3300 Ext. 3157

12

ADMINISTRATIVE STAFF

Miss Martha Hill (Mrs. Thurston J. Davies)
210 Columbia Heights
Brooklyn, N.Y. 11201
Home Tel: 858-9067

Director

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

Administrative Assistant

Mrs. Andrea Durham (Mrs. Rolla Durham)
269 W. 73rd St. Apt. 1A
New York, N.Y. 10023
Home Tel: 877-0879

Secretary

Dr. H. Clay Alexander, General Surgeon
1160 Park Ave. (92nd St.)
New York, N.Y. 10028
Office Tel: 427-4133
Office Hours: Friday 2:00-4:00

Juilliard School Doctor

@Roosevelt Hospital
428 W. 59th St.
New York, N.Y. 10012
Hospital Tel: 554-7000

Orthopedic Clinic

Mon., Tues., Thurs., Fri.: 2:30-3:45
Students have to be referred
there from the emergency room.

Dr. G. William Hamilton, Orthopedic Surgeon
343 W. 58th St.
New York, N.Y. 10019
Office Tel: 765-2262

Mrs. Kathy Laiken, R.N.
Ext. 282
Miss Pat Gloor, R.N.

Juilliard School Nurse

Mon.-Fri. 9:00-1:00, 2:00-4:30
Sat. 9:30-4:00

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

Acoustics Dept.

Mr. Robert Taibbi
663 40th St.
Brooklyn, N.Y. 11232
Home Tel: 871-7972

Acoustics Dept. Assistant

6672

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December 12, 1974

THE JUILLIARD SCHOOL
DANCE DIVISION
* * * * *

1974-75 SCHEDULE (BY COURSES)
(Subject to Change)

LITERATURE AND MATERIALS OF MUSIC

			<u>Class Rooms</u>
<u>Mus 111-2d</u>	(3-3 credits)	<u>Literature and Materials I</u>	
Section 1	(Sussman, Inst.)	Wed. 9:00-10:15	R. 526
		Thurs. 9:00-10:15	R. 527
<u>Mus 211-2d</u>	(3-3 credits)	<u>Literature and Materials II</u>	
Section 1	(Sussman, Inst.)	Wed. 10:30-11:45	R. 526
		Thurs. 10:30-11:45	R. 514
<u>Mus 311-2d</u>	(3-3 credits)	<u>Literature and Materials III</u>	
Section 1	(Sawyer, Inst.)	Mon. 10:30-11:45	R. 527
		Tues. 10:30-11:45	R. 218
		Mon. 2:30-3:45	R. 521
		Tues. 2:20-3:45	R. 521
<u>Mus 411-2d</u>	(3-3 credits)	<u>Literature and Materials IV</u>	
Section 1	(Sawyer, Inst.)	Fri. 2:30-5:15	R. 521

December 12, 1974

DANCE DIVISION - RELATED STUDIES

DANCE COMPOSITION

<u>Dan 111-2</u>	(2-2 credits)	<u>Dance Composition (Materials)</u>	
	Section 1 (Rudko, Inst.)	Tues. 1:00-2:15	Studio 314
	Section 2 (Rudko, Inst.)	Tues. 2:30-3:45	Studio 314
<u>Dan 211</u>	(2-0 credits)	<u>Dance Composition (Pre-Classic Forms)</u>	
	Section 1 (Soares, Inst.)	Wed. 12:00-1:00	Studio 314
<u>Dan 212</u>	(0-2 credits)	<u>Dance Composition (Modern Forms)</u>	
	Section 1 (Soares, Inst.)	Wed. 12:00-1:00	Studio 314
<u>Dan 311-2</u>	(2-2 credits)	<u>Dance Composition (Group Forms)</u>	
<u>Dan 411-2</u>	(2-2 credits)		
	Section 1 (Soares, Inst.)	Wed. 2:00-3:15	Studio 314
<u>Dan 215-6</u>	(2-2 credits)	<u>Dance Composition (Projects in Chor.)</u>	
<u>Dan 315-6</u>	(2-2 credits)		
<u>Dan 415-6</u>	(2-2 credits)		
	Section 1 (Corvino, Inst.)	Th. 1:00-2:00	Studio 320
	Section 2 (Hirabayashi, Inst.)	To be arranged	Studio 321
	Section 3 (Lewis, Inst.)	Wed. 12:00-1:00	Studio 320
	Section 4 (Winter, Inst.)	Fri. 12:00-1:00	Studio 314
<u>Dan 511-2</u>	(2-2 credits)	<u>Dance Composition (Major Project)</u>	
	Section 1 (Hill, Inst.)	To be arranged	
<u>Dan 513-4</u>	(3-3 credits)	<u>Dance Composition (Advanced Chor.)</u>	
	Section 1 (Hill, Inst.)	To be arranged	

December 12, 1974

DANCE DIVISION - RELATED STUDIES (cont'd)

DANCE NOTATION

		<u>Class Rooms</u>	
<u>Dan 121-2</u>	<u>(3-3 credits)</u>	<u>Notation I</u>	
Section 1 (Mahoney & Pforsich,	Wed. 2:00-3:15	Rm. 527	
Insts.)	Fri. 1:00-2:15	St. 314	
Section 2 (Mahoney & Pforsich,	Wed. 3:30-4:45	Rm. 527	
Insts.)	Fri. 2:30-3:45	St. 314	
<u>Dan 221-2</u>	<u>(3-3 credits)</u>	<u>Notation II</u>	
Section 1 (Mahoney & Pforsich,	Wed. 9:00-10:15	Rm. 523	
Insts.)	Fri. 9:00-10:15	St. 314	
Section 2 (Mahoney & Pforsich,	Wed. 10:30-12:00	Rm. 523	
Insts.)	Fri. 10:30-12:00	St. 314	
<u>Dan 331-2</u>	<u>(1½-1½ credits)</u>	<u>Dance History & Criticism</u>	
Section 1 (Hill, Inst.)	Wed. 3:30-4:45	Rm. 508	
<u>Dan 351-2</u>	<u>(1½-1½ credits)</u>	<u>Anatomy for Dancers</u>	
Section 1 (Popken, Inst.)	Fri. 2:30-3:45	Rm. 546	
Anatomy Labs:	Fri. 12:15-1:00	Rm. 546	
(Dowd, Assist.)	Fri. 4:00-4:45	Rm. 546	
<u>Dan 141-2</u>	<u>(1½-1½ credits)</u>	<u>Stagecraft</u>	
Section 1 (Pacitti & staff,	Th. 2:30-3:45	Juilliard Theater	
Insts.)			

14
October 9, 1974

THE JUILLIARD SCHOOL
DANCE DIVISION SCHEDULE
1974-75

MONDAY

9:00 - 10:15 St. 320 Ballet Int. Zaraspe, Inst.; Tisen, Acc.
St. 321

10:30 - 11:45 St. 320 Ballet Adv. Melikova, Inst.; Tisen, Acc.
St. 321 Modern Dance Tut. Hirabayashi, Inst.; Brozen, Acc.
Rm. 527 L&M III, sec. 1. Sawyer, Inst.

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

12:00 - 12:50 St. 321 Musical Coaching. Sawyer, Inst.

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

2:30 - 3:45 St. 320
St. 321 Modern Dance Int. Hirabayashi, Inst.; Brozen, Acc.
Rm. 521 L&M III, sec. 2, Sawyer, Inst.

4:00 - on St. 320

4:00 - 6:00 St. 321 Hirabayashi Repertory

6:00 - 8:00 St. 321 Lewis Repertory

Choreography-Theater Projects, to be arranged - Seldes.

14
October 9, 1974

TUESDAY

9:00 - 10:15 St. 320 Ballet Int. Corvino, Inst.; Tisen, Acc.
St. 321

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

10:30 - 11:45 St. 321 Modern Dance Tut. McGehee, Inst.; Hansen, Acc.
Rm. 218 L&M III, sec. 1. Sawyer, Inst.

12:00 - 12:50 St. 321
St. 314 Musical Coaching, Sawyer, Inst.

12:30 - 1:00 St. 320

1:00 - 2:15 St. 320 Ballet Tut. Zaraspe, Inst.; Singer, Acc.
St. 321 Modern Dance Adv. McGehee, Inst.; Hansen, Acc.
St. 314 Dance Composition. Sec. 1. Rudko, Inst. Apter, Acc.

2:30 - 3:45 St. 320/314 Dance Composition, sec. 2. Rudko, Inst.; Apter, Acc
St. 321 Modern Dance Int. McGehee, Inst.; Hansen, Acc.
Rm. 521 L&M III, sec. 2. Sawyer, Inst.
St. 314

4:00 - on St. 320

4:00 - 6:00 St. 321 Sokolow Repertory

14
October 9, 1974

WEDNESDAY

9:00-10:15	St.320	Ballet Int. Corvino, Inst.; Tisen, Acc.
	St.321	
	Rm.523	Notation II, Sec. 1. Pforsich, Inst.
	Rm.526	L&M I, <u>Sussman</u> , Inst.
10:30-11:45	St.321	Modern Dance Tut. Hirabayashi, Inst.; Hansen, Acc.
	Rm.523	Notation II. Sec. 2. Pforsich, Inst.
	Rm.526	L&M II, <u>Sussman</u> , Inst.
10:30-12:30	St.320	Ballet Adv. Corvino, Inst.; Tisen, Acc. (11:45-12:30 Boys' Class; St.320, Corvino, Inst.; Tisen, Acc)
12:00- 1:00	St.321	Dance Composition. Soares, Inst. Hansen, Acc.
	(alt. 314)	
	St.314	Dance Composition. Lewis, Inst.
	(alt. 321)	
12:30- 1:00	St. 320	
1:00- 2:00	St. 320	Adv. Spanish Class; <u>Zaraspe</u> , Inst; <u>Gloria Marina</u> , Assist. <u>Singer</u> , Acc.
1:00- 2:00	St.321	Dance Composition. Hirabayashi, Inst.
	(alt.314)	
	St.314	Group Forms (on call) <u>Soares</u> , Inst.
	(alt.321)	^{or} Lewis Repertory (on call)
1:00- 2:00	Alice Tully Hall ONE O'CLOCK CONCERT SERIES	
2:00- 3:15	St.320	Ballet Tut. Melikova, Inst.; Singer, Acc.
	St.321	Modern Dance Adv. Hirabayashi, Inst.; Hansen, Acc.
	St.314	
	Rm.527	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.; Hansen, Acc.
3:45- 4:50	Rm.508	Dance History & Criticism, Hill, Inst.
	Rm.527	Notation I, Sec. 2. Mahoney, Inst.
5:00 on	St.320	Repertory
5:00-7:00	St.321	Hirabayashi Repertory

14

October 9, 1974

THURSDAY

9:00-10:15	St. 320 St. 321 Rm. 527	Ballet Adv. (plus Miss Holm's students who are Intermediate Ballet) Zaraspe, Inst; Tisen, Acc. L&M I. Sussman, Inst.
10:30-11:45	St. 320 Rm. 514	Ballet Tut. Corvino, Inst.; Tisen, Acc. L&M II. Sussman, Inst.
10:30-12:30	St. 321	Modern Dance Adv. Holm, Inst. <u>Hansen,</u> Acc
12:00- 1:00	St. 320 St. 301	 Baroque Project. Hilton, Inst.
1:00- 2:15	St. 320 St. 321	Dance Composition. Corvino, Inst.; Singer, Acc. Modern Dance Tut. & Int. <u>Winter/Lewis</u> , Insts, Hansen, Acc.
2:30- 3:45	St. 320 St. 321	Ballet Int. Melikova, Inst.; Singer, Acc. Modern Dance Int. & Tut. <u>Winter/Lewis</u> , Insts, Hansen, Acc.
2:30- 3:45	JUILLIARD THEATER	Stagecraft. Pacitti and staff
4:00- 6:00	St. 321	Sokolow Repertory
6:00- 7:30	St. 320	Baroque Project. Hilton, Inst.

October 9, 1974

FRIDAY

9:00-10:15	St. 320	Ballet Int. Zaraspe, Inst.; Tisen, Acc.
	St. 321	Beg. Spanish Class; <u>Gloria Marina</u> , Inst. <u>Acc.</u>
	St. 314	Notation II, Sec. 1. Pforsich, Inst.; <u>Apter</u> , Acc.
10:30-11:45	St. 321	Modern Dance Tut. Winter/Lewis, Insts; Hansen, Acc.
	St. 314	Notation II, Sec. 2. Pforsich, Inst. <u>Apter</u> , Acc.
10:30-12:30	St. 320	Ballet Adv. Zaraspe, Inst.; Tisen, Acc.
		(11:45-12:30 Boys' Cl., St. 320, Zaraspe, Inst; Tisen, Acc.)
		(11:45-12:30 Beg-Int Pointe Cl St 314, Melikova, Inst; Singer, Acc.)
12:00 - 1:00	St. 321	Dance Composition. Winter, Inst.; <u>Hansen</u> , Acc.
12:15- 1:00	Rm. 546	Anatomy Lab. Popken, Inst. Dowd, Assist.
12:30- 1:00	St. 320	
	St. 314	
1:00- 2:15	St. 320	Ballet Tut. Melikova, Inst.; Singer, Acc.
	St. 321	Modern Dance Int. & Adv. <u>Lewis/Winter</u> , Insts; Hansen, Acc.
	St. 314	
1:45-2:30	Rm. 546	Anatomy Lab. Popken, Inst.; Dowd, Assist.
2:30- 3:45	St. 320	Notation I, Sections 1 & 2, <u>Pforsich</u> , Inst; <u>Apter</u> , Acc.
	St. 321	Modern Dance Int. & Adv.; <u>Lewis/Winter</u> , Insts; Hansen, Acc.
	St. 314	
	Rm. 546	Anatomy for Dancers, Popken, Inst.; Dowd, Assist.
2:30- 5:15	Rm. 521	L&M IV. Sawyer, Inst.
4:00 on	St. 320	Repertory
5:30- 7:30	St. 321	Lewis Repertory

SATURDAY

11:00-1:00	St. 320	Ballet Class. Zaraspe, Inst.; Singer, Acc.
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SUNDAY

Sokolow Repertory
(on call for solos, duets and small ensembles)

January 21, 1975

THE JUILLIARD SCHOOL
DANCE DIVISION SCHEDULE
1974-75

MONDAY

9:00 - 10:15	St. 320 St. 321	Ballet Int. <u>Zaraspe</u> , Inst.; <u>Tisen</u> , Acc.
10:30 - 11:45	St. 320 St. 321 Rm. 527	Ballet Adv. <u>Melikova</u> , Inst.; <u>Tisen</u> , Acc. Modern Dance Tut. <u>Hirabayashi</u> , Inst.; Brozen, Acc. L&M III, sec. 1. <u>Sawyer</u> , Inst.
11:45 - 12:30	St. 320	Adv.-Int. Girls' Pointe Class, <u>Melikova</u> , Inst.; <u>Tisen</u> , Acc.
12:00 - 12:50	St. 321	Musical Coaching. <u>Sawyer</u> , Inst.
1:00 - 2:15	St. 320 St. 321	Ballet Tut. <u>Melikova</u> , Inst. <u>Tisen</u> , Acc. Modern Dance Adv. <u>Hirabayashi</u> , Inst.; Brozen, Acc.
2:30 - 3:45	St. 320 St. 321 Rm. 521	Modern Dance Int. <u>Hirabayashi</u> , Inst.; Brozen, Acc. L&M III, sec. 2, <u>Sawyer</u> , Inst.
4:00 - on	St. 320	
4:00 - 6:00	St. 321	Hirabayashi Repertory
6:00 - 8:00	St. 321	Lewis Repertory

Choreography-Theater Projects, to be arranged - Seldes.

15
January 21, 1975

TUESDAY

9:00 - 10:15 St. 320 Ballet Int. Corvino, Inst.; Tisen, Acc.
St. 321

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

10:30 - 11:45 St. 321 Modern Dance Tut. McGehee, Inst.; Hansen, Acc.
Rm. 218 L&M III, sec. 1. Sawyer, Inst.

12:00 - 12:50 St. 321 Ballet Repertory
St. 314

1:00 - 2:15 St. 320 Ballet Tut. Zaraspe, Inst.; Singer, Acc.
St. 321 Modern Dance Adv. McGehee, Inst.; Hansen, Acc.
St. 314 Dance Composition. Sec. 1. Rudko, Inst. Bar-Yosef, Acc.

2:30 - 3:45 St. 320/314 Dance Composition, sec. 2. Rudko, Inst.; Bar-Yosef, Acc
St. 321 Modern Dance Int. McGehee, Inst.; Hansen, Acc.
Rm. 521 L&M III, sec. 2. Sawyer, Inst.
St. 314

4:00 - on St. 320

4:00 - 6:00 St. 321 Sokolow Repertory

January 21, 1975

WEDNESDAY

9:00-10:15	St.320	Ballet Int. Corvino, Inst.; Tisen, Acc.
	St.321	
	Rm.523	Notation II, Sec. 1. Pforsich, Inst.
	Rm.526	L&M I, <u>Sussman</u> , Inst.
10:30-11:45	St.321	Modern Dance Tut. Hirabayashi, Inst.; Hansen, Acc.
	Rm.523	Notation II. Sec. 2. Pforsich, Inst.
	Rm.526	L&M II, <u>Sussman</u> , Inst.
10:30-12:30	St.320	Ballet Adv. Corvino, Inst.; Tisen, Acc.
		(11:45-12:30 Boys' Class, St.320, Corvino, Inst.; Tisen, Acc)
12:00- 1:00	St.321	Dance Composition. Soares, Inst. Hansen, Acc.
	(alt. 314)	
	St.314	Dance Composition. Lewis, Inst.
	(alt. 321)	
12:30 - 2:00	St. 320	Adv. Spanish Class; <u>Zaraspe</u> , Inst; <u>Gloria Marina</u> , Assist.
		<u>Singer</u> , Acc.
1:00- 2:00	St.321	Dance Composition. Hirabayashi, Inst.
	(alt.314)	
	St.314	Group Forms (on call) <u>Soares</u> , Inst.
	(alt.321)	Lewis Repertory (on call)
1:00- 2:00	Alice Tully Hall	ONE O ' C L O C K C O N C E R T S E R I E S
2:00- 3:15	St.320	Ballet Tut. Melikova, Inst.; Singer, Acc.
	St.321	Modern Dance Adv. Hirabayashi, Inst.; Hansen, Acc.
	St.314	
	Rm.527	Notation I, Sec. 1. Mahoney, Inst.
3:15- 4:00	St.314	
3:30- 4:45	St.320	Modern Dance Int. Hirabayashi, Inst.; Hansen, Acc.
	St.321	
3:45 -4:50	Rm.508	Dance History & Criticism, Hill, Inst.
	Rm.527	Notation I, Sec. 2. Mahoney, Inst.
5:00 -7:00	St. 320	Melikova Repertory
5:00-7:00	St.321	Hirabayashi Repertory

January 21, 1975

THURSDAY

9:00-10:15	St. 320 St. 321 Rm. 527	Ballet Adv. (plus Miss Holm's students who are Intermediate Ballet Zaraspe, Inst; Tisen, Acc. L&M I. Sussman, Inst.
10:30-11:45	St. 320 Rm. 514	Ballet Tut. Corvino, Inst.; Tisen, Acc. L&M II. Sussman, Inst.
10:30-12:30	St. 321	Modern Dance Adv. Holm, Inst. <u>Hansen,</u> ,Acc
12:00- 1:00	St. 320	
	St. 306	Beginning Baroque Project, Hilton, Inst.; Merrill, Acc.
1:00- 2:15	St. 320 St. 321	Dance Composition. Corvino, Inst.; Singer, Acc. Modern Dance Tut. & Int. <u>Winter/Lewis</u> , Insts, Hansen, Acc.
2:30- 3:45	St. 320 St. 321	Ballet Int. Melikova, Inst.; Singer, Acc. Modern Dance Int. & Tut. <u>Winter/Lewis</u> , Insts, Hansen, Acc.
2:30- 3:45	JUILLIARD THEATER	Stagecraft. Pacitti and staff
4:00- 6:00	St. 321	Sokolow Repertory
6:00- 7:30	St. 320	Advanced Baroque Project, Hilton, Inst.; Merrill, Acc.

January 21, 1975

FRIDAY

9:00-10:15	St. 320	Ballet Int. Zaraspe, Inst.; Tisen, Acc.
	St. 321	Beg. Spanish Class; <u>Gloria Marina</u> , Inst. <u>Merrill</u> Acc.
	St. 314	Notation II, Sec. 1. Pforsich, Inst.; <u>Frazelle</u> Acc.
10:30-11:45	St. 321	Modern Dance Tut. Winter/Lewis, Insts; Hansen, Acc.
	St. 314	Notation II, Sec. 2. Pforsich, Inst. <u>Frazelle</u> , Acc.
10:30-12:30	St. 320	Ballet Adv. Zaraspe, Inst.; Tisen, Acc. (11:45-12:30 Boys' Cl., St. 320, Zaraspe, Inst; Tisen, Acc.) (11:45-12:30 Beg-Int Pointe Cl St 314, Melikova, Inst; Singer, Acc.)
12:00 - 1:00	St. 321	Dance Composition. Winter, Inst.; <u>Hansen</u> , Acc.
12:15- 1:00	Rm. 546	Anatomy Lab. Popken, Inst. Dowd, Assist.
1:00- 2:15	St. 320	Ballet Tut. Melikova, Inst.; Singer, Acc.
	St. 321	Modern Dance Int. & Adv. <u>Lewis/Winter</u> , Insts; Hansen, Acc.
	St. 314	
2:30- 3:45	St. 320	Notation I, <u>Sections 1 & 2</u> , Pforsich, Inst; <u>Rosenblum</u> , Acc.
	St. 321	Modern Dance Int. & Adv.; <u>Lewis/Winter</u> , Insts; Hansen, Acc.
	St. 314	
	Rm. 546	Anatomy for Dancers, Popken, Inst.; Dowd, Assist.
2:30- 5:15	Rm. 521	L&M IV. Sawyer, Inst.
4:00 - 4:45	Rm. 546	Anatomy Lab. Popken, Inst.; Dowd, Assist.
4:00 on	St. 320	Repertory
5:30- 7:30	St. 321	Lewis Repertory

SATURDAY

11:00-1:00	St. 320	Ballet Class. Zaraspe, Inst.; Singer, Acc.
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SUNDAY

Sokolow Repertory
(on call for solos, duets and small ensembles)

November 2, 1974

THE JULLIARD SCHOOL
DANCE DIVISION STUDENT LISTING
1974-75: 1st Semester

TOTAL: 64
Boys: 17
Girls: 47

BFA: 45
Dip: 19
Re-admit: 2

T = Transfer (33)
G = Prospective
graduate 1974-75 (17)

	(3) Allton, Deborah BFA	B3;M3	I&M III; DC(Proj 315); Anat; Lab
	(3) Babiuk, Roxolana BFA	B3;M3	I&M III; DC(proj 415)
T	(1) Balcena, Anthony Dip	B1;M1	I&M II; DC(CM 111); NI
	(3) Banks, Marilyn Dip	B3;M3	I&M III; DC(Proj 415);NII
	(1) Barash, Yael Dip	B1;M1	I&M I; DC(CM 111); NI; Stg. Crft.
G	(4) Barreau, Pierre BFA	B3;M3	DH&C; Repertory
T	(3) Belle, William Dip	B2;M2	I&M III; DC(Proj 415); NII; Anat.
T	(1) Berman, Sam BFA	B1;M1	I&M II; DC(CM 111); NI
	(1) Brodsky, Lisa BFA	B2;B1	I&M II; DC(CM 111); NI
T G	(3) Brown, Leslie BFA	B3;M3	I&M IV; DC(Proj 415); DH&C
	(3) Brown, Shirley Dip	B3;M3	I&M III; DC(Proj 415, Maj. Proj.D511); NII
T	(3) Carp, Janice BFA	B3;M3	I&M III; DC(Proj 415)
T G	(3) Cary, Gregory Dip	B3;M3	I&M IV; DC(Proj 215,GF 311); DH&C
T	(1) Castillo, Helen BFA	B1;M1	I&M I; DC(CM111); NI; Stg. Crft.
T	(2) Chen, Hsueh-Tung Dip	B2;M2	I&M III; DC(PC 211); NII
T	(2) Cone, Trude BFA	B3;M2	I&M III; DC(PC 211); NII; Anat.
T	(1) Cortese, Carolann BFA	B1;M1	I&M II; DC(CM111); NI
	(1) Cottez, Yveline BFA	B1;M1	I&M I; DC(CM 111); NI
G	(4) Dong, Dian BFA	B3;M3	DH&C; Repertory
T	(1) Drayton, Thelma Dip	B1;M2	I&M I; DC(PC 211); NI
T	(2) Ebey, Martina BFA	B2;M2	I&M IV; DC(Proj 315); NII; Anat.

16

T G	(3) Edmands, Virginia BFA	B3;M3	I&M IV; DC(Proj 415); DH&C
	(2) Fisher, Elizabeth BFA	B2;M2	I&M III; DC(Proj 315); NII; Anat.
	(2) Golick, Mary Ann Dip	B3;M2	I&M II; DC(Proj 315); NII
T	(1) Harney, Ben Dip	B1;M1	I&M III; DC(PC 211); NI; Stg. Crft.
	(3) Hedat, Jane BFA	B3;M3	I&M III; DC(GF 311); Anat.
G	(4) Herring, Joyce BFA	B3;M3	I&M IV; DC(Proj 415); DH&C
	(2) Hill, Nancy BFA	B2;M1	I&M II; DC(Proj 315); NII
T G	(4) Hinton, Mercie BFA	B3;M3	I&M IV; DH&C; Maj Proj 511
T	(1) Hollingsworth, Janelle (BFA)	B2;M1	I&M I; DC(PC 211); NI
T G	(3) Hulburt, Dianne BFA	B3;M3	DC(Proj 415); DH&C
	(1) Jackson, John Dip	B1;M1	I&M I ; DC(CM 111); NI Stg. Crft.
	(1) Kerr, Lisa Dip	B1;M1	I&M I; DC(CM 111); NI
	(3) Kohn, Anne BFA	B3;M3	I&M IV; DC(Proj 515)
	(2) Lind Mare BFA	B2;M2	I&M II; DC(Proj 315); NII
T	(1) Maniker, Allen BFA	B1;M1	I&M I; DC(CM 111); NI
	(1) Matsulka, VV Dachin BFA	B1;M1	I&M I; DC(CM 111); NI
T	(3) McCarthy, Elizabeth Dip	B2;M2	I&M III; DC(Proj 415); Anat.
T	(1) Miller, Andrew Dip	B1;M1	I&M III; DC(PC 211); NI
T	(1) Morris, Andrea Dip	B1;M1	I&M II; DC(CM 111); NI
T	(2) Newton, Rosemary BFA	B2;M2	I&M III; DC(Proj 315); NII
T	(2) Ondes. Valencia BFA	B2;M2	I&M II; DC(Proj 315); NII
	(1) O'Neill, Maria BFA	B1;M1	I&M I; DC(CM 111); NI
T G	(3) Osberg, Susan BFA	B3;M3	I&M IV; DC(Proj 415); DH&C
	(1) Osborn, Kimberley BFA	B1;M1	I&M I; DC(CM 111); NI; Stg. Crft.
T	(3) Paul, Revel BFA	B3;M3	I&M III; DC(GF 411)
G	(4) Regnier, Patrice BFA	B3;M3	I&M IV; DH&C
	(2) Rimon, Ayala BFA	B2;M2	I&M II; DC(Proj 315); NII
T G	(4) Roumain, Martial Dip	B3;M3	DC(Adv. Chor 513); Repertory

16

T G	(4) Sasaki, Yaeko Dip	B3;M3	I&M IV DC(Proj 415); DH&C
G	(4) Scattergood, Nancy BFA	B3;M3	I&M IV; DC(Proj 415); DH&C
	(3) Seaman, John BFA	B2;M2	DC(Proj 415)
G	(4) Somers, Robin Dip	B3;M3	DH&C; DC(Maj. Proj 415)
	(2) Spriggs, Linda BFA	B3;M3	I&M III; DC(Proj 215); NII
	(2) Stern, Holly BFA	B2;M2	I&MII; DC(Proj 315); NII
G	(4) Sullivan, Catherine BFA	B3;M3	DH&C; Repertory; Anat.
T	(2) Sung, Elizabeth BFA	B3;M3	I&M IV: DC(PC 211); NII; Anat.; Lab
T G	(3) Swinston, Robert BFA	B3;M3	I&M IV DC(Proj 415)
T	(1) Tirrell, Kathleen BFA	B1;M1	I&M II; DC(CM 111); NI; Stg. Crft.
T	(2) Wagoner, Jill BFA	B2;M2	I&M II; DC(Proj 215); NII
	(1) Warren, Leigh Dip	B3;M3	I&M I; DC(Adv Chor 513); NI
T	(2) Weiss, Barry BFA	B3;M2	I&M II; DC(Proj 315); NII;
T	(3) Wohl, John BFA	² B1 ;M ² 1	I&M III; DC(Proj 315); NII
G	(3) Yglesias, Colette BFA	B3;M3	I&M IV; DH&C; Stg. Crft.

February 14, 1975

THE JUILLIARD SCHOOL
DANCE DIVISION STUDENT LISTING
1974-75: 2nd Semester

TOTAL: 63
Boys: 16
Girls: 47

BFA: 44
Dip: 19
Re-admit: 1

T = Transfer (32)
G = Prospective
graduate 1974-75 (17)

(3) Allton, Deborah BFA	B3;M3	L&M III; DC(Proj 316)
(3) Babiuk, Roxolana BFA	B3;M3	L&M III; DC(Proj 416)
T(1) Balcena, Anthony Dip	B1;M1	L&M II; DC(CM 112); NI; Lab.
(3) Banks, Marilyn Dip	B3;M3	L&M III; DC(Proj 416); NII; Anatomy; Lab.
(1) Barash, Yael Dip	B1;M1	L&M I; DC(CM 112); NI; Stagecraft; Lab.
G (4) Barreau, Pierre BFA	B3;M3	DH&C
T(3) Belle, William Dip	B2;M2	L&M III; DC(Proj 416); NII
T(1) Berman, Sam Dip	B1;M1	L&M III; DC(MF 212); NI; Stagecraft; Lab.
(1) Brodsky, Lisa BFA	B2;M1	L&M II; DC(CM 112); NI
G T(3) Brown, Leslie BFA	B3;M3	L&M IV; DC(Proj 416); DH&C; Lab
(3) Brown, Shirley Dip	B3;M3	L&M III; DC(Proj 416, Maj. Proj. D512); NII
T(3) Carp, Janice BFA	B3;M3	L&M III; DC(GF 412)
G T(3) Cary, Gregory BFA	B3;M3	L&M IV; DC(Proj 216, GF 312); DH&C; Lab.
T(1) Castillo, Helen BFA	B2;M1	L&M I; DC(CM 112); NI; Stagecraft
T(2) Chen, Hsueh-Tung Dip	B2;M2	L&M III; DC(MF 212); NII
T(2) Cone, Trude BFA	B3;M2	L&M III; DC(MF 212); NII; Anat; Lab
T(1) Cortese, Carolann BFA	B1;M1	L&M II; DC(CM 112); NI
(1) Cottez, Yveline BFA	B1;M1	L&M I; DC(CM 112); NI; Stagecraft
G (4) Dong, Dian BFA	B3;M3	DH&C; Repertory
T(1) Drayton, Thelma Dip	B1;M2	L&M I; DC(MF 212); NI
T(2) Ebey, Martina BFA	B2;M2	L&M IV; DC(Proj 316); NII

17

G T(3) Edmands, Virginia BFA	B3;M3	L&M IV; DC(Proj 416); DH&C
(2) Fisher, Elizabeth BFA	B2;M2	L&M III; DC(Proj 316); NII; Anat.; Lab
(2) Golick, Mary Ann Dip	B3;M2	L&M II; DC(Proj 316); NII
T(1) Harney, Ben Dip	B1;M1	L&M III; DC(MF 212); NI;
(3) Heddal, Jane BFA	B3;M3	L&M III; DC(GF 312); Anat; Lab
G (4) Herring, Joyce BFA	B3;M3	L&M IV; DC(Proj 416); DH&C
(2) Hill, Nancy BFA	B3;M2	L&M II; DC(Proj 316); NII
GT (4) Hinton, Mercie BFA	B3;M3	L&M IV; DH&C; Maj Proj 512
T (1) Hollingsworth, Janell BFA	B2;M1	L&M I; DC(MF 212); NI; Lab
GT (3) Hulburt, Dianne BFA	B3;M3	DC(Proj 416); DH&C
(1) Jackson, John Dip	B1;M1	L&M I; DC(CM 112); NI; Stagecraft; Lab
(1) Kerr, Lisa Dip	B1;M1	L&M I; NI; Stagecraft
(3) Kohn, Anne BFA	B3;M3	L&M IV; DC(Proj 516)
(2) Lind, Mare BFA	B2;M2	L&M II; DC(Proj 316); NII
T (1) Maniker, Allen Dip	B1;M1	L&M I; DC(CM 112); NI; Stagecraft
(1) Matsuoka, VV Dachin BFA	B1;M1	L&M I; DC(CM 112); NI; Stagecraft
T(3) McCarthy, Elizabeth BFA	B2;M2	L&M III; DC(Proj 416); Lab.
T(1) Miller, Andrew Dip	B1;M1	L&M III; DC(MF 212); NI; Lab
T(1) Morris, Andrea Dip	B1;M1	L&M II; DC(CM 112); NI; Lab
T(2) Newton, Rosemary BFA	B2;M2	L&M III; DC(Proj 316); NII
T(2) Ondes, Valencia BFA	B2;M2	L&M II; DC(Proj 316); NII
(1) O'Neill, Maria BFA	B2;M1	L&M I; DC(CM 112); NI
GT (3) Osberg, Susan BFA	B3;M3	L&M IV; DC(Proj 416); DH&C
(1) Osborn, Kimberly BFA	B2;M1	L&M I; DC(CM 112); NI; Stagecraft
T (3) Paul, Revel BFA	B3;M3	L&M III; DC(GF 412)
G (4) Regnier, Patrice BFA	B3;M3	L&M IV; DH&C
(2) Rimon, Ayala BFA	B2;M2	L&M II; DC(Proj 316); NII
GT (4) Roumain, Martial Dip	B3;M3	Major classes only

17

GT (4) Sasaki, Yaeko Dip	B3;M3	L&M IV; DC(Proj 416); DH&C;
G (4) Scattergood, Nancy BFA	B3;M3	L&M IV; DH&C
(3) Seaman, John BFA	B2;M2	DC(Proj 416)
G (4) Somers, Robin Dip	B3;M3	DH&C; DC (Maj. Proj. 512)
(2) Spriggs, Linda BFA	B3;M3	L&M III; DC(Proj 216); NII
(2) Stern, Holly BFA	B2;M2	L&M III; DC(Proj 316); NII
G (4) Sullivan, Catherine BFA	B3;M3	DH&C;
T (2) Sung, Elizabeth BFA	B3;M2	L&M III; DC(MF 212); NII; Anat; Lab
GT (3) Swinston, Robert BFA	B3;M3	L&M IV; DC(Proj 416)
T (1) Tirrell, Kathleen BFA	B1;M1	L&M II; DC(CM 112); NI; Stagecraft
T (2) Wagoner, Jill BFA	B2;M2	L&M II; DC(Proj 216); NII
(1) Warren, Leigh Dip	B3;M3	L&M I; DC(Adv Chor 514); NI
T (2) Weiss, Barry BFA	B3;M2	L&M II; DC(Proj 316); NII
G (3) Yglesias, Colette BFA	B3;M3	L&M IV; DH&C;

Men (16)

Balcena, Anthony
 Barreau, Pierre
 Belle, William
 Berman, Sam
 Cary, Gregory
 Chen, Hsueh-Tung
 Harney, Ben
 Hinton, Mercie
 Jackson, John
 Maniker, Allen
 Miller, Andrew
 Roumain, Martial
 Seaman, John
 Swinston, Robert
 Warren, Leigh
 Weiss, Barry

18

DANCE DIVISION STUDENT LISTING 1974-75 December 5, 1974

Deborah Allton
23 West 73rd Street Apt. 703
New York, New York 10023
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Roxolana Babiuk
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Anthony Balcena
326 Columbus Avenue Apt. 2
New York, New York 10023
873-4947

Marilyn Banks
766 East 175th Street, Apt. 1
Bronx, New York 10460
299-9146

Yael Barash
54 West 71st Street Apt. 4R
New York, New York 10023
595-8728

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

William Belle
5 West 63rd Street Apt. 526
New York, New York 10023
Su7-4400

Sam Berman
421 West 56th Street Apt. 1A
New York, New York 10019
247-2936

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92nd Street Y.M.H.A. Apt. 456A
New York, New York 10025
831-9940

Leslie Brown
118 W. 72nd St. Apt. 301
New York, New York 10023
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(201) 488-3485 or (212) 749-2509

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160 West 71st Street Apt. 11R
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209 West 22nd Street Apt. 4A
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Carolann Cortese
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18
Martina Ebey
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Virginia Edmands
67 East 2nd Street
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New York, New York 10028
369-3681

Ben Harney
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New York, New York 10019
582-0462 or 862-1380

Jane Medal
322 West 77th Street Apt. 3B
New York, New York 10024
724-1998

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c/o Scattergood
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Andrea Morris
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18
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Yaeko Sasaki
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724-1998

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56 West 75th Street
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724-7258

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John Wohl
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787-0106

Colette Yglesias
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New York, New York
787-1100 ext, 1010

DANCE DIVISION STUDENT LISTING 1974-75

April 15, 1975

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787-5500

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799-2975

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595-0514

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724-1858

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724-1858

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c/o O'Reilly
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Wappingers Falls, New York 12590

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874-7103 or 787-1100 ext. 1708

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New York, New York 10023
877-8315

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New York, New York 10011

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New York, New York 10023
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Leigh Warren
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New York, New York 10023
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19

Barry Weiss
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New York, N.Y. 10023
799-2214

Colette Yglesias
2130 Broadway Apt. 1010
New York, New York
787-1100 ext, 1010

September 13, 1974

TRANSFER STUDENT LISTING Total ~~35~~ 34

Student	College or University	# of Sem.	Degree
Balcena, Anthony	Allan Hancock Jr. College Riverside City College U. of California (Riverside)	4 2 1	
Belle, William BFA	Temple University	2	
Berman, Sam BFA	Univ. Cal. @ L.A.	5	
Brown, Leslie BFA	Mount Holyoke College	4	
Carp, Janice BFA	Queens College	1	
Cary, Gregory Dip	Univ. de las Americas Univ. of Bournemouth	3 1	
Castillo, Helen	University of Puerto Rico	6	
Chen, Hsueh-Tung Dip	Univ. of Taiwan	8	
Cone, Trade BFA	Burlington County College	2	
Cortese, Carolann Dip	Purchase	1	
Drayton, Thelma BFA	Hunter College		
Ebey, Martena BFA	Pitzer Univ. of Utah	2 2	
Edmands, Virginia BFA	Univ. of Utah	4	
Ferro, Anthony BFA	Penn. State Univ.	2	
Harney, Ben	Bronx Community College	2	
Hinton, Mercie BFA	Gettysburg College	1	
Hollingsworth, Janelle BFA	L.A. Harbor	3	
Hulburt, Dianne BFA	Bennington College	2	
Maniker, Allen BFA	Univ. of Michigan	2	
McCarthy, Elizabeth Dip	New York University North Carolina School of the Arts	2 2	
Miller, W. Andrew Dip	Connecticut College Univ. of Syracuse	5 2	

Transfer Student Listing

Morris, Andrea	Kirkland College	4
Newton, Rosemary	Kirkland College	1
Ondes, Valencia BFA	North Carolina School of the Arts	2
Osberg, Susan Dip	Univ. of Utah	4
Paul, Revel BFA	Bridgeport College	2
Roumain, Martial Dip	Lehman College	4
Sagalyn, Rita BFA	Simons Rock College	4
Sasaki, Yaeko Dip	Graphic Design College, Tokyo	6
Sung, Elizabeth Dip	Univ. of Hawaii	2
Swinston, Robert Dip	Middlebury College N.Y.U.	5 2
Tirrell, Kathleen BFA	Temple University	2
Wagoner, Jill BFA	Randolph-Macon College	4
Weiss, Barry BFA	Queens College	2
Wohl, John	Adelphi College	2

June 9, 1975

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

JUILLIARD DANCE ABROAD

(Partial Listing)

Please send corrections.

ENGLAND

- (Grad. '72) Brown, Blake c/o Ballet Rambert, 94 Chiswick High Road,
London W4 1SH
(Grad. '71) Hassall, Nannette Dance Faculty, Dartington College
for the Arts, Totnes, Devon, England

(Grad. '71) Yamada, Sylvia Ballet Rambert (see above address).

SWEDEN

- ('62-'63) Asberg, Margaretha Box 224 Frösunda, 18600 Vallentuna
('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
To Ohio State Univ., Columbus, Fall, 1975
('59-'61) Stuyf, Koert Stichting Eigentijdse D., Stadhouderskade 84,
Postbus 5416, Amsterdam

SWITZERLAND

- (Grad. '58) Schnee, Joel Oberstrasse 30 IV, 9000 St. Gallen
(Grad. '73) Schwartz, Sheldon c/o Baslertheater, 4000 Basel

AUSTRIA

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

('70-'73) Negron-Rivera, Buena (Mrs. Lawrence Braunstein) Franzensgasse 16, 1050 Wien

69-'70) Wolf, Werner
Osterreich (Vienna, Austria)
Stadttheater, Klagenfurt, Austria

GERMANY

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

('57-'59) Muller, Horst

('62-'65) Rivera, Ramon c/o Wiesbaden Stadt Theatre, Wiesbaden

ITALY

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

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

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

GREECE

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

ISRAEL

(Grad. '54) Gluck, Rena Bathsheva Dance Co., 9 Sderot Hahaskala, Tel-Aviv

(Grad. '63) Ronen, Oshra Elkayam Kibbutz Afikim, Emek Hayarden

('59-'61) Schenfeld, Rina Bathsheva Dance Co. (see above address)

JANADA

(Grad. '67) Rabin, Linda 5671 Cote St., Luc #205, Montreal.

PUERTO RICO

(Grad. '63) Biascoechea, Carmen Cacique 2021, Santurce, Puerto Rico, 00911

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

THE JUILLIARD SCHOOL
DANCE DIVISION

Presents an

INFORMAL SHOWING OF CHOREOGRAPHIC WORKS

Saturday, October 12, 1974

3:00 pm Studio 320

Excerpt from Trine Judith Shatin *

Composed by Dianne Hulburt

Danced by Dianne Hulburt, Patrice Regnier, Catherine Sullivan

Excerpts from Bovary Alberto Ginastera *

Composed by Patrice Regnier

Nervous - Holly Stern, Catherine Sullivan

Bovary - Patrice Regnier, Pierre Barreau

Men's Trio Music of the 13th and 14th Centuries *

Composed by Patrice Regnier

Danced by William Belle, Christopher Pilafian, Patrice Regnier

* Tape

THE JULLIARD SCHOOL

DANCE EVENT

* * *

Choreographic Works
of
Students and Faculty

* * *

FRIDAY, NOVEMBER 22, 1974

Studio 304

6:30 p.m.

THE JULLIARD SCHOOL
DANCE DIVISION

DANCE EVENT

-Choreographic Works of Students and Faculty-

Friday, November 22, 1974

Studios 304 & 313

6:30 pm

BALLET SUITE NO. 1

(from Ballet Egyptien)

Choreography.....Genia Melikova
Music.....Alexandre Luigini*

Yael Barash, William Belle, Sam Berman,
Lisa Brodsky, Gregory Cary, Helen Castillo,
Hsueh-Tung Chen, Yveline Cottez, Dian Dong,
Martina Ebey, Elizabeth Fisher, Janell Hollingsworth,
John Jackson, Mare Lind, Allen Maniker,
Valencia Ondes, Maria O'Neill, Revel Paul,
Patrice Regnier, Ayala Rimón, John Seaman, Jill Wagoner

-Prepared in the Repertory Classes of Genia Melikova

MIDNIGHT

Choreography.....Christopher Pilafian
Music.....Maria Muldaur and John McLaughlin*
(Midnight at the Oasis and Sanctuary)

Patrice Regnier

-Prepared in the Dance Composition Classes of Daniel E. Lewis

*tape recording

I. Classroom Studies,
developed from internal and external rhythmic stimuli (Unaccompanied)

Yael Barash (Just Rhythm)
Sam Berman (Accents)
Andrea Morris (Collage of feelings and sensations)
John Jackson (The Subway)

II. Independent Project (solo section from a work in progress)

"LAND, ARRIVE AND....."

Choreography.....Yael Barash
Music.....Ilhan Mimaroglu*
(Piano Music for Performer and Composer)

Janell Hollingsworth

-Prepared in the Dance Composition Classes of Doris Rudko

FOUR COLLECTIONS

(Arranged by chance)

Self-Accompanied

Choreographed and danced by

Carolann Cortese
Janell Hollingsworth
Rosemary Newton
Andrew Miller

-Prepared in the Dance Composition Classes of Janet Soares

SPANISH DANCE

I. Variations on Bulerias Rhythms

Music by Manuel Infante

Anthony Balcena
Yael Barash, Sam Berman, Lisa Brodsky, Yveline Cottez,
John Jackson, VV Dachin Matsuoka, Andrea Morris, Rosemary Newton, Maria O'Neill
Mare Lind
Marilyn Banks, Pierre Barreau, Helen Castillo, Martina Ebey,
Janell Hollingsworth, Ann Kohn, Yaeko Sasaki, Holly Stern, Elizabeth Sung

II.

BULERIAS FLAMENCAS

Choreography.....Gloria Marina
Music Arrangement.....John Child

Marilyn Banks, Pierre Barreau, Helen Castillo, Martina Ebey,
Janell Hollingsworth, Ann Kohn, Yaeko Sasaki, Holly Stern, Elizabeth Sung

Yael Barash, Sam Berman, Lisa Brodsky, Yveline Cottez,
John Jackson, VV Dachin Matsuoka, Andrea Morris, Rosemary Newton

Leslie Singer, pianist

-Prepared in the Spanish Dance Classes of Hector Zaraspe and Gloria Marina

*tape recording

TRIO FOR THREE AND ONE HALF

Choreography.....Leslie Brown
Music.....Heitor Villa-Lobos*
(Quartet, "Allegro non troppo")

Leslie Brown, Mare Lind, Jill Wagoner

-Prepared in the Dance Composition Classes of Kazuko Hirabayashi

NO STRINGS

Choreography (1974).....Daniel E. Lewis
Music.....Gabriel Fauré, David Rose*

Dian Dong and Ben Harney
with

Roxolana Babiuk, Shirley Brown, Gregory Cary, Hsueh-Tung Chen

-Prepared for Lincoln Center Student Program Tour, direction by Daniel E. Lewis

=====

P A U S E while audience moves to Studio 313

=====

AN WASSER FLÜSSEN BABYLON

Choreography (1974) and Direction.....Francis Patrelle
Music (1973).....Andrew Thomas

"By the rivers of Babylon,
There we sat down, yea, we wept,
When we remembered Zion."
Psalm 137

Cast in order of appearance:

Matriarch.....Nancy Scattergood

Her Son.....William Belle

Her Followers.....Revel Paul, Gregory Cary, Elizabeth Sung

The Elders.....Deborah Allton, Roxolana Babiuk

Successor.....Joyce Herring

Andrew Violette and Andrew Thomas, pianists

=====

*tape recording

PSALM ONE HUNDRED THIRTY-SEVEN

By the rivers of Babylon,
 There we sat down, yea, we wept,
 When we remembered Zion.
 We hanged our harps
 Upon the willows in the midst thereof.
 For there they that carried us away captive required of us a song,
 And they that wasted us required of us mirth, saying,
 "Sing us one of the songs of Zion."
 How shall we sing the Lord's song
 In a strange land?
 If I forget thee, O Jerusalem,
 Let my right hand forget her cunning.
 If I do not remember thee,
 Let my tongue cleave to the roof of my mouth;
 If I prefer not Jerusalem above my chief joy.
 Remember, O Lord, the children of Edom in the day of Jerusalem;
 Who said, "Raze it, raze it, even to the foundation thereof."
 O daughter of Babylon, who art to be destroyed;
 Happy shall he be that rewardeth thee as thou hast served us.
 Happy shall he be that taketh and dasheth thy little ones against
 the stones.

Notes on the Music

J. S. Bach's chorale harmonizations have been close to me since childhood, and I have long wished to write a work that would reflect the great influence the chorales have had on my music. Bach's An Wasserflüssen Babylon is one of my favorite chorales because of the tranquil balance of its melody and the simplicity of its harmonization. I have long been interested in forging a relationship between two seemingly disparate styles, and consequently, the music of my piece is in constant flux between the tonal harmonies of the chorale and my own serial vocabulary.

The work begins with the unadorned chorale, but the music soon dissolves, voice by voice, into a fully chromatic pitch spectrum. As the work progresses, the music constantly seeks to return to the tonal world of the chorale, becoming less chromatic and more triadic; however, it never quite reaches the original tonality.

The chorale is present throughout the work: first in an initial "dissolve," then in a chromatically distorted presentation, and finally, in a leisurely canon that spans the concluding two-thirds of the work. In orchestrating the two-piano sound, Dusoni's Bach transcriptions were major influences; no less obvious, but equally telling were the illusive shades of Arensky, Moszkowski, and other 19th century composers of two-piano "salon-music."

Although there is much proliferation of detail, this work is meditative, and the large events of the work, the changes of texture, speed, and dramatic intensity, which occur slowly, and gradually, and over long periods of time, are meant to be heard quite simply. An Wasserflüssen Babylon is dedicated to Otto Luening.

-- Andrew Thomas

25
1973 — 1974 Season
THE JUILLIARD SCHOOL
Peter Mennin, *President*

Juilliard American Opera Center
Presents

PUCCINI'S

TOSCA



The Juilliard Theater
155 West 65th Street

Thursday, Friday, Saturday, December 12, 13, 14 at 8:00 p.m.
Sunday, December 15 at 3:00 p.m.

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 and musical director of the Baltimore Symphony from 1961 to 1967. His Metropolitan Opera debut took place in Verdi's *Un Ballo in Maschera* and he will return to the Met this season as conductor of Puccini's *Manon Lescaut* featuring Leontyne Price.

John Houseman

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

Between 1944 and 1962, he produced motion pictures which included *Julius Caesar*, *Letters from an Unknown Woman*, *They Live by Night*, *The Blue Dahlia*, *The Bad and the Beautiful*, *Executive Suite*, *Lust for Life*, and *All Fall Down*.

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

Between 1956 and 1959, Mr. Houseman was Artistic Director of the American Shakespeare Festival Theatre at Stratford, Connecticut. Since 1968 he has headed the Drama Division of The Juilliard School, where he also directed the American premieres of five operas, *The Mines of Sulphur*, *Antigone*, *The Losers*, *Lord Byron* and *Macbeth*. In 1974, he received an Academy Award for his performance as Dr. Kingsfield in the film *The Paper Chase*.

Robert Yodice

ROBERT YODICE, presently Staff Designer for The Juilliard School, designed last season's production of *The Would-be Gentleman*, as well as *Macbeth* and *Suor Angelica* in previous seasons. For the Drama Division at Juilliard he has designed *Henry IV*, *The Glass Menagerie* and recently *The Royal Gambit*. For the Joffrey Ballet he did *Sacred Groves* and for the New York Shakespeare 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 holds a Master of Fine Arts degree. He has studied painting with Robert Rabinowitz and is the designer of Juilliard's opera posters.

JUILLIARD AMERICAN OPERA CENTER

presents

TOSCA

An Opera in Three Acts by

GIACOMO PUCCINI

Libretto by Giuseppe Giacosa and Luigi Illica

Conducted by PETER HERMAN ADLER

Directed by JOHN HOUSEMAN

Set design and costume supervision by ROBERT YODICE

Lighting designed by JOE PACITTI

(Associate director, Carol Kastendieck)

CAST IN ORDER OF VOCAL APPEARANCE

CESARE ANGELOTTI

John Stephens (Dec. 12, 13, 14)
John Bogart (Dec. 15)

SACRISTAN

Peter Strummer (Dec. 12, 13, 14)
Dennis Skerik (Dec. 15)

MARIO CAVARADOSSI,
a painter

Jack Trussel (Dec. 12, 14, 15)
Aaron Bergell (Dec. 13)

FLORIA TOSCA,
an opera singer

Roberta Palmer (Dec. 12, 14, 15)
Maria DiGiglio (Dec. 13)

BARON SCARPIA, The Chief
of the Roman police

Ronald Hedlund (Dec. 12, 14)
Robert Termine (Dec. 13, 15)

SPOLETTA

Keith Baker

SCIARRONE

Peter Atherton

SHEPHERD BOY

Gavin Maloney (Dec. 12, 14)
Arley Seeger (Dec. 13, 15)

JAILER

Albert DeRuiter

ROBERTI

Ronny Baker

JUDGE

Sol Smoland

CLERK

Boris Martinovich

Soldiers, Police, Townspeople

Chorus Master, Martin Smith
Musical Preparation, Bruce Ferden
Italian Diction, Evelina Colorni

JUILLIARD REPERTORY ORCHESTRA

Thursday, December 12, 1974 at 8:00 p.m.

Friday, December 13, 1974 at 8:00 p.m.

Saturday, December 14, 1974 at 8:00 p.m.

Sunday, December 15, 1974 at 3:00 p.m.

} Evening performances will end at
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 of the Gulf + Western Industries Foundation.

SYNOPSIS

Place: Rome. Time: 1800.

Act I. Inside the church of Sant'Andrea della Valle. The former Consul of the Republic, Angelotti, enters the church furtively. He has escaped from the Fortress of Sant'Angelo. His sister, the Marchesa Attavanti, has told him where to find the key to the private chapel, where he hides himself. The sacristan is surprised to find the church still empty but Cavaradossi soon enters to start work. He is painting a fair-haired Magdalena who, to the sacristan, seems to resemble the beautiful unknown woman whom he has often seen recently, praying in front of the chapel. After the sacristan has gone, Angelotti comes out of his hiding place. Cavaradossi at first does not recognize him and then offers to help him. The voice of Cavaradossi's mistress, Floria Tosca, is heard outside and he hurriedly pushes Angelotti back into the chapel, giving the exhausted man his basket of food. He has great difficulty in dispelling Tosca's jealousies, which break out again when she sees a resemblance to the Marchesa Attavanti in his painting. Only a display of his great love for her enables Cavaradossi to persuade her of his devotion. Tosca goes out, having arranged to meet him that night after the opera in which she is to sing.

Cavaradossi goes to Angelotti and suggests that he hide in his near-by country house, but at that moment a cannon shot is heard from the fortress of Sant'Angelo, signifying that Angelotti's flight has been discovered. The choir enters the church and the sacristan tells them that Napoleon has been beaten at Marengo, and that they are to sing a cantata that same night at the victory celebrations, with Tosca as soloist. Scarpia enters, with Spoletta. They have traced the fugitive to the Church, and their swift interrogation of the sacristan casts suspicion of aiding Angelotti onto Cavaradossi. He hopes that by eliminating Cavaradossi he can win Tosca for himself. When Tosca returns to tell Cavaradossi that she has to sing that night as well, and therefore cannot meet him, Scarpia rekindles her jealousy by showing her a fan belonging to the Marchesa Attavanti which he claims to have found on Cavaradossi's easel. On Scarpia's order Spoletta follows her, while Scarpia savors the pleasure in store for him. The church has by now filled and a cardinal enters in a great procession. A *Te Deum* is sung, in which Scarpia joins.

Act. II. Scarpia's study in the Farnese Palace. Scarpia gives Sciarrone a note for Tosca, asking her to visit him after the concert, which is taking place on the first floor of the palace. Spoletta enters to report that Angelotti could not be found at Cavaradossi's villa, but that they have arrested Cavaradossi for his behavior. Scarpia orders Cavaradossi to be brought in; through the window the festival cantata can be heard. Cavaradossi denies having helped Angelotti to escape, and remains unshaken by Scarpia's threats. Tosca enters and goes straight to her lover's arms. Before he is led away, he whispers to Tosca not to give away what she has seen. From the adjoining room, Cavaradossi's groans are heard. When an agonized cry breaks from Cavaradossi's lips, Tosca can bear it no longer and quickly reveals Angelotti's hiding-place. The torture is stopped, and Cavaradossi is dragged in semi-conscious; he asks Tosca whether she has betrayed Angelotti's hiding-place while he was being tortured. She assures him that she remained silent. At this Scarpia orders Spoletta to return to Cavaradossi's villa and look in the well in the garden.

Sciarrone hurries into the room with the news that Napoleon has counter-attacked at Marengo and the Austrian army is in flight. Cavaradossi is filled with excitement and in his enthusiasm sings of the freedom which this victory will bring. Scarpia sits down to his supper and invites Tosca to join him. When she asks the price of Cavaradossi's life, Scarpia laughs cynically and says that she herself is his ransom. Spoletta enters; Angelotti committed suicide when they found him. Spoletta receives the command to arrange a mock execution. Tosca demands that Scarpia prepare a safe-conduct for herself and Cavaradossi. While he is writing it, she sees a knife on the table, and hides it behind her back. Scarpia tries to take Tosca in his arms, but she drives the dagger into his breast, and he falls to the floor, dying.

Act III. On the ramparts of the Castel Sant'Angelo. Cavaradossi enters under guard. He asks and receives permission to write a letter. Tosca enters, shows him the safe-conduct and tells him of Scarpia's death. She quickly explains about the mock execution that must be gone through, and that he must do nothing to arouse suspicion. The firing squad marches in; Cavaradossi stands facing them, the shots ring out and he falls to the ground. Tosca has watched everything and now waits impatiently for the soldiers to go out. She runs to Cavaradossi, calls to him, lifts the cloth which has been spread over him, and to her horror sees that he is indeed dead. Cries which indicate the discovery of Scarpia's murder are heard coming nearer and Spoletta enters to arrest Tosca. She leaps onto the ramparts, and hurls herself over.

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.

* * *

PETER L. ATHERTON (Sciarrone) was born in Louisville, Kentucky and began his musical training as a cellist and singer at Ohio State University before coming to the Juilliard School in 1972. A student of Beverley Johnson, he has appeared in the AOC productions of *Macbeth*, *The Bartered Bride* and *Ariadne auf Naxos*.

KEITH BAKER (Spoletta) is a voice student of Oren Brown in Juilliard and sang in the first national company of *Fiddler on the Roof*. A talented actor, Mr. Baker has appeared in straight acting roles including Shakespeare's *Antony and Cleopatra*. His operatic repertoire is very large and includes *La Traviata*, *La Boheme*, *Rosenkavalier*, *Rigoletto* and *Faust*.

AARON BERGELL (Cavaradossi) was a member of the Israel National Opera for two seasons before joining the Juilliard American Opera Center. In Israel he sang a wide repertoire of roles including *Carmen*, *Faust*, *Rigoletto* and *La Traviata*. He has also appeared at opera houses in Wiesbaden and Munich. A native of New York City, Mr. Bergell is making his New York opera debut with these performances.

JOHN BOCART (Angelotti) is a native of New York City and took degrees at both Princeton and Yale before coming to Juilliard for opera studies. As a boy soprano he appeared extensively in opera and concert and sang the world premiere of Leonard Bernstein's *Chichester Psalms*. He is a voice student of Beverley Johnson at Juilliard.

MARIA DI GIGLIO (Tosca). Born and educated in New York City, Miss Di Giglio has a wide repertoire and has appeared with many regional opera companies including the Lake George Opera Festival, the Opera Guild of Greater Miami, the Opera Theater of New Jersey and the Chattanooga Opera Association. She made her debut as Lauretta in *Gianni Schicchi* with the New York City Opera Company and has been a member of the Metropolitan Opera Studio. A recipient of awards from both the Lucrezia Bori Foundation and the Sullivan Foundation, she is making her debut in the role of Tosca as a member of the Juilliard American Opera Center.

RONALD HEDLUND (Scarpia), who has joined the American Opera Center this year, comes from Minneapolis and graduated from Indiana University before joining the US Navy as an electronics and communications officer. He began his opera career with the Metropolitan Opera National Company and the American National Opera touring companies and subsequently performed with the Lyric Opera Company of Chicago, New York City Opera, Philadelphia Grand, Boston and New Orleans Opera companies. His roles include Marcello, Escamillo, the four villains in *Tales of Hoffman*, and *Rigoletto*, which he recently sang with the Lake George Opera Festival.

ROBERTA PALMER (Tosca) is familiar to AOC audiences as the Ariadne of last Spring's production. She was born in Missouri and sang *Fanny*, *The King and I*, and *Most Happy Fellow* in summer stock before 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 before turning to opera studies at Juilliard. She appeared last season in a Juilliard concert performance of Act II of Verdi's *Un Ballo in Maschera* with James Conlon and sings the role of Tosca for the first time in these performances.

DENNIS SKERIK (Sacristan) is a member of the Juilliard Opera Training Department and is a voice student of Hans Heinz. He comes from St. Louis, where he received his Bachelor's degree from the University of Missouri, and for five seasons has been a member of the singing ensemble of the St. Louis Municipal Opera.

JOHN STEPHENS (Angelotti) was born in St. Louis and studied at the University of Illinois before coming to the Juilliard American Opera Center for advanced studies. A former Fulbright Scholar in Germany, he has spent two summers with the Lake George Opera Festival and appeared in the Metropolitan Opera's production this fall of *Death in Venice*. He is a voice student of Daniel Ferro.

PETER STRUMMER (Sacristan) is a native of Canada and makes his first New York appearance in these performances. He specializes in *buffo* roles and his repertoire includes Dr. Bartolo, Papageno and Leporello, which he recently sang with the Kansas City Lyric Opera. He has also appeared with the Minnesota Opera and symphonies in Vancouver, Cleveland, Rochester, Atlanta and St. Paul. He is a voice student of Oren Brown at Juilliard.

ROBERT TERMINE (Scarpia). Born in New York City, Robert Termine began in music as a clarinetist. His first professional engagements as a singer were with the Lake George Opera Festival, where he was engaged for six consecutive seasons, performing eighteen major and minor roles. He performed the roles of Schaunard and Guglielmo in European opera houses, and has appeared with the Los Angeles Symphony, the Dallas Opera, the New Haven Opera Society and the Metropolitan Opera Studio, and is currently a member of the New York City Opera, where he made his debut last fall. He has been a member of the American Opera Center since the fall of 1972, and has appeared in productions of Bloch's *Macbeth*, *The Bartered Bride*, and in last season's *La Boheme* at Juilliard.

JACK TRUSSEL (Cavaradossi), a member of the Juilliard American Opera Center, started his singing career as a baritone and after changing to tenor made his operatic debut with the Oberlin Opera Festival as Pinkerton. His background includes experience in summer stock and on Broadway as well as television. His opera repertoire is extensive and includes the tenor leads in *The Magic Flute*, *La Traviata*, and *Carmen*. Quite at home also in contemporary opera, Mr. Trussel has sung Narraboth in *Salome*, Tom in *The Rake's Progress*, the title role in Vaughn Williams' *Hugh The Drover* and will soon perform Alwa in Alban Berg's *Lulu* for the Houston Grand Opera.

ALBERT DERUITER (Jailer) is from Michigan and took his master's degree from Michigan State University before enrolling in Juilliard for opera studies. A voice student of Oren Brown, he has been heard primarily in concert and oratorio in the New York area, but his repertoire also includes Colline in *La Boheme* and the Traveller in Britten's *Curlew River*.

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 Young-Sun Choi
 Marshall Coid
 Susan Dobbie
 Helene Ducharme
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 Jaako Ilves
 Peter Kamen
 Hae-Kyang Kim
 Min-Young Lee
 Jonathan Leight
 Katharine Lindenbaum
 Alexander Mishanevski
 Mark Piskunov
 Stanley Pollack
 Elizabeth Small
 Martin Stoner
 Catherine Van Hosen
 Anatol Vic

Violas

Daniel Allred
 Mark Dodson
 Lawrence Dutton
 Madeline Frank
 Lenore Gilbert
 Doina Hornyak
 Stephen Levintown
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Linda Alle
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 Stuart Grant
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Laurie Baker
 Leonard Lopatin
 Kevin Quinn

Oboes

Pamela Epple
 Wendy Leyden

English Horn

Anne Greenwalt

Clarinets

Lorraine Drager
 David Smeyers

Bass Clarinet

Gary Boyver

Bassoons

Kim Laskowski
 Frederick Meyers
 Donna Muncil

French Horns

Bernard Buster
 Steven Habig
 Barbara Haver
 Kazimierz Machala

Trumpets

Vincent DiDea
 Alger La Bo
 Manuel Laureano

Trombones

Dwight St. Amand
 Wayne Vurture

Bass Trombone

Kevin Kubach

Tuba

Raymond Becker

Harp

Grace Paradise

Timpani

Kristan Phillips

Percussion

Dominic Aquila
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Celeste

Larry Balin

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Flute
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Viola
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Harp
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BOYS CHOIR

LITTLE CHURCH AROUND THE CORNER
 STUART M. GARDNER, *Choirmaster*

Ethan Albritton, Philip Brown, Todd Bute, Peter Citkowitz, Fred Doss, J. M. Gibbs, Edward Lampke, Gavin Maloney, Edward Rosen, Arley Seeger, David Sorenson.

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.

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George Manahan	<i>Coaching Fellow</i>
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Wayne Chouinard	<i>Construction Supervisor</i>
Roger La Voie	<i>Head Scenic Artist</i>
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Steve Atha	<i>Hair Styles</i>
Bill McDugald	<i>Wardrobe Master</i>
Hilary Bader	<i>Master Electrician</i>
Robert Perkins	<i>Master Carpenter</i>
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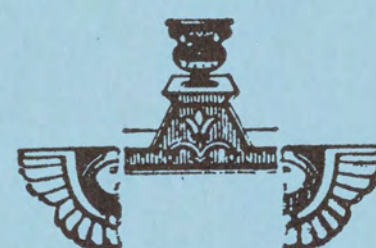
1974 — 1975 Season
THE JUILLIARD SCHOOL
Peter Mennin, *President*

Juilliard American Opera Center a Center
Presents

SAMUEL BARBER'S

Antony and
Cleopatra

(Revised Version)



The Juilliard Theater
155 West 65th Street

Thursday evening, February 6 at 8:00
Saturday evening, February 8 at 8:00
Sunday afternoon, February 9 at 3:00
Monday evening, February 10 at 8:00

Samuel Barber

SAMUEL BARBER was born on March 9, 1910 at West Chester, Pennsylvania, near Philadelphia. He came of an old American family in which there was much interest in music; his mother's sister was the renowned singer, Louise Homer. He began the study of piano at six and started to compose at seven. When he was fourteen he played for the director of the Peabody Conservatory who advised him to leave school and devote all his time to composition and piano. But while still in high school he entered the newly opened Curtis Institute of Music in Philadelphia where he studied composition, from the beginning his main interest, with Rosario Scalero, piano with Isabelle Vengerova and later, singing with Emilio de Gogorza. By the time he was twenty-two he had completed his studies there.

His first work to attract general attention was the *Overture to The School for Scandal* (1933) and he has since written many other instrumental works, including the *Cello Sonata* (1935); *Symphony in One Movement* (1936); *Essay for Orchestra No. 1*, (1938); *Essay No. 2* (1942); *Capricorn Concerto* (1944); concertos for violin (1941), cello (1946) and piano (1963); and the very famous *Adagio for Strings*, first performed by Toscanini and the NBC Symphony in 1938. His ballet music includes *The Serpent Heart* (1946) written for Martha Graham; and *Souvenirs* (1953). The major vocal works include *Dover Beach* (1931); *Knoxville: Summer of 1915* (1948); the *Hermit Songs* (1953); and an opera, *Vanessa*, (1958) with a libretto by Gian Carlo Menotti.

For several years Mr. Barber was the Vice-president of the International Music Council of UNESCO in Paris and has been the recipient of numerous awards, among them the Pulitzer Travelling Scholarship and the Prix de Rome (1935); a Guggenheim Fellowship (1947); Pulitzer Prizes for *Vanessa* (1958) and the *Piano Concerto* (1963); and an honorary doctorate from Harvard University (1959). He is a member of the American Academy of Arts and Letters, and the subject of a biography, *Samuel Barber*, by Nathan Broder, which contains a detailed catalog and musical analysis of his works.

Antony and Cleopatra was commissioned for the opening of the Metropolitan Opera House in Lincoln Center in 1966, and the American Opera Center is presenting the first performances of its revised version.

James Conlon

JAMES CONLON was born in New York City in 1950 and accepted into the conducting classes of Jean Morel at Juilliard at the age of 18, following graduation from the High School of Music and Art. Earlier he attended the all-scholarship Chatham Square Music School, where he studied piano with Carl Mosbacher. As a recipient of the Samuel Chotzinoff Award he studied conducting for two summers at Aspen Music School under Jorge Mester. In February 1972, while completing his fourth year of study at Juilliard, he conducted *La Bohème* for the American Opera Center, thus becoming the first undergraduate in Juilliard's history to be assigned a major production.

His European debut took place at the Spoleto Festival, where he conducted *Boris Godunov*. This was followed by *Falstaff* at the Central City Opera Festival, *Macbeth* for the Philadelphia Lyric Opera, *Macbeth* and *The Barber of Seville* for the Opera Society of Washington, and *Don Pasquale* and *Suor Angelica* for the American Opera Center. In 1972 Mr. Conlon was awarded the National Orchestral Association Award and conducted that orchestra in Carnegie Hall. He has also appeared as guest conductor of the Louisville Symphony Orchestra, the Syracuse Symphony, the Buffalo Philharmonic, the Aspen Festival Orchestra, and most recently made his debut with the New York Philharmonic. His spring calendar includes a return engagement with the Philharmonic as well as a series of concerts with the R.A.I. di Milano in March.

Gian Carlo Menotti

GIAN CARLO MENOTTI returns to the American Opera Center following his production here of *Don Pasquale* in 1972. Internationally known both as composer and stage director, he previously collaborated with Samuel Barber as librettist for the opera *Vanessa*, produced by the Metropolitan Opera in 1958.

Mr. Menotti's first full-length work, *The Consul*, had its première in 1950 and subsequently won the Pulitzer Prize and the New York Drama Critics Circle award as the best musical play of the year. The composer received a second Pulitzer Prize for *The Saint of Bleecker Street*, originally produced at the Broadway Theater and later at La Scala, Berlin and Vienna. The summer of 1958

JUILLIARD AMERICAN OPERA CENTER

presents

SAMUEL BARBER'S

ANTONY AND CLEOPATRA

An Opera in Three Acts

(REVISED VERSION)

Based on the Text of William Shakespeare

By arrangement with G. Schirmer, Inc., Copyright Owner and Publisher

Conducted by JAMES CONLON

Directed by GIAN CARLO MENOTTI

Sets and Costumes designed by PASQUALE GROSSI

Lighting designed by JOE PACITTI

CAST IN ORDER OF VOCAL APPEARANCE

ANTONY a Roman general	Ronald Hedlund
ENOBARBUS his friend	Joseph McKee
CLEOPATRA Queen of Egypt	Esther Hinds
CAESAR (Octavius) ruler of Rome	Enoch Sherman
AGRIPPA a senator	Albert DeRuiter
CHARMIAN Cleopatra's attendant	Faith Esham
OCTAVIA Caesar's sister	Linda Burt
A MESSENGER	John Aler
DOLABELLA an officer of Antony	Nicolas Karousatos
ALEXAS Cleopatra's attendant	Dennis Skerik
A SOOTHAYER	James Tyeska
IRAS Cleopatra's attendant	Pamela Gore
FIRST GUARD	Steven Pearlston
SECOND GUARD	Jonathan Reinhold
THIRD GUARD	Peter Atherton
FOURTH GUARD	Albert DeRuiter
THIDIAS Caesar's ambassador	Jonathan Reinhold
FIRST WATCHMAN	John Bogart
SECOND WATCHMAN	Nicolas Karousatos
A SOLDIER OF CAESAR	Steven Pearlston
EROS Antony's shield-bearer	Rainer Lokken
A RUSTIC	John Bogart
DANCERS	Yveline Cottez Anthony Balcena

Chorus Master, Abraham Kaplan

Assistant Director, Lee Owens

Musical Preparation, George Manahan and Robert Kopelson

JUILLIARD THEATER ORCHESTRA

Thursday, February 6, 1975 at 8:00 p.m.

Sunday, February 9, 1975 at 3:00 p.m.

Saturday, February 8, 1975 at 8:00 p.m.

Monday, February 10, 1975 at 8:00 p.m.

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.

saw the opening of his own festival, the Festival of Two Worlds in Spoleto, Italy, which has gone on to become one of Europe's most popular summer festivals, and a platform for American art and artists abroad.

His opera, *The Last Savage*, was written for the Metropolitan Opera and opened there in 1963. On a commission from the Hamburg State Opera, he wrote a one-act fantasy "for children and those who like children," *Help, Help, the Globolinks!*, first performed in Hamburg in 1968 and, in 1969, by the Santa Fe Opera. His recent works include *The Most Important Man*, written for the New York City Opera in 1971, and *Tamu-Tamu*, premiered in Chicago in 1973. Mr. Menotti has written the texts for all of his operas and has staged their premières, beginning with *The Medium* in 1946. He has directed numerous other operas as well including *La Traviata*, *Carmen*, *Boris Godunov*, *Don Giovanni* and *Tristan und Isolde*.

Pasquale Grossi

PASQUALE GROSSI was born in Rome in 1942 and studied architecture at the University of Rome. After a period of apprenticeship with some of the leading Italian designers, his first professional engagement was as costume designer for a production of *Otello* at the Monte Carlo Opera, directed by Margherita Wallman. His recent productions include *I Puritani* for the Marseilles Opera and Salieri's *Prima la Musica, Poi le Parole* for the Spoleto Festival, directed by Gian Carlo Menotti.

SYNOPSIS OF SCENES

Prologue

ACT I.

- Scene 1 Cleopatra's palace in Alexandria
- Scene 2 The Senate in Rome
- Scene 3 Cleopatra's palace
- Scene 4 A Roman banquet hall

ACT II.

- Scene 1 The Senate in Rome
- Scene 2 Cleopatra's garden
- Scene 3 Outside Antony's tent
- Scene 4 Inside Antony's tent
- Scene 5 The battlefield at Actium
- Scene 6 Cleopatra's palace
- Scene 7 A battlefield
- Scene 8 Antony's ruined tent

ACT III.

- Scene 1 Cleopatra's monument
- Scene 2 Inside the monument

THE STORY

PROLOGUE. In a "vision of the Empire," a chorus of Romans, Greeks, Persians, Jews and soldiers describes the idleness of the Roman general Antony, naming him "the abstract of all faults that all men follow" and calling on him to leave his "lascivious wassails" with the Egyptian queen Cleopatra.

ACT I. In Alexandria, Antony resolves to return to Rome, though his friend Enobarbus warns that Cleopatra will not have it. Cleopatra enters, and the lovers bid each other a temporary farewell.

In the Senate in Rome, Caesar greets Antony with disapproval. They review their grievances, and after some strong words Agrippa suggests that Antony wed Octavia, Caesar's sister, to keep the peace.

In Alexandria, Cleopatra whiles away the time of her separation from Antony and reviles a Messenger who brings news of Antony's marriage, though she is mollified to learn that Octavia is insufficiently attractive to pose a real threat.

In a Roman banquet hall, the rulers and their soldiers are celebrating the entente between Caesar and Antony. Antony meets his intended bride and promises to treat her fairly, turning away from his reputation for riotous living. After Caesar has gone to bed and Antony has dozed off on the table, the soldiers' talk turns to Cleopatra, who Enobarbus says will soon reclaim Antony's attention. As he recalls their first meeting, a vision of the queen appears on a resplendent barge and her voice is heard briefly in longing for her lover's return. At this Antony rouses himself, declaring he will return to Egypt.

ACT II. Caesar breaks the news of Antony's desertion to the Roman Senate which demands that Antony be brought to reckoning. Caesar accepts the challenge and resolves to beat him on the battlefield.

In Cleopatra's palace garden, a Soothsayer banters with members of the court. Cleopatra and Antony interrupt them and are themselves quickly interrupted by Enobarbus, who brings news that the victorious Caesar is advancing closer. Trying once again to pull himself together, Antony leaves to mobilize his men. Despite Enobarbus' attempts to discourage the queen, she vows to accompany her lover into the field and make a bold showing against the enemy.

In Antony's camp, soldiers on night watch hear "ghostly music" that portends the withdrawal of the god Hercules' support from their leader.

Near dawn in his tent, Antony is unable to sleep. The Egyptian army, now in readiness, marches off to meet Caesar. By land and sea, the Battle of Actium gets under way.

At the height of the engagement, when victory could go to either side, Cleopatra's ships are seen in the distance suddenly fleeing back to Alexandria. Several of Antony's officers watch in horror. As they leave the scene, Antony himself appears, downcast by his defeat.

At Cleopatra's palace, Caesar's ambassador has just presented the terms of surrender when Antony storms in and orders him whipped for kissing the queen's hand. Antony bitterly denounces and leaves the queen, who decides to hide in her tomb and pretend suicide.

At night in Caesar's camp, Enobarbus learns that Antony has sent all his belongings after him. Cursing himself for his betrayal, he dies of a broken heart.

Word comes to Antony that the queen died with his name on her lips. Believing the report, Antony orders Eros, his shieldbearer, to run him through. When Eros takes his own life instead, Antony retrieves the sword and falls upon it. Cleopatra's attendant enters with word that she is not really dead. The dying Antony begs to be taken to her.

ACT III. Antony is carried to Cleopatra's monument, where after an anguished farewell he dies. Caesar arrives and pays respects to the past valor of Antony, whose body is borne out. When the emperor has gone, Cleopatra learns from one of his officers that, despite the leniency she has been shown, her position is one of captive. Despising the thought of being led in defeat to Rome, she sends for a poisonous snake concealed in a basket of figs. Taking the asp, she and her two hand-maidens die as the chorus intones a lament for the lovers.

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.

RONALD HEDLUND (*Antony*) sang the role of Scarpia in *Tosca* for the opening production of the American Opera Center this season in the Juilliard Theater. A student of Daniel Ferro at Juilliard Mr. Hedlund, born in Minneapolis, was graduated from Indiana University before joining the U.S. Navy as an electronics and communications officer. His first operatic experience was with the Metropolitan Opera National Company and the American National Opera touring companies. He has also performed with the Lyric Opera of Chicago, New York City Opera, Philadelphia Grand Opera and Boston and New Orleans Opera companies.

ESTHER HINDS (*Cleopatra*) has been a member of the American Opera Center since 1973. Last season she sang the title role in the AOC's production of *Ariadne auf Naxos* in the Juilliard Theater. Born in Barbados, West Indies, her musical engagements include symphony and opera performances at the Aspen Festival as well as with opera companies in San Diego, Houston, Cincinnati and Opera South. Miss Hinds sang Donna Elvira in the New York City Opera's recent revival of *Don Giovanni*.

JOSEPH MCKEE (*Enobarbus*) makes his first appearance as a member of the American Opera Center in Mr. Barber's opera. He is from McKeesport, Pa., and received his earlier training at the Oberlin Conservatory. He sang such roles as Osmin, Colline and Bartolo and recently appeared in the Tucson Opera Company's production of *The Marriage of Figaro*.

ENOCH SHERMAN (*Caesar*) became a member of the American Opera Center in the 1972-73 season and sang in the first New York performances of Ernst Bloch's *Macbeth*. He was a finalist in the 1973 San Francisco Opera Auditions and has sung extensively in California as well as with the Saint Paul Opera Association. Mr. Sherman is from Edmore, Michigan.

ALBERT DERUITER (*Agrippa*) is from Grand Rapids, Michigan, and makes his first appearance in a Juilliard production in Mr. Barber's opera. He is a member of the Opera Training Department at Juilliard and studies with Oren Brown of the School's Voice Faculty.

FAITH ESHAM (*Charmian*) came to Juilliard in 1972 to study with the late Jennie Tourel. A member of the American Opera Center for the 1972-73 season, she sang the role of Popova in Sir William Walton's *The Bear* in the Juilliard Theater. Miss Esham is currently studying with Beverley Peck Johnson.

JOHN ALER (*A Messenger*) sang Ernesto when the American Opera Center presented Donizetti's *Don Pasquale* during the 1972-73 season. James Conlon conducted that performance and was also the conductor when Mr. Aler was soloist in Britten's *Les Illuminations* with the Juilliard Theater Orchestra in Alice Tully Hall just four weeks ago.

NICOLAS KAROUSATOS (*Dolabella, Second Watchman*) is a native of Hyattsville, Maryland and entered Juilliard this season and is studying voice with Hans Heinz.

DENNIS SKERIK (*Alexas*) began studying voice at Juilliard in 1972 and is a member of the Opera Training Department. His teacher is Hans Heinz.

JAMES TYESKA (*A Soothsayer*) is a member of the Opera Training Department and came to Juilliard in 1973 where he is currently a student of Beverley Peck Johnson of the Voice Faculty. He received his early training at Boston University and appeared in a number of major choral works and several operas in the Boston area.

PAMELA GORE (*Iras*) sang Ludmila in the American Opera Center's production of *The Bartered Bride* during the 1973-74 season. Born in Cambridge, Mass., she has been a student of Oren Brown since coming to Juilliard, and two weeks ago was the voice soloist in a performance of Berio's *O King*, conducted by Pierre Boulez with the Juilliard Chamber Ensemble in this theater. She has also sung lieder on the Juilliard Wednesday One O'clock Series in Alice Tully Hall.

STEVEN PEARLSTON (*First Guard, a Soldier of Caesar*) is a voice major at Juilliard this season where he is studying with Hans Heinz and working in the Opera Training Department.

JONATHAN REINHOLD (*Second Guard, Thidias*) appeared in the season's opening production of *Tosca* and is a member of the Opera Training Department. He came to Juilliard in 1972 and is a student of Hans Heinz.

PETER ATHERTON (*Third Guard*) sang the role of Micha in the American Opera Center's production of *The Bartered Bride* in 1973. He enrolled in Juilliard in 1972 and is a student of Beverley Peck Johnson.

JOHN BOGART (*First Watchman*) came to Juilliard this season and is studying with Beverley Peck Johnson. He is a member of the Opera Training Department.

RAINER LOKKEN (*A Soldier of Caesar*) was born in Moorhead, Minn., and received his early training at Moorhead State College before coming to Juilliard in 1973. He is a member of the Juilliard Opera Training Department and studies with Daniel Ferro.

PERSONNEL OF THE THEATER ORCHESTRA

Kenneth Jean and Larry Balin, *Assistant Conductors*

Violin

Guillermo Figueroa,
Concertmaster
Pamela Sixfin,
Principal Second Violin
Nancy Bargerstock
Peter Chase
Lawrence Gilbert
Elizabeth Hubley
Sandra Kurtis
Brian Leonard
Shlomo Mintz
Margaret Olijnyk
Leslie Petrere
Lenard Rivlin
Linda Schroeder
Jurgen Schwietering
Sharon Smith
Marti Sweet
David Tobey
Ira Weller

Violas

Penny Anderson,
Principal
Madeline Blum
Anna Brady
Juliet Haffner
Donald Schlaeffer
Paula Stofman
Patricia Werne

Cello

Hakuro Mori,
Principal
Anne Pinsker
Helene Martineau
Hilda Movsession
Julien Rodescu
Karen Robinson

Bass

Joseph Tamosaitis,
Principal
Susan Kixmiller
Ethan Connor
Kenneth Godel

Flute

Lucille Goeres
Kathryn McElrath
Claire Scandrett

Oboe

Jane Koopman
Jessica Murrow
Neva Petrovich

Clarinet

Stephen Hart
Ted Lane

Bass Clarinet

Thomas Aber

Bassoon

Davis Fox
Charles Hinnant
Gerald Robinson

Horn

Jerome Ashby
Robin Graham
William Parker
Paul Taylor

Trumpet

Edward Carroll
Andrew Ulyate
Jeffrey Venho

Trombone

Stephen McEuen
Howard Prince
Thomas Olcott

Bass Trombone

Wendell Watterson

Tuba

Joseph Eggebeen

Timpani

David Fein

Percussion

Scott Bleaken
Scott Eddelmon
James Gott

Harp

Gretchen van Hosen

Piano and Celeste

Derek Han

AMERICAN OPERA CENTER CHORUS

Karen Ahlquist, Marilyn Appel, Regina Boyan, Brenda Boozer, Zehava Gal, Ann Goodson, Una Gumbs, Alexandra Hughes, Terry Joshi, Helene Kamioner, Shin Kwak, Miriam Lawrence, Bonnie Leys, Ok Ja Lim, Jan Merchant, Jacqueline Myers, Penny Orloff, Christine Radman, Ariel Rubstein, Valerie Saalbach, Linda Sandusky, Gayna Sauler, Kay Schoenfeld, Jane Seaman, Barbara Swift, Valerie Wilson.

Lou Angel, Peter Atherton, William Barrone, Brian Beirne, John Bogart, Charles Calman, Stephen Colanti, Freeman Davis, Albert DeRuiter, Tom George, James Harrell, Terry Howell, Peter Johl, Nicolas Karousatos, Robert Markel, Dave Miles, Steven Pearlston, Peter Randall, Jonathan Reinhold, Dennis Skerik, James Tyeska, Lee Winston, Wardell Woodard.

FACULTY AND STAFF OF THE JULLIARD AMERICAN OPERA CENTER

Peter Herman Adler	Director
Martin Smith	Administrator
Dick Marzollo	Vocal Coach
Robert Kopelson	National Opera Institute Fellowship
Bruce Ferden	Coaching Fellow
George Manahan	Coaching Fellow
Louis Bankuti	Fencing
Evelina Colorni	Italian Diction
Madeleine Marshall	English Diction
Marguerite Meyerowitz	French Diction
Rita Smoland	Administrative Assistant

PRODUCTION STAFF

Joe Pacitti	Production Supervisor
Alan Coleridge	Production Stage Manager
William McDugald	Costume Supervisor
Snowden Parlette	Head of Stage Mechanics
Wayne Chouinard	Construction Supervisor
Roger La Voie	Head Scenic Artist
John J. D. Sheehan	Property Master
Steve Atha	Hair Styles
Michael Calkins	Wardrobe Master
James Meares	Armor and Headdress
Peter Ehrhardt	Master Electrician
Robert Perkins	Master Carpenter
Carolyn Haas	Assistant to Mr. Pacitti
Tom Ferguson	Assistant Stage Manager
Robert Yodice	Staff Designer

* * *

Pillows courtesy of *Dixie Foam Ltd.*

Special properties courtesy of the *New York Shakespeare Festival* and *Don Draper*.

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.

F OF
PERA CENTER

.....Director
.....Administrator
.....Vocal Coach
.....National Opera Institute Fellowship
.....Coaching Fellow
.....Coaching Fellow
.....Fencing
.....Italian Diction
.....English Diction
.....French Diction
.....Administrative Assistant

FF

.....Production Supervisor
.....Production Stage Manager
.....Costume Supervisor
.....Head of Stage Mechanics
.....Construction Supervisor
.....Head Scenic Artist
.....Property Master
.....Hair Styles
.....Wardrobe Master
.....Armor and Headdress
.....Master Electrician
.....Master Carpenter
.....Assistant to Mr. Pacitti
.....Assistant Stage Manager
.....Staff Designer

tival and Don Draper.

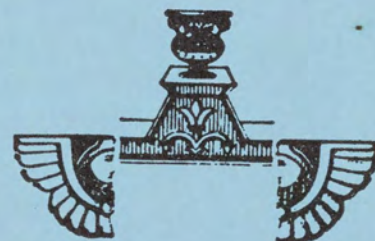
endowment campaign to ensure its
artist. Your support is needed and
Juilliard School, Lincoln Center, New

1974 — 1975 Season
THE JUILLIARD SCHOOL
Peter Mennin, *President*

Juilliard American Opera Center
Presents

SAMUEL BARBER'S
**Antony and
Cleopatra**

(Revised Version)



The Juilliard Theater
155 West 65th Street

Saturday evening, May 10 at 8:00
Sunday afternoon, May 11 at 3:00



THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT

* * *

Choreographic Works
of
Students and Faculty

* * *

FRIDAY, FEBRUARY 14, 1975

THE JUILLIARD THEATER

5:00 p.m.

THE JULLIARD SCHOOL

Dance Division

DANCE EVENT

-Choreographic Works of Students and Faculty-

Friday, February 14, 1975

The Juilliard Theater

5:00 pm

I

Mixed Bag

Piano Improvisation Reed Hansen

Sam Berman, Carolann Cortese, Andrew Miller
Rosemary Newton, Elizabeth Sung

-Prepared in the Dance Composition Classes of Janet Soares

II

Requiem

Choreography Elizabeth Fisher
Music(from Requiem, IV Pie Jesu) Gabriel Faure *

Elizabeth Fisher

The Reflection in the Puddle is Mine

Choreography Elizabeth Sung
Percussion Improvisation Robert Waring

Carolann Cortese
Sam Berman

VV Dachin Matsucka
Hsueh-Tung Chen

-From the Composition Classes of Doris Rudko

* tape

Trio for Three and One Half

Choreography Leslie Brown
Music (Quartet, "Allegro non troppo") Heitor Villa-Lobos *

Mare Lind, Elizabeth McCarthy, Jill Wagoner

-From the Composition Classes of Kazuko Hirabayashi

III

Fandango Flamenco

Choreography and Direction Gloria Marina
Music Arranged by John Child

Yaeko Sasaki, Pierre Barreau

Lisa Brodsky, Helen Castillo , V.V. Dachin Matsuoka
Martina Ebey, Janell Hollingsworth, Ann Kohn

Leslie Singer, Pianist

Sevillanas

Choreography and Direction Gloria Marina
Music Popular music

Anthony Balcena, Yael Barash, Pierre Barreau
Sam Berman, Lisa Brodsky, Andrew Miller,
Andrea Morris, Yaeko Sasaki

Leslie Singer, Pianist

Boleras de Medio Paso

Choreography and Direction Hector Zaraspe
Music Arranged by F.G. Navas

Helen Castillo and Yaeko Sasaki .

Leslie Singer, Pianist

-From the Spanish Classic Dance Repertory Classes of Hector Zaraspe
and Gloria Marina

* tape

IV

"Courante" from Partita

Choreography (1940) Doris Humphrey
Music (Partita No. 5 in G Major) Johann Sebastian Bach
Direction Janis Pforsich

Marilyn Banks, Martina Ebey, Mare Lind
Rosmary Newton, Ayala Rimon, Elizabeth Sung

Kenneth Frazelle, Pianist

-From the Labanotation Classes of Janis Pforsich

V

Solo

Choreography Dianne Hulburt
Music (Allegretto pizzicato from Quartet No. 4) Bela Bartok *

Dianne Hulburt

-From the Composition Classes of Kazuko Hirabayashi

VI

Prelude

Choreography John Seaman
Music (Prelude) Johann Sebastian Bach

Janell Hollingsworth, John Seaman

John Bayless, Pianist

-From the Composition Classes of Alfredo Corvino

VII

A Work in Progress
(The 1st movement from a 3 movement work)

Choreography Leigh Warren
Music (Tubular Bells) Mike Oldfield *

Shirley Brown, Leigh Warren

P A U S E

* tape

VIII

BALLET SUITE NO. 1
(from Ballet Egyptien)

Choreography.....Genia Melikova
Music.....Alexandre Luigini*

Yael Barash, William Belle, Sam Berman, Lisa Brodsky,
Gregory Cary, Helen Castillo, Hsueh-Tung Chen, Trude Cone
Dian Dong, Martina Ebey, Elizabeth Fisher, Janell Hollingsworth,
Mare Lind, Allen Maniker, Andrea Morris, Valencia Ondes, Maria O'Neill, Ayala Rimon, John Seaman

-Prepared in the Repertory Classes of Genia Melikova

VIII(a)

Themes for a Group Work in Progress

Choreography Patrice Regnier
Music Gamelan music *

Patrice Regnier

IX

AN WASSER FLÜSSEN BABYLON

Choreography (1974) and Direction.....Francis Patrelle
Music (1973).....Andrew Thomas *

"By the rivers of Babylon,
There we sat down, yea, we wept,
When we remembered Zion."
Psalm 137

Cast in order of appearance:

Matriarch.....Nancy Scattergood
Her Son.....William Belle
Her Followers.....Revel Paul, Gregory Cary, Lisa Brodsky
The Elders.....Deborah Allton
Successor.....Joyce Herring

* tape

29

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT IV

A WORKSHOP

Choreographic Works of Students and Faculty

Wednesday, March 19, 1975
Studios 320 & 321
1:00 - 2:00 P.M.

STUDIO 320

BAROQUE PROJECT

Choreography and Direction Wendy Hilton
(Andrew Miller in charge for Workshop)
Music(Dardanus, 1739). Jean Philippe Rameau

MENUET.

Yael Barash	Anthony Balcena
Jane Heddal	Sam Berman
Janell Hollingsworth	Allen Maniker
Mare Lind	Andrew Miller
Elizabeth McCarthy	
Rosemary Newton	
Ayala Rimon	

Rigadon.

RUSTIC PEOPLE.

Understudies:

Mare Lind	Anthony Balcena	Leslie Brown	Sam Berman
Dianne Hulburt	Andrew Miller	Jane Heddal	Allen Maniker

Menuet II.

PEOPLE OF PHRYGIA

(Rosemary Newton and Kathleen Tirrell:
Understudies)

Yael Barash
Leslie Brown
Martina Ebey
Jane Heddal
Janell Hollingsworth
Dianne Hulburt
Mare Lind
Elizabeth McCarthy
Andrea Morris
Ayala Rimon

Kenneth Merrill, Pianist

-From the Repertory Classes of Wendy Hilton-

STUDIO 320 (continued)

NUAGES

Choreography. Nancy Scattergood
Music (Nuages). Claude Debussy *

Joyce Herring and William Belle

RENAISSANCE

Choreography. Yaeko Sasaki
Music. Renaissance Music

Robin Somers and John Seaman

EGYPTIEN

Choreography Yaeko Sasaki
Music (Piano Concerto No. 5, Egyptien) Charles Saint-Saëns *
(Music edited by Yaeko Sasaki)

Roxolana Babiuk, Lisa Brodsky, Linda Spriggs

PAS DE DEUX

Choreography Joyce Herring
Music (2nd Movement from Sonata for Flute, Viola, and Harp) Claude Debussy *

Nancy Scattergood and William Belle

-From the Choreography Classes of Alfredo Corvino

-THE REMAINDER OF THE PROGRAM WILL BE SHOWN IN STUDIO 321-

SPECIFIC STIMULI: A Personal Adventure

- I. From Design Allen Maniker
Music (Et exspecto resurrectionem mortuorum). Olivier Messiaen *
- II. From an Emotional Gesture Lisa Brodsky
- III. From Physical Imagery: To Twist. Yveline Cottez.
- IV. From Design. Kathleen Tirrell
Music (Ionisation). Edgar Varese *
Yamatzia Bar-Yosef, Musician

-From the Choreography Classes of Doris Rudko

* Tape

29

IMPRESSIONIST WORKS IN PROGRESS

Music (Oiseaux Tristes). Maurice Ravel *
Choreographed and danced by

Janell Hollingsworth

-From the Choreography Classes of Janet Soares

CEREMONIES OF REMEMBRANCE

Ritual re-enactment of an event that shook the city.

Choreography. Helen McGehee
Music (Eonta). Iannis Xenakis *

Cast for 1st Performance

Brothers	Gregory Cary, Mercie Hinton
and	
Sisters, one of	Virginia Edmands, Susan Osberg
whom is Antigone	

Pierre Barreau, Leslie Brown, Hsueh-Tung Chen, Dian Dong,
Joyce Herring, Robin Somers, Catherine Sullivan

Cast for 2nd Performance

Brothers	Pierre Barreau, Hsueh-Tung Chen
and	
Sisters, one of	Joyce Herring, Catherine Sullivan
whom is Antigone	

Leslie Brown, Gregory Cary, Dian Dong, Virginia Edmands,
Mercie Hinton, Susan Osberg, Robin Somers

Approximately one-half of the ballet is being performed.

-From the Repertory Classes of Helen McGehee

* Tape

April 8, 1975

The Juilliard School

MEMORANDUM

To: Juilliard Faculty Members who teach dance majors
involved in the Program of New Dance Works, April
26, 27, 28, 1975, in The Juilliard Theater.

From: Gordon Hardy, Dean of Students

Stage rehearsals for the Program of New Dance Works are being held this Friday April 11 and weeks of April 14 and April 21. 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 for those in the Diploma course.

Allton, Deborah	Edmands, Virginia	O'Neill, Maria
Babiuk, Roxolana	Fisher, Elizabeth	Osberg, Susan
Balcena, Anthony*	Golick, Mary Ann*	Paul, Revel
Banks, Marilyn*	Herring, Joyce	Regnier, Patrice
Barash, Yael*	Hill, Nancy	Rimon, Ayala
Barreau, Pierre	Hinton, Mercie	Sasaki, Yaeko*
Belle, William*	Hollingsworth, Janell	Scattergood, Nancy
Berman, Sam*	Hulburt, Dianne	Seaman, John
Brotsky, Lisa	Jackson, John*	Somers, Robin*
Brown, Leslie	Kerr, Lisa*	Spriggs, Linda
Brown, Shirley*	Kohn, Ann	Stern, Holly
Carp, Janice	Lind, Mare	Sullivan, Catherine
Castillo, Helen	Maniker, Allen*	Sung, Elizabeth
Chen, Hsueh-Tung*	Matsuoka, VV Dachin	Swinston, Robert
Cone, Trude	McCarthy, Elizabeth	Tirrell, Kathleen
Cottez, Yveline	Miller, W. Andrew*	Wagoner, Jill
Dong, Dian	Morris, Andrea*	Warren, Leigh*
Drayton, Thelma*	Newton, Rosemary	Weiss, Barry
Ebey, Martina	Ondes, Valencia	Yglesias, Colette

31

THE JUILLIARD SCHOOL

PETER MENNIN, PRESIDENT

PRESENTS

juilliard dance ensemble

new dance works

THE WALDSTEIN SONATA

JOSE LIMON, posthumous; DANIEL LEWIS, choreographers*
BEETHOVEN, Sonata No. 21 in C Major, Opus 53

MASK OF NIGHT

KAZUKO HIRABAYASHI, choreographer
GEORGE CRUMB, "Music for a Summer Evening" (Makrokosmos III)
David Ramadanoff, Conductor

RIDE THE CULTURE LOOP

ANNA SOKOLOW, choreographer
TEO MACERO, new score commissioned by The Juilliard School
Juilliard Chamber Ensemble, Mr. Macero, Guest Conductor

*José Limón began working with his company on "The Waldstein Sonata" in the winter of 1971. The work has been reconstructed and completed by Daniel Lewis.

THE JUILLIARD THEATER, 165 WEST 65th STREET

- Saturday, April 26, 1975, at 8:00 p.m.
- Sunday, April 27, 1975, at 3:00 p.m.
- Monday, April 28, 1975, at 8:00 p.m.

A Benefit for the Juilliard Dance 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
The Juilliard School
Lincoln Center
New York, N.Y. 10023
(212) 799-5000 X235

Sat., Apr. 26, 8:00 p.m.

Sun., Apr. 27, 3:00 p.m.

Mon., Apr. 28, 8:00 p.m.

No. of
tickets

Contribution

Total

TOTAL		

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

Preferred location:

NAME

please print

Orchestra:

ADDRESS

Mezzanine:

CITY

STATE/ZIP

DAY TEL.

Balcony:

THE JUILLIARD SCHOOL

OPEN DRESS REHEARSAL

JUILLIARD DANCE ENSEMBLE

in

NEW DANCE WORKS

Thursday, April 24, 1975

7:00 pm

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

Limon, Lewis-Beethoven. . . . THE WALDSTEIN SONATA

Hirabayashi-Crumb. . . . MASK OF NIGHT

Sokolow-Macero. RIDE THE CULTURE LOOP

Spp. Br.

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 26, 1975

1974 — 1975 Season
THE JUILLIARD SCHOOL
Peter Mennin, *President*

THE JUILLIARD SCHOOL
presents

**juilliard
dance
ensemble
new dance works**

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

Saturday, April 26, 1975 at 8:00 p.m.
Sunday, April 27, 1975 at 3:00 p.m.
Monday, April 28, 1975 at 8:00 p.m.

THE WALDSTEIN SONATA
(PREMIERE PERFORMANCE)

Choreography (1971, 1975)*

Direction

Piano Sonata No. 21, in C Major, Opus 53 (1803-1804)

Costumes

Lighting

JOSE LIMON, DANIEL LEWIS

DANIEL LEWIS

LUDWIG VAN BEETHOVEN

ROBERT YODICE

JOE PACITTI

Saturday and Monday

ROXOLANA BABIUK

DIAN DONG

VIRGINIA EDMANDS

DIANNE HULBURT

PIERRE BARREAU

WILLIAM BELLE

ROBERT SWINSTON

LEIGH WARREN

Sunday

SHIRLEY BROWN

LINDA SPRIGGS

CATHERINE SULLIVAN

COLETTE YGLESIAS

ANTHONY BALCENA

WILLIAM BELLE

HSUEH-TUNG CHEN

BARRY WEISS

EMANUEL KRASOVSKY, *Pianist*

*José Limón worked with his company on "The Waldstein Sonata" in the winter of 1971. The work has been reconstructed and completed by Daniel Lewis.

INTERMISSION

MASK OF NIGHT

(PREMIERE PERFORMANCE)

Choreography (1975) and Direction

Music for a Summer Evening (1974), Makrokosmos III*

Costumes

Lighting

KAZUKO HIRABAYASHI

GEORGE CRUMB

ROBERT YODICE

JOE PACITTI

JANICE CARP
VIRGINIA EDMANDS

JANELL HOLLINGSWORTH
DIANNE HULBURT
MARE LIND

SUSAN OSBERG
LINDA SPRIGGS

PIERRE BARREAU
HSUEH-TUNG CHEN

ROBERT SWINSTON

LEIGH WARREN
BARRY WEISS

ROBERT SHANNON, THEODORE GANGER, *Pianos*

SCOTT BLEAKEN, PAUL DOWLING, *Percussion*

DAVID RAMADANOFF, *Conductor*

*By arrangement with C. F. Peters Corp.

INTERMISSION

RIDE THE CULTURE LOOP
(PREMIERE PERFORMANCE)

Choreography (1975) and Direction

Score commissioned by The Juilliard School (1975)

Costumes and Projections

Lighting

ANNA SOKOLOW

TEO MACERO

ROBERT YODICE

JOE PACITTI

DEBORAH ALLTON

MARILYN BANKS

Yael BARASH

LESLIE BROWN

SHIRLEY BROWN

TRUDE CONE

HELEN CASTILLO

YVELINE COTTEZ

DIAN DONG

THELMA DRAYTON

MARTINA EBEL

ELIZABETH FISHER

MARY ANN GOLICK

NANCY HILL

JANELL HOLLINGSWORTH

LISA KERR

ANN KOHN

MARE LIND

VV DACHIN MATSUOKA

ELIZABETH MCCARTHY

ANDREA MORRIS

ROSEMARY NEWTON

VALENCIA ONDES

MARIA O'NEILL

REVEI PAUL

PATRICE REGNIER

AYALA RIMON

ROBIN SOMERS

LINDA SPRIGGS

ELIZABETH SUNG

JILL WAGONER

ANTHONY BALCENA

PIERRE BARREAU

WILLIAM BELLE

SAM BERMAN

HSUEH-TUNG CHEN

MERCIE HINTON

JOHN JACKSON

ALLEN MANIKER

ANDREW MILLER

JOHN SEAMAN

Woodwinds

Pamela Epple

Leonard Lopatin

Saxophones

Ernest Guadagnini

Joseph Roldan

Glenn Stulpin

French Horns

Lee Bracegirdle

Kazimierz Machala

Trumpets

Vincent DiDea

Manuel Laureano

Timothy Lester

Trombones

Jenorrid Harvey

Dwight St. Amand

Tuba

Raymond Becker

Percussion

Paul Dowling

Norman Freeman

James Gott

Electric Piano

Justin Dello Joio

Bass Guitar

Tony Conniff

Set Drums

Doane Perry

TEO MACERO, *Solo Alto Saxophone*

TEO MACERO, *Conductor*

STAFF

Production Director
Production Supervisor
Stage Manager
Orchestra Manager
Head of Stage Mechanics
Costume Supervisor
Construction Supervisor
Headdresses
Costume Painters
Master Electrician
Master Carpenter
Sound Technician
Wardrobe Mistress
Assistant to Mr. Yodice
Assistant to Mr. Lewis
Administrative Assistant for Production
Secretary for Production

Martha Hill

Joe Pacitti

Lee Shlosberg

William Vickery

Peter Ehrhardt

STAFF

William MacDugald

Wayne Chouinard

Timothy Miller

Josephine Caruso, Peggy Schierholtz

Snowden Parlette

Robert Perkins

Stanley Thomas

Ruth Thomason

Andrew Marlay

Nancy Scattergood

Mary Chudick

Andrea Durham

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 artists. Your support is needed and welcome. Contributions should be made payable to The Juilliard School, Lincoln Center, New York, New York 10023.

Contribution of the Gulf + Western Industries Foundation.

of recording equipment are not allowed in this auditorium.

Juilliard News Bulletin

June 1975, Vol. XIII, No. 7

Commencement Exercises Held May 30

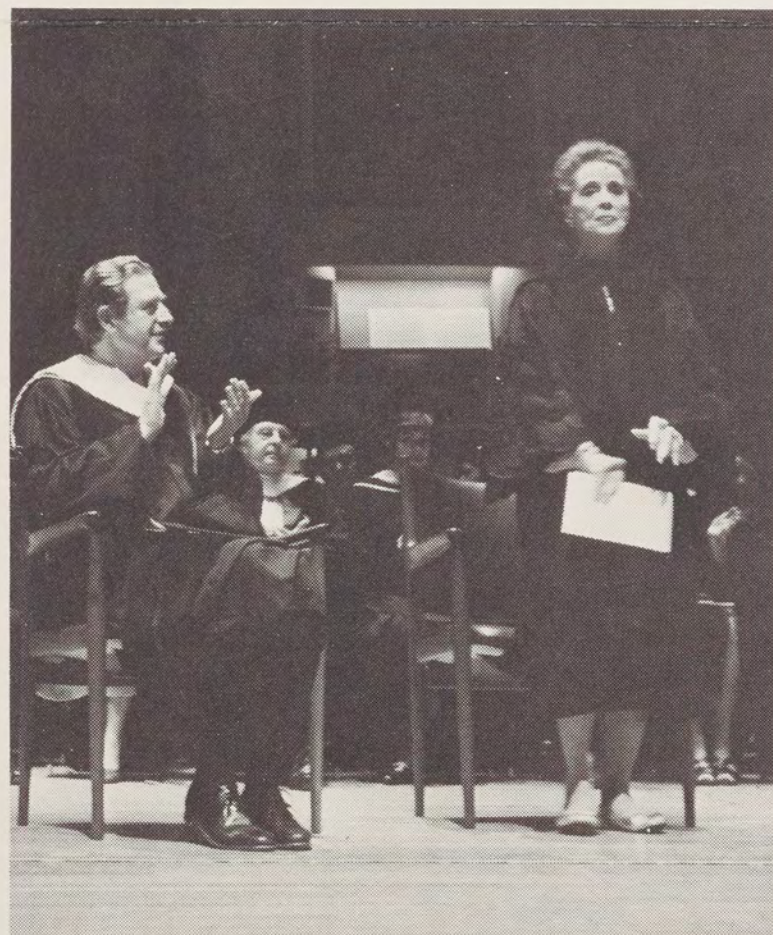
The Juilliard School's annual Academic Exercises were held on Friday, May 30 in Alice Tully Hall.

Peter Mennin, President, made the opening remarks to the graduates, their parents and special guests, and later presented diplomas and degrees to approximately 235 students.

Mr. Mennin also recognized Miss Edith Piper of the Voice Faculty who is retiring after 31 years of service to the School.

Delivering the Commencement Address was Martha Graham. In his introduction, Mr. Mennin described Miss Graham's long association and interest in the School's Dance Division since it was formed in 1951. Miss Graham spoke extemporaneously, drawing on her long and distinguished career as a dancer, choreographer and innovator in the theater to advise the graduates as they enter their professions.

Jon Gillock was the organist for the processional and recessional of the graduates and faculty. Abraham Kaplan led the singing of the two traditional chorales.



Martha Graham receives an ovation following her address, President Mennin (left).

Prizes and Awards

An Anonymous Scholarship in Voice:

Faith Esham, James Tyeska

The Arthur B. Barber Scholarship:

Valerie Saalbach, voice

The Irving Berlin Fellowship (in memory of Judy Garland): *Roberta Palmer, voice*

The Irving Berlin Fellowship (in memory of Grace Moore): *Judith Haddon, voice*

The Lucrezia Bori Scholarship:

Shin Hyoung Kwak, voice

The Alice Breen Memorial Prize:

Lorna Myers, voice

The Gail Chamock Memorial Scholarship:

Hedi Klebl, voice

The Anna E. Clark Scholarship:

Dennis Smylie, bass clarinet

Joseph Bongiorno, double bass

The Katherine Cornell Scholarship:

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The Mrs. Cornelius Crane Scholarship:

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Lisa Lancaster, cello

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Jon Green, choral conducting

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The William J. Henderson Scholarship:

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The Victor Herbert Prize (in memory of Ella

Herbert Bartlett): *Guillermo Figueroa, violin*

The Victor Herbert Scholarship:

Victoria Bond, orchestral conducting

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Maria O'Neill, dance

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WENDELL LEONARD WATTERSON III, *Trombone*
MICHAEL ALEXANDER WILLENS, *Double Bass*
DANIEL LEWIS WORLEY, *Bassoon*

DOCTOR OF MUSICAL ARTS DEGREE

ROSEMARY GLYDE, *Viola*
KERRY J. MC DEVITT, *Voice*
WALTER PONCE, *Piano*
ROLAND VAMOS, *Viola*
ELLEN TAAFFE ZWILICH, *Composition*

*Completed requirements August 31, 1974
†Completed requirements January 31, 1975

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Local Stops on the Success Train

BY DEBORAH JOWITT

Jose Limon worked with his company on "The Waldstein Sonata" in 1971, around the time of his wife's death. Then he had it videotaped—intending perhaps some day to arrange, edit, polish and dance for presentation. But he didn't: he made two new dances, "Carlota" and "Orfeo," for the company's last New York season before his own death in 1972. Now Daniel Lewis has reconstructed "The Waldstein Sonata" for the excellently trained young dancers in the Juilliard Dance Ensemble. Novels are often published after the death of the author—often against his expressed wishes; and I would have felt much better about this whole Juilliard/Lewis business if "The Waldstein Sonata" had been presented as "an unfurnished work by Jose Limon, reconstructed from videotape by Daniel Lewis," instead of "Choreography (1971, 1975), Jose Limon, Daniel Lewis". (Did Leonardo da Vinci in his role as disciple ask for program credit for painting an angel's head in one of Ghirlandajo's pictures?)

Lewis has been invaluable in keeping Limon's name alive, in teaching and reconstructing his dances for various companies. But he has now done editing jobs on three Limon works and one Doris Humphrey one. And he's beginning to make me nervous. "The Waldstein Sonata" doesn't look like anything Limon would have considered a finished work, and in the reconstruction process the dynamic values seem to have been flattened out. It's hard to believe that, even in a tenderly romantic piece like "Waldstein", Jose Limon could have been capable of such dynamic vapidness; you notice familiar Limon movements, but they've been deprived of the impetus, the upsurge of breath and power that would make their later melting more rhapsodic and less sentimental.

The dance is full of beautiful moments and—had Limon lived to finish it—might have been thrilling. To work on it could well have caused him pain since it's so closely related to the death of Pauline Lawrence Limon, to the dissolving of a long, close partnership. It's the only Limon dance I can remember that's performed almost entirely by couples; no heroic men's section, no prolonged women's dance, simply young men and women dancing tenderly and excitedly together, as if just betrothed—each couple occasionally meeting with the others in formal little play-party dances. The

eight Juilliard dancers I saw (there was another set) performed sweetly and skillfully. I can't blame the lack of definition and coloring on them.

At the Juilliard concert, after Kazuko Hirabayashi's "Mask of Night," I said to someone that I had felt trapped in the work, thought I'd never get out; and he said, "Oh, but what a lovely world to be trapped in." A trap, almost by definition, can't be lovely. Although, of course, I know what he meant. Hirabayashi creates dance-glamor images and makes movement that is challenging to execute and often sumptuous to look at. In this work, too, the movement, although much of it was clearly made with the aim of displaying the fine young dancers, seemed more easy-flowing, less arbitrary than is usual with her.

The long, long dance to George Crumb's stunning "Music for a Summer Evening" explored a mysterious world of quietly thrashing creatures. Most of these wear splotchy leotards and tubular, frog-like headpieces. Once a man stalks through in a fish-head. Late in the dance, a dissatisfied-looking girl in a black, sequined gown appears—much to the audience's surprise. One young man, Robert Swinston, performs a virtuosic leaping, plunging solo with great brilliance. Toward the end of the dance, the masks come off, and men and women dance softly and yearningly together. But, for all the comings and goings, "Mask of Night" appears to change little; and its steady suspenseful tension may be what made me feel trapped. There's something odd, too, about the way Hirabayashi handles the atmosphere of her dance. Often, when new dancers arrive on stage, they convey a hint of menace or strangeness; those already there may pause, but then they simply launch into elaborate dancing. It's as if someone had walked up to someone else and said hello and the person addressed had embarked on a complicated poetic monologue about God knows what. You keep expecting acts to spark other acts or impinge on each other, but they don't. The mysterious night garden is so full of portent and challenge that everyone is apparently too busy dancing to react to it. At the end, Crumb's music becomes light and sparse, and Hirabayashi echoes this quality with a slow melting down of her dancers' energy. As a result, the dance hovers for what seems an interminable time in the threshold of conclusion, like an indecisive guest who scrapes his heels in front of your door, unable either to stay or go. Yes, a trap of beautiful limbs and perfumed movement, baited with extraordinary music, is no less a trap for all that.

'Some of the dancers yell and sing in Spanish and English and do crazy, impudent dances they might be making up on the spot.'



Anna Sokolow's "Ride the Culture Loop"

Most years, Anna Sokolow makes a dance on the Juilliard students and I always look forward to seeing it. She puts the dancers into situations in which their high extensions go unnoticed; but through them, she exposes the raw drives, the nervous intensity of city kids today.

This year's Sokolow, "Ride the Culture Loop," is messier and more savage than anything I've seen her do. Teo Macero's jazz blares and boils from the pit. Kids in gaudy, shabby clothes swarm and snarl and race over the stage, underneath an eerie projection (by Robert Yodice) that looks like the girders of the West Side Highway. The dance begins with a mob violently throwing a limp figure into the air and ends with a boy turning, the inert body of a girl held in his arms. The "dancing" in between comes in bursts like rage or desperate gaiety, or it stalls in bleak silences. Nothing looks practiced; every movement is flung like a curse. As in most Sokolow works, the dancers make us the targets of their baleful stares. I think to her we represent the middle class, the middle-of-the-road—the ones who never care or dare quite enough.

In the middle of the piece, there is wonderfully wild, exploding conga line. Some of the dancers put on bright clothes, yell and sing in Spanish and English or whatever tongue they know, and dance crazy, impudent dances that they might be making up on the spot. Sokolow shows the toughness and anger that make ghetto kids sometimes menacing; by some miracle of sensitivity, she also shows you the special quality of their bravery. The Juilliard kids danced "Ride the Culture Loop" in the only possible way—with fanatic intensity and daring. □

THE NEW YORK TIMES, Tuesday, April 29, 1975

Dance: Juilliard Ensemble Presents 3 New Works

Daniel Lewis Finishes Limon's 'Waldstein'

By CLIVE BARNES

Always one of the more interesting annual events of the dance calendar is the series given by the Juilliard Dance Ensemble at the Juilliard Theater. The dancers—graduating or senior students—are always of a high professional level, and usually pains have been taken to present an interesting program showing off their talents. This year—the series took place Saturday, Sunday and yesterday—was special, however, because Juilliard had commissioned three new works from established choreographers, Daniel Lewis, Kazuko Hirabayashi and Anna Sokolow.

The Daniel Lewis was perhaps of particular interest. It was "The Waldstein Sonata," which José Limón was working on with his company at his death in 1971. Mr. Lewis—then a member of the Limón Company and later, for a time, its acting artistic director—has reconstructed as much of the Limón choreography as he could, and completed the ballet himself. The result is most gratifying. It is an interesting work.

The sonata itself is a wonderful piece of musical architecture, graceful and yet with a new power and confidence that had come to Beethoven since he composed the "Eroica" Symphony. Interestingly, each movement builds up from a pianissimo beginning, and Mr. Lewis (and obviously Limón) have recognized this taut and brilliant sense of structure. One admired the eccentric but oddly appropriate arm gestures (with the arm held up, bent at the elbow in an Attic pose) and throughout the work's use of stillness. One dancer might provide a static

The Program

THE WALDSTEIN SONATA (Premiere). Choreography, José Limón and Daniel Lewis; direction, Mr. Lewis; music, Ludwig Van Beethoven (Piano Sonata No. 21, in C major, Op. 53); costumes, Robert Yodice; lighting, Joe Pacitti; Emanuel Krasovsky, pianist. Presented by the Juilliard Dance Ensemble at the Juilliard Theater.

WITH: Shirley Brown, Linda Spriggs, Catherine Sullivan, Colette Yglesias, Anthony Balena, William Belle, Hsueh-Tung Chen and Barry Weiss.

MASK OF NIGHT (Premiere). Choreography and direction, Kazuko Hirabayashi; music, George Crumb ("Music for a Summer Evening," "Makrokosmos III"); costumes, Robert Yodice; lighting, Joe Pacitti; Robert Shannon and Theodore Ganger, pianos; Scott Blesken and Paul Dowling, percussion; David Ramadanoff, conductor.

WITH: Janice Caro, Janell Hollingsworth, Susan Osborn, Virginia Edmonds, Dianne Hulbert, Linda Spriggs, Pierre Barreau, Robert Swinston, Leigh Warren, Hsueh-Tung Chen and Barry Weiss.

RIDE THE CULTURE LOOP (Premiere). Choreography and direction, Anna Sokolow; music, Teo Macero; costumes and projections, Robert Yodice; lighting, Joe Pacitti; Teo Macero, solo alto saxophone and conductor.

focus for the dance, and at times the choreography would hurtle impetuously along matching headlong arpeggios, at other times, it would halve or quarter the music's time, providing a different kind of visual commentary and symmetry.

Miss Hirabayashi's "Mask of Night" is a work of intense, even disquieting atmosphere. It is set to music by George Crumb (his "Music for a Summer Evening" and "Makrokosmos III") and typically for the composer the combined score is full of the most beautiful tingles, tangles and twangles. Crumb makes music to wade through; a sort of musical never-never-land full of unseen voices. It lends itself to fantasy, and Miss Hirabayashi has produced images of violence, terror and, at times, peace. Yet it is a troubled landscape—I was oddly reminded of that famous Rousseau painting of the sleeping woman and the lion.

The work proved a little too long, and also it lacked definition, both dramatic and choreographic. Yet it certainly did have atmosphere. The new Anna Sokolow offering, "Beyond the Culture Loop," with a specially com-

posed jazz score by Teo Macero, had, like "Mask of Night," handsome costumes and projections by Robert Yodice and sensitive lighting by Joe Pacitti.

It starts with a symbolic man on an invisible tight-rope, proceeds to alienated youth and does some cheerful things with a samba. It is fairly familiar or if not familiar, predictable, from Miss Sokolow's earlier dances, and the shadow of the apocalypse and Miss Sokolow's own "Opus 64" are never far away. One interesting aspect of "Mask of Night" is that it gives Miss Sokolow the chance to work with 41 dancers, and she uses them

Hirabayashi, Sokolow Also Commissioned

impressively, particularly in tightly organized crowds that spill across the stage like a tidal wave of dancers.

Finally the performers themselves—all impossible to identify by name from the program. But this is perhaps just as well, because they all seemed almost equally talented. The way the Juilliard School, year in year out, turns out fine modern dancers is something worth shouting about that is not shouted about enough.

39

THE JULLIARD SCHOOL

ALICE TULLY HALL/LINCOLN CENTER

Wednesday One O'Clock Concert Series

April 30, 1975

PROGRAM

Madame Bovary (1974)

(Influenced by Flaubert's novel)

Patrice Regnier, Choreographer
Sevimbike Elibay, Piano

Sonata for Piano (1952)

Costume design

Costume construction

Alberto Ginastera

Allen Kernes

Jane Hedel, Dianne Hulburt

Allegro marcato

Virginia Edmands, Patrice Regnier, Catherine Sullivan, Nina Watt
Pierre Barreau, William Belle, Christopher Pilafian

Presto misterioso

Jane Hedel, Catherine Sullivan

Adagio molto appassionato

Patrice Regnier, Pierre Barreau

Ruvido ed ostinato

Virginia Edmands, Patrice Regnier, Catherine Sullivan Nina Watt

MEDIEVAL, RENAISSANCE AND ELIZABETHAN MUSIC

Fantasia No. 2

Fantasia No. 3

Browning

Orlando Gibbons

Henry Purcell

Elway Bevin

For Treble, Tenor and Bass Viol

Trotto

Ille ont Menti

Virelai and Rondeau

Die Christe Veritas

Pucelete - Je Languis - Domino

Virginis - Nostra Salus - Cernere

S'on me regarde - Prennes i garde

Anon 14th Century

Bayeus Mss 15th Century

Adam de la Halle

School of Notre Dame de Paris

Motets

Montpellier Ms. 13th Century

Montpellier Ms. 13th Century

For Voices, Lute, Small Harp, Treble Viol, Recorder

La Girandola (The Catherine Wheel)

Il Grillo (The Grasshopper)

For Treble Viol and Lute

Thomas Morley

Thomas Morley

Sorrow Stay

Can She Excuse

Down in a Valley

John Dowland

John Dowland

Michael Cavendish

Ayres to the Lute

The Performers

Suzanne Bloch, Lute

Barbara Bogatin, Bass Viol

Laurence Dreyfus, Treble Viol, Recorder, Voice

Hedi Klebl, Voice

Edmund LeRoy, Voice

Amy Shulman, Small Harp, Psaltery

If you must leave the auditorium before the program is completed, would you please leave at the end of a work in consideration of the performers and audience.

(Continued on Back)

40
1974-75 SEASON

THE JUILLIARD SCHOOL

You are invited to attend

DANCE DIVISION EVENTS

EVENT I

Wednesday, May 21, 12:00 noon

Outside Covered Plaza, West, First Floor
Environmental Projects in Choreography
-Classes of Janet Soares

EVENT II

Wednesday, May 22, 1:00 pm
Studios 320 and 321

Projects in Spanish Classic Dance
and
Modern Dance

-Classes of Gloria Marina, Hector Zaraspe;
Kazuko Hirabayashi, Doris Rudko

EVENT III

Thursday, May 23, 1:00 pm

Studio 320 THE JUILLIARD THEATER

Projects in Choreography

-Classes of Alfredo Corvino

EVENT IV

Tuesday, May 27, 5:30 pm

Drama Workshop

Choreographic Projects including lighting

-Dance Production Class of Daniel Lewis

**

*

41

THE JUILLIARD SCHOOL
DANCE DIVISION

EVENT I

Wednesday, May 21, 12:00 noon

Outside Covered Plaza

PLAZA PICNIC

Works from the classes of Janet Soares

Choreographers: Elizabeth Sung, Rosemary Newton, Trude Cone,
Sam Berman, Janell Hollingsworth and Andrew Miller

Dancers: Helen Castillo, Trude Cone, Janell Hollingsworth,
Rosemary Newton, Elizabeth Sung, Anthony Balcena,
Sam Berman, Andrew Miller

Sound and Music: Reed Hansen, Eric Satie and Al Jolson

(Bring your own lunch)

THE JULLIARD SCHOOL

DANCE DIVISION

EVENT II

Projects in Spanish Classic Dance And Modern Dance

Wednesday, May 21, 1:00 pm

Studios 320 and 321

Studio 320

Farruca Rhythms: A work in progress

Puerta del Carmen(Jota)-----Balaguer
Choreography-----Gloria Marina

Yael Barash	Sam Berman
Andrea Morris	Andrew Miller
Janell Hollingsworth	Anthony Balcena

Helen Castillo, Yveline Cottez, Martina Ebey, Ann Kohn

Kenneth Merrill, Pianist

-From the Spanish Classic Dance Classes of Hector Zaraspe and Gloria Marina

Studio 321

I. Dance Studies sourced from Specific Imagery:

Tortoise -----music improvisation

Andrea Morris

Borderline -----music improvisation

Andrea Morris

Music -----Ernest Bloch *
(Vidui, Contrition, 1st Movement of
Baal Sham)

Yael Barash

Musician, Amatzia Bar-Yosef

* tape

II. Dance Projects

Solo-----Alberto Ginastera *
(Duo for Flute and Oboe)

Valencia Ondes

Solo-----Aaron Copland
(Concerto for Piano & Orchestra,
Andante sostenuto)

Choreography by Mary Ann Golick

Mary Ann Golick

Ode to Things that go Bump in the Night

Choreography by Elizabeth Fisher

Trude Cone, Nancy Hill, Ann Kohn,
Valencia Ondes, Ayala Rimón

War-----Carlos Chavez *
(Toccata for Percussion Instruments,
allegro un poco marziade)

Choreography by Maria O'Neill

Thelma Drayton and Maria O'Neill

-From the Composition Classes of Doris Rudko

Moods-----Morton Gould *
Choreography-----Thelma Drayton

Marilyn Banks, Thelma Drayton
Rosemary Newton Maria O'Neill

Interlude-----Authentic Oglala Sioux music *
Choreography-----Revel Paul

Thelma Drayton, Andrea Morris, Maria O'Neill

-From the Composition Classes of Janet Soares

Caught in Morning Waves-----Paul Horne *
Choreography-----Virginia Edmands

Virginia Edmands

* tape

Aeolian Harp-----Henry Cowell *
Choreography-----Robert Swinston

Robert Swinston

Solo-----Alexander Scriabin *
(Etude Op. 8, No. 8)
Choreography-----Susan Osberg

Susan Osberg

Sea Songs-----Gorden Bok and Bert Jansch *
Choreography-----Dianne Hulburt

Nancy Hill and Janell Hollingsworth

-From the Composition Classes of Kazuko Hirabayashi

"Minuet" from Partita V-----Johann Sebastian Bach *
Choreography-----Doris Humphrey

Rosemary Newton

"Tuesday's Variation" From Variations Day to Day--Hayden and Brahms *
Choreography-----Norman Walker

Nancy Hill

-From the Dance Notation II Classes of Janis Pforsich

"Opening Dance" from Brahms Waltz # 1---Johannes Brahms *
Choreography-----Charles Weidman

Janell Hollingsworth, Andrea Morris, Andrew Miller

-From the Dance Notation I Classes of Janis Pforsich

* * *

* tape

THE JUILLIARD SCHOOL

DANCE DIVISION

EVENT III

Thursday, May 22, 1:00 pm

The Juilliard Theater

-Projects in Choreography-

Epilogue -----Igor Stravinsky *
(Duo Concertante)
Choreography-----Ann Kohn

Ann Kohn

Rag -----Scott Joplin *
(Maple Leaf Ragg)
Choreography-----Mercie Hinton

Mercie Hinton

Pas de deux -----Claude Debussy *
(2nd movement from Sonata for Flute, Viola, and Harp)
Choreography-----Joyce Herring

Nancy Scattergood, William Belle

Solo -----Gabriel Faure *
(Ballard Op. 19)
Choreography-----Robin Somers

Deborah Allton

Nicht Wiedersehen! -----Gustav Mahler
Choreography-----John Seaman

Janell Hollingsworth and John Seaman

Sandra Church-flute; Rainer Lokken-baritone; Kenneth Merrill-piano

Trio -----George Frideric Handel *
(Water Music)
Choreography-----Deborah Allton

Deborah Allton, Revel Paul, Robin Somers

* tape

THE JUILLIARD SCHOOL
DANCE DIVISION

EVENT IV

Tuesday, May 27, 5:30 pm

Drama Workshop Theater

-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.

Nacupenda-----Larry Gram *

Choreography by Shirley Brown
Danced by Shirley Brown and Ben Harney

Studio-----Mabel Daniels *
(3 Observations)

Choreography by Elizabeth McCarthy
Danced by Elizabeth McCarthy

"As Children caper when day breaks,
their puppets play before they wake"-----George Frideric Handel *

Choreography by Jill Wagoner
Danced by Trude Cone and Jill Wagoner

Until Further Notice-----tape collage *

Choreography by Jane Hedal
Danced by Patrice Regnier

Hyperbola-----tape collage by John Williams *

Choreography by John Wohl
Danced by Evan Williams and John Wohl

"Two Dots, Come too close.
Just once, then swing
Off to their Polar
Infinites" by John Wohl

* tape

(Untitled)-----Paul Winter Consort *

Choreography by Linda Spriggs
Danced by Linda Spriggs

"Then said Boaz unto Ruth,
Hearest thou not, my daughter?
Go not to glean in another field,
neither pass from hence, but
abide here fast by my maidens" Ruth 1;8-----Nikis Theodorakis and
(Asma Asma-Song of Songs)(Mr. Freedom X) Miles Davis *

Choreography by Ayala Rimon
Danced by Pierre Barreau, Mare Lind,
Ayala Rimon, Jill Wagoner

-INTERMISSION-

Spring Song-----tape collage and
(Jesu, Joy of Man's Desiring) Johann Sebastian Bach *

Choreography by Martina Ebey
Lighting by Fung Lam

Danced by Yael Barash, Yveline Cottez, Elizabeth Fisher,
Andrea Morris, Kathleen Tirrell

Elegie-----Igor Stravinsky
(Elegie)

Choreography by Janice Carp
Danced by Janice Carp

Lawrence Dutton, Viola

Thrill of it All-----Melba Moore *

Choreography by Marilyn Banks
Dance by Marilyn Banks and Thelma Drayton

Cypress-----Mike Oldfield collage *
(Tubular Bells)

Choreography by Nancy Hill
Danced by Nancy Hill and Emil Herrera**

* tape
** Drama Division Student

The Lake-----Bal nese and environmental
sounds *

Choreography by Patrice Regnier
Danced by Elizabeth Fisher, MercieHinton, Valencia Ondes,
Andrea Morris, Carolann Cortese

Starcrossed-----K. P. E. Bach *
(2nd Movement from Concerto for Flute
and Cello in A Major)

Choreographed by Mare Lind and Barry Weiss
Danced by Mare Lind and Barry Weiss

Approximately Seven Minutes-----Larry Delinger *
(In Time of Conflict)

Choreography by Anthony Balcena
Danced by(in order of appearance) Rosemary Newton-Solo,
Andrea Morris, Yveline Cottez,
Andrew Miller, Anthony Balcena

* * * *

Technical Assistants: Snowden Parlette
Hilary Bader
Bud Pitman

* tape

May 8, 1975

DANCE GRADUATION EXAMINATIONS

Wednesday, May 14, 1975
The Juilliard Theater
1:00 - 5:00 P.M.

ORDER OF PROGRAM

1.

Trio from Las Desenemoradas-----Eleo Pomare
Music-----John Coltrain

Jennifer Barry, Diane Harvey, Martial Roumain

2.

Wade from Revelations-----Alvin Ailey
Music-----Ella Jenkins

Martial Roumain

3.

I Want to be Ready from Revelations-----Alvin Ailey
Music-----Traditional

Martial Roumain

4.

Spill-----Hannah Kahn
Music-----Bill Evans

Dalienne Majors, Kate Johnson, Catherine Sullivan

5.

CEREMONIES OF REMEMBRANCE

Ritual re-enactment of an event that shook the city.

Choreography Helen McGhee
Music (Eonta) Iannis Xenakis *

Brothers
and
Sisters, one of
whom is Antigone

Gregory Cary, Mercie Hinton
Virginia Edmands, Susan Osberg

Pierre Barreau, Leslie Brown, Hsueh-Tung Chen, Dian Dong
Joyce Herring, Robin Somers, Catherine Sullivan

* Approximately 1/2 of the work is being performed.

6.

Quartet from "Rigadon"-----Wendy Hilton
Music: "Dardanus"-----Jean Philippe Rameau

Dianne Hulburt
Mare Lind
Anthony Balena
Andrew Miller

7.

Quintet from A Choreographis Offering -----Jose Limon
Music: "A Musical Offering"-----Johann Sebastian Bach
Colette Yglesias, Robert Swinston

8.

CEREMONIES OF REMEMBRANCE
Ritual re-enactment of an event that shook the city.

Choreography Helen McGehee
Music (Eonta) Iannis Xenakis *

Brothers
and
Sisters, one of
whom is Antigone
Pierre Barreau, Hsueh-Tung Chen
Joyce Herring, Catherine Sullivan

Leslie Brown, Gregory Cary, Dian Dong, Virginia Edmands,
Mercie Hinton, Susan Osberg, Robin Somers

* Approximately 1/2 of the work is being performed.

9.

Solo from "Mask of Night" ----- Kazuko Hirabayashi
Music: "Music for a Summer Evening"(Makrokosmos III)-- George Crumb
Dianne Hulburt

10.

Wind Road -----Francis Patrelle
Music (Wind Road)-----Andrew Thomas
Nancy Scattergood

11.

Duet from Nymphs -----Kazuko Hirabayashi
Music: -----Claude Debussy
Susan Osberg, Robert Swinston

12.

"a time to keep silence, and a time to speak;" from There is a Time--Jose Limon
Music: "Variations on a Theme"-----Norman Dello Joio
Ryland Jordan, Virginia Edmands

44
13.

"...a time to dance;" from There is a Time-----Jose Limon
Music: "Variations on a Theme"-----Norman Dello Joio

Dian Dong
Yaeko Sasaki
Catherine Sullivan

Pierre Barreau
Gregory Cary
Hsueh-Tung Chen

14.

"a time to mourn;" from There is a Time-----Jose Limon
Music: Variations on a Theme -----Norman Dello Joio

Virginia Edmands, Joyce Herring, Robin Somers

15.

Trio for Three and One-Half-----Leslie Brown
Music: -----Heitor Villa-Lobos

Leslie Brown, Mare Lind, Jill Wagoner

16.

Solo-----Susan Osberg
Music:

Susan Osberg

17.

Variation from "Le Corsaire"
Music: -----Adam

Mercie Hinton

18.

Renaissance-----Yaeko Sasaki
Music -----Renaissance Music

Robin Somers, John Seaman

44
19.

Pas de deux -----Joyce Herring
Music: 2nd movement from "Sonata for Flute, Viola, and Harp" - Claude Debussy
Nancy Scattergood, William Belle

20.

Fast Duet from A Choreographic Offering -----Jose Limon
Music: "A Musical Offering" -----Johann Sebastian Bach
Dian Dong, Gregory Cary

21.

Excerpt from Seraphic Dialogue -----Martha Graham
Music: -----Norman Dello Joio

Colette Yglesias

22.

Solo-----Dianne Hulburt
Music: 4th movement of "String Quartet No. 4" -----Bela Bartok

Dianne Hulburt

23.

First solo from A Choreographic Offering -----Jose Limon
Music: "A Musical Offering" -----Johann Sebastian Bach

Yaeko Sasaki

24.

The Return-----Rosaline Pierson
Music: -----Heitor Villa-Lobos

Leslie Brown

25.

Duet from Madame Bovary -----Patrice Regnier
Music: "Sonata for Piano" -----Alberto Ginastera

Patrice Regnier, Catherine Sullivan

26.

Allemande-----Nancy Mapother
Music: -----Bach

Colette Yglesias

27.

Solo from In a Dark Grove-----Kazuko Hirabayashi
Music: -----Lawrence Rosenthal

Robert Swinston

28.

Saint Joan from Seraphic Dialogue-----Martha Graham
Music: -----Norman Dello Joio

Yaeko Sasaki

29.

Fast Duet from A Choreographic Offering-----Jose Limon
Music: "A Musical Offering"-----Johann Sebastian Bach

Patrice Regnier , Pierre Barreau

30.

Nutcracker Variation
Music-----Tchaikovsky

Mercie Hinton

31.

Pas de deux from Dark Elegies-----Antony Tudor
Music: "Kindertotenlieder"-----Gustav Mahler

Nancy Scattergood, Leigh Warren

May 8, 1975

DANCE GRADUATION EXAMINATIONS

Wednesday, May 14, 1975
The Juilliard Theater
1:00 - 5:00 PM

Pierre Barreau, Leslie Brown, Gregory Cary, Dian Dong, Virginia Edmands, Mercie Hinton
Joyce Herring, Susan Osberg, Robin Somers, Catherine Sullivan

CEREMONIES OF REMEMBRANCE

Ritual re-enactment of an event that shook the city.

Choreography Helen McGehee
Music (Eonta) Iannis Xenakis *

Cast for 1st Performance

Brothers and Sisters, one of whom is Antigone
Gregory Cary, Mercie Hinton
Virginia Edmands, Susan Osberg

Pierre Barreau, Leslie Brown, Hsueh-Tung Chen, Dian Dong
Joyce Herring, Robin Somers, Catherine Sullivan

Cast for 2nd Performance

Brothers and Sisters, one of whom is Antigone
Pierre Barreau, Hsueh-Tung Chen
Joyce Herring, Catherine Sullivan

Leslie Brown, Gregory Cary, Dian Dong, Virginia Edmands,
Mercie Hinton, Susan Osberg, Robin Somers

Pierre Barreau, Gregory Cary, Dian Dong, Yaeko Sasaki, Catherine Sullivan

"... a time to dance;" from There is a Time-----Jose Limon
Music: "Variations on a Theme"-----Norman Dello Joio

Dian Dong
Yaeko Sasaki
Catherine Sullivan
Pierre Barreau
Gregory Cary
Hsueh-Tung Chen

Virginia Edmands, Joyce Herring, Robin Somers

"a time to mourn;" from There is a Time-----Jose Limon
Music: "Variations on a Theme"-----Norman Dello Joio

Virginia Edmands, Joyce Herring, Robin Somers

BARREAU, PIERRE

". . . a time to dance;" from There is a Time-----Jose Limon
Music: "Variations on a Theme"-----Norman Dello Joio

Fast Duet from A Choreographic Offering-----Jose Limon
Music: "A Musical Offering"-----Johann Sebastian Bach

Patrice Regnier , Pierre Barreau

BROWN, LESLIE

The Return-----Rosaline Pierson
Music: -----Heitor Villa-Lobos

Leslie Brown

Trio for Three and One-Half-----Leslie Brown
Music: -----Heitor Villa-Lobos

Leslie Brown, Mare Lind, Jill Wagoner

CARY, GREGORY

Fast Duet from A Choreographic Offering-----Jose Limon
Music: "A Musical Offering"-----Johann Sebastian Bach

Dian Dong, Gregory Cary

". . . a time to dance;" from There is a Time-----Jose Limon
Music: "Variations on a Theme"-----Norman Dello Joio

DONG, DIAN

Fast Duet from A Choreographic Offering-----Jose Limon
Music: "A Musical Offering"-----Johann Sebastian Bach

Gregory Cary , Dian Dong

"...a time to dance;" from There is a Time-----Jose Limon
Music: "Variations on a Theme"-----Norman Dello Joio

EDMANDS, VIRGINIA

"a time to keep silence, and a time to speak;" from There is a Time--Jose Limon
Music: "Variations on a Theme"-----Norman Dello Joio

Pierre Barreau, Virginia Edmands

"a time to mourn;" from There is a Time-----Jose Limon
Music: "Variations on a Theme"-----Norman Dello Joio

Virginia Edmands, Joyce Herring, Robin Somers

HERRING, JOYCE

"a time to mourn;" from There is a Time-----Jose Limon
Music: "Variations on a Theme"-----Norman Dello Joio

Virginia Edmands, Joyce Herring, Robin Somers

HINTON, MERCIE

Variation from "Le Corsaire"
Music: -----Adam

Nutcracker Variation
Music-----Tchaikovsky

HULBURT, DIANNE

Solo from "Mask of Night"-----Kazuko Hirabayashi
Music: "Music for a Summer Evening"(Makrokosmos III)-- George Crumb

Dianne Hulburt

Solo-- -----Dianne Hulburt
Music: 4th movement of 'String Quartet No. 4'-----Bela Bartok

Dianne Hulburt

Quartet from "Rigadon"-----Wendy Hilton
Music: "Dardanus"-----Jean Philippe Rameau

Dianne Hulburt
Mare Lind

Anthony Balcena
Andrew Miller

OSBERG, SUSAN

Duet from Nymphs-----Kazuko Hirabayashi
Music:-----Claude Debussy

Susan Osberg, Robert Swinston

Solo-----Susan Osberg
Music:-----

Susan Osberg

REGNIER, PATRICE

Duet from Madame Bovary-----Patrice Regnier
Music: "Sonata for Piano"-----Alberto Ginastera

Patrice Regnier, Catherine Sullivan

Duet from A Choreographic Offering-----Jose Limon
Music: "A Musical Offering"-----Johann Sebastian Bach

Patrice Regnier, Pierre Barreau

ROUMAIN, MARTIAL

Trio from Las Desenemoradas-----Eleo Pomare
Music:-----John Coltrain

Jennifer Barry, Diane Harvey, Martial Roumain

"Wade" from Revelations-----Alvin Ailey
Music-----Ella Jenkins

Martial Roumain

"I want to be Ready" from Revelations-----Alvin Ailey
Music (Arr. by James Miller)-----Traditional

Martail Roumain

SASAKI, YAEKO

Saint Joan from Seraphic Dialogue-----Martha Graham
Music: -----Norman Dello Joio

Yaeko Sasaki

First solo from A Choreographic Offering-----Jose Limon
Music: "A Musical Offering"-----Johann Sebastian Bach

Yaeko Sasaki

"...a time to dance;" from There is a Time-----Jose Limon
Music: "Variations on a Theme"-----Norman Dello Joio

SCATTERGOOD, NANCY

Pas de deux from Dark Elegies -----Antony Tudor
Music: "Kindertotenlieder"-----Gustav Mahler

Nancy Scattergood, Leigh Warren

Pas de deux -----Joyce Herring
Music: 2nd movement from "Sonata for Flute, Viola, and Harp"-Claude Debussy

Nancy Scattergood, William Belle

Wind Road -----Francis Patrelle
Music (Wind Road)-----Andrew Thomas

Nancy Scattergood

SOMERS, ROBIN

"a time to mourn;" from There is a Time-----Jose Limon
Music: Variations on a Theme -----Norman Dello Joio

Virginia Edmands, Joyce Herring, Robin Somers

Renaissance-----Yaeko Sasaki
Music -----Renaissance Music

Robin Somers, John Seaman

SULLIVAN, CATHERINE

Second Solo from A Choreographic Offering-----Jose Limon
Music: "A Musical Offering"-----Johann Sebastian Bach

Catherine Sullivan

"a time to dance;" from There is a Time-----Jose Limon
Music: "Variations on a Theme"-----Norman Dello Joio

Spill-----Hannah Kahn
Music:-----Bill Evans

Dalienne Majors, Kate Johnson, Catherine Sullivan

SWINSTON, ROBERT

Quintet from A Choreographic Offering-----Jose Limon
Music: "A Musical Offering"-----Johann Sebastian Bach

Colette Yglesias, Robert Swinston

Solo from In a Dark Grove-----Kazuko Hirabayashi
Music:-----Lawrence Rosenthal

Robert Swinston

Duet from Nymphs-----Kazuko Hirabayashi
Music:-----Claude Debussy

Susan Osberg, Robert Swinston

YGLESIAS, COLETTE

Quintet from A Choreographic Offering-----Jose Limon
Music: "A Musical Offering"-----Johann Sebastian Bach

Colette Yglesias, Robert Swinston

Excerpt from Seraphic Dialogue-----Martha Graham
Music:-----Norman Dello Joio

Colette Yglesias

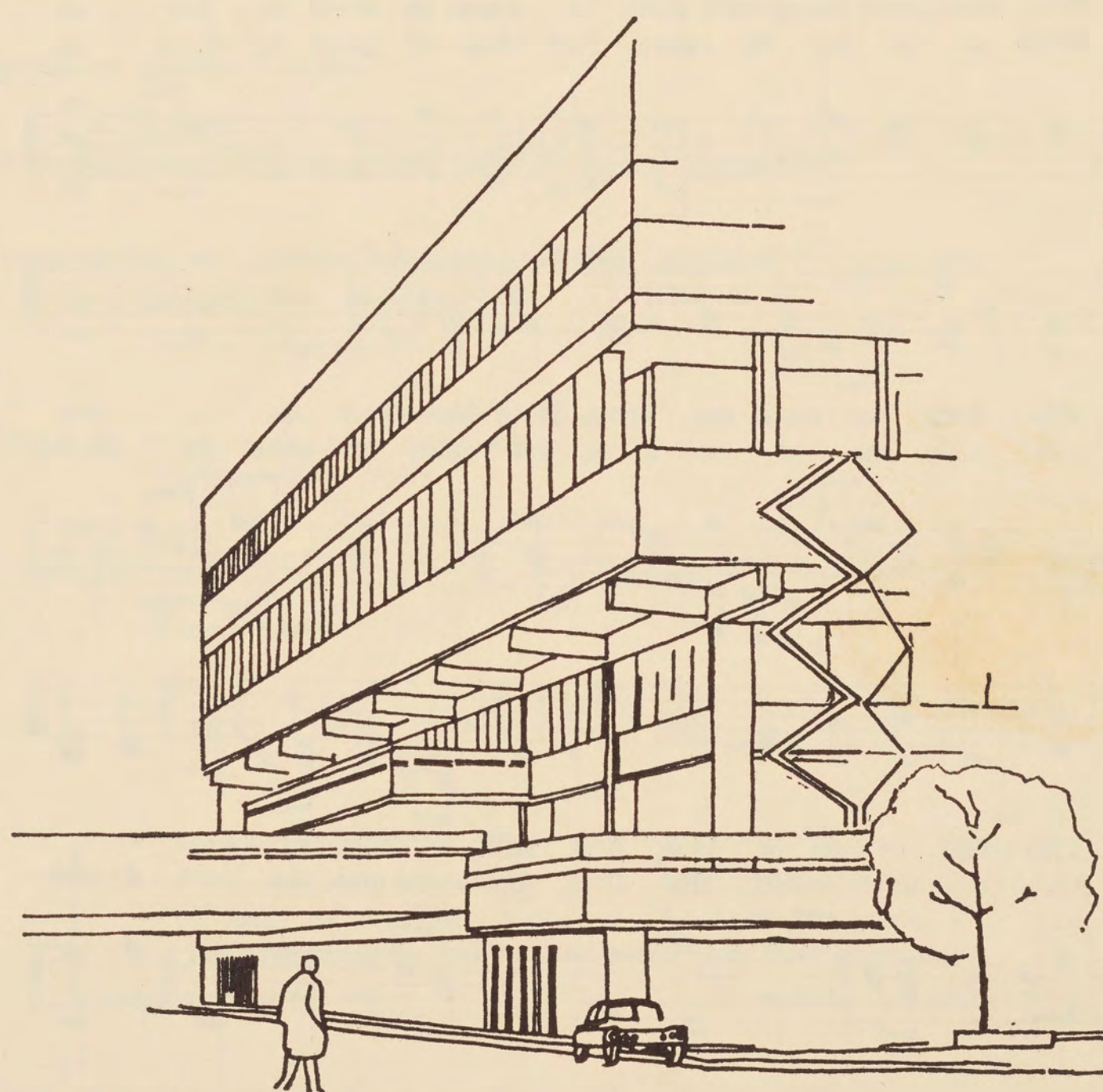
Allemande-----Nancy Mapother
Music:-----Bach

Colette Yglesias

1974-1975 Season

THE JUILLIARD SCHOOL

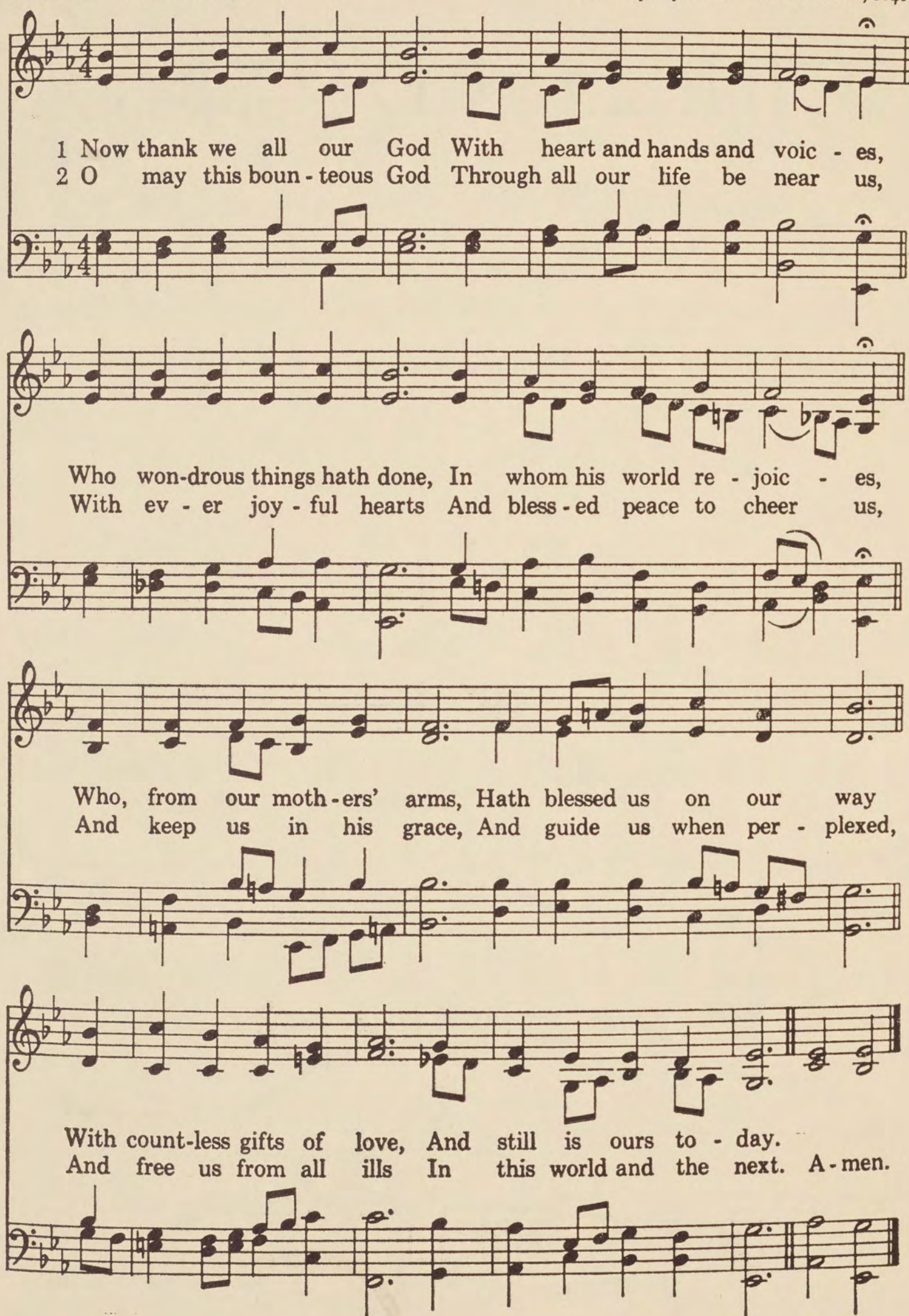
Peter Mennin, President



NOW THANK WE ALL OUR GOD

Nun danket alle Gott
Martin Rinckart, 1636?
Tr. Catherine Winkworth, 1858

NUN DANKET 6.7.6.7.6.6.6.6.
Johann Crüger, 1647
Harm. adapted from Felix Mendelssohn, 1840



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

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

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

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

ACADEMIC EXERCISES

Friday Morning, May 30, 1975, at 11:00
ALICE TULLY HALL
1941 Broadway at 65th Street, New York, N.Y.

PROGRAM

Processional: Offertoire
(from Mass for Parishes)

Francois Couperin

Chorale: "Now Thank We All Our God"
Abraham Kaplan, *conductor*

Traditional

Introduction: Peter Mennin, *President*

Speaker: Martha Graham

Presentation of Diplomas and Conferring of Degrees*

Presentation of Awards, Scholarships and Teaching Fellowships

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

Chorale: "Praise to the Lord, the Almighty"
Abraham Kaplan, *conductor*

Traditional

Recessional:
Gravement
(from Fantaisie in G)

Johann Sebastian Bach

Jon Gillock, *Organist*

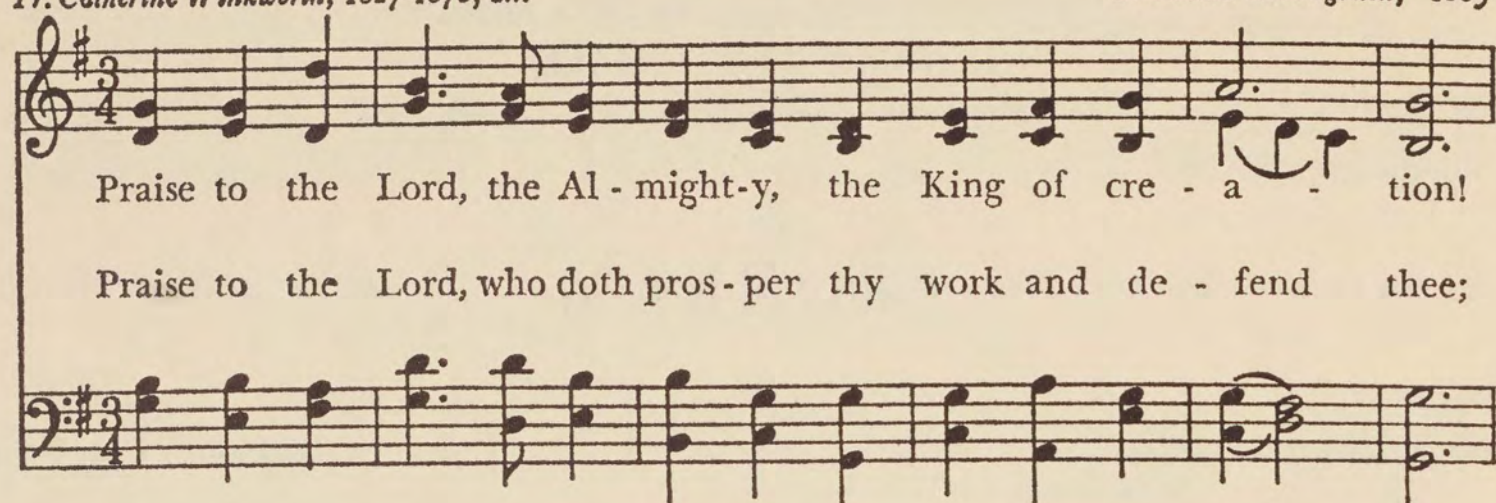
A reception in honor of the Graduating Class will be held on the Plaza Level of The Juilliard School immediately following the Commencement Exercises

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

PRAISE TO THE LORD, THE ALMIGHTY

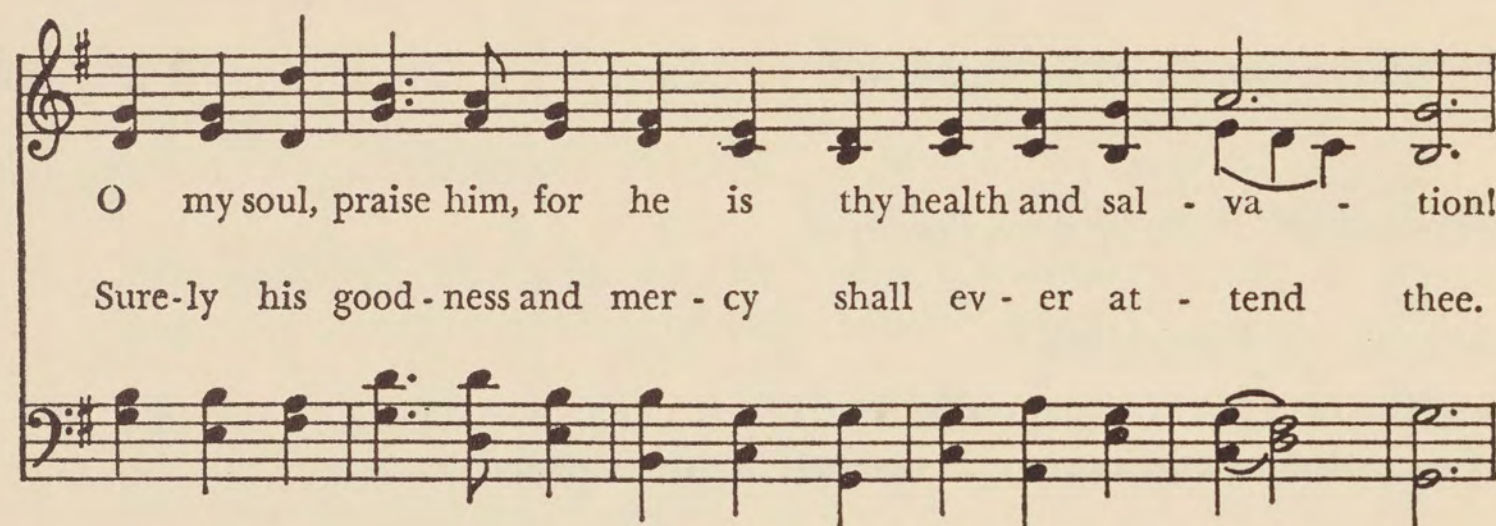
Joachim Neander, 1650-1680
Tr. Catherine Winkworth, 1827-1878, alt.

LOBE DEN HERREN 14.14.4.7.8.
"Stralsund Gesangbuch," 1665



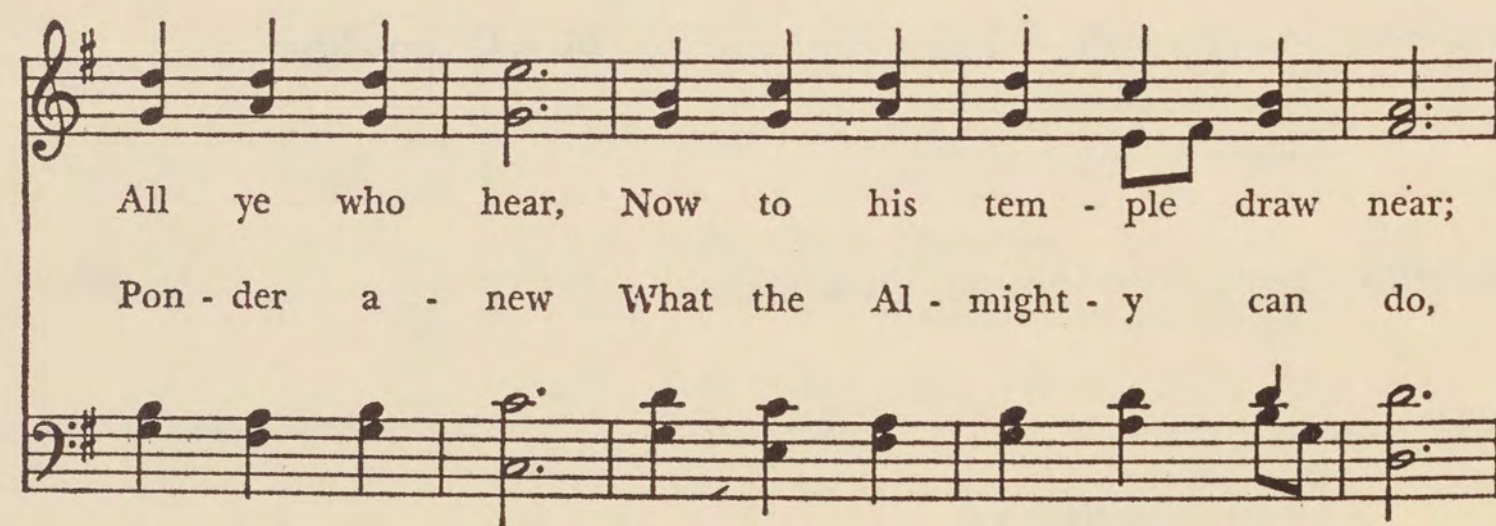
Praise to the Lord, the Al-might-y, the King of cre-a-tion!

Praise to the Lord, who doth pros-per thy work and de-fend thee;



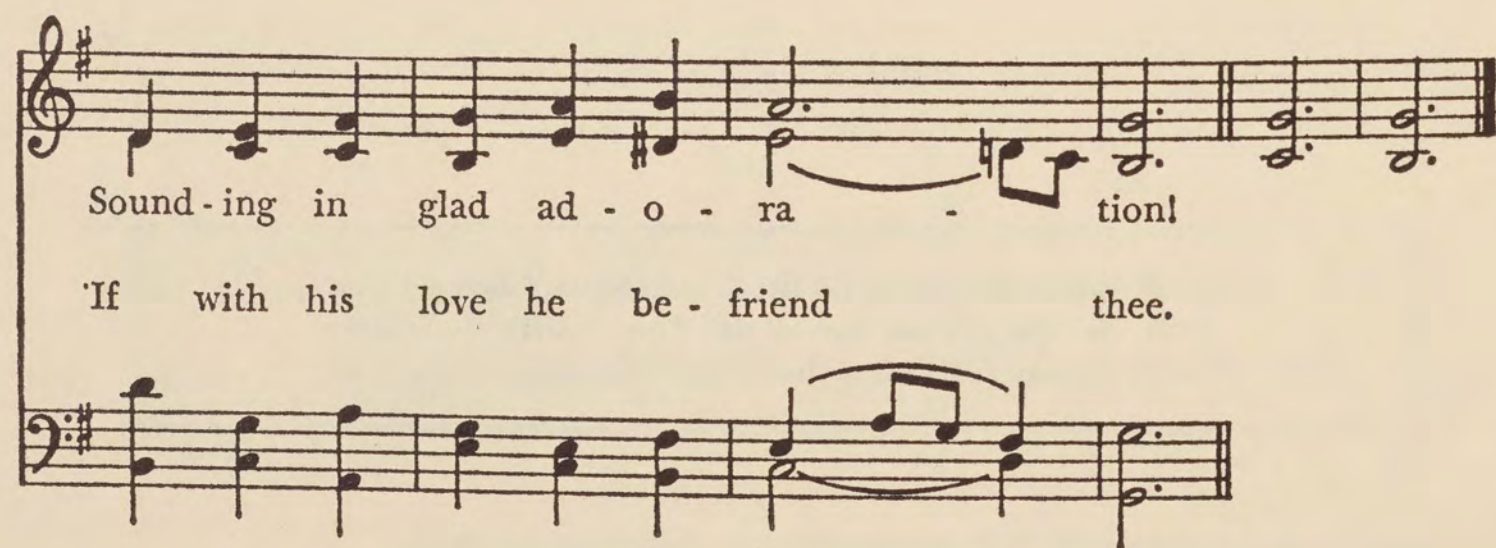
O my soul, praise him, for he is thy health and sal-va-tion!

Sure-ly his good-ness and mer-cy shall ev-er at-tend thee.



All ye who hear, Now to his tem-ple draw near;

Pon-der a-new What the Al-might-y can do,



Sound-ing in glad ad-o-ra-tion!

If with his love he be-friend thee.

GRADUATES

May 1975

Diploma

ELIF ARAN, *Piano†*
SCOTT DICKSON BLEAKEN, *Percussion*
ROBERT K. CANETTI, *Violin*
ERH-JOU E. FANG, *Piano*
KRISTIN LAWBOR GRIFFITH, *Drama*
ANITA KAY GRUMISH, *Drama*
SACHIYA ISOMURA, *Violoncello*
JAMES MICHAEL KENDRICK, *Oboe*
HIDEMI KITAJIMA, *Piano*
KYUNG-RAN LEE, *Piano*
HUEY-AY LIN, *Organ*

KAZIMIERZ MACHALA, *French Horn*
IN HONG MIN, *Piano*
MARGIT E. RAHKONEN, *Piano*
PETER G. RANDALL, *Choral Conducting*
HEASOOK RHEE, *Piano*
MARTIAL ROUMAIN, *Dance*
YAEKO SASAKI, *Dance*
ROBERT TOBIAS SCHULSLAPER, *Piano*
ERIC G. SHUMSKY, *Viola*
RENEE SIEBERT, *Flute**
STEPHEN G. TAYLOR, *Oboe**

Postgraduate Diploma

IDA BIELER, *Violin**
KATSURAKO MIKAMI FUJIWARA, *Piano**

ZEYNEP TIRAJE GUNEYMAN, *Piano*
SOOK-KYUNG YOON, *Violin*

Bachelor of Music Degree

BRUCE MAURI ADOLPHE, *Composition*
 ANDREW S. APPEL, *Harpsichord*
 PETER L. ATHERTON, *Voice*
 DANIEL AVSHALOMOV, *Viola*
 LAURIE E. BAKER, *Flute*
 TIMOTHY BAKER, *Violin*
 AMY BARLOWE, *Violin*
 ROBERT WILLIAM BATES, *Double Bass*
 ETHAN S. BAUCH, *Bassoon*
 EDNA BEECH, *Violin*
 THIRZAH JOYA ALEXINE BENDOKAS, *Violoncello*
 E. B. BIERLY, *Clarinet*
 JOSEPH ANTHONY BONGIORNO, JR., *Double Bass*
 LEE JOSEPH BRACEGIRDLE, *French Horn*
 BERNARD R. BUSTER, *French Horn*
 KATHLEEN M. BUTLER, *Violin*
 ANDREA LYNN BYERS, *Violin*
 CAROL LEE CARDWELL, *Piano*
 KATHERINE B. CASH, *Violin†*
 LUIS JAVIER CENDEJAS, *Piano**
 ALEC FU LIK CHIEN, *Piano*
 MIN YEN CHIEN, *Violin*
 KAREN CORNELIUS, *Violoncello*
 SUSAN DOBBIE, *Violin*
 PAUL A. DOWLING, *Percussion*
 STEPHEN JOHN ERDODY, *Violoncello*
 DAVID N. FEIN, *Percussion*
 JONATHAN L. FELDMAN, *Piano**
 DAVID M. GEBER, *Violoncello**
 THOMAS NEAL GEORGE, *Voice*
 LINDA GLORIA GHIDOSI, *Viola*
 SELMA GOKCEN, *Violoncello*
 MICHAEL S. GREGORI, *Double Bass*
 ARLENE JOAN HAJINLIAN, *Piano*
 ELIZABETH BARCLAY HALL, *Piano*
 BONNIE RAE HARTMAN, *Violoncello*
 JENORRID VINCENT HARVEY, *Trombone*
 WILLIAM PERRY HAYDEN, *Violin*
 EDWARD M. HELBEIN, *Trumpet*
 ELIZABETH CLAIRE HUBLEY, *Violin*
 LEE DOUGLASS JOINER, *Violin*
 RONNI LYNN KANOFF, *Violin**

DENNIS M. KEENE, *Organ*
 BRAD M. KEIMACH, *Choral Conducting*
 HYUN-WOO KIM, *Violin*
 HEDI KLEBL, *Voice*
 JANE ELIZABETH KOOPMAN, *Oboe*
 LISA LANCASTER, *Violoncello*
 JULIE LANDSMAN, *French Horn*
 DANYAL MEHMET LAWSON, *Piano*
 JEANNE MARIE LeBLANC, *Violoncello*
 ANNE CARLIN LEEK, *Oboe*
 JAMES DAVID LEWIS, *Double Bass*
 THOMAS STEPHAN LUDWIG, *Viola*
 TOD MACHOVER, *Composition*
 KENNETH ELLIOTT MALLOR, *Piano*
 STEVEN MASI, *Piano*
 DENNIS PAUL MASUZZO, *Double Bass*
 PETER MAURICCI, *Violoncello*
 GIL ABRAHAM MORGENSTERN, *Violin*
 EILEEN JEANETTE NELSON, *Organ*
 BARRY EDWARD NUMERICK, *Clarinet*
 JULIANA L. OSINCHUK, *Piano**
 HENRY PALKES, *Piano*
 DANA PERELMAN, *Piano†*
 ANNE P. PINSKER, *Violoncello*
 DANIEL PLANTE, *Composition*
 ALFONSO McINHAM POLLARD, *Percussion†*
 JANE LESLIE POTOKER, *Piano*
 JENNIFER BERYL RUBIN, *Double Bass*
 JOSEPH MICHAEL RUSSO, *Double Bass*
 AMY SHULMAN, *Harp*
 PAMELA SIXFIN, *Violin*
 JOEL PHILIP SMIRNOFF, *Violin*
 DENNIS H. SMYLIE, *Bass Clarinet*
 JUDITH EILEEN SWIFT, *French Horn*
 MARKAND J. THAKAR, *Composition*
 DONNA FRANCES TIMMONS, *Piano*
 DAVID SETH TOBEY, *Violin*
 MICHAEL S. TOMASULO, *Double Bass*
 ELEIN TRAGANAS, *Piano*
 MOIRA BLANCHE URIEWICZ, *Violin*
 GRETCHEN SUSAN VAN HOESSEN, *Harp*
 ANDREW VIOLETTE, *Composition**
 DAVID EDGAR WALTER, *Composition*
 WILLIAM S. WHARTON, *Trumpet*

Bachelor of Fine Arts Degree

LINDA ANN ALPER, *Drama*
 LESLIE ELISABETH BROWN, *Dance*
 MATTHEW HEYER BULLOCK, *Drama**
 RICHARD JEAN PAUL CACERES, *Dance**
 GREGORY J. CARY, *Dance*
 MARGARET CYNTHIA DICKASON, *Drama*
 DIAN JING DONG, *Dance*
 VIRGINIA C. EDMANDS, *Dance*
 JOYCE T. HERRING, *Dance*
 MERCE JOHN HINTON, JR., *Dance*

DIANNE PATRICIA HULBURT, *Dance*
 SUSAN E. OSBERG, *Dance*
 PATRICE REGNIER, *Dance*
 NANCY L. SCATTERGOOD, *Dance*
 ROBIN STEWART SOMERS, *Dance*
 CATHERINE DeFORD SULLIVAN, *Dance*
 ROBERT W. SWINSTON, JR., *Dance*
 CHRISTINE ELAINE WIEDEMANN, *Drama*
 STANLEY PATTERSON WILSON, JR., *Dram.*
 COLETTE MARIE YGLESIAS, *Dance*

Master of Music Degree

ROCHELLE SUSAN ABRAMSON, *Violin*
 PENNY ANDERSON, *Viola*
 BEDII ARAN, *Piano†*
 CHARLES F. BARBOUR, *Percussion*
 JAMES EARL BARNES, *Percussion*
 EDMUND BONAVIA BATTERSBY, *Piano**
 BARBARA BOGATIN, *Violoncello*
 VICTORIA ELLEN BOND, *Orchestral Conducting*
 BENJAMIN ALEXANDER BRADHAM, *Piano*
 DANIEL MARTIN BREWBAKER, *Composition*
 ROBIN JOY BUSHMAN, *Violin*
 PAUL JOSEPH CAPACCIO, *Piano*
 MARTHA JANE CAPLIN, *Violin*
 YOO KYUNG CHANG, *Piano**
 PAUL ANTHONY COSTANZO, *Trumpet*
 ELIZABETH ANNE COX, *Piano*
 CLAMMA CHURITA DALE, *Voice*
 MARK S. DODSON, *Composition*
 NEVILLE DOVE, *Piano*
 ROLLA DURHAM III, *Trumpet*
 GLENN MICHAEL EGNER, *Flute*
 KATHERINE A. EISNER, *French Horn*
 RICHARD JUSTIN FIELDS, *Piano*
 RICHARD WALTER FIELDS, *Piano**
 GUILLERMO FIGUEROA, JR., *Violin*
 DAVIS B. FOX, *Bassoon*
 NORMAN REID FREEMAN, JR., *Percussion*
 JOHN C. FULLAM, *Clarinet*
 THEODORE JEFFREY GANGER, *Piano*
 DAVID M. GEBER, *Violoncello*
 JOANNA GOLDSTEIN, *Piano*
 JAMES R. GOTT, *Percussion*
 JON ALAN GREEN, *Choral Conducting*
 JUDSON T. GRIFFIN, *Viola*
 C. WILLIAM GRUBB, *Violoncello*
 ERNEST RICHARD GUADAGNINI, *Saxophone*
 STEPHEN DAVID HART, *Clarinet*
 JAMES S. HATCH, *Double Bass*
 ELAINE J. HENZLER, *Bassoon*
 ALYSSA NAN HESS, *Harp*
 GEORGE HIRNER, *Clarinet**
 JENNIFER HUIE-ARMBRISTER, *Voice*
 BONNIE SUE ISBEY, *Clarinet*
 BARRY JEKOWSKY, *Percussion*
 STEVEN J. JORDAN, *Bassoon*
 TEDD JEFFREY JOSELSON, *Piano**
 GEORGE KARMAZYN, *Trumpet*
 IDA KAVAFIAN, *Violin*
 JOHN KELLA, *Viola*
 HAE OCK KIM, *Piano†*
 SUSAN HALL KIXMILLER, *Double Bass*
 EMANUEL KRASOVSKY, *Piano*

RICHARD IRWIN KRAVETZ, *Percussion*
 JOSEPH F. KUHN, *Percussion*
 KEVIN D. LADD, *Tuba*
 JOHN MICHAEL LASATER, *Trombone*
 BONNIE LEE LEYS, *Voice*
 KAREN ELIZABETH LINDQUIST, *Harp**
 GARY N. McGEE, *Clarinet*
 CURTIS JAMES MACOMBER, *Violin*
 BADIENE SALLY MAGAZINER, *Voice**
 TIMOTHY LEE MALOSH, *Flute*
 HELENE MARTINEAU, *Violoncello*
 RICHARD M. MAXIMOFF, *Viola*
 STEVEN ALLAN MAYER, *Piano*
 KENNETH W. MERRILL, *Piano*
 DAVID MILLER, *Viola*
 JESSICA FRIMA MURROW, *Oboe**
 JAHJA IRWANDIARTO MURSALIM, *Piano*
 LORNA MAE MYERS, *Voice*
 RONALD L. NEAL, *Violin**
 JOHNSON NING, *Violin*
 JULIANA L. OSINCHUK, *Piano*
 GEORGE LEONARD PARADISE, *Oboe*
 SALLY JEAN PETERSON, *Piano*
 THOMAS K. PINTO, *Trombone*
 RICHARD REID, *Piano*
 LAURA J. REYES-OTALORA, *Clarinet*
 BETH A. RHODES, *Piano*
 JAMES ANTHONY RICHMAN, *Harpsichord*
 JAMES DOUGLAS RIVA, *Piano*
 JACK ROSENBERG, *Viola*
 VERONICA ROSE SALAS, *Viola*
 KATHY SEPLOW, *Violin**
 MICHAEL JEFFREY SHAPIRO, *Composition*
 BONG-AE SHIM, *Piano*
 CAROL WEBB SORTOMME, *Violin*
 JOAN M. SPERGEL, *Violoncello*
 SCOTT STEWART STEVENS, *Percussion*
 KATHLEEN ELLEN SUPOVE, *Piano*
 MARTI JANE SWEET, *Violin*
 PAUL CALISTUS ASHLEY SWEETNAM, *Piano**
 SONDRA COHEN TAMMAM, *Piano*
 EDWARD JAMES THOMPSON, *Organ*
 DAVID FRANK TILMAN, *Choral Conducting*
 ANDREW C. VIOLETTE, *Composition*
 DAVID ALAN WAKEFIELD, *French Horn*
 YASUO WATANABE, *Piano*
 WENDELL LEONARD WATTERSON III, *Trombone*
 MICHAEL ALEXANDER WILLENS, *Double Bass*
 DANIEL LEWIS WORLEY, *Bassoon*

Doctor of Musical Arts Degree

ROSEMARY GLYDE, *Viola*
KERRY J. McDEVITT, *Voice*
WALTER PONCE, *Piano*

ROLAND VAMOS, *Viola*
ELLEN TAAFFE ZWILICH, *Composition*

*Completed requirements August 31, 1974

†Completed requirements January 31, 1975