THE JUILLIARD SCHOOL

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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

20. 1975/1976



The Juilliard School

Catalog 1975-1976



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)
BONA KOSTKA (Italian)
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)
DICK MARZOLLO (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

MARTHA HILL (Director)
ALFREDO CORVINO
IRENE DOWD
MARTHA GRAHAM
WENDY HILTON
KAZUKO HIRABAYASHI
HANYA HOLM
DANIEL LEWIS
BILLIE MAHONEY
GLORIA MARINA
HELEN McGEHEE
GENIA MELIKOVA

JANIS PFORSICH
FRITZ POPKEN
DORIS RUDKO
ELIZABETH SAWYER
JENNIFER SCANLON
MARIAN SELDES
JANET MANSFIELD SOARES
ANNA SOKOLOW
STANLEY SUSSMAN
ETHEL WINTER
HECTOR ZARASPE

Drama Division

JOHN HOUSEMAN (Director)
SURIA SAINT-DENIS
(Consultant Director)
MARGOT HARLEY
(Administrator)
STEPHEN AARON
NORMAN AYRTON
LOUIS BANKUTI
STEPHEN BOOK
MARIANNA CRESHEVSKY
MARGARET FREED
GERALD FREEDMAN
ROLAND GAGNON
JANE GREENWOOD
WENDY HILTON
MICHAEL HOWARD

DON JORDAN
MICHAEL KAHN
JANE KOSMINSKY
PIERRE LEFEVRE
JUDITH LEIBOWITZ
EUGENE LESSER
DON REDLICH
LULY SANTANGELO
MARIAN SELDES
EDITH SKINNER
ELIZABETH SMITH
ANNA SOKOLOW
HAROLD STONE
BORIS TUMARIN
ROBERT WILLIAMS

^{*}Leave of absence

Calendar

1975
Closing dates for new applications: For March entrance examinations
for the academic year 1975-1976
Students who completed Spring Registration
1976
Classes resume
Registration of currently enrolled students for the academic year 1976-1977
change of major field for the year 1976-1977
*After this date a late fee will be charged.

^{**}The closing date for the Drama Division is January 15, 1975. (Auditions will be held in February and March in New York and other major cities in the U.S.) Please see separate brochure.

DANCE DIVISION OF THE JUILLIARD SCHOOL

ALUMNI NOTES III:

Buena Negron-Rivera Braunstein is now a soloist with the Vienna Ballet, Austria. Her recent performances include "Gigi", "Swan Lake", "Pinocchio", and "Peter Pan". Larry Braunstein, her husband and Juilliard graduate, is currently concertmaster of the Ballet Orchestra.

Kelly Christophorides is director of the dance department at the Hellenic Conservatory in Athens, Greece.

Graduate Nurit Cohen has been on leave from Haifa, Israel, Dance Center for 1975. Her husband, who is also a dancer from the Dance Center, and her son have accompanied her to New York City. Both are on scholarship at the Martha Graham and Alvin Ailey schools.

Graduate Ze'eva Cohen was a guest artist at Harvard's Dance Center during the summer of 1975.

The Contemporary Dance System directed by graduate Daniel Lewis is presenting a series of concerts in tribute to Anna Sokolow December 2 - 7, 1975, at the American Place Theatre. The following alumni are members of the company: Pierre Barreau, Randall Faxon, Laura Glenn, Hannah Kahn, and Teri Weksler. Alumnus Edward Effron is designing the lighting.

Robert Dennis, music alumnus, and Martha Clarke, dance graduate, will be collaborating while Dennis does a new music score and Martha the choreography for the brilliant young company, Pilobolus.

Graduate Margaret Fargnoli has founded and is the director of the American Dance Center and the Raintree Dance Harvest in Bloomington, Indiana.

Larry Grenier is again appearing with the City Center Joffrey Ballet.

Graduate Eric Hampton has been appointed to the National Board of Arts in the Netherlands.

The Kazuko Hirabayashi Dance Theatre is performing at the XIII Festival International de la Danse de Paris November 17 - 22, 1975, at the Theatre des Champs-Elysees.

Graduate Saeko Ichinohe and Company presented an evening of her choreographic works at the Japan House Auditorium. Saeko is now with the new production "Pacific Overtures" which opens on Broadway in January, 1976. She will be choreographing a new work for the Atlanta Ballet Company in the late spring.

Graduate Linda Kent, formerly of the Alvin Ailey Company, has joined the Paul Taylor Company.

Graduate Robert Lupone is performing in the role of Zach, the director, in "A Chorus Line". Graduate Carole Schweid is also in the cast.

Alumni Notes III (Continued)

Graduate Gary Masters of the José Limon Company presented his own dance company in concert at the Exchange Theater in New York City, May 9 and 10. Juilliard graduate, Risa Steinberg, danced in his company.

Graduate Gregory Mitchell danced the role of the Prince in "Cinderella" with the Garden State Ballet May 6 - June 6. He was guest artist with the Tucson Civic Ballet in October.

Constance Nadel is now the Head of Dance at Mount Holyoke College in Massachusetts.

Graduate Francis Patrelle presented his own choreographic work "An Wasser FlüssenBabylon" at Cathedral of St. John the Divine in New York City.

Stanley Roberts is now the Assistant Director at the Henry Street Settlement House in New York City.

Graduate Martial Roumain showed a new work at Dance Uptown, October 2-4, 1975.

Graduate Sheldon Schwartz has returned to the United States from Switzerland where he was a soloist with the Basel Theater. He is now with the Ballet Repertory Company.

Graduate Janet Soares presented her choreographic works "Hannah, Bill, Jessica, Jane", "Workprints", "Bentwood Pieces" at the Choreographers Theatre, American Theater Laboratory, March 21-23. She directed Dance Uptown again, now in its 16th series, and showed a new work in the early October, 1975, concerts.

Graduate Dorian Williams of Equity Show Case is appearing in "Geronimo" at WPA Theatre, November 20 - December 15.

Lester Wilson choreographed the musical "Me and Bessie" which opened October, 1975, at the Ambassador Theater.

The following alumni and current students have been appearing in the Broadway musical "The Wiz": Phillip Bond, Shirley Brown, Gregg Burge, Leslie Butler, Ben Harney, Eugene Little, Eleanor McCoy, John Parks, Otis Sallid, Evelyn Thomas.

Eleanor McCoy has recently left the cast to go to the west coast. Ben Harney has now joined the cast of "Treemonisha".

Alumni Robyn Cutler, Laura Glenn, Ryland Jordan, Gary Masters, Carla Maxwell, Jennifer Scanlon, Risa Steinberg, and Ann Vachon toured with the José Limon Dance Company during 1975 in Europe, the Near East, the Middle East, and Texas and Tennessee.

Graduate Martha Clarke received a 1976 Guggenheim Fellowship for choreography.

December 3, 1975

THE JUILLIARD SCHOOL DANCE DIVISION FACULTY AND STAFF

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

ADMINISTRATIVE STAFF

Miss Martha Hill (Mrs. Thurston J. Davies)

Director

210 Columbia Heights Brooklyn, N.Y. 11201 Home Tel: 858-9067

Mrs. Mary Chudick (Mrs. Walter W. Chudick)

Administrative Assistant

3000 Bronx Park East Apt. 16B

Bronx, N.Y. 10467 Home Tel: 882-3234

Miss Carole Schwandt 70 West 95th Street Apt. 3C New York, N.Y. 10025

Secretary

Dr. Carol Minnerop

Home Tel: 850-8623

Juilliard School Doctor

Ext. 282

Juilliard Office Hours: Mon. and Thurs. 5:30 - 7:30 (Hours to be changed after October 10th)

@Roosevelt Hospital 428 West 59th Street New York, N. Y. 10012 Hospital Tel: 554-7000 Emergency Tel: 554-7031

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

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

Mrs. Oney Isaacs, R.N. Ext. 282 Miss Pat Gloor, R.N.

Juilliard School Nurse

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 Street Brooklyn, N.Y. 11232 Home Tel: 871-6672

Acoustics Dept. Assistant

MAJOR FACULTY

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

Dance Circle Also:

763 8th Ave (46-47th Sts.)

New York, N.Y. Tel: 541-7986

Miss Martha Graham(School of Contemporary Dance) 316 East 63rd Street New York, N.Y. 10021 Tel: 838-5886

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

Miss Wendy Hilton

Also:

Martha Graham School

Saturdays 1:30 - 3:00 p.m. (Nov. 1, 1975 thru Feb. 28, 1976)

151 East 33rd Street New York, New York 10016

Home Tel: 532-5446

Also:

S. U. N. Y. College at Purchase Tues., Thurs. 1:00 - 5:30

Miss Kazuko Hirabayashi

Fri. 10:00 - 5:30

309 West 71st Street Apt. 2B New York, N.Y. 10023 Home Tel: 877-8315

Also:

Alwin Nikolais "The Space" Tel: 777-1120 Wed. 10:00-1:00

c/o Dance Division The Juilliard School Lincoln Center

Home Tel: 666-2179

Miss Hanya Holm

Summer: Colorado College

New York, N.Y. 10023 Tel: 799-5000 Ext. 255/256 Colorado Springs, Colorado

80903

Mr. Daniel Lewis 530 West 122nd Street Apt. 6A New York, N.Y. 10027

Also:

New York University Tues., Thurs. 4:00 - 6:00

Tel: 598-3459

Miss Helen McGehee (Mrs. A. Umana) 35 East 19th Street New York, N.Y. 10003

Home Tel: 254-4258

Miss Billie Mahoney (Mrs. Henry A. Steiner) 333 West 57th Street Apt. 609 Also:

New York, N.Y. 10019

· Home Tel: 265-4535 or 582-5947

Queens College

Dept. of Health & Phys. Ed. Mon., Wed. 9:00 - 2:00 Tues., Thurs. 2:00 - 6:00 Tel: 520-7212, 7213, or 7214

Miss Nancy Mapother 128 West 13th Street Apt. 20 New York, N.Y. 10014 Home Tel: 242-2915

Miss Gloria Marina (Mrs. Guillermo San Roman) 111 Cathedral Avenue

Hempstead, N.Y. 11550 Home Tel: (516) 483-4117 Gloria Marina Dance Studio

98-00 62nd Drive Rego Park, N.Y. 11374

Tel: 459-9720 Mon., Wed. 3:00-6:30 Sat. 9:30 - 1:00

Miss Genia Melikova 35 West 92nd Street New York, N.Y. 10025 Home Tel: 222-9834

Also:

American Dance Center

(Alvin Ailey)

229 East 59th Street (near 3rd Ave

Tel: 832-1740

Tues., Thurs. 10:00 - 1:30

Igor Youskevitch School of Ballet

Mon., Tues, Thurs., Fri. 5:30 -7:00

Tel: CI5-9684

Miss Janis Pforsich 224 West 17th Street Apt. 2C New York, New York 10011 Tel: 924-8755

Also:

Dance Notation Bureau

Mon. 9-1; Tues. 1-2:30; Wed. 11-1

Tel: 989-5535

N.Y.U.

Mon. and Thurs. 6-9

Tel: 598-3459

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

Mrs. Doris Rudko (Mrs. Lionel Rudko)

277 Upper Mountain Avenue Upper Montclair, N.J. 07043

Home tel: (201) 744-3750

Also:

New York University Mon. 12:00 - 2:00 Thurs. 6:00 - 9:00

Tel: 598-3459

Miss Jennifer Scanlon (Mrs. James Carruthers) 229 East 21st Street

New York, N.Y. 10010

Home Tel: 777-0783

Also:

Drama Division, Juilliard

Ext. 251

Miss Marian Seldes 125 East 57th Street New York, N.Y. 10022

Home Tel: 753-4595

Summer Address Mrs. Janet Mansfield Soares (Mrs. Arthur F. Soares Joshua Town Road

560 Riverside Drive Apt. 4J

New York, N.Y. 10027 Home Tel: 864-5371

R.F.D. 2

Lyme, Conn. Tel: (203) 526-3007

Also:

Barnard College

Mon., Wed. 2:00 - 6:00

Tues. 12:00-2:00: Fri. 10:00-2:00 Tel: 280-2079 (Minor Latham

Office)

Miss Anna Sokolow 1 Christopher Street Apt. 5H New York, N.Y. 10014 Home Tel: 929-5043 Also: C.C.N.Y.

Mon. 11:00 - 1:00

Fri. 1:00 - 3:00

Tel: 690-8168 (Mrs. Jean Dyett, Secy)

Drama Division
Mon. 3:00 - 4:30
Tues: 2:00 - 3:30
Thurs. 2:30 - 4:00

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

Mr. Hector Zaraspe 43 West 70th Street New York, N. Y. 10023 Home Tel: 873-0023 Also: Diagonal Norte 885
c/o Jose Cuello
Buenos Aires, Capital
Republic of Argentina

Teatro Colon Buenos Aires, Argentina

MUSIC (DANCE) FACULTY

Mr. Robert Dennis 885 West End Avenue New York, N. Y. 10025 Home Tel: 850-4588

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

Mr. Craig Shuler
390 West End Avenue Apt. 3KS
New York, N. Y. 10024
Home Tel: 877-7121
Also: (215) 862-2493

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

PART TIME AND SUBSTITUTE INSTRUCTORS

Miss Patricia Birch (Mrs. Arthur Wm. John Becker III)
320 East 72nd Street
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Miss Hannah Kahn 233 West 77th Street Apt. 9H New York, N.Y. 10024 Home Tel: 595-6530

Miss Sue Knapp (Mrs. Robert G. Steen) 122 West 75th Street Apt. 3B New York, N.Y. 10023 Home Tel: 787-7201

Mr. Gary Masters 1 Sheridan Square New York, N.Y. 10014

Miss Marjorie Mussman 310 West 94th Street Apt. 4B New York, N.Y. 10025 Home Tel: 866-5490

Mr. Dennis Nahat 171 East 92nd Street Apt. 2E New York, N.Y. 10028 Home Tel: 722-5787

Mr. Don Redlich 156 West 72nd Street New York, N.Y. 10023 Home Tel: TR4-7156

Miss Teri Weksler 530 West 122nd Street Apt. 6A New York, N.Y. 10027 Tel: 666-2179

Miss Sallie Wilson 330 East 49th Street New York, N.Y. Home Tel: 826-6697

ACCOMPANISTS

Mr. Amatzia Bar-Yosef 127 Riverside Drive Apt. 73 New York, N. Y. 10024 Tel: 874-0963 Mr. Kenneth Merrill 159 West 73rd Street Apt. 4R New York, New York 10023 Home Tel: 595-6013

Mr. Michael Brozen 86 Horatio Street New York, N.Y. 10014 Tel: 242-7655 Mr. Ira Rosenblum 263 West 70th Street New York, N.Y. 10023 877-7995

Mr. Robert Dennis 885 West End Avenue New York, N.Y. Tel: 850-4588 Miss Elizabeth Sawyer (On leave 70 Prospect Park West first semester) Brooklyn, N. Y. 11215 Tel: ST8-2259

Miss Susan Fourcade 316 West 75th Street New York, N.Y. 10024 Tel: 873-9099 Mrs. Leslie Singer (MrsJacques Singer) 325 West 86th Street Apt. 8A New York, N. Y. 10024 Tel: 595-8757

Mr. Kenneth Frazelle 171 West 71st Street Apt. 11A New York, N. Y. 10023 No Phone Mrs. Lydia Tisen (Mrs. Mitchell Tisen) 294 West 92nd Street New York, N. Y. 10025 Tel: 362-3788

Mr. Reed Hansen 235 East 22nd Street New York, N.Y. 10010 Tel: 686-5364

STUDENT ASSISTANTS

Roxolana Babiuk 29 Fairview Terrace Maplewood, N.J. 07040 (201)762-3461

Anthony Balcena 105 West 72nd Street Apt. 7A New York, N.Y. 10023 595-0514

Marilyn Banks
33 Van Buren Street
Brooklyn, New York
No Phone

Pierre Barreau 337 Bainbridge Street Brooklyn, N. Y. 11233 452-3194

Janice Carp 2901 Grand Concourse Apt. 5E New York, N.Y. 10468 365-0841

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Allen Maniker 307 West 102nd Street New York, N.Y. 10025 663-6588

Andrew Miller 350 Bleecker Street Apt. 5M New York, N. Y. 10014 691-7237

Rosemary Newton 167 West 71st Street Apt. 16 New York, N.Y. 10023 787-8475

Nancy Scattergood 110 Madison Avenue Apt. 5 New York, N.Y. 10016 MU5-8348 THE JUILLIARD SCHOOL

November 5, 1975

DANCE DIVISION SCHEDULE

1975-76

(SUBJECT TO CHANGE)

MONDAY

9:00 - 10:15	St. 320 St. 321	Ballet Int. Zaraspe, Inst.; Tisen, Acc.
10:30 - 11:45	St. 320 St. 321	Ballet Adv. Melikova , Inst.; Tisen , Acc. Modern Dance Tut. Hirabayashi , Inst.; Brozen, Acc.
11:45 - 12:30	St. 320	AdvInt. Girls' Pointe Class, Melikova, Inst.; Tisen, Acc.
12:00 - 12:50	St. 321	
1:00 - 2:15	St. 320 St. 321	Ballet Tut. Melikova, Inst.; Singer, Acc. Modern Dance Adv. Hirabayashi, Inst.; Brozen, Acc.
2:30 - 3:45	St. 320 St. 321 Rm.521	Dance Composition Sec. 1. Rudko, Inst.; Singer, Acc. Modern Dance Int. Hirabayashi, Inst.; Brozen, Acc. L&M III, Shuler, 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 by Seldes.

Opera rehearsals and additional repertory - to be arranged.

TUESDAY

				there is	
9	:00 -	10:15	St.	320 321 526	Ballet Int. Corvino , Inst.; Tisen , Acc. L&M IV, sec. 1, Dennis , Inst.
10	:30 -	12:30	St.	320	Ballet Adv. and Adagio/Repertory, Corvino, Inst.; Tisen, Acc
10	:30 -	11:45	St.	321	Modern Dance Tut. McGehee, Inst.; Hansen, Acc.
12	:00 -	12:50		321 314	
1:	:00 -	2:15	St.	320 321 314	Ballet Tut. Zaraspe, Inst.; Singer, Acc. Modern Dance Adv. McGehee, Inst.; Hansen, Acc.
2	:30 -	3:45	St.	320/31 321 a. 508 314	Dance Composition, sec. 2, Rudko, Inst.; Singer, Acc. Modern Dance Int. McGehee, Inst.; Hansen, Acc. Dance History & Criticism, Hill, Inst.
4	:00 -	6:00	St.	320	
4	:00 -	6:00	St.	321	Sokolow Repertory

Repertory on call

November 5, 1975

WEDNESDAY

Contractive resemble and resident and reside		
9:00 - 10:15	St. 320 St. 321 Rm.523	Ballet Int. Corvino, Inst.; Tisen, Acc. Modern Dance on Assignment Rosemary Newton in charge Notation II, Sec. 1, Pforsich, Inst.
	Rm.526	L&MI, Sussman, Inst.
10:30 - 11:45	St. 321	Modern Dance Tut. Hirabayashi, Inst.; Hansen, Acc.
	Rm.526	L&M II Sussman, 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 St. 314	Dance Composition, Soares, Inst.; Hansen, Acc. Beg. Spanish Class; Zaraspe, Inst.; Gloria Marina, Assist.; Singer, Acc.
1:00 - 2:00	St. 320	Adv. Spanish Class; Zaraspe, Inst.; Gloria Marina, Assist.; Singer, Acc.
1:00 - 2:00	St. 321 St. 314	Dance Composition, <u>Hirabayashi</u> , Inst. Dance Composition (adv.) <u>Lewis</u> , Inst. (alt. with Group Forms)
1:00 - 2:00	Alice Tul	lly Hall ONE O'CLOCK CONCERT SERIES
2:00 - 3:15	St. 320 St. 321 Rm.527	Ballet Tut. Melikova, Inst.; Singer, Acc. Modern Dance Adv. Hirabayashi, Inst.; Hansen, Acc. Notation I, Sec. 1. Pforsich, Inst.
2:00 - 3:15	St. 314	
3:30 - 4:45	St. 320 St. 321 Rm.508 Rm.527	Modern Dance Int. Hirabayashi, Inst.; Hansen, Acc. L&M III, Shuler, Inst. Notation I, Sec. 2. Pforsich, Inst.
5:00 - 7:00	St. 321	Hirabayashi or Lewis Repertory
7:00 - 9:00	St. 321	Lewis Repertory (on call)
Repert	tory on cal	
		CROUD FORMS TO BE ADDANCED

GROUP FORMS TO BE ARRANGED

November 5, 1975

THURSDAY

9:00 - 10:15	St. 320 St. 321 St. 314 Rm. 514	Ballet Adv. Zaraspe, Inst.; Tisen, Acc. Ballet Class on Assignment, in charge, Fourcade, 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 - 12:00	St. 321	Modern Dance Adv. Holm, Inst.; Hansen, Acc.
12:00 - 1:00	St. 320 St. 321	Dance Composition, Corvino, Inst.; Singer, Acc.
1:00 - 2:15		Dance Composition, Corvino, Inst.; Singer, Acc. Modern Dance Tut. & Int., Winter/Lewis, Insts.; Hansen, Acc.
2:30 - 3:45	St. 320 St. 321	Ballet Int. Melikova, Inst.; Singer, Acc. Modern Dance Int. & Tut. Winter/Lewis, Insts.; Hansen, Acc.
2:30 - 3:45	JUILLIAE THEATE	St. Anna St. Anna Anna Anna Anna Anna Anna Anna Ann
4:30 - 6:30	St. 321	Sokolow Repertory

Repertory on call

FRIDAY

9:00 - 10:15	St. 320 St. 321 St. 314 Rm.526	Ballet Int. Zaraspe , Inst.; Tisen , Acc. Notation II, Sec. 1 Mahoney , Inst.; Rosenblum , Acc. L&M IV, Sec. 1 Dennis , Inst.
10:30 - 11:45		Modern Dance Tut. Winter/Lewis, Insts.; Hansen, Acc. Notation II, Sec. 2 Mahoney, Inst.; Rosenblum, Acc.
10:30 - 12:30	St. 320	Ballet Adv. Zaraspe, Inst.; <u>Tisen</u> , Acc. (11:45-12:30 Boys' Cl., St. 320 Zaraspe, Inst.; <u>Tisen</u> , Acc. (11:45-12:30 Beg-Int Pointe Cl. St.314, Melikova, Inst; Singer, Acc.
12:00 - 1:00	St. 321	Dance Composition, Lewis , Inst.; Hansen , Acc.
12:15 - 1:00	Rm.546	Anatomy Lab., Popken, Inst.; Mapother, Assist.
1:00 - 2:15	St. 320 St. 321 St. 314	Ballet Tut. Melikova, Inst.; Singer, Acc. Modern Dance Adv. Lewis/Winter, Insts.; Hansen, Acc. Notation I, Sec. 1, Mahoney., Inst.; Bar-Yosef, Acc.
2:30 - 3:45	St. 320 St. 321 Rm.546 St. 314	Notation I, Sec. 2, Mahoney, Inst.; Bar-Yosef, Acc. Modern Dance Int. Lewis/Winter, Insts.; Hansen, Acc. Anatomy for Dancers, Popken, Inst.; Mapother, Assist.
2:30 - 5:15	Rm.510	L&MIV, Sec. 2, Shuler, Inst.
4:00 - 4:45	Rm.546	Anatomy Lab, Popken, Inst.; Mapother, Assist.
4:00 on	St. 320	Repertory
5:30 - 7:30	St. 321	Lewis Repertory Repertory on call

SATURDAY

11:00 - 1:00 St. 320 Ballet Class, Zaraspe, Inst.; ? Acc.
(All levels)

Repertory on call

SUNDAY

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

THE JUILLIARD SCHOOL DANCE DIVISION STUDENT LISTING 1975-76

TOT	TAL:	70			
Boy Gir		17 53	Former Students:	ats: 40 30	T = Transfers 41 G = Prospective graduates 1976: 12
	(1) A	llair, Martha	Susan Dip	B1;M1	L&M I;DC(CM111); NI; Stgcrft
G	(4) A	llton, Deborah	BFA	в3;м3	L&MIV DH & C; Anat; Lab
G	(4) B	abiuk, Roxolai	na BFA	в3;м3	L&M IV; DC(Maj Proj 511); DH & C
T	(2) B	alcena, Anthon	ny BFA	B2;M2	L&MIII DC(Pre Cl 211); N II
G	(4) B	anks, Marilyn	Dip	B3;M3	L&M IV; DC(Maj Proj 511); DH & C
	(1) B	aranof, Lisa I	BFA	B1, M1	L&M I; DC(CM111); N I; Stgcrft
	(2) B	arash, Yael D	ip	B2;M2	L&M II; DC(Proj 215); N II
	(1) B	ates, Stanley	BFA	B1;M1	L&M I; DC(Pre Cl 211); N I
T	(2) B	erman, Sam B	FA	B2;M2	L&M IV; DC(Proj 315); N II
G	(4) B	rown, Shirley	Dip	B3;M3	L&M IV; DC(Adv. Chor. 513); DH & C
	(1) B	urge, Gregory	BFA	B1;M1	L&M I; DC(CM111); N I; Stgcrft
TG	(4) C	arp, Janice B	FA	B3;M3	L&M IV; DH & C
T	(2) C	astillo, Helen	Dip	B3;M2	L&M II; DC(GF 311); N II; Lab
TG	(3) C	hen, Hsueh-Ti	ang Dip	B3;M3	L&M IV; DC(Proj 315); DH & C
Т	(1) C	oker, Teresa	BFA	B1;M1	L&M I; DC(Pre Cl 211); N I
TG	(3) C	one, Trude BI	FA	B3;M3	L&M IV; DC(Proj 315); DH & C
T	(1) C	onnors, Edwa	rd BFA	B1;M1	L&M II; DC(Pre Cl 211); N I
T	(2) C	ortese, Carola	ann Dip	B2;M2	L&M III; DC(Proj 215); N II
	(2) C	ottez, Yveline	BFA	B2;M2	L&M II; DC(Pre Cl 211); N II
G	(3) C	rosset, Ann B	FA	в3;м3	L&M IV; DC(Proj Chor. 415)
T	(1) C	urtis, Conrad	BFA	B1;M1	L&M III; DC(CM111); N I
Т	(1) D	awson, Debora	ah Dip	Bl;Ml	L&M II; DC(CM 111); N I
T	(2) D	rayton, Thelm	a Dip	B2;M3	L&M II; DC(Proj 315); N II
Т	(3) E	bey, Martina	BFA	в3;м3	DC(Proj 415); DH & C; Anat; Lab
Т	(1) F	ield, Ellen BF	`A	B2;M1	L&M I; DC(CM 111); N I
	(3) F	isher, Elizabe	th BFA	B3;M3	L&MIV:DC(Proj 415)

Т	(2) Harney, Ben Dip	B2;M2	L&M IV; DC(Proj 315); N II
G	(4) Hedal, Jane BFA	B3;M3	L&M IV; DH & C
	(3) Hill, Nancy BFA	B3;M3	L&M III; DC(GF 411)
Т	(2) Hollingsworth, Janelle BFA	B3;M2	L&M II; DC(Proj 315); N II
Т	(1) Hoon, Barbara Dip	Bl;Ml	L&M I; DC(CM 111); N I
Т	(1) Ittelson, Mary BFA	Bl;Ml	L&M I; DC(CM 111); N I
	(2) Jackson, John Dip	B2;M2	L&M II; DC(Proj 215); N II
T	(1) Jansen, Audrey Dip	B2;M1	L&M II; DC(Pre Cl 211); N I
Т	(1) Klufer, Elisabeth BFA	Bl;Ml	L&M I; DC(CM 111); N I
G	(4) Kohn, Ann BFA	B3;M3	DC(Maj Proj 511); DH & C; Anat; Lab
T	(1) Kohout, Judith BFA	Bl;Ml	L&M II; DC(Pre Cl 211); N I
Т	(1) Lee, Jayne	B2;M1	L&M II; DC(Pre Cl 211); N I
	(3) Lind, Marie BFA	B3;M3	L&M II; DC(Proj 415)
	(2) Lome, Russell BFA	B2;M2	L&M II; DC(Proj 315); N II
T	(4) McCarthy, Elizabeth BFA	B3;M3	L&M IV; DH & C
Т	(1) Maloney, Jane BFA	Bl;Ml	L&M II; DC(CM 111); N I
Т	(2) Maniker, Allen BFA	B2;M2	L&M II; DC(Pre Cl 211); N II
	(2) Matsuoka, VV Dachin BFA	B2;M2	L&M II; DC(Proj 215); N II
T	(2) Miller, Andrew Dip	B2;M2	L&M IV; DC(Proj 315); N II
T	(2) Morris, Andrea Dip	B2;M2	L&M III; DC(Pre Cl 211); N II
TG	(3) Newton, Rosemary BFA	B3;M3	L&M IV; DC(Proj 415); DH & C
T	(1) O'Kelly, Fiona	B2;M1	L&M II; DC(Pre Cl 211); N I
Т	(3) Ondes, Valencia BFA		L&M III; DC(Proj 415); Anat; Lab
	(2) O'Neill, Maria BFA	B3;M2	L&M II; DC(Pre Cl 211), N II
	(1) Otter, Judith BFA	Bl;Ml	L&M I; DC(CM 111); N I
TG	(4) Paul, Revel BFA	B3;M3	L&M IV; DH & C; Anat; Lab
	(1) Reese, Laurie BFA	Bl;Mı	L&M I; DC(Pre Cl 211); N I; Stgcrft
Т	(1) Ribbing-Messihi, Madeleine Dip	Bl;Ml	L&M I; DC(CM 111); N I
	(3) Rimon, Ayala BFA	B3;M3	L&M III; DC(GF 411); Lab

	(1) Robinson, Joseph Dip	B2;M1	L&M I; DC(CM 111);N I
	(1) Sachs, Offer BFA	B2;M1	L&M III; DC(Pre Cl 211); N I
Т	(1) Salinger, Susan BFA	B1;M1	L&M I; DC(Pre Cl 211); N I
Т	(1) Sebert, Judy BFA	B1;M1	L&M III; DC(CM111); N I
Į.	(1) Simpson, Rudolph BFA	Bl;Ml	L&M II; DC(Pre Cl 211); N I; Stgcrft
Т	(1) Sneed, Allysia BFA	B1;M1	L&M I; DC(CM 111); N I
	(3) Spriggs, Linda BFA	в3;м3	L&M IV; DC(Proj 315)
Т	(3) Sung, Elizabeth BFA	в3;м3	L&M IV; DC(Proj 315)
Т	(1) Symington, Leslie Leith BFA	B2;M1	L&M III; DC(Pre Cl 211); N I
Т	(2) Tirrell, Kathleen BFA	B2;M2	L&M III; DC(Pre Cl 211); N II
	(1) Tsukada, Irene BFA	B1;M1	L&M II; DC(CM 111); N I; Stgcrft
T	(3) Wagoner, Jill BFA	B3;M3	L&M III; DC(Proj 315)
	(1) Waters, Lester Jack Dip	B1;M1	L&M I; DC(Pre Cl 211); N I, Stgcrft
Т	(3) Weiss, Barry BFA	в3;м3	L&M III; DC(Proj 415)
Т	(1) Woglom, Kathryn BFA	Bl;Ml	L&M II; DC(Pre Cl 211), NI

MEN(17)

Balcena, Anthony
Bates, Stanley
Berman, Sam
Burge, Gregory
Chen, Hsueh-Tung
Connors, Edward
Curtis, Conrad
Harney, Ben
Jackson, John
Lome, Russell
Maniker, Allen
Miller, Andrew
Robinson, Joseph
Sachs, Offer
Simpson, Rudolph
Waters, Lester Jack
Weiss, Barry

February 10, 1976

THE JUILLIARD SCHOOL DANCE DIVISION STUDENT LISTING 1975-76 Second Semester

Boy Girl		64 14 50	Former Students New Students:	s: 39 25	T = Transfers: 37 G = Prospective graduates 1976: 13
	(1)	Allair,	Martha Susan BFA	B2;M1	L&M I;DC(CM112);NI; Anat;Lab
G	(4)	Allton,	Deborah BFA	B3;M3	L&M IV; DH&C
G	(4)	Babiuk,	Roxolana BFA	B3;M3	L&M IV; DC(Maj Proj 512); DH&C Lab
T	(2)	Balcena	, Anthony BEA	B3;M2	L&M III; DC(Proj 216); N II
G	(4)	Banks,	Marilyn Dip	B3;M3	L&M IV; DC(Maj Proj 512); DH&C
	(2)	Barash,	Yael BFA	B2;M2	L&M II; DC(Proj 216); N II; Lab
	(1)	Bates,	Stanley Dip	B3;M2	L&M I; DC(Proj 216)
T	(2)	Berman	, Sam BFA	B2;M2	L&M IV; DC(Proj 316)
G	(4)	Brown,	Shirley Dip	B3;M3	L&M IV; DH&C
	(1)	Burge,	Gregory BFA	B2;M1	L&M I; DC(CM 112)
TG	(4)	Carp, J	anice BFA	B3;M3	L&M IV; DH&C Anat; Lab
T	(2)	Castillo	, Helen Dip	B3;M2	L&M II; DC(Proj 216); N II; Lab
TG	(3)	Chen, H	Hsueh-Tung Dip	B3;M3	L&M IV; DC(Proj 316); DH&C
T	(1)	Coker,	Teresa BFA	Bl;Ml	L&M I; DC(PreCl 212); N I
TG	(3)	Cone,	Trude BFA	B3;M3	L&M IV; DC(Proj 316); DH&C
T	(1)	Connors	s, Edward Dip	Bl;Ml	L&M II; N I
Т	(2)	Cortese	e, Carolann Dip	B2;M2	L&M III; DC(Proj 216); N II
	(2)	Cottez,	Yveline BFA	B2;M2	L&M II; DC(PreCl 212); N II; Lab
G	(3)	Crosset	t, Ann BFA	B3;M3	L&M IV; DC(Adv. Chor. 514); DH&C
T	(1)	Dawson	, Deborah Dip	Bl;Ml	L&M II; DC(CM 112); N I; Anat; Lab
T	(2)	Drayton	n, Thelma BFA	B2;M2	L&M II; DC(Proj 316); N II
T	(3)	Ebey, N	Martina BFA	B2;M3	DC(Proj 416); DH&C Anat; Lab
T	(1)	Field,	Ellen BFA	B3;M2	L&M I; DC(Proj 216); N I
	(3)	Fisher,	Elizabeth BFA	B3;M3	L&M IV; DC(Proj 416)

G	(4)	Hedal, Jane BFA	B3;M3	L&M IV; DH&C
	(3)	Hill, Nancy BFA	B3;M3	L&M III; DC(GF 412); Lab
Т	(2)	Hollingsworth, Janell BFA	B3;M2	L&M II; DC(Proj 316); N II; Lab
T	(1)	Hoon, Barbara BFA	B2;M1	L&M I; DC(CM 112); N I
T	(1)	Ittelson, Mary Dip	B1;M1	L&M II; DC(PreCl 212); N I
	(2)	Jackson, John Dip	B2;M2	L&M II; DC(Proj 216); N I
T	(1)	Jansen, Audrey Dip	B3;M2	L&M II; DC(Pre Cl 212); N II; Stgcrft
T	(1)	Klufer, Elisabeth BFA	Bl;Ml	L&M I; DC(CM 112), N I; Stgcrft; Lab
G	(4)	Kohn, Ann BFA	B3;M3	DC(Maj Proj 512); DH&C
Т	(1)	Kohout, Judith BFA	Bl;Ml	L&M II; DC(Pre Cl 212); N I
	(3)	Lind, Mare BFA	B3;M3	L&M III; DC(Proj 416); Lab
	(2)	Lome, Russell BFA	B2;M2	L&M II; DC(Proj 316); N II
TG	(4)	McCarthy, Elizabeth BFA	B2;M3	L&M IV; DH&C
T	(1)	Maloney, Jane BFA	B2;M1	L&M II; DC(Pre Cl 212); N I; Anat; Lab
Т	(2)	Maniker, Allen BFA	B3;M2	L&M II; DC(Pre Cl 212); N II; Lab
	(2)	Matsuoka, VV Dachin BFA	B2;M2	L&M II; DC(Proj 216 & 316); Lab
T	(2)	Miller, Andrew Dip	B2;M2	L&M IV; DC(Proj 316)
T	(2)	Morris, Andrea Dip	B2;M2	L&M III; DC(Pre Cl 212); N II; Lab
TG	(3)	Newton, Rosemary BFA	B3;M3	L&M IV; DC(Proj 416); DH&C Lab
T	(3)	Ondes, Valencia BFA	B3;M3	L&M III; DC(Proj 416); Anat; Lab
	(2)	O'Neill, Maria BFA	B3;M2	L&M II; DC(Pre Cl 212); N II
	(1)	Otter, Judith BFA	B2;M1	L&M I; DC(CM 112); N I
TG	(4)	Paul, Revel BFA	B3;M3	L&M IV; DH&C
	(1)	Reese, Laurie BFA	Bl;Ml	L&M I; DC(CM 112); N I; Stgcrft
Т	(1)	Ribbing-Messihi, Madeleine Dip	B2;M1	L&M I; DC(CM 112); N I; Anat; Lab
	(3)	Rimon, Ayala BFA	B2;M3	L&M III; DC(Proj 416); Lab
	(1)	Sachs, Offer BFA	B2;M1	L&M III; DC(Pre Cl 212); N I; Anat; Lab
T	(1)	Salinger, Susan BFA	B2;M1	L&M I; DC(CM 112); N I
T	(1)	Sebert, Judy Dip	B2;M1	L&M III; DC(CM 112); N I; Anat; Lab

	(1) Simpson, Rudolph BFA	B2;M1	L&M II; DC(CM 112); N I; Anat (audit); Lab
T	(1) Sneed, Allysia BFA	Bl;Ml	L&M I; DC(CM 112); N I
	(3) Spriggs, Linda BFA	B3;M3	L&M IV; DC(Proj 316)
T	(3) Sung, Elizabeth BFA	B3;M3	L&M IV; DC(Proj 316); Lab
T	(1) Symington Leslie Leith BFA	B2;M1	L&M III; DC(Pre Cl 212); N I; Anat; Lab
T	(2) Tirrell, Kathleen BFA	B2;M2	L&M III; DC(Pre Cl 212); N II
	(1) Tsukada, Irene BFA	B3;M2	L&M II; DC(CM 112); N I; Stgcrft
T	(3) Wagoner, Jill BFA	B3;M3	L&M III; DC(Proj 316)
	(1) Waters, Lester Jack Dip	Bl;Ml	L&M I; DC(Pre Cl 212); N I; Stgcrft
T	(3) Weiss, Barry BFA	в3;м3	L&M III; DC(Proj 416)
T	(1) Woglom, Kathryn BFA	B2;M2	L&M III; DC(Pre Cl 212); N I

MEN (14)

Balcena, Anthony
Bates, Stanley
Berman, Sam
Burge, Gregory
Chen, Hsueh-Tung
Connors, Edward
Jackson, John
Lome, Russell
Maniker, Allen
Miller, Andrew
Sachs, Offer
Simpson, Rudolph
Waters, Lester Jack
Weiss, Barry

DANCE DIVISION STUDENT LISTING 1975-76 as of December 2, 1975

Martha Susan Allair 19 West 69th Street Apt. 1006 New York, New York 10023 877-2555

Deborah Allton 313 West 74th Street New York, New York 10023 362-0974

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Brooklyn, New York
No phone

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Yael Barash 246 West End Avenue Apt. 1G New York, New York 10023 877-3550

Stanley Bates 230 Riverside Dr. Apt. 1A New York, New York 10025 RI9-0594

Sam Berman 103 West 70th Street Apt. 213 New York, New York 10023 874-2941

Shirley Brown 790 Riverside Drive Apt. 10L New York, New York 10032 862-9601 Gregory Burge 2181 Madison Avenue Apt. 4E New York, New York 10037 283-7050

Janice Carp 2901 Grand Concourse Apt. 5E New York, New York 10468 365-0841

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Teresa Coker 515 West 59th Street Apt. 10E New York, New York 10019 581-6957

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Ann Crosset 165 West 66th Street Apt. 8R New York, New York 10023 799-0542 Conrad Curtis 5 West 63rd Street Apt. 824 New York, New York 10023 787-4400

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Thelma Drayton 2373 Seventh Avenue Apt. 3S New York, New York 10030 234-4591

Martina Ebey 245 East 77th Street Apt. 4RE New York, New York 10021 737-2998

Ellen Field 333 Bogert Avenue Ridgewood, N.J. 07450 (201) 444-0645

Elizabeth Fisher 156 West 73rd Street Apt. 2F New York, New York 10023 877-2832

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

Nancy Hill c/o Jill Wagoner 170 West 81st Street Apt. 5C New York, New York 10024 874-0073

Janell Hollingsworth 24 St. Marks Place Apt. 2 New York, New York 10003 533-9862

Barbara Hoon 18 Nicholas Street Towaco, New Jersey 07082 (201) 334-9416 Mary Ittelson 1 West 64th Street Apt. 5A New York, New York 10023 724-7161

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Jayne Lee 215 East 84th Street Apt. 2D New York, New York 10028 535-2465

Mare Lind 31-35 Crescent Street Apt. 2G Astoria, New York 11106 721-7336

Russell Lome Beacon Hotel 2130 Broadway Rm. 2507 New York, New York 10024 787-1100 Ext. 2507

Elizabeth McCarthy 88 Horatio Street Apt. 3C New York, New York 10014 675-8655 Jane Maloney 20 West 72nd Street Apt. 1202 A New York, New York 10023 877-3800

Allen Maniker 307 West 102nd Street New York, New York 10025 663-6588

VV Dachin Matsuoka 326 Columbus Avenue New York, New York 10023 874-4574

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Andrea Morris 64 St. Marks Place Apt. 5 New York, New York 10003 260-7189

Rosemary Newton 167 West 71st Street Apt. 16 New York, New York 10023 787-8475

Fiona O'Kelly 215 East 84th Street Apt. 2D New York, New York 10028 535-2465

Valencia Ondes 27 West 85th Street Apt. 2A New York, New York 10024 873-6437

Maria O'Neill 322 West 77th Street Apt. 3B New York, New York 10024 724-1998

Judith Otter 1192 Park Avenue Apt. 3A New York, New York 10028 860-4596 Revel Paul 107 West 86th Street Apt. 8H New York, New York 10024 595-9811

Laurie Reese 24 Colonial Parkway Dumont, New Jersey 07628 (201) 385-2638

Madeleine Ribbing-Messihi 556 Washington Avenue Apt. 42 Belleville, New Jersey (201) 751-5142

Ayala Rimon 205 West 15th Street Apt. 2M New York, New York 10011 989-4841

Offer Sachs
414 West 121st Street Apt. 45
New York, New York 10027
873-6437

Susan Salinger 47 West 53rd Street New York, New York No Phone

Judy Sebert 248 West 74th Street Apt. 4 New York, New York 10023 799-7328

Rudolph Simpson 160 West 97th Street Apt. 6C New York, New York 10025 866-6898

Allysia Sneed 143 West 69th Street Apt. 1F New York, New York 10023 No phone

Linda Spriggs 790 Riverside Drive Apt. 10L New York, New York 10032 862-9601 Elizabeth Sung
Hotel Beacon
2130 Broadway Rm. 1708
New York, New York 10023
874-7103 or 787-1100 Ext. 1708

Leith Symington
21 Claremont Avenue
New York, New York 10027
865-8191

Kathleen Tirrell 247 West 15th Street Apt. 1B New York, New York 10011 242-3269

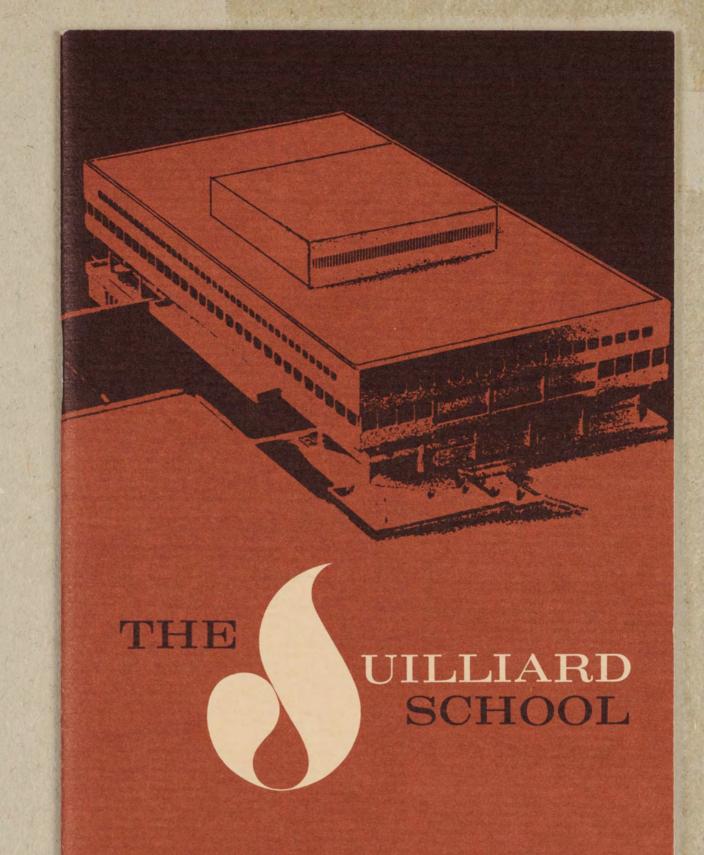
Irene Tsukada 140 West 69th Street Apt. 771 New York, New York 10023 787-4700

Jill Wagoner 170 West 81st Street Apt. 5C New York, New York 10024 874-0073

Lester Jack Waters
444 Central Park West Apt. 16C
New York, New York 10025
850-7070

Barry Weiss 284 West End Avenue Apt. 2A New York, New York 10023 724-9249

Kathryn Woglom 316 West 94th Street Apt. 6D New York, New York 10025 865-7943



STUDENT'S HANDBOOK

1975-1976

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



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

> PETER MENNIN, President The Juilliard School

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

EXECUTIVE OFFICERS

PETER MENNIN	President
GIDEON WALDROP	Dean
GORDON HARDY	Dean of Students
CHARLES C. LUCAS, .	JR. Controller
JUDSON EHRBAR	Registrar
WRISTON LOCKLAIR	Assistant to the President Director of Public Relations
RICHARD J. PORTER	Director of Development
A. J. PISCHL	Concert Manager
BENNET LUDDEN	Librarian
SALVATORE BIANCHI	Director, Building and Facilities
MARTHA HILL	Director, Dance Division
JOHN HOUSEMAN	Director, Drama Division
STANLEY WOLFE	Director, Extension Division

ACADEMIC CALENDAR 1975

Orientation Day (for new studens)	Ved., Sept. 17, 11 a.m.
Completion of registration for currently enrolled Students who completed Spring Registration	Thurs., Sept. 18
Registration for new and readmitted students	Sept. 19 and 22
First semester begins	Thurs., Sept. 25
Final date for program adjustments	Fri., Oct. 3*
Thanksgiving recess begins	Wed., Nov. 26, 10 p.m.
Classes resume	Mon., Dec. 1, 9 a.m.
Fihal date for dropping classes	Fri., Dec. 19
Candidates for graduation file applicationsDec. 1, 1975	5 through Jan. 15, 1976
Christmas recess beginsFri.	, December 19, 10 p.m.

1976

Classes resume	Mon., Jan. 5, 9 a.m.
Registration for second semester	Jan. 6 through 23
Mid-year examinations	Jan. 19 and 20
Second semester begins	Mon., Jan. 26
March entrance examinations (classes dismissed)	Mar 1, 2 and 3
Spring recess begins	Fri., Mar. 12, 10 p.m.
Classes resume	Mon., Mar. 22, 9 a.m.
Final date for dropping classes	Fri., April 2
Easter Recess begins	Wed., April 14, 10 p.m.
Classes resume	Mon., April 19, 9 a.m.
Graduation examinations begin	Mon., April 19
Registration of currently enrolled students for the academic year 1976-1977	April 20 through May 7
Final date to file reservation for the year 1976-	1977Fri., May 7*
Final date to apply for change of course or change of major field for the year 1976-1977	Fri., May 7*
Final date to apply for scholarships for the year	1976-1977Fri., May 7
Final examinations in class subjects	May 17 through 21
Major examinations	May 24 through 27
Commencement	Fri., May 28, 11 a.m.

^{*}After this date a late fee will be charged.

FACULTY

ORCHESTRAL CONDUCTING

SIXTEN EHRLING

CHORAL CONDUCTING

ABRAHAM KAPLAN

PIANO

ANIA DORFMANN
RUDOLF FIRKUSNY
IRWIN FREUNDLICH
SASCHA GORODNITZKI
JACOB LATEINER
ROSINA LHEVINNE

ADELE MARCUS
JOSEF RAIEFF
NADIA REISENBERG
BEVERIDGE WEBSTER
HOWARD AIBEL (Assistant)
MARTIN CANIN (Assistant)

VOICE

ROSE BAMPTON OREN BROWN DANIEL E. FERRO HANS JOACHIM HEINZ BEVERLEY JOHNSON ELEANOR STEBER

STRINGED INSTRUMENTS

CLAUS ADAM	Violoncello
EARL CARLYSS	Violin
DOROTHY DeLAY	
PAUL DOKTOR	
JOSEPH FUCHS	
LILLIAN FUCHS	
IVAN GALAMIAN	Violin
WILLIAM LINCER	Viola
HOMER MENSCH	Double Bass
LORNE MUNROE	Violoncello
MARGARET PARDEE	Violin
SAMUEL RHODES	Viola
RUGGIERO RICCI	Violin
CHANNING ROBBINS	Violoncello
LEONARD ROSE	Violoncello
JOHN SCHAEFFER	Double Bass
HARVEY SHAPIRO	Violoncello
OSCAR SHUMSKY	Violin
TOSSY SPIVAKOVSKY	Violin
SALLY THOMAS	Violin
DAVID WALTER	

HARP

SUSANN McDONALD

JANE WEIDENSAUL

HARPSICHORD

ALBERT FULLER

ORGAN

LEONARD RAVER

VERNON de TAR

ORCHESTRAL INSTRUMENTS

WOODWIND

JOSEPH ALLARD Clarinet, Bass Clarinet, Saxophore	ne
JULIUS BAKER Flu	te
SAMUEL BARON Flu	te
ROBERT BLOOM Obo	oe .
STANLEY DRUCKER Clarin	et
HAROLD GOLTZER Bassoc	on
HAROLD GOMBERG Obc	ое
MELVIN KAPLAN Obo	ое
ARTHUR LORA Flu	te
STEPHEN MAXYM Bassoc	on
WILLIAM POLISI Bassoo	n
RONALD ROSEMAN Obc	е
THOMAS STACY English Hor	'n
LOIS WANN Obo	е

BRASS

HARRY BERV	Horn
PER BREVIG	Trombone
MELVYN BROILES	Trumpet
JAMES CHAMBERS	
RANIER DeINTINIS	Horn
DON HARWOOD	Bass Trombone
EDWARD HERMAN, JR.	Trombone
JOSEPH NOVOTNY	
EDWARD TREUTEL	Trumpet
WILLIAM VACCHIANO	

TYMPANI AND PERCUSSION

ELDEN BAILEY

SAUL GOODMAN

CHAMBER MUSIC AND ENSEMBLE

CLAUS ADAM ALBERT FULLER JOSEPH ALLARD FELIX GALIMIR PER BREVIG MELVIN KAPLAN JANE CARLSON JOEL KROSNICK* **EARL CARLYSS*** WILLIAM LINCER JAMES CHAMBERS **ROBERT MANN*** PAUL DOKTOR **SAMUEL RHODES*** RICHARD DUFALLO GERARD SCHWARZ JOSEPH FUCHS TOSSY SPIVAKOVSKY LILLIAN FUCHS DAVID WALTER

JANE WEIDENSAUL

COMPOSITION

MILTON BABBITT ELLIOTT CARTER† DAVID DIAMOND VINCENT PERSICHETTI

ROGER SESSIONS

*Member, Juilliard String Quartet †Leave of absence 1975-76

LITERATURE AND MATERIALS OF MUSIC

JOSEPH BLOCH	CHARLES JONES
SUZANNE BLOCH	RENEE LONGY
JANE CARLSON (Pedagogy)	ANTHONY NEWMAN
MARY ANTHONY COX	VINCENT PERSICHETTI
MICHAEL CZAJKOWSKI	FRITZ RIKKO
DAVID DIAMOND	SAMUEL SANDERS
ALBERT FULLER	
FRANCES GOLDSTEIN	REBECCA SCHLIEBEN SCOTT
NORMAN GROSSMAN	ROGER SESSIONS
GERRE HANCOCK	LESTER TRIMBLE
HUBERT HOWE	LAWRENCE WIDDOES
MARTIN ISEPP	STANLEY WOLFE
IRVING KOLODIN	Graduate Seminar
GUSTAVE REESE	Graduate Seminar

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 BURROWS	Literature
EMILE CAPOUYA	Literature
ROBERT J. CLEMENTS	Literature
MUTIE FARRIS	Literature
ROLF FJELDE	Drama History
RACHELLE L. KNAPP	French
BONA KOSTKA	Italian
TOBY LELYVELD	
MARGARETTA M. SALINGER	Art
GEORGE SANTICCIOLI	Literature
MARIE-FRANCOISE VACHON	French

HISTORY OF WESTERN CULTURE: ART AND LITERATURE

RAE BECKER	DAVID ROSAND	
VIRGINIA HEADY	MARIE SQUERCIATI*	
IAMES V MIROLLO	SAMUEL STETNER	

BEATRICE TAUSS

*Leave of absence 1975-76

DICTION

EVELINA COLORNI	Italian
ALICE HOWLAND	erman
MADELEINE MARSHALL	English
MARGUERITE MEYEROWITZ	

OPERA

AMERICAN OPERA CENTER

PETER HERMAN ADLER	Director
MARTIN SMITHAdministrator and	Head Coach
DICK MARZOLLO	

OPERA TRAINING DEPARTMENT

MARTIN ISEPPAdmin	istrator and	Head	Coach
BERTHA MELNIK		Vocal	Coach
VIOLA PETERS		Vocal	Coach

DANCE

MARTHA HILL	Director
ALFREDO CORVINO	JANIS PFORSICH
MARTHA GRAHAM	FRITZ POPKEN
WENDY HILTON	DORIS RUDKO
KAZUKO HIRABAYASHI	ELIZABETH SAWYER
HANYA HOLM	JENNIFER SCANLON
DANIEL LEWIS	MARIAN SELDES
BILLIE MAHONEY	JANET MANSFIELD SOARES
GLORIA MARINA	ANNA SOKOLOW
HELEN McGEHEE	STANLEY SUSSMAN
GENIA MELIKOVA	ETHEL WINTER

HECTOR ZARASPE

DRAMA

JOHN HOUSEMAN	Director
SURIA SAINT-DENIS	Consultant Director
MARGOT HARLEY	Administrator
STEPHEN AARON	EUGENE LESSER
NORMAN AYRTON	RON MANGRAVITE
STEPHEN BOOK	TIMOTHY MONICH
HERMAN BUCHMAN	DON REDLICH
MARIANNA CRESHEVSKY	NORMAN ROSE
GERALD FREEDMAN	LULY SANTANGELO
ROLAND GAGNON	MARIAN SELDES
JANE GREENWOOD	TONIA SHIMIN
WENDY HILTON	EDITH SKINNER
MICHAEL HOWARD	ELIZABETH SMITH
CINDIA HUPPELER	ANNA SOKOLOW
DON JORDAN	JOHN STIX
PIERRE LEFEVRE	HAROLD STONE
JUDITH LEIBOWITZ	BORIS TUMARIN

ROBERT WILLIAMS

STAGE DEPARTMENT

JOSEPH P	ACITTI		Director
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MESSAGES FOR FACULTY

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

ADMINISTRATIVE STAFF

	Roc	m No.
EVELYN ALTER	Secretary, Director of Building and Facilities	(214)
IRENE ANDERSON	Assistant to the Registrar	(224)
MATTHIAS BARTH	Master Piano Technician	(101)
MAE BECKER Tu	ition and Accounts Receivable	
FRANCES BISHOP Recept	ionist, Student Services Office	(235)
MELODY BUNTING	Secretary, Concert Office	(S-15)
GARNER CALDWELL	Director, Food Services	(205)
ROBERTA CHARLTON	Supervisor of Records	(223)
MARY CHUDICK Ad	dministrative Assistant, Dance	(417)
BRENDA COLLINS	Secretary to the President	
SANDRA CZAJKOWSKI	Record Librarian	(538)
JERRY DALY	Supervisor of Maintenance	(214)
	to the Chairman of the Board to the Director of Development	(213)
	Bookbinder	
	Switchboard Operator	(538)
	Secretary, Dance Division	(477)
	Assistant to the Controller	(4//)
	irector, Acoustics Department	(210)
	Accounts Payable	(319)
	Assistant Librarian	(538)
	Orchestra Librarian	(317)
	Bookbinder	(538)
	Circulation Librarian	(538)
	Director, Lincoln Center	(336)
KICHARD KILLOUGH	Student Program	(228)
LORNA LEVANT	Assistant to the Director	,,
	of Public Relations	(221)
IRENE MACKAY	Payroll	
ETHELMAE MASON Sec	retary to the Dean of Students	(222)
CAROL MINNEROP, M.D	Consulting Physician	(203)
REGINA PALEVIER	Bookkeeper	(230)
PAMELA PARKER Secr	retary, Student Services Office	(235)
VIVIENNE PIANELLO	Secretary to the Director	
L	incoln Center Student Program	(228)
JUDITH REGAN	Faculty Secretary	(224)
IRVING RUCKENS	Assistant Controller	(226)
ARTHUR J. RUDY, Ph.D	Consulting Psychologist	(203)
LEE SAVAGE Administra	tive Assistant, Drama Division	(402)
PHYLLIS SHIROKANE	Secretary, Pre-College Division	(236)
KIERA SKIFF	Secretary, Student Services	(235)
MARTIN SMITH Adminis	strator, American Opera Center	(403)
RITA SMOLAND Sec	retary, American Opera Center	(403)
	loguer and Research Librarian	(538)
	retary, Student Services Office	(235)
	Ticket Distribution	(S-15)
	Orchestra Manager	(222)
REGINA WYNNE	Secretary to the Dean	

ACADEMIC REGULATIONS AND PROCEDURES

DEAN: GIDEON WALDROP

Miss Regina Wynne, Secretary

DEAN OF STUDENTS: GORDON HARDY

Mrs. Ethelmae Mason, Secretary Room 22

REGISTRAR: JUDSON EHRBAR

Miss Irene Anderson, Assistant to the Registrar Room 224

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

STUDENT CONDUCT

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

This commitment signifies complete dedication to study, work and performance to the best of the student's capabilities. It also demands no compromise that would affect the standard of excel-

lence expected of the School.

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

Any student or group of students not unreasonable in number, shall have the right to meet with the President, or with any one or more members of the Administration designated by the President, to voice grievances or make suggestions, provided that such student or group gives advance notice in writing to a member of the Administration.

ATTENDANCE

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

UNEXCUSED "CUTS"

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

EXCUSED "CUTS"

Students may be allowed limited additional absences on the basis of official excuses, as follows:

A. Medical Excuses. Illness is a valid excuse for absence, but only if you have reported your illness to the School Nurse. Immediately upon your return to School after an illness, you should report to her office, Room 203, bringing with you a doctor's report. She will file this report and issue an excuse slip which must be presented to all instructors whose classes you have missed.

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

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

B. Professional Engagements. Limited leaves of absence for professional engagements may be granted by the Dean or the Dean of Students only after the student has obtained the teacher's permission. Students must secure permission **before**

making any contract or commitment to persons or organizations outside the School. In no case should absences conflict with rehearsals, concerts, and other School functions.

Unexcused "cuts" should be used to cover less important engagements or rehearsals.

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

ABSENCE FROM MAJOR LESSON

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

CHANGE IN COURSE OF STUDY

You must complete each academic year in the course of study (Bachelor of Music, Diploma, etc.) for which you are matriculated. Requests to transfer from one course to another for the next academic year should be filed **in person** with the Registrar before May 7, 1976.

TO CHANGE MAJOR

Applications to change your major should be filed **in person** at the Registrar's Office, before May 7, 1976. You will be required to take an entrance examination in the new field and pay an examination fee when you apply for a change. You may, however, reserve a place in your present major study pending the results of the new examination.

CHANGE IN MAJOR TEACHER

A change of major teacher will be authorized only if the reasons for such a change are deemed valid by the Administration and your current major teacher. Requests for a change of major teacher must be initiated in the Office of the Dean.

TO CHANGE TIME OF MAJOR LESSON

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

CHANGE OF CLASS SUBJECT

You are responsible for all classes on your schedule. If you fail to attend a scheduled class without having previously obtained written official permission to drop it, you will receive a failing mark in the class. You can receive credit only for the classes for which you are registered. The School will not allow credit for attendance in a class for which you have not completed registration. No addition, cancellation, or change of a subject will be official unless recorded by the Registrar. Cancellations of required subjects must have the approval in writing of the Dean of Students. Application for such changes should be made in writing to the Registrar. Except for changes made on the initiative of the Administration, program changes after the first ten days in any semester will require payment of a \$5.00 fee.

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

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

CHANGE OF CLASS SECTION

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

EXAMINATIONS

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

GRADING

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

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

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

REQUIREMENTS FOR GRADUATION

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

PROBATION

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

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

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

DISMISSAL

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

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

- A. Your attitude or deportment conflict with standards deemed desirable by the School;
- B. You are apprehended in the theft of School property, including library books and materials, or the property of others in the School;
- C. Your remaining in School will endanger the health of either yourself or others; or

D. Your conduct alone, or in concert with others, deliberately damages or destroys School property, or prevents or impedes the holding of any class, lesson or performance or the attendance of others at any such class, lesson or performance.

REQUEST TO WITHDRAW

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

FOREIGN STUDENTS

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

TEACHING FELLOWSHIPS

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

SCHOLARSHIPS

Scholarships are awarded the School's most talented students on the basis of jury examination and general scholastic standing. All students in the Diploma and Degree courses are eligible to apply. Scholarships are awarded in varying amounts, depending upon the financial resources of the student and his family.

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

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

FINANCIAL AID

The School has a modest Student Aid Fund, from which it can assist students in emergencies. Requests should be made to Room 235.

In addition, Juilliard participates in the National Defense Student Loan Program, the College Work Study Program, and the Educational Opportunities Grant Program. Limited funds from these programs are awarded by the School depending upon the student's financial need. Application should be made each spring prior to enrollment. Students must reapply each year for consideration. Details can be had from Room 235.

CONTROLLER'S OFFICE

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

IDENTIFICATION CARD

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

This card is issued for your use only. Report its loss to the Controller's office. You are responsible for any use of this card prior to the report of its loss. If you withdraw from school, this card must be returned to the Controller.

TUITION

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

NEW YORK STATE TUITION AID

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

SCHOLARSHIPS AND FINANCIAL AID

See pages 18-19 for information regarding scholarships, and Financial Aid Fund, etc.

LOCKERS

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

LIBRARY

LIBRARIAN: BENNET LUDDEN

LOCATION

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

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

HOURS

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

9:00 AM to 6:30 PM, Friday 9:00 AM to 2:00 PM, Saturday

CIRCULATION

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

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

Materials reserved for class assignments are limited to overnight use beginning at 4:00 PM and must be returned by 10:00 AM the following day.

OVERDUE BOOKS

For general circulation of books and music, there is a fine of 50 cents for the first week or part

thereof and of \$1.00 for each additional week or part thereof. If paid at the time of book return, the charge is cut in half.

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

LOST BOOKS

The loss of books or music should be reported immediately to the Library. You will be charged the current replacement cost of any lost item, plus \$2.00 service charge.

STUDENT SERVICES OFFICE

All matters pertaining to scholarships, financial aid, alumni, housing, placement, student service and counseling are handled in Room 235.

SCHOLARSHIPS

Scholarships are awarded on the basis of jury examination and general scholastic standing. All students in the Diploma and Degree courses are eligible to apply. Scholarships are awarded in varying amounts, depending upon the financial resources of the student and his family.

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

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

Scholarship information and application forms are available in Room 235.

FINANCIAL AID

A Staff member is available for consultation as to the most appropriate form of financial assistance for the individual student.

The School has a modest Student Aid Fund, from which it may assist students in emergencies. Requests should be made in Room 235.

In addition, Juilliard participates in the National Defense Student Loan Program, the College

Work Study Program and the Educational Opportunities Grant Program. Limited funds from these programs are awarded by the School depending upon the student's financial need. Application should be made each spring prior to enrollment. Students must reapply each year for consideration.

Meal tickets are issued through this office to the neediest students.

Advice about student bank loans, state loans and scholarships is available through the Student Services office and assistance in filling out and processing of forms is handled in Room 235.

PLACEMENT

Juilliard offers professional guidance and employment assistance to students and alumni. This service includes assistance in finding part-time employment for students and full-time positions for alumni. Many employers, in the music profession and outside, turn to The Juilliard School for recommendation of qualified personnel and these requests are handled in Room 235.

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

PART-TIME WORK

The School can frequently assist in locating part-time employment, both as a performer and non-performer, which can be of financial assistance without interfering with studies. Visit Room 235.

CONCERT APPEARANCES

The School frequently receives requests for solo and ensemble performers from schools, colleges, hospitals, civic organizations, etc. Some of these are volunteer performances, while others are paid engagements. If you are interested in such performance opportunities you should visit Room 235.

ACCOMPANYING

In addition to engagements outside the School, there are opportunities for pianists to be

employed as accompanists in the teaching studios of the School. All arrangements of this kind must be approved and confirmed in Room 235. No arrangements will be considered valid until this condition has been met.

EMPLOYMENT IN SCHOOL

Students desiring clerical and other non-musical part-time work in the School should register in Room 235.

LIVING QUARTERS

Though Juilliard has no dormitories, the school keeps an up-to-date file of housing available in the neighborhood. This includes information on live-in arrangements with families, student rooming houses, "Ys," hotels, apartments and information about roommates. Visit Room 235.

GENERAL INFORMATION

The School keeps current college and school catalogs and information on summer study/work/travel opportunities in the United States and abroad. A large number of catalogs and pamphlets from Universities and Conservatories offering summer study in the performing arts abroad are kept for the use of students in Room 235.

CONCERTS

CONCERT MANAGER: A. J. PISCHL

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

Students at Juilliard have ample opportunity to attend concerts and other performances both at School and throughout New York City:

AT JUILLIARD

Juilliard presents a variety of public performances, orchestra and choral concerts, opera, drama and dance productions, and chamber music and solo recitals. Most of these events are presented to Juilliard students, faculty, and the general public without charge. Soloists with orchestras and students participating in chamber music concerts may secure tickets in the Concert Office two weeks before the date of the concert. Other students may secure tickets one week before the concert. For a few events tickets are distributed to the public on

the basis of a contribution to the Scholarship Fund; in many such cases, students and faculty are admitted without charge or attend a dress rehearsal.

IN NEW YORK

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

NEW YORK CITY OPERA

Attendance at certain rehearsals is possible for a limited number of students.

METROPOLITAN OPERA

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

NEW YORK PHILHARMONIC

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

PERFORMANCE OPPORTUNITIES

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

LINCOLN CENTER STUDENT PROGRAM

A limited number of professionally qualified Juilliard students and alumni appear in performance in junior and senior high schools in New York City, New York State and certain outlying areas under the auspices of the Lincoln Center Student Program. These performers are recommended to the Student Program office at Juilliard (Room 228) by the major faculty and are screened by an administrative reviewing committee. See page 19 for details of other performance opportunities.

STUDENT RECITALS

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

GENERAL INFORMATION

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

CHANGE OF ADDRESS

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

SCHOOL NURSE

The services of a registered nurse are available from 9:00 AM to 1:00 PM and from 2:00 PM

to 4:00 PM, Monday through Saturday, in Room 203. The School also retains a Consulting Physician and a Psychologist. Appointments with the Consulting Physician or the Psychologist should be made through the Nurse's Office.

HEALTH INSURANCE

Through your registration for the 1975-76 School year, you are covered under an accident and sickness insurance policy carried at School expense. This coverage continues as long as you are registered as a student until June 15, 1976. Information, forms for filing claims, and information for summer coverage may be obtained in Room 203.

PRACTICE ROOMS

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

No practice is permitted in classrooms unless

scheduled through the Registrar's Office.

The following regulations governing the use of practice rooms will be strictly enforced:

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

RECORDING STUDIO

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

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

those for the use of the Studio. It is also possible to arrange for recordings to be made.

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

MUSIC REPRODUCTION

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

TEXTBOOKS

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

CAFETERIA AND SNACK BAR

A Cafeteria is maintained on the second floor, offering a selection of hot dishes, soups, salads, desserts, cereals, drinks and vending machine snacks. No food or drink is allowed in any other area of the school.

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

STUDENT LOUNGE

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

PUBLICATIONS

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

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

PUBLIC RELATIONS AND PUBLICITY

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

CHECK ROOM

There is a checkroom located on the first floor near the elevators. These facilities are reserved

for visitors to the School; students and faculty who do not have lockers or desk space; and for those enrolled in the Extension Division.

YOUR PROPERTY

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

All thefts or lost and found items should be reported immediately to Mr. Bianchi, Manager, Building and Facilities in Room 214, or to 20th Precinct Headquarters: 678-1411. Students' property in the School building is there at the sole risk of the owner, and the School is not responsible for loss, theft or damage to such property for any cause. Students are advised to carry their own insurance on instruments and other valuables.

TELEPHONE CALLS

The School is not in a position to call students to the telephone or to deliver telephone messages. Exceptions will be made only in an extreme emergency. Students should not encourage their relatives or family to call the School. However, important messages will be taken and placed in the Student Mailboxes in the student lounge.

ANNOUNCEMENTS

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

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

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FOR IMMEDIATE RELEASE EXCERPTS FROM RAMEAU'S OPERA "DARDANUS" TO BE PRESENTED AT THE JUILLIARD SCHOOL American Opera Center.

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

What may be the first staged excerpts ever presented in the United States from Jean Philippe Rameau's opera "Dardanus" will be given by The Juilliard School on Tuesday, October 28, according to an announcement by Peter Mennin, President.

The event, in the Juilliard Theater at 8.30 p.m., will involve students and faculty members of the Music, Dance and Drama Divisions as well as several singers from the

The musical preparation is under the direction of Albert Fuller, the noted harpsichord ist and a member of the Juilliard faculty, who will also conduct an orchestra of 22 players from his class in Baroque Ensemble, a class designed to explore performance techniques of · 17the and 18th century music.

Wendy Hilton, a specialist in period movement who teaches in Juilliard's Dance Division, will choreograph the numerous dance elements to be performed by approximately 20 dancers from the School's Dance Division.

The prologue and principal arias from the five-act opera will be given, along with a narration linking the scenes and action by Emile Herrera, a student in the Drama Division. The title role will be sung by John Aler. Other members of the class include Brenda Boozer, Elizabeth Volkmann, Ronald Corrado, James Tyeska and John Bogart.

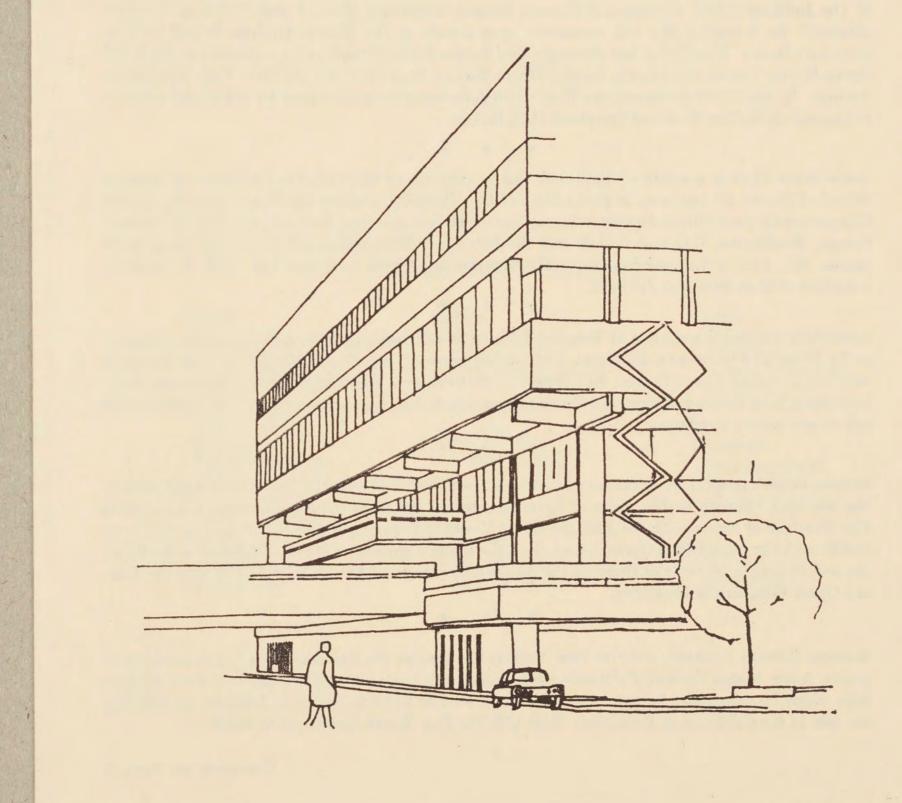
"Dardanus," considered one of Rameau's most important early works, was first performed in Paris in 1739 and for the next half century was a feature of the Paris Opera. The work is described first and foremost as a "grande entertainment," an opera meant to . combine the spectacle for the eye in extravagant terms with that of the ear. The subject. matter for the opera is drawn from mythology and is an elaborate fable in which the audience is persuaded that victories gained in love are more lasting and beneficial than those gained in arms.

DARDANUS

1975–1976 Season

THE JUILLIARD SCHOOL

Peter Mennin, President



Albert Fuller is internationally recognized for his activities in all aspects of the harpsichord world, and his particular interest in the French Baroque. Mr. Fuller has played regularly in the major cities of Europe and the United States, including recent recitals at Stanford University, the Frick Collection, the Metropolitan Museum of Art, the Smithsonian Institution, Rockefeller University, and New York University Medical Center, where he has been Musician-in-Residence for eight years. For the past several seasons, Mr. Fuller has been deeply involved in a much broader approach to presenting Baroque music, both through a series of concert programs which present musical images of Baroque society, and through a series of visually illustrated lecture-recitals, given throughout the country, which inter-relate music, language, history, economics and literature. This overall approach to the music of the 17th and 18th centuries is taken up in the summer sessions at Aston Magna, where Mr. Fuller is Artistic Director of the school and concert series of music from Monteverdi to Mozart. Tonight's performance of Dardanus developed from his class in Baroque Ensemble at Juilliard.

2k 2k 2

Wendy Hilton, specialist in French baroque court and theatrical dance as performer, researcher, teacher and choreographer, was born in London, making her initial studies there and later on the Continent on a grant from the Arts Council of Great Britain. Between 1961 and 1968 she directed the only professional performing group in England devoted to pre-19th century dance. A resident of New York since 1969, she has toured the United States giving concert and lecture-demonstrations since her American debut with Rosalyn Tureck at Lincoln Center in 1968. In 1972 she joined the faculty of The Juilliard School (Drama and Dance), Rutgers University (Music) and SUNY at Purchase (Dance). In November she will commence open classes at the Martha Graham School of Contemporary Dance. Miss Hilton has choreographed for the British Broadcasting Corporation, the Royal Opera House, Covent Garden, the Handel Opera Society (London) and the New York Pro-Musica Antiqua. In April 1974 she formed the Wendy Hilton Baroque Dance Company for debut performances in Carnegie Hall, New York and Symphony Hall, Boston.

* * *

Tenor John Aler is a native of Baltimore and a graduate of the Catholic University of America School of Music. He has sung in productions of Don Pasquale, Ariadne auf Naxos and Antony and Cleopatra with the Juilliard American Opera Center. He has also sung with the orchestras of Atlanta, Boston, Washington, D.C. and Buffalo and the Baltimore, Washington and Goldofsky Opera Companies. Mr. Aler, a National Finalist in the Metropolitan Opera Auditions last April, is currently a student of Oren Brown at Juilliard.

* * *

JOHN-PAUL BOGART is a student of Beverley Johnson at The Juilliard School, where he has appeared in Le Nozze di Figaro with the Opera Training Department and Tosca and Antony and Cleopatra with the American Opera Center. In addition to performances with the Princeton University, Boris Goldovsky, New Haven and Santa Fe Opera Companies, he has appeared on the Bell Telephone Hour and on two major recordings.

* * *

Brenda Boozer recently made her solo debut in Avery Fisher Hall with the New York Choral Society. She has sung Lucretia in *The Rape of Lucretia* with the Bel Canto Opera Company, Cherubino in *The Marriage of Figaro* with the Juilliard Opera Training Department and Rosina in *The Barber of* Seville with the Long Island Opera Association. Currently a student of Beverley Johnson at Juilliard, she will be singing the role of Diane in the American premiere of Cavalli's *La Calisto* with the Eastern Opera Company in November.

* * *

Baritone Ronald Corrado, a native New Yorker, has sung at the Spoleto Festival, Cincinnati Symphony, Aston Magna Festival, California Bach Society and Spring Opera and has just returned from Italy where he reopened a baroque opera house. A student of Oren Brown at Juilliard, he will sing the role of the Celebrant in Bernstein's Mass with the Fort Worth Symphony in April.

Continued on Page 5.

DARDANUS

Tragédie Lyrique en 5 Actes et un Prologue
Music by Jean Philippe Rameau

Directed by Albert Fuller

Choreographed in the baroque style by Wendy Hilton

Sets and Projections by Robert Yodice
Costumes coordinated by Peggy Schierholtz
Costume design for the Suspicions by Vicky McLaughlin
Lighting designed by Peter Earhardt
Props by John J. D. Sheehan
Stage Manager: Gordon Davis

Tuesday Evening, October 28, 1975, at 8:30 p.m.

CAST

Vénus Brenda Boozer
Inhica Fligabath Walkman
Tpmse Enzabem voikman
IphiseElizabeth VolkmanTeucerJames TyeskaAnténorRonald Corrado
Anténor Ronald Corrado
Dardanus John Aler
İsménor John-Paul Bogart

Narration written by Albert Fuller

PROLOGUE

OUVERTURE (Orchestre)

ARIETTE (Vénus): Régnez, Plaisirs, régnez, enchantez ce séjour!

AIR GRACIEUX POUR LES PLAISIRS (Ballet)

AIR POUR LES PLAISIRS (Ballet)

AIR (Vénus): Brisez vos fers, troupe affreuse et cruelle!

AIR (Vénus): L'Amour, la seul Amour est le charme des coeurs

MENUET TENDRE EN RONDEAU (Ballet)

ACTE I

AIR (Iphise): Cesse, cruel Amour, de régner sur mon âme

AIR (Teucer): Par des noeuds solennels Rendons notre union plus sainte et plus certaine!

DUO (Anténor et Teucer) : Mânes plaintifs, tristes victimes

DEUX RIGAUDONS (Ballet)

ACTE II

RECIT (Isménor): Tout l'avenir est présent à mes yeux

1º AIR GRAVE (Orchestre)

RECIT (Isménor): Suspends ta brillante carrière

2^e AIR (Orchestre)

LENT (Isménor) Nos cris ont penetré jusqu'au sombre séjour

LENT (Dardanus et Iphise): Je la vois! Quels transports ont passé dans mon âme

AIR (Iphise): D'un penchant si fatal rien n'a pu me guérir

RECIT (Dardanus): Arrêtez! Elle fuit, mais j'ai vu sa tendresse

ACTE III

AIR (Iphise): O jour affreux!

DEUX MENUETS (Ballet)

AIR (Teucer et Anténor): Du fond de ses grottes profondes

AIR (Anténor): Contre l'objet de votre haine, J'avais juré de vous prêter mon bras

INTERMISSION

ACTE IV

DESCENTE (Orchestre)

AIR (Vénus): Venez, Songes flatteurs, venez calmer sa peine!

SOMMEIL (Ballet)

LE MONSTRE SORTANT DES FLOTS (Ballet)

LE RAVAGE DU MONSTRE (Ballet)

AIR TENDRE - CALME DES SENS (Ballet)

RECIT (Dardanus): Où suis-je?

RECIT (Anténor): Voici les tristes lieux que le monstre ravage

AIR (Anténor): Monstre affreux, monstre redoutable

TEMPETE (Anténor): Quel bruit!

RECIT (Dardanus et Anténor) : Le monstre est abattu; reprénons l'espérance!

ACTE V

AIR (Teucer): Mais, un nouvel éclat embellit l'univers AIR (Vénus): Venez former ici les fêtes les plus belles!

AIR DES PLAISIRS (Ballet)

DUO (Iphise et Dardanus): Triomphe, Amour!

DEUX GAVOTTES (Ballet)
DEUX TAMBOURINS (Ballet)

JUILLIARD DANCE ENSEMBLE

Yael Barash Elizabeth Haberer Jane Hedal Mare Lind Anthony Balcena Sam Berman Allen Maniker Andrew Miller

Martina Ebey, Janell Hollingsworth, Elizabeth McCarthy VV Dachin Matsuoka, Andrea Morris Rosemary Newton, Ayala Rimon

Marilyn Banks, Susan Bindig, Yveline Cottez Ann Crosset, Nancy Hill Mary Ittelson, Valencia Ondes, Fern Schwartzbard Elizabeth Sung, Leith Symington, Donna Waks

Janis Pforsich, Rehearsal Assistant
Kenneth Merrill, assisted by Kenneth Frazelle, Rehearsal Pianists

PROGRAM NOTE

Tonight's dances have been choreographed as a special project of Julliard's Dance Division. Almost all the steps used may be found in dances extant in the eighteenth century system of dance notation.

James Tyeska, a student of Beverley Johnson, comes to Juilliard from Boston University, where he received a Bachelor of Music degree with honors in voice. He has performed principal roles in Rossini's *The Turk in Italy* and the Boston premiere of David Amram's *Twelfth Night*. He recently appeared in the Juilliard Opera Training Department's production of *The Marriage of Figaro* and the American Opera Center's production of *Antony and Cleopatra*. He was bass soloist in Beethoven's *Missa Solemnis* and Mendelssohn's *Elijah* with the Juilliard Chorus.

ELIZABETH VOLKMAN has recently returned from an extensive stay in Europe, where she performed in the opera houses in Rome, Hamburg, Köln and Zurich. A winner of numerous awards, she was under contract with the Köln Stadt Oper for two years and at the same time was engaged for leading roles at the Gärtnerplatz Theater in Munich, where she is still their Guest Artist. Miss Volkman is currently a student of Beverley Johnson and a member of the Juilliard Opera Training Department.

ORCHESTRA PERSONNEL

Violins

Mark Kaplan
Concertmaster
Rochelle Abramson
Amy Barlowe
Kathy Butler
Peter Daniel
Denise Lupien
Curtis Macomber
Martin Stoner

Violas

Lois Martin Penny Anderson Judson Griffin Sally Habig

Cellos

Barbara Bogatin Steven Erdody Hans Jorgen Jensen

Doublebass

Kenneth Godel

Flutes

Alan Cox Deborah Kuick Barbara Siesel

Oboes

Robert Atherholt Pamela Eppel Arnold Greenwich Wendy Leyden

Bassoons

Kim Laskowski Frank Morelli Andrew Schwartz

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Concert

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Baroque Carousel' Is

an Enjoyable Affair

Music, an excellent New York Pro Musica spin-off that plays music from the medieval through the Baroque periods, offered a "Baroque Carousel" program of 17th-century and 18th-century selections Tuesday night. Alice Tully Hall, for all its virtues in other circumstances, is really too big for Baroque music played on original instruments, but to the extent that one could adjust to the pallid impact of the proceedings, it was a most enjoyable affair.

The program ranged from Telemann through a Rameau-Roismortier - Marais French group to Bach to an English assortment of music by Purcell and two older compatriots, John Playford and John Jenkins.

The English pieces, which ended the evening, went best of all-wonderfully graceful music enlivened not only by the skills of the ensemble's regular instrumentalists (Frederick Renz, harpsichordist and director; Wendy Gillespie, viola da gamba; David Hart, wooden transverse flute, and Jean Lamon, violin) but also by its regular singer, Daniel Collins, who is about as agile and delicate in the singing of period ornamentation as any countertenor this listener has heard.

In the Rameau-excerpts from the opera "Dardanus"-Wendy Hilton's attractively costumed troupe of 14 Bafor a generally pleasing bit of what looked like highly stylized folk dance. And in the Rameau, the Boismortier and the Bach, Ingrid Dingfelder joined the ensemble as a second transverse flute. Miss Dingfelder was playing more securely than she had just two nights before in the same hall, and the Bach-a Trio Sonata in G (BWV 1039) that she had offered on Sunday with a violinist in the other flue part and less authentic instruments for the continuo-went much better.

JOHN ROCKWELL

AT the Juilliard School, last week, a production of "Dardanus," by Rameau, Handel's contemporary, filled the Juilliard Theatre. A devoted ramoneur, I delighted in this opportunity of seeing and hearing the score, or at least large parts of it, take shape in sight and sound. It was done not complete but in substantial excerpt, with a linking narration. The scenes, by Robert Yodice, and the costumes were drawn mainly from Juilliard stock, and were sensitively lit by Peter Earhardt. It was a simple but attractive production. A special feature, which set it aside from the few other Rameau stagings that have come my way, was Wendy Hilton's choreography, built from eighteenth-century steps. Rameau has been called the greatest ballet composer of all time, and dance is an essential element of his lyric dramas. His dance music vividly suggests physical movement, and, conversely, Albert Fuller, who directed "Dardanus," has said that his instrumentalists have been inspired to stylish articulation and phrasing by watching Miss Hilton's dancers, in authentic action. In the earlier of its two versions (which the Juilliard used), "Dardanus" has a weak plot but a wealth of enchanting music; the revised version is tougher, but we lose the tender, flexible, and entertaining dream sequences of Act IV. The singers, all students of Beverley Johnson or Oren Brown, at the Juilliard, failed (with the partial exception of John Aler, in the title role) to declaim the text* distinctly, with lively consonants and pure, forward vowels, and so something was missing. The show was a special project of the Juilliard's Dance Division and Mr. Fuller's baroque class. Enjoyable in itself, it could be a pilot to the full presentation of a Rameau opera for which the Juilliard is well equipped.

-ANDREW PORTER





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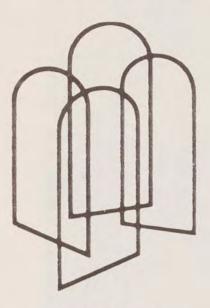
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Beaumarchais & Figaro

The Metropolitan Opera's new production of "The Marriage of Figaro" opens on November 20.

What was it about *The Marriage of Figaro* that inspired Napoleon to call it "The Revolution already in action?" He was not speaking of *Le Nozze di Figaro*, the blithe Italian libretto by Lorenzo da

Ponte to which Wolfgang Amadeus Mozart lent his genius to give it its "Shakespearean" lift and dimension. What the Emperor referred to was the play, by Pierre Augustin de Caron (1732-1799), who at about the age of twenty-two assumed the name of Caron de Beaumarchais, which happened to be the name of a small property belonging to his first wife.

His father was a watchmaker; in other

words, a member of the soon-to-be-dominant bourgeoisie. As a watchmaker, the young Beaumarchais invented a new sort of regulator which a man attached to the Court claimed as his own. Beaumarchais' protest in the case was so persuasive that he was appointed watchmaker to the King. This was only the beginning of a career that extended to Spain and England, which made him not only a formidable litigant of wide renown, but an army lieutenant, a secret agent for the

monarchy, a diplomat, a pamphleteer, a ship owner, a financier, as well as a musician and a dramatist. He was above all a man of action and possibly because of this he knew, as one biographer has put

it, "the extremes of success and failure, wealth and poverty, popularity and neglect, the intense life of Paris and the frustrations of exile, the freedom of palaces, and the constraint of jails." In short, he had a thorough schooling in the France of his time. He wrote the two plays by which he is best known, The Barber of Seville and The Marriage of Figaro, which are still performed as plays in most of the European repertory theatres-for

his amusement. (The present writer first saw The Marriage in Stanislavsky's production of it at the Moscow Art Theatre.) Figaro, the central figure in both plays, factorum to the aristocrat Almaviva, possesses the vices of the man who created him as well as his virtues—energy, wit, adventuresomeness and zest in living.

of a career that extended to Spain and England, which made him not only a formidable litigant of wide renown, but an army lieutenant, a secret agent for the In the many aspects of Beaumarchais' tempestuous existence, the one, apart from his writing, which should be of particular interest to us is his participation





in our own history. In 1775 he wrote to Louis XIV "The Americans, resolved to go to any lengths rather than yield, and filled with . . . enthusiasm for liberty, have 30,000 men under the walls of Boston . . . all who were engaged in the fisheries which the English have destroyed, have become soldiers . . . the waters in the ports and harbors have swelled this angry array . . . and, I say, Sire, that such a nation must be invincible." Beaumarchais thus persuaded the French to give assistance in money and arms for the American colonists in their struggle. He himself launched a fleet of forty vessels to provide help. A love of letters and an inclination to libertarianism was in this instance not incompatible with an ability for business.

But to return to the initial question posed here, was Beaumarchais, as Napoleon implied, what we would call a "revolutionary" playwright? He would have scorned and probably been altogether horrified by such a thought. What then prevented the performance of The Marriage of Figaro when it was written in 1778? (It only appeared on the boards of the Comédie Française in 1784.) Louis XVI, it is said, appalled at the play's "impertinences," declared that it could never be performed. After much characteristic vacillation and dispute among various censors, the King finally allowed the play to go on. A Parisian commentator at the time, who was both an eminent clergyman and a government minister, spoke of it on the play's sensational opening as "a comedy, flashing with wit, carrying one away in its movement and audacity which, if it shocked some of the boxes, inflamed and electrified the pit."

Beaumarchais' conscious intention in writing *The Marriage* is indicated in its original French title, *La folle journée ou le marriage de Figaro*. It ends in a song of which the last line is again "la folle journée," which may be translated as a mad or "dizzy" day. *The Marriage of Figaro* was ostensibly a "fun show."

But the pit, as the French commenta-



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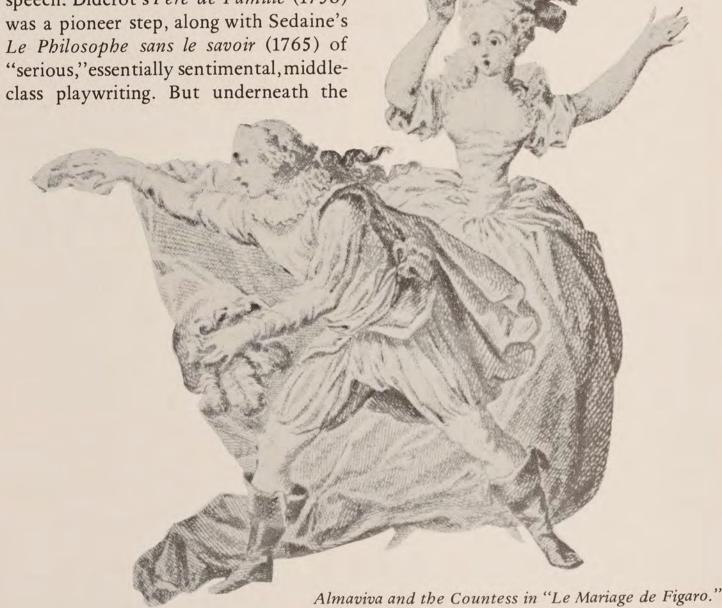
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tor noted, was inflamed and electrified, just as the boxes (certain spectators of the aristocracy) were shocked by it, and on account of both reactions the play was a tremendous hit. It was "revolutionary" in two respects. Nothing quite like it had previously been written for the French stage. It is the first truly modern play in French literature. Voltaire and other dramatists earlier in the 18thcentury who still wrote in the neoclassic vein eschewed contemporary themes and speech. Diderot's Père de Famille (1758) was a pioneer step, along with Sedaine's Le Philosophe sans le savoir (1765) of "serious," essentially sentimental, middle-

ployed the play's plot as a "game" to insinuate what he knew to be at the bottom of aristocratic gaiety. The Marriage of Figaro is not at all sentimental.

In retrospect, The Barber of Seville may be viewed as a prologue to The Marriage. It is frothier and more frivolous, although it already gives ample evidence of Beaumarchais' wonderful gift for agile dialogue and swift summation of acid in-



frolic of Beaumarchais' comedy there is a sharp sting, a direct epigrammatic thrust approximating what a latter-day "columnist" might use in unabashed satire or diatribe.

served as a portent of a great change, a new day. Mozart's Figaro (1786) transformed the material into an epic of dalliance and love in all its manifold vagaso slightly sad. But Beaumarchais em-

nuendo, as, for example, "a great man is doing pretty well if he's doing you no harm" or "if any sort of rabble are allowed to be in the right, what is to become of order and discipline?" And there It is this element of the play which is the great speech about calumny-"you don't realize its effectiveness," of which Rossini in his Il Barbiere di Siviglia (1848) made much.

The Marriage of Figaro bursts with ries: gracious, tender, humorous and ever bombs from the almost harmless but delightful witticism "How (Cont. on page 19)





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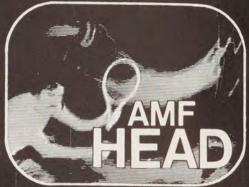
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Notes on the Program

Trio—Vitebsk (1929) AARON COPLAND

"My trio, Vitebsk, was completed in 1929 and first performed at a concert of the League of Composers in New York City in February of that year. The performers were Walter Gieseking, pianist, and Messrs. Onnou and Maas of the Pro Arte Quartet. The Jewish folk theme, which is used as an integral part of the work, was heard by me during a performance of Ansky's play, *The Dybbuk*. The particular version of the folk tune used in the play was first heard by Ansky in his birthplace, Vitebsk. That circumstance supplied me with my title.

"The overall nature of Vitebsk is that of a dramatic character study. The form of the work is tri-partite: slow-fast-slow. The opening pages are introductory, consisting of a series of major and minor triads struck simultaneously by the pianist, and immediately reflected in resultant quarter-tone intervals in the two string instruments. A rhapsodic episode follows for the violin and 'cello with interjections by the piano, leading to a return of the opening major-minor chords. This prepares the way for the singing by the solo 'cello of the Jewish theme on which the piece is mainly based. The 'cello retains its leading role throughout this section and the accompanying material is almost entirely derived from chords and figurations previously

"A brief transition leads to the allegro vivace which suggests a Chagall-like grotesquerie. Over a persistent rhythmic pattern, short motifs, reminders of the opening three notes of the noble Jewish theme, are twisted and turned in polytonal juxtaposition, with unexpected rhythmic jolts. The climactic frenzy is interrupted in mid-career. After a

pregnant pause, the principal theme returns, sung two octaves apart by violin and 'cello and punctuated by clangorous chords in the piano. A quiet coda brings the work to an atmospheric close."

—Aaron Copland

Piano Trio (1971) JOHN EATON

John Eaton's *Piano Trio* was written in 1971 and dedicated to the memory of Mario Cristini, one of the last masters of perspective in scenery painting. (Cristini was formerly technical director of San Carlo in Naples. He then served as the head of the technical department of the Indiana University Opera Theater.) While building the sets for John Eaton's *Heracles*, he and the composer became close friends, spending many hours together discussing the operas of Mozart, Verdi, and Wagner. He seemed to embody the tradition, and his premature death was a great personal shock to all who knew him

The dirge-like opening section, which haunts the rest of the piece, begins with the first chord of Siegfried's funeral march. As it expands into the material of the piece, the violin and cello soar above it in microtonal harmonics. The E string of the violin is tuned down a quarter tone and corrected in the course of the piece. The strings are constantly exploring the microtonal implications of the highly chromatic keyboard harmonies—commenting and elucidating them from their expanded perspective.

But beyond these technical manipulations, the piece is a straightforward expression of grief at the passing of a unique and wonderful human being and an attempt to somehow come to terms with the death of a dear friend.

Meet the Artists



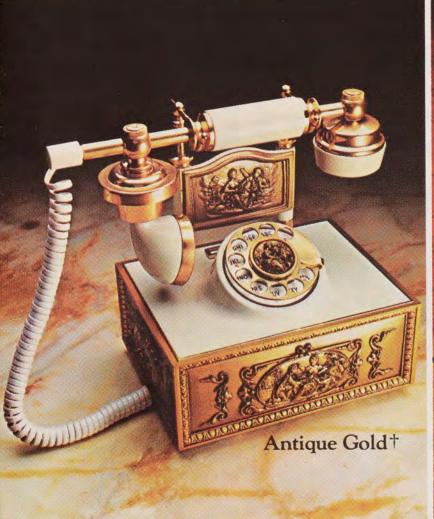
The New Arts Trio has been in residence as faculty artists at the Wisconsin Conservatory of Music since the fall of 1974. In addition to this evening's New York debut concert, the Trio's 1975-76 season includes several appearances on tour with the Milwaukee Symphony Orchestra in performances of Beethoven's Triple Concerto; a series of four concerts at Milwaukee's Performing Arts Center; an invitational performance at the opening of the New Milwaukee Art Center; concerts in Boston and Chicago; and a tour of California in the spring

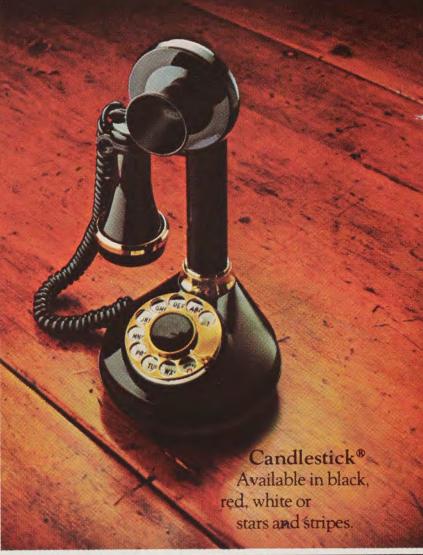
Rebecca Penneys, pianist, made her first public appearance at the age of nine. She was awarded the unprecedented Special Critics' Prize for her performance at the 7th International Chopin Competition in Warsaw. At Indiana University she pursued advanced studies with Gyorgy Sebok and Menahem Pressler. In 1970, she made a highly successful USIS State Department solo goodwill tour of Japan, and performed as co-artist with cellist Tsuyoshi Tsutsumi. The 5th Vianna Da Motta International Piano Competition in Lisbon presented her with the Most Outstanding Musician Prize. In 1972 she returned for a solo tour of Portugal. During 1971 and 1972, Miss Penneys performed as co-artist with Janos Starker and Ruggiero Ricci as part of the Shawnigan Festival of the Arts in British Columbia. She has made recordings for CBC Radio, CBC Records, CBS-Sony and Orion Records. Miss Penneys made her New York Debut in Alice Tully Hall in 1972. In addition to numerous solo appearances, she performed with the Milwaukee Symphony Orchestra in 1975. Most recently, she won Third prize in the Second Paloma O'Shea International Piano Competition in Spain.

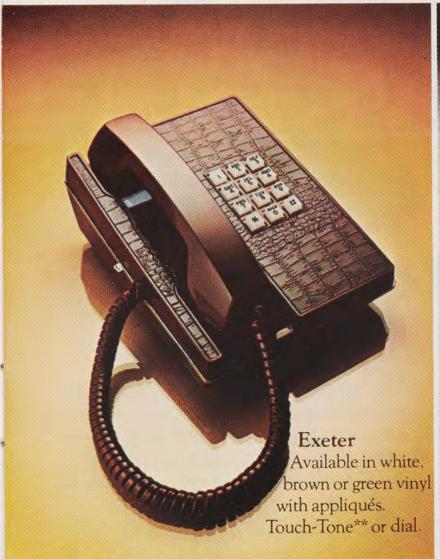
Carol Sindell, violinist, began studies with Josef Gingold in 1955. At the age of eleven she appeared as the youngest soloist ever to perform with the Cleveland Orchestra. In 1962 she was accepted as a student of Jascha Heifetz, and the next year appeared on television as a representative of the Heifetz Master Class. Other musical influences have been Erica Morini and Ivan Galamian, with whom she studied at the Juilliard School. She has received awards from the Friday Morning Music Club in Washington, D.C., and the International Artists Advisory Council Competition in Chicago. Her career has included concerts in Europe and the United States, both as an ensemble player and soloist. In 1974 she made her New York debut in Carnegie Recital Hall. After spending the summer of 1975 at the Marlboro Music Festival, she was selected to perform this February as a featured artist on an East Coast tour of a Music from Marlboro series. In addition to her performing activities, Miss Sindell was on the faculty of the Baldwin-Wallace Conservatory in Cleveland before coming to Milwaukee.

Paul Cheifetz, cellist, studied with Joseph Saunders and Frank Miller of the Chicago Symphony until 1966, at which time he was accepted as a student of Janos Starker at Indiana University. Since his first public appearance at the age of 11, he has performed many times as soloist with orchestra and in recital, both in the United States and Canada. In 1964 he was chosen to perform on the NBC television series Artists' Showcase. In Chicago he gave several performances of the Kodaly Solo Sonata as cellist for the Erick Hawkins Modern Dance Company. In 1971 he received a Koussevitzky Foundation Fellowship to attend the Berkshire Music Center at Tanglewood, was principal cellist in the orchestra there, and was awarded the Piatigorsky Prize. He has been Principal Cellist of the Grant Park Orchestra of Chicago and Assistant Principal of the Lyric Opera of Chicago and the London (Ontario) Symphony. From 1972-74 he was the teaching assistant to Tsuyoshi Tsutsumi at the University of Western Ontario. In 1975 he performed Bloch's Schelomo with the Toronto Symphony.

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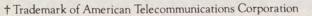




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FIGARO (cont. from page 10) stupid clever men can be" to Figaro's sly query of his "boss," the Count, "Are we ever grateful for superfluities from those who deprive us of necessities?" and his declaration concerning "the mob there is in these days all intent on setting the pace, hurrying, pushing, elbowing, trampling each other down, every man for himself and the Devil take the hindmost!" adding, underneath his breath, "My turn now."

Still more penetratingly Figaro continues in one of the most brilliant scenes of the play "mediocrity and subservience. Given them a man can get anywhere." As for politics, it consists of pretending "not to know what one does know and know what one doesn't, to hear what one doesn't understand and not hear what one does, above all, to promise beyond one's abilities . . . to encourage spies and reward traitors, to tamper with seals, to intercept letters and endeavor to compensate for poverty of means by exaggerating the importance of one's end . . . "

Beaumarchais has Figaro's fiancée, Suzanne, the Countess' maid, say "Do you imagine women of my class have the vapours? It is a genteel malady. They only catch it in drawing rooms." When the Count asks why it takes servants so much longer to get dressed than their masters, Figaro replies "Because they have no servant to assist them." And there is the quip which must have struck the eighteenth century audience like lightning: "nobility, fortune, position! How proud they make a man feel! What have you (the Count) done to deserve such advantages? Put yourself to the trouble of being born-nothing more!"

Beneath the play's lines-musical in themselves, they caper, dance, lilt, spin, crackle, buzz and whirr-there is hidden an explosive force, a machine which was very soon to blow the old order to bits. One of the side pleasures that Mozart's Le Nozze di Figaro affords is that it turns us back to a reconsideration of Beaumarchais' masterpiece.

Harold Clurman is a leading American director, author and drama critic for The Nation.



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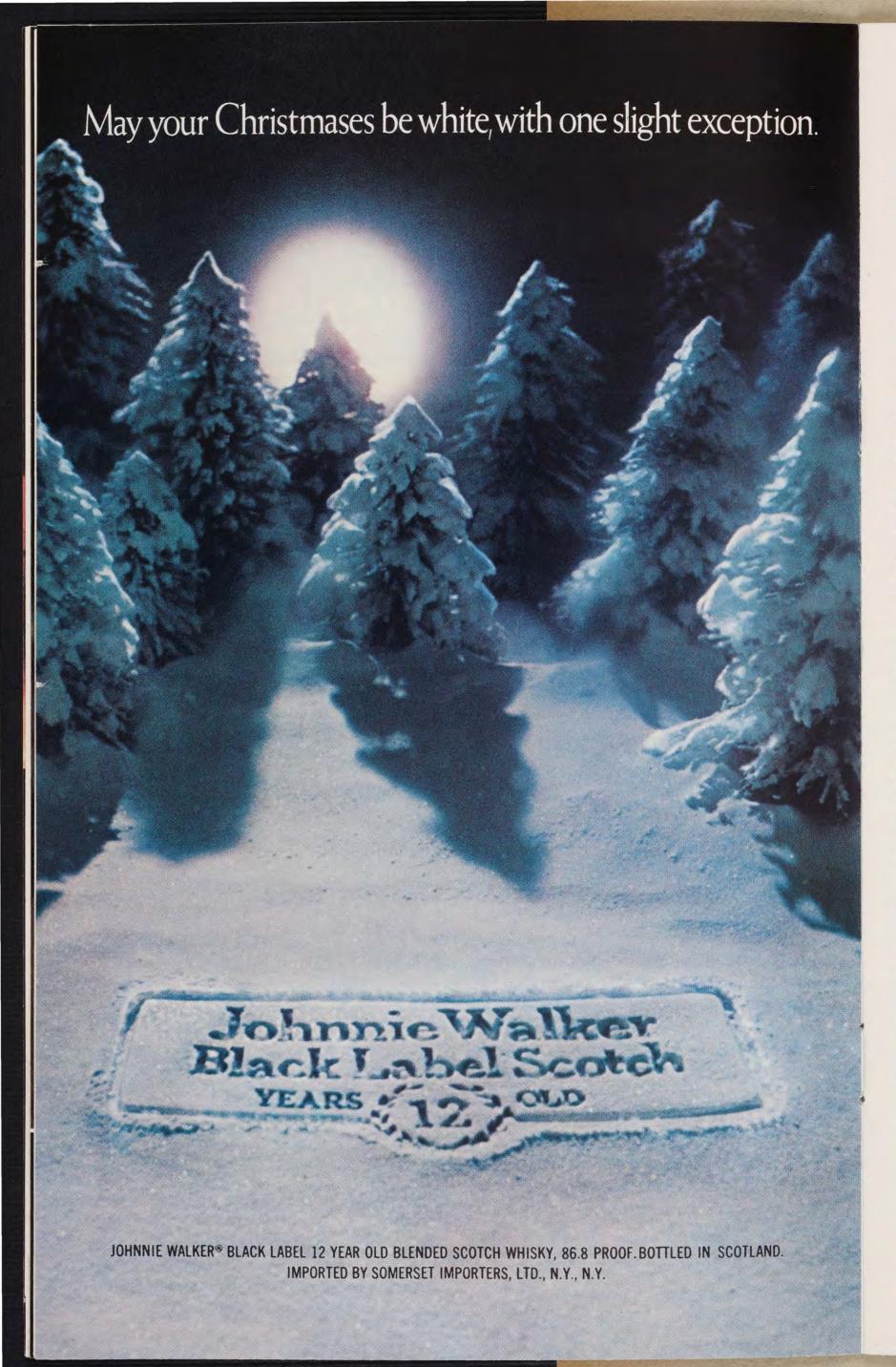


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A Ms-ical Celebration!

Sarah Caldwell conducts "A Celebration of Women Composers" sponsored jointly by Ms. Magazine and the New York Philharmonic for the season's first Pension Fund Concert on November 10.

"We believe there are a lot of women composers in the closet, and we hope this concert will bring them out." The speaker was Ms. Editor and women's movement leader Gloria Steinem, who

was talking to a group of New York reporters gathered together for the announcement of a "A Celebration of Women Composers." Sponsored jointly by Ms. and the New York Philharmonic, the concert on November 10 will be the orchestra's first Pension Fund Concert of the 1975-1976 season. "Don't think all of these composers have been waiting around, unheard, for this moment," said Ms. Steinem.

"They have been performed. It's just that we wanted to focus attention on the amount of good music written by women by making a whole concert of it."

To any regular concertgoer, the absence of women composers is a fascinating question. In any other field of the arts-painting, sculpture, poetry, literature-women have many representatives. Even in the heavily macho Victorian era, each of these fields had women whose names were household words. Music then Victoria Bond of Juilliard called Ms. and

was not, of course, a male preserve; there were major women instrumentalists and singers, but women composers? There are none in the past of even the general familiarity of, say, Jan Sibelius or Antonin Dvor-

ak, not to mention Bach or Beethoven.

Ms. Steinem believes it's a question of confidence. "Because women hadn't been performed, they put their energies into lullabies or other solitary musical pursuits. Ruth Crawford Seeger (whose "Quartet for String Orchestra" will be part of the Pension Fund Concert) is a symptom of the disease. She wanted to compose for orchestra and did several important pieces, but

her major work went into three books of folk songs for children." The absence of women composers might be explained in other ways as well; it is as unanswerable a conundrum as why male stars do not usually pull as well at the opera box office as female. The issue now, however, is to give women composers a chance, and Ms. Magazine and the Philharmonic have set out to do so.

The project began two years ago when



talked about the good, unperformed work of women composers to Donna Handly, an editor who has since been the major force behind the "Celebration." Research began with an eye to spotlighting women composers in an issue of the magazine (the current November Ms. does just that), but then Ms. Handly began to feel that music should not be written about but heard. She and Ms. Editor Patricia Carbine went to Philharmonic President Carlos Moseley (described to the ladies as "formidable" and not at all the courtly Southerner he is) and found to their amazement that he was all for it.



Back row, left-to-right: Carlos Moseley of the New York Philharmonic; Sarah Caldwell; Thea Musgrave; and Pat Carbine, Publisher of Ms. Front row: Gloria Steinem; Pozzi Escot; and Donna Handly, Editor of Ms. Magazine.

Out of their meeting came a joint suggestion that the conductor should be Sarah Caldwell, and Moseley proposed that the Philharmonic could emphasize the importance of the occasion by making the "Celebration" a Pension Fund Concert. According to Ms. Handly, the Ms. editors sought Miss Caldwell and told her that they had the best orchestra in the world for their project and now they

wanted the best conductor, and she was it. Taking up the tale at the press conference Maestra Caldwell, her familiar bass voice rolling out, said, "I was worried that I couldn't get an interesting program together. After I finished my research, I was really embarrassed-at the composers I'm leaving out. I have found material for six or seven wonderful concerts, and I've just stopped looking. I couldn't stand to turn down any more great scores."

Miss Caldwell, who makes her Philharmonic debut in this concert and is slated for her Metropolitan Opera bow in La Traviata next January, said that she had found several important and exciting operas in her survey of women composers. Asked if she might present some with her Opera Company of Boston, the 17-year-old group for which she has served as founder, conductor and stage director, she would not predict; the only works or composers she wanted to talk about were the ones on this Pension Fund Concert, "I can't stand to talk about what I'm not doing."

Women conductors, while not as rare as composers, are not a large group. Recently the return of Antonia Brico from self-exile in Denver has pointed up that in the thirties and forties the woman conductor simply could not find an audience. Miss Caldwell, hailed for her opera work for almost two decades, has in the last year begun to conduct orchestras. The Detroit Chamber Orchestra was led by her last season, and in September a series of concerts with the Minneapolis Symphony took place with her on the podium. Upcoming engagements include the Pittsburgh and New Orleans Symphonies. Her appeal is such that not only has she received major media coverage, but, on the basis of advance interest, her Met Traviata, with and without a soprano named Beverly Sills, looks to be a virtual sell-out in all eleven performances.

In Minneapolis Miss Caldwell led the U.S. premiere of "Memento Vitae," a work of homage to (Continued on p. 26)

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(Continued from page 22) Beethoven by the British composer Thea Musgrave. Miss Musgrave, whose Clarinet Concerto will be presented at the Pension Fund Concert and who was present at the press conference, turned out to be a tweedy lady with a strictly British accent and a distinguished background of works performed in the United States and Europe. Her Clarinet Concerto was first given with Colin Davis and the London Symphony in 1969 and had its American premiere with the Los Angeles Philharmonic last year. The composer also had a chamber work, "Space Play," given last month at this season's premiere concert of the Chamber Music Society of Lincoln Center. Not sticking strictly to instru-

mental music, Ms. Musgrave has written a three-act chamber opera, Voice of Ariadne (after Henry James), which was given by the English Opera Group at the 1973 Aldeburgh Festival. Miss Musgrave makes her home in Santa Barbara, California, but commutes to Norfolk, Va., where her husband has founded an opera company.

Also at the press conference was Pozzi Escot, a small Peruvian lady who brought a tape of Sands..., her Pension Fund piece to Miss Caldwell on what the conductor described as the hottest day of last summer. "We sat and listened," Miss Caldwell remembered, and Pozzi got more and more upset at the poor quality of the tape. She was completely



to pieces, but the music got me, and I'm thrilled to be conducting her work."

The other three composers represented on the program are dead. In addition to Ruth Crawford Seeger, three of whose major works can be found on Nonesuch Records, there is Lili Boulanger, sister of Nadia, the famous teacher of composition. Lili won the Prix de Rome under an anonymous name in 1913; submitting a composition under her own name a few years later she was rejected because the affair was supposed to be all-male. Grazyna Bacewicz, who spent most of her life in Poland, studied with Nadia Boulanger in Paris. She was active as a violinist but her works were performed in Europe from 1932 on. "Overture for Orchestra," which will be played at the Pension Fund Concert, was written during the Nazi occupation of Poland.

The music chosen, the conductor ready to go, the forces of Ms. were still not content. To quote Ms. Steinem, "We wanted to get another group out of the closet: concertgoers in this city who can't afford high ticket prices. Since women make half as much as men, many of these reluctant ticket buyers must be women. So we wanted to present a concert that people could go to without paying huge amounts of money." Fortunately, a Los Angelena named Joan Palevsky stepped in and gave \$10,000 to the Philharmonic for the specific purpose of making Fisher Hall's second tier (which seats roughly 1000 people) cost no more than \$3. Her contribution will also help make the rear orchestra only \$5.

Maestra Caldwell summed up the general feeling of the gathering. "This will be no freak show," she said. "We have found some wonderful music, much of which has been acclaimed elsewhere. It's all together in one concert because we want to celebrate the value of women composers. It's our job now to give it the kind of performance to bring it to full life."

Speight Jenkins writes music criticism for the New York Post.

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When Molière ran afoul of the Archbishop of Paris, who in 1667 banned Tartuffe and threatened its author with excommunication,

King Louis XIV went bail royally for his favorite playwright. The monarch not only authorized performances of the work, but bestowed on Molière a munificent pension of 6,000 pounds, and granted his acting troupe the official title of "The King's Company."

When Richard Wagner took to tearing out his hair, back in 1863, because no opera company in Vienna could cope Tristan, King Ludwig II of Bavaria step- der a free-enterprise economy, the lines

ped in to save the day. Thanks to that royal patron, the royal coffers were sprung open, and one of the world's greatest operas was finally completed

Five hundred years after the merchant statesman Cosimo de Medici performed his first act of artistic patronage, America's own merchant powers finally began to get the message. During the 1920's, if a struggling non-commercial theatre got into a bind over the rent, or wanted to mount a new production, all it had to do was call - not the government, and not the foundations, but-financier Otto H. Kahn. Where,

today, have all our Kahns gone?

The relationship between the arts and the powers-that-be is always clear when power is concentrated. Whether the ruling honcho be a king, a president, a dictator, a merchant prince, or the top general of a military junta, the purer the lines of power, the simpler the patron's role in relation to the arts.

In a country run by a democratically with the unconventional demands of elected government and functioning un-





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by Marilyn Stasio

of power are about as complicated as they can get. It was relatively simple for Michelangelo to find a patron in Pope Julius II, since the Papal State was a rather public political power in 1505. But to which power block does a growing dance company run, in 1975, to help finance its new season? To federal, state, or municipal governments? The chairman of the board at General Motors? The private foundations? The universities? Bloomingdale's? The Park Avenue dowager who made a killing in pork belly futures?

All are part of the American power structure, if power is measured in economic terms, as in our society it surely must be. All patronise the arts, in one way or another. (In fact, the best source happens to be the Park Avenue dowager and all the sons and daughters of Otto Kahn she represents-since the largest chunk of arts patronage still comes from the largesse of private individuals.)

In many important quarters of the performing arts, the question itself is no longer valid, since it carries an implicit acceptance of the "beggar" role of the arts. "I do not believe in the mendicant attitude," flatly states John W. Mazzola, Managing Director of Lincoln Center. According to Mazzola, the health of the performing arts is everyone's duty, and not merely the concern of a few benevolent individuals and power blocs. As a matter of fact, benevolence has absolutely nothing to do with it.

"It's not a gift, it's a responsibility," Mazzola says. "We all have the duty to



make our community a better, healthier place. The performing arts center, like Lincoln Center, is part of the community, providing services the community cannot do without. Last year, the National Conference of Mayors resolved that city governments should recognize this, recognize that the arts are an essential city service."

Still, the combined contributions from government, individuals, foundations, and corporations amount to only \$17.9 million towards Lincoln Center's estimated \$73 million total expenditures this year. Mazzola points out that "the arts have had a tremendous rise in acceptability" with all funding sources. But it remains clear from these figures that the new philosophy-Giving as a Duty, not as a Virtue-is not exactly pervasive in all quarters. Somebody out there is a laggard. Somebody out there hasn't gotten the message yet.

panies and cultural centers have focussed on a relatively untapped source of funding—the corporate sector. Even the corporate sector acknowledges its own ripeness for the proper plucking. According to Goldwin McLellan, president and one of the founders of the National Business Committee for the Arts, the BCA 1973 survey of corporate giving shows was begun, in 1967, "to convince all American business persons that they

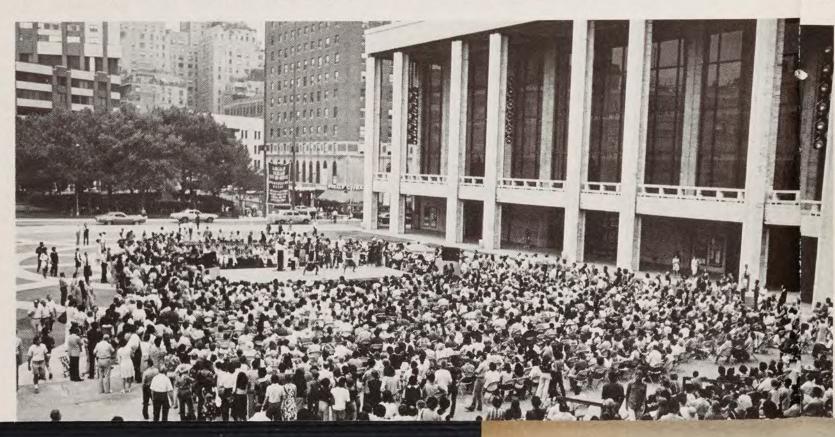
Left: Poster announcing 4th Community Holiday Festival sponsored by Con Edison. Below, left: Lincoln Center Out-of-Doors sponsored by Exxon. Below: At a Met dress rehearsal, part of the ongoing Lincoln Center Student Program.

should be concerned with the state and health of the arts, and that they should get personally involved and support the

McLellan shows justifiable satisfaction in pointing out that, in 1975, American business spent an estimated \$150 million in support of the arts, in comparison with a mere \$22 million, ten years ago. Pointing to the dramatic advances made by Lincoln Center's Consolidated Corporate Fund Drive, since its inception in 1970-71, Mazzola speaks confidently of meeting this season's target of \$1.750 million in unrestricted corporate donations.

On face value, the aims are remarkably impressive. Nevertheless, it remains a fact that there are upwards of one and-ahalf million corporations comprising "American business." When compared with the annual profits of even the humblest of these, Mazzola's goal of \$1.750 In recent years, performing arts com- million represents an infinitesimal fraction of the hard cash which responsible corporations could allot to the arts and to the communities which the arts benefit.

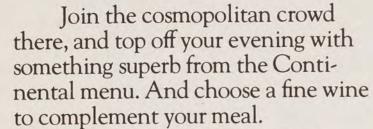
> Corporations are allowed up to 5% in contributions, through write-offs set by the IRS on pre-tax income. Very few companies even come close. The BCA's that only about 5 cents of the total corporate dollar goes to support the arts. And of the corporate dollar that specifically goes to the arts, the performing arts receive a less than munificent percentage. Dance, for example, (Continued on page 43)





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Intermission

III

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1685-1750 and continuo (BWV 1039)

Adagio

Allegro ma non tanto Adagio e piano Allegro moderato

INGRID DINGFELDER, guest artist

IV

HENRY PURCELL From Ode for Queen Mary's Birthday (1694)

1659-1695 Come ye sons of art away

From the play Oedipus (1692?)

Music for a while shall all your cares beguile

JOHN PLAYFORD From Skill of Music (1658) 'John come kiss me now 1623-1687

HENRY PURCELL From Ode for St. Cecilia's Day (1692)

The Airy Violin

In vain the am'rous flute

JOHN JENKINS Aria for violin, viola da gamba

1592-1678 and continuo

HENRY PURCELL From Ode for St. Cecilia's Day (1692)

Tis nature's voice

From Ode for Queen Mary's Birthday (1694)

Strike the viol

Ensemble for Early Music performs a repertoire that ranges from the music of medieval Europe through the baroque music of the 18th century. Founded by members of the former Pro Musica Antiqua Concert Ensemble, the Ensemble for Early Music attempts a mode of performance that is designed to recreate the original esthetic outlook of a period through the use of instruments and voices, and techniques of performance that sensitively reconstruct what scholarship informs us of the use of earlier times.

NEXT ENSEMBLE FOR EARLY MUSIC CONCERT: In Celebration of Christmas, St. James Chapel, Cathedral of St. John the Divine, December 24th at 3pm and December 28th at 4:30pm. Phone 749-6600 for ticket information.

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Lincoln Center for the Performing Arts

Wednesday Evening, November 26, 1975, at 8:00

HUGH GOUGH presents

Louis Bagger

Harpsichord

JEAN-PHILIPPE RAMEAU Prélude (From the Premier Livre, 1706)

Nouvelle Suite de Pièces de Clavecin,

in A minor Allemande Courante Sarabande Les Trois Mains Fanfarinette La Triomphante Gavotte avec 6 Doubles

WILHELM FRIEDEMANN BACH

Sonata in D major, Blume No. 4, (1745)

Un poco Allegro Adagio

Vivace

DOMENICO SCARLATTI Eight Sonatas

K. 217 and 218 in A minor.

Andante; Vivo

K. 219 and 200 in A major:

Andante; Allegro

K. 234 in G minor and K. 235 in G major:

Andante; Allegro

K. 248 and 249 in B-flat major:

Allegro; Allegro

Intermission

JOHANN SEBASTIAN BACH Ouverture nach französischer Art, BWV 831

Ouverture Courante Gavotte I and II Passepied I and II Sarabande Bourée I and II Gigue Echo

Harpsichord by the late William Hyman

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance. The taking of photographs and the use of recording equipment are not allowed in this building.

35

34



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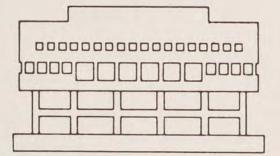
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Steinway is the official piano of Alice Tully Hall The 4,192 pipe organ in Alice Tully Hall was built by Th. Kuhn, Ag. of Männedorf, Switzerland.

Directory of Facilities and Services

Booking Information All persons and organizations interested in using Alice Tully Hall auditorium or public areas should contact the Booking Manager at TR4-4000.

Box Office Plaza level, Southeast corner. Telephone FN2-1911

Coat Lockers Lobby level, East and West.

Green Room Take stairs at bottom of East stairwell.

House Doctor Contact nearest usher.

Lost and Found Manager's office until 15 minutes after end of performance; after that call TR4-0515.

Public Telephones Box office lobby; bottom of West stairwell; Ladies' & Men's Rooms, East stairwell; Ladies' Room, West stairwell

Rest Rooms Loge East side; Orchestra East & West stairwells.
Tour Guide Service TR 4-4010.

Wheelchair Accommodations Call for information: EN 2-1900.

The management is not responsible for personal apparel or other property of patrons unless these items are checked. Patrons are advised to take wraps with them whenever they leave their seats.

Doctors who expect to be called during the performance should give their seat locations to an usher, who will then advise the Manager's office.

The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management is prohibited by law. Offenders may be ejected and liable for damages and other lawful remedies.

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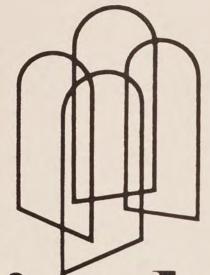
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Lincoln Center Notes

Lincoln Center's celebrated "New and Newer Music' series for '75-'76 opens with TASHI featuring Peter Serkin, piano; Ida Kavafian, violin; Fred Sherry, cello; and Richard Stoltzman, clarinet. Joining TASHI will be guest artist Buell Neidlinger, double bass. The program includes works by Xenakis, Takemitsu, Wuorinen, James Tenney and Donald Martino.

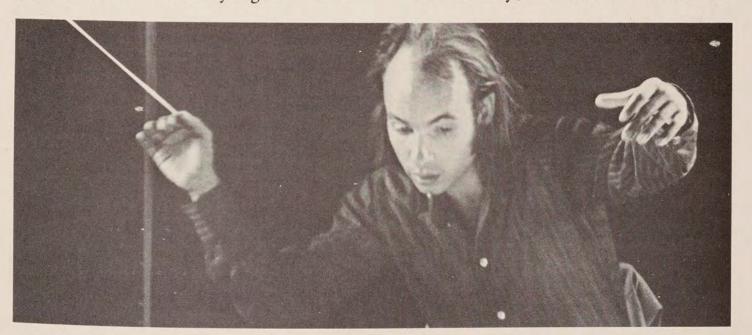
The remainder of this season's schedule includes a performance by the St. Paul Chamber Orchestra conducted by Dennis Russell Davies, January 22; Speculum Musicae, April 22, featuring a world premiere by composer Peter Lieberson; and The Ensemble performing at a date to be announced later. All tickets are \$2.50 and are available in advance from the Alice Tully Hall box office. The concerts are on Thursday nights with the

first one to be presented November 6 in the auditorium of the New York Public Library at Lincoln Center.

November 11 marks the return of the New York City Ballet to the State Theatre for a fourteen week season. In addition to eight weeks of repertory the 4th-8th week will offer the City Ballet's annual holiday celebration, The Nutcracker. The four week dance of the Sugar Plum Fairy begins on December 4.

Other highlights of the New York City Ballet winter season include 6 performances of Don Quixote, February 12, 13, 14 and 15 (matinees and evenings); a revival of Fanfare joining the repertory on January 15; the New York premiere of The Steadfast Tin Soldier and the world premiere of a new ballet both scheduled for January 22.

On Tuesday, November 25 at 12:30



Dennis Russell Davis conducts on January 22 as part of the "New & Newer Music" series.

P.M., the Friends of the New York Philharmonic will celebrate the 25th anniversary of their organization with the twen-

ty-fifth Annual Luncheon. This year the

event will be underwritten by the Bank

of New York (the first time that the

Lunchon has ever been completely un-

derwritten by a single organization) and

held in the Grand Ballroom of the Wal-

dorf-Astoria. The silver anniversary

theme is dominant in planning as well

as in the event itself. Mrs. C. Sterling

Bunnell, who was the first Luncheon

Chairman in 1951, will serve again as

Chairman this year. "A Surprise Celebri-

ty Luncheon" was the title of the first

lunch which has become such a popular

Philharmonic tradition. Many of the

same celebrities who attended that his-

toric event have announced their inten-

tion to be at this year's anniversary party.

Charles Addams, Cleveland Amory,

George Balanchine, Rose Bampton, Sir

Rudolf Bing, Ilka Chase, Jean Dalyrym-

ple, Ania Dorfman, Morton Gould, Geof-

frey Hellman, Eric Isenburger, Maria

Tallchief, Samuel A. Taylor, Pauline Tri-

gere, William Warfield and Camilla Wil-

liams are among those who have said they

has been the musical entertainment. This

year Yehudi and Hephzibah Menuhin will

present a joint violin and piano recital.

Mr. Menuhin will also be soloist with Pi-

erre Boulez and the New York Philhar-

eon are priced at \$25.00 and are on sale

from the Friends' Office, New York Phil-

cent announcement of the Metropolitan

Opera that "standing room" is once again

being sold as "general admission" on the

day of performance. Tickets at \$3.00

each for the one hundred places in the

orchestra and \$2.00 each for the seventy-five places in the family circle will go on sale at the box office at 10:00 A.M. each weekday.-JUDITH RAVEL LEABO

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DATE	OPERA	COMPOSER	TIME (E.T.)	
1975			(/	
Dec. 6	UN BALLO IN M	2:00		
	CARMEN-BIZE	1:30		
Dec. 20	COSI FAN TUTT	2:00		
Dec. 27	HANSEL AND G			
1976				
Jan. 3	GIANNI SCHICO	CHI, IL TABARRO AND		
	SUOR ANGELIC	A (New)—PUCCINI	2:00	
Jan. 10	ELEKTRA-R. ST	2:00		
Jan. 17	L'ASSEDIO DI CO			
Jan. 24	BORIS GODUNG	1:30		
Jan. 31	IL BARBIERE DI	2:00		
Feb. 7	FIDELIO-BEETH	2:00		
Feb. 14	LA TRAVIATA—VERDI			
Feb. 21	LE NOZZE DI FIC	RT 1:30		
Feb. 28	NORMA-BELLI	2:00		
Mar. 6				
Mar. 13	I PURITANI (New)—BELLINI			
Mar. 20	ARIADNE AUF NAXOS-R. STRAUSS 2:			
Mar. 27	DER ROSENKAVALIER-R. STRAUSS			
Apr. 3	MADAMA BUTTERFLY—PUCCINI 2:0			
Apr. 10	LA GIOCONDA—PONCHIELLI 1			
Apr. 17	DIE MEISTERSIN	GER-WAGNER	1:00	

Please send quiz questions to Texaco Opera Quiz,

For Your Listening Pleasure

ABOUT THE OPERAS IN DECEMBER

UN BALLO IN MASCHERA-VERDI UN BALLO IN MASCHERA returns to the repertoire after an absence of two seasons. It is a work which calls for superlative singers. The first Amelia at the Metropolitan was Lilli Lehmann, the Metropolitan's first Isolde. The tenor role was a favorite Caruso part and Ulrica served to introduce Marian Anderson to the Metropolitan.

CARMEN-BIZET

CARMEN was conceived by Goeran Gentele and is a landmark in operatic production. It dispenses with the recitatives (not written by Bizet) and restores the spoken dialogue. It also goes back to the original story told by Don Jose awaiting execution for the murder of Carmen, thereby raising this conception above melodrama to the level of tragedy.

COSI FAN TUTTE-MOZART

"Matched pearls on a string," is the way Alfred Lunt, who first directed this production, described COSI FAN TUTTE. "Mozart brings you to the brink of slapstick but there is something about him so childlike that he saves you." In Salzburg they say the great artists stand around the throne of God along with the saints but Mozart sits on God's lap.

HANSEL AND GRETEL HUMPERDINCK

What turned out to be HANSEL AND GRETEL began as a children's play for the composer's sister. It wound up as "the little MEISTERSINGER." Humperdinck worshipped Wagner. When the scenery didn't work fast enough for the Transformation Scene of PARSIFAL and Wagner wouldn't budge, Humperdinck saved the day by writing a few extra bars which the master accepted.





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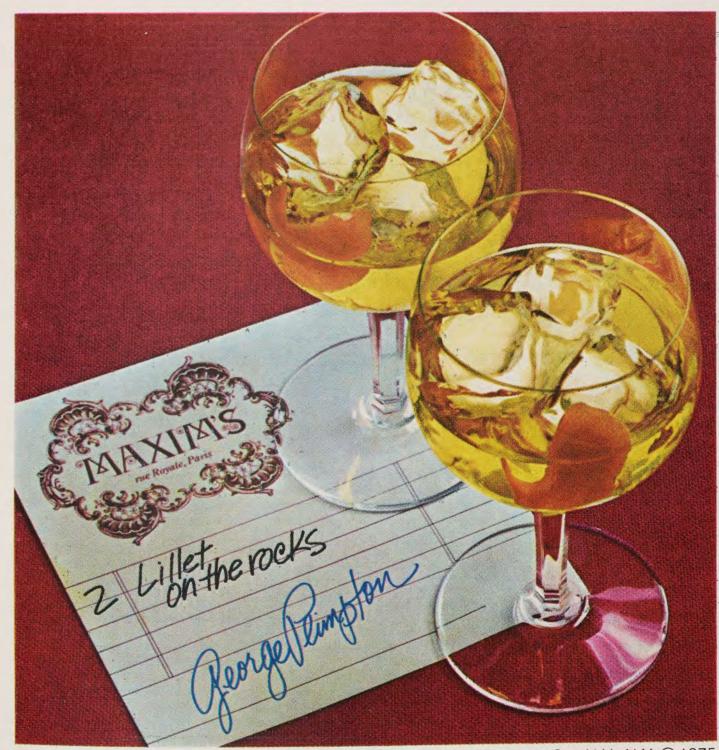
(Continued from p. 31) accounts for only 1% of the corporations' arts contributions budget; opera gets a mere 2%; and nonprofit theatre, 3%.

Through its consolidated corporate fund drive, in which all of Lincoln Center's companies have an equal share, the performing arts center hopes to do away with this discrepancy. It has to, if the center is to safeguard its future. John Mazzola predicts steadily increasing deficits for Lincoln Center, both because of inflation and because of the cultural complex's deliberate increase of non-income-producing projects that directly benefit the community without bringing in box office revenue. The greater the deficit, he argues, the greater the evidence that Lincoln Center is attending

to its responsibility as "an essential community service."

The future of Lincoln Center, he says, depends largely on the corporate sector's recognition of its own responsibility to support the wellbeing of the community. "Business corporations are as much a part of the community as Lincoln Center is," he says. "We must both contribute in our own separate ways to its health. Private individuals make their contributions because of a clear sense of identification with the specific projects they support. We ask corporations to support Lincoln Center itself, what it stands for, its role and impact on the community-because it exists."

Marilyn Stasio is drama critic for Cue Magazine and author of Broadway's Beautiful Losers.



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with

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Part Two

I

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ENGLISH VERSION BY RUTH AND THOMAS MARTIN

Conducted by PETER HERMAN ADLER

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Sets and costumes by ROBERT YODICE

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Juilliard American Opera Center

Presents

RUSABKA

by

ANTONIN DVORAK



THE JUILLIARD THEATER
155 West 65th Street

Wednesday evening, November 19 at 8:00
Thursday evening, November 20 at 8:00
Friday evening, November 21 at 8:00
Sunday afternoon, November 23 at 3:00

Peter Herman Adler

DR. ADLER, Director of the American Opera Center, is the Music and Artistic Director of the WNET Opera Theater and was co-founder of the NBC Television Opera Theater which he headed from 1949 to 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 1972 in Verdi's Un Ballo in Maschera and he returned there last season as conductor of Puccini's Manon Lescaut featuring Leontyne Price.

Dr. Adler's previous conducting for AOC includes Bloch's Macbeth, The Bartered Bride, Ariadne auf Naxos and Tosca.

Moni Yakim

Moni Yakim, internationally known mime and theater director, is best known to New York audiences for his production of Jacques Brel is Alive and Well and Living in Paris, which he subsequently directed in London, Tel Aviv, Paris, Toronto, and Amsterdam. His other directing credits for the theater include The Tempest for the Yale Repertory Theater, Henry V for the American Shakespeare Festival in Stratford, and An Evening of Songs by Marc Blitzstein and Counterpoint for Off-Broadway. In Europe Mr. Yakim directed, among other works, Leonce and Lena and Voyzeck by Buchner, and Escurial and La Ballade du Grand Macabre by Michel de Ghelderode.

Mr. Yakim, who joined the faculty of the Drama Division of the Juilliard School in 1970, began his career as an actor in his native Israel and was a co-founder of the Massach Theater in Jerusalem. In Paris he studied drama at the Théâtre National Populaire and mime with Etienne Decroux and Marcel Marceau, later joining Marceau's mime company. Mr. Yakim and his wife Menushka founded the Pantomime School of New York, and formed a touring company that has performed widely in Europe and the United States.

His previous opera productions include Puccini's Gianni Schicchi and La Boheme for the Metropolitan Opera Studio as well as From Vienna to Broadway, which he also conceived. His production of Rigoletto was performed at the Lake George Opera Festival.

Mr. Yakim is presently Artistic Director and teacher at the Performance Center Theater and School in New York, which he founded.

Robert Yodice

ROBERT YODICE, presently staff designer for The Juilliard School, designed last season's production of Tosca in addition to Ariadne auf Naxos, Macbeth and Suor Angelica in previous seasons. He has also designed several plays for the Drama Division at Juilliard including Henry IV, The Glass Menagerie and 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.

JUILLIARD AMERICAN OPERA CENTER

presents

RUSALKA

An Opera in Three Acts by

Antonin Dvorák

Libretto in Czech by Jaroslav Kvapil English version by Ruth and Thomas Martin

Conducted by PETER HERMAN ADLER Directed and Choreographed by MONI YAKIM Sets and Costumes designed by ROBERT YODICE Lighting designed by JOE PACITTI

CAST IN ORDER OF APPEARANCE

WOOD SPRITES (singers)

WOOD SPRITES (dancers)

Christine Donahue Susan Rafferty

Barbara DeDeo Penny Orloff Vicki Grof

Zehava Gal Jill Wagoner

June Hedal Rosemary Newton Willard White

MERMAN RUSALKA

Judith Haddon (Nov. 19, 21) Maria Spacagna (Nov. 20, 23)

WITCH/PRINCESS

Florence Quivar (Nov. 19, 21) Sandra Mannis (Nov. 20, 23)

PRINCE HUNTER **GAMEKEEPER** KITCHEN BOY

David Bender Warren Ellsworth Dennis Skerik Faith Esham

Woodsprites, The Prince's Entourage, Guests at the Castle

Chorus Master, Bruce Ferden Assistant Director, Janet Bookspan Musical Preparation, Scott Bergeson

JUILLIARD REPERTORY ORCHESTRA

Wednesday, November 19, 1975 at 8:00 p.m. Friday, November 21, 1975 at 8:00 p.m.

Thursday, November 20, 1975 at 8:00 p.m. Sunday, November 23, 1975 at 3:00 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.

SYNOPSIS

Act One-A Forest Near a Lake

Rusalka, a water nymph, has fallen in love with a handsome Prince and now longs to become a human being so that she may feel the warmth of his embraces. Rusalka is advised by the old Merman, Father of the Waters, to seek the counsel of the Witch. Rusalka, left alone, sends an ardent message to her beloved on the rays of the silvery moon. The Witch is willing to turn Rusalka into a human being on the condition that Rusalka will be mute; and if the man she loves proves faithless, she will be forced to return to the depths of the lake, while her lover will die. Rusalka is so sure of her love that she agrees to everything.

As the faint light of dawn appears, a huntsman's horn is heard in the distance. The Prince arrives in the glade following the tracks of a white doe. Rusalka, transformed into a lovely maiden, steps out of the cottage and the Prince is entranced by her beauty. The warning voices of the Wood Sprites and of the Merman are unheeded by Rusalka and the Prince, who loses all thought of the white doe and carries Rusalka off to his castle.

Act Two-The Garden of The Prince's Castle

The castle is full of guests invited to attend the wedding of the Prince and the unknown maiden he brought from the woods. The Gamekeeper and the Kitchen Boy are deep in gossip about the affair, having observed that the Prince's passion for Rusalka seemed to be waning. The arrival of the Prince and Rusalka confirms their impression: in vain the Prince has sought to fathom the mystery of a being who does not respond to the charm of his words. Full of bitterness, he turns from her to welcome the foreign Princess (the Witch in disguise), who has suddenly appeared in the garden. Bidding Rusalka dress herself in her best, he disappears into the castle with the Princess, leaving Rusalka in despair.

The Merman rises to the surface of the pond and bitterly laments the cruel fate of Rusalka, who confides in him. The Prince confesses his love for the Princess and embraces her as the Merman warns the Prince that he will not escape the curse of Rusalka's spell. The Prince entreats the Princess to protect him but she deserts him.

Act Three—A Forest Near a Lake

Rusalka, on whom the curse has fallen, laments her fate. Not even the Witch can help. Rusalka plunges into the waters. The Gamekeeper and Kitchen Boy appear in front of the Witch's cottage to ask her help for the Prince, but the Merman drives them away and swears vengeance.

The Prince, remorseful over his treatment of Rusalka, calls for her. She emerges from the waters and reproaches the Prince for betraying her. He atones for his guilt by receiving her kiss as he dies. The curse now fulfilled, Rusalka returns to the waters that gave her birth.

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.

* * *

DAVID BENDER (Prince) was a member of the Juilliard Opera Theater prior to the School's move to Lincoln Center and, now, has joined the American Opera Center this season. He was an apprentice at the Santa Fe Opera and has appeared in productions in Central City, San Diego and Lake George as well as with the New York City Opera. His concert and oratorio appearances include the orchestras of Baltimore, Dallas and the Philadelphia Chamber Orchestra, as well as the Milwaukee Symphony where he sang the world premiere of the Twelfth Symphony of Roy Harris.

FAITH ESHAM (Kitchen Boy) first came to Juilliard in 1972 to study with the late Jennie Tourel. Since then she has appeared frequently at Juilliard, most notably as Mme. Popova in the AOC production of The Bear and as Cherubino for the Opera Training Department. As an apprentice in the Santa Fe Opera during the 1974 and 1975 seasons she sang Amor in Cavalli's L'Egisto, Mercedes in Carmen and the title role in L'Enfant et les Sortileges. She is now a student of Beverley Johnson.

JUDITH HADDON (Rusalka) has been a member of the American Opera Center since she came to Juilliard in 1973 to study with Oren Brown. She made her debut in this Theater that same season in the title role of The Bartered Bride. Born in Cincinnati and raised in Chicago, Miss Haddon has appeared in concert versions of Cosi fan Tutte with the Denver Symphony and Carmen with the Worcester Symphony. Next spring she will sing in Britten's War Requiem in Calgary, Alberta, and will appear as Antonia in The Tales of Hoffman for the Tulsa Opera Company.

SANDRA MANNIS (Witch/Princess) received her Bachelor of Music degree from Juilliard in 1970 and has joined the American Opera Center this season. A native of New Jersey, she was a first place winner of the 1975 Liederkranz Competition. Her operatic roles include Madame Flora, Suzuki and Carmen. This spring she will appear with the Century Opera Company.

FLORENCE QUIVAR (Witch/Princess) was a member of the Juilliard Opera Theater and is at present studying with Daniel Ferro at Juilliard while participating in the activities of the American Opera Center. She made her professional debut with the Philadelphia Orchestra under Eugene Ormandy and has since appeared with many major orchestras, including the New York Philharmonic. Her opera roles include Eboli in Don Carlo, Tituba in The Crucible, which she sang with the Kansas City Lyric Opera, and Serena in Porgy and Bess, which she recorded recently along with Willard White and other Juilliard graduates for the Cleveland Orchestra under Lorin Maazel.

DENNIS SKERIK (Gamekeeper) is a student of Hans Heinz at Juilliard and sang the role of Alexas in the American Opera Center's production of Antony and Cleopatra last season. Another of his AOC roles was that of the Sacristan in last season's Tosca. In the School's Opera Training Department, Mr. Skerik has sung Guglielmo in Cosi Fan Tutte and the Count in Le Nozze di Figaro.

MARIA SPACAGNA (Rusalka) is a new member of the American Opera Center and is a former winner of the Eastern Region of the Metropolitan Opera Auditions. A native of Providence, R.I., she has received a grant from the National Opera Institute for further operatic study. Her roles include Violetta, Gilda and Blonde, the latter sung last spring in the Colorado Springs Opera Festival production of The Abduction from the Seraglio and also when it was given by the San Francisco Spring Opera.

WILLARD WHITE (Merman) has received all of his vocal training and early experience in opera at Juilliard. He has studied with Beverley Johnson and Giorgio Tozzi here, and sang the role of Jim in the world premiere of Hall Overton's Huckleberry Finn given by the American Opera Center in the 1970-71 season. He also sang Sarastro in the AOC's production of The Magic Flute and in 1974 sang his first Colline in the AOC's widely-praised production of La Boheme. It was in this role that he made his debut with the New York City Opera that season. Born in Jamaica, West Indies, Mr. White has been heard most recently on Broadway where he was acclaimed for his work in Treemonisha at the Uris Theater. He has appeared with the Opera Society of Washington, with the San Francisco Spring Opera and, next year, he will become Principal Bass for the English National Opera.

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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Ruth-Ann Truncale	Electra Reed	
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Violas	Clarinets	Robert Waring
Lawrence Dutton	Bruce Dinkins	David Weiner
Principal Scott Dowd	Liza Goldstein	
Valerie Heywood	Bass Clarinet	Harp
Judith Lack		Grace Paradise
Seth Mausner	John Yeh	
Brooke McEldowney	Bassoons	Off Stage Horn
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Bernard Tamosaitis	Jeffrey Winter	
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Clyde Coe	Barbara Haver	
Stephen Erdody	Kazimierez Machala	Orchestra Librarian
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Bruce Ferden	Coaching Fellow
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THE JUILLIARD SCHOOL DANCE DIVISION DANCE EVENT II Wednesday, November 19, 1975 Studio 321 12 noon STUDENTS' CHOREOGRAPHIC WORKS

THE JUILLIARD SCHOOL DANCE DIVISION

DANCE EVENT II

-Choreographic Works of Students and Alumnus -

Wednesday, November 19, 1975

Studio 321

12 noon

MOMENTS IN TIME (Staged by Conrad Curtis)

Lisa Baranof, Gregory Burge, Conrad Curtis,
Deborah Dawson, Barbara Hoon, Elisabeth Klufer,
Laurie Reese, Madeleine Ribbing-Messihi, Susan Salinger,
Judy Sebert, Rudolph Simpson

-Prepared in the Dance Composition Classes of Doris Rudko

ONE MINUTE TIME STUDY (Smile)

Jane Maloney

-Prepared in the Dance Composition Class of Janet Soares

SPACE EXPLORATIONS

Jayne Lee, Offer Sachs, Leith Symington, Irene Tsukada

-Prepared in the Dance Composition Class of Janet Soares

TIME, FORCE, AND SPACE STUDIES

Trio: Mary Ittelson with Jayne Lee and Leith Symington Solo: Andrea Morris

-Prepared in the Dance Composition Class of Janet Soares

LAGRIMAS

Martina Ebey, Kathleen Tirrell

OCEAN DANCE FOR ONE

Ann Crosset

THE FALL

Russell Lome, Jane Hedal

INHALE
THE COMING, AND
EXHALE
THE GOING
INHALE AND EXHALE
THE COMING AND GOING OF ANGELS

> Lisa Baranof, Sam Berman, Teresa Coker, Deboráh Dawson Elisabeth Klufer, Laurie Reese

*Recording

(Audience now moves to Studio 320)

APRIL

Conrad Curtis, Leith Symington, Irene Tsukada

-Prepared in the Dance Composition Class of Alfredo Corvino

UNTITLED

Leslie Singer, Pianist

Trude Cone and Hsueh-Tung Chen

UNTITLED

Deborah Allton, Ann Kohn, Revel Paul

-Prepared in the Dance Composition Class of Alfredo Corvino

CON CAPRICHO

Jane Maloney, Fiona O'Kelly, Judy Sebert, Kathryn Woglom

-Prepared in the Dance Composition Class of Alfredo Corvino

*Recording

22

THE JUILLIARD SCHOOL DANCE DIVISION * * *

DANCE EVENT III
1975-76

OPEN REHEARSAL

Patrelle: Dance Ensemble

Monday, December 1, 1975 Studio 320 8 pm

[Violin Sonata No. 3 in A Minor, First Moevement]

Choreography by Francis Joel Patrelle

Costumes by Jean Frazier

In order of appearance:
Joyce Herring, Nancy Scattergood, Elke Hauser

*Tape recording

RIBBONED......Bruce G. Thompson*

Choreography by Francis Joel Patrelle

Barry Weiss

Deborah Allton, Conrad Curtis, Revel Paul

*Tape recording, courtesy of the members of Great Neck North High School Orchestra

RELATIONSHIP......Bruce G. Thompson*

Choreography by Francis Joel Patrelle

He - Gregory Cary

She - Joyce Herring

The Relationship - Adriana Keathley

*Tape recording, courtesy of the members of Great Neck North High School Orchestra

"By the streams of Babylon we sat and wept when we remembered Sion."

-Psalm 137

Choreography by Francis Joel Patrelle Costumes by Marcella Corvino

Cast in order of appearance:

Matriarch.....Nancy Scattergood

Son.....Gregory Cary

Followers......Elke Hauser Revel Paul

Lucy Popper

Elders..... Deborah Allton Ellen Ashcraft

Successor.....Joyce Herring

^{*}Taped by Andrew Violette and Andrew Thomas

La Traviata by Giuseppe Verdi

Conducted by SIXTEN EHRLING

Directed by BLISS HEBERT

Sets designed by ROBERT YODICE

Choreography by HECTOR ZARASPE

Lighting by JOSEPH PACITTI

Chorus Master, MARTIN SMITH

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The Juilliard Theater

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Presents



GIUSEPPE VERDI



THE JUILLIARD THEATER

155 West 65th Street

Thursday evening, December 11 at 8:00 Saturday evening, December 13 at 8:00 Sunday afternoon, December 14 at 3:00

Sixten Ehrling

Sixten Ehrling joined The Juilliard School two seasons ago as Head of Orchestral Conducting, following his 10-year affiliation with the Detroit Symphony Orchestra. Born in Malmo, Sweden, Mr. Ehrling held the post of Chief Conductor and Music Director of the Royal Opera at Stockholm and during that 20-year association led performances of the standard repertory as well as contemporary works of considerable interest. For more than 25 years he has been sought after as a guest conductor with all of the major orchestras and opera ensembles, and has made numerous recordings.

In 1972 Mr. Ehrling made his debut with the Metropolitan Opera conducting *Peter Grimes* and during the 1975 season he led all three of the complete presentations of Wagner's *Ring* cycle as well as a new production of *Gianni Schicchi* and the first performances given by the Metropolitan of Bartok's *Bluebeard's Castle*.

During the 1975-76 season Mr. Ehrling will conduct Puccini's Il Trittico and Wagner's Die Meistersinger at the Metropolitan as well as a number of concerts with the Juilliard Orchestra in Alice Tully Hall, in addition to other engagements. These performances of La Traviata are his first with the Juilliard American Opera Center.

Bliss Hebert

BLISS HEBERT has staged more than 175 productions of 70 operas with 25 different companies. For his debut at the Metropolitan Opera in 1973 he directed *The Tales of Hoffmann* with Joan Sutherland and Placido Domingo.

A native of Faust, New York, Mr. Hebert began the study of the piano at age three and at five was appearing in recitals. Planning a career as a concert pianist, he continued his studies at Syracuse University where he received a B.A. degree and a Master of Music Degree. He studied piano in New York with Robert Goldsand and in Paris with Lélia Gousseau. As a pianist and vocal coach he has been associated with a number of internationally-known singers including Maria Callas, Leontyne Price, Boris Christoff, Shirley Verrett, Jon Vickers and the late Jennie Tourel.

For many years Mr. Hebert worked with Igor Stravinsky, preparing his vocal works for performances that were conducted by the composer. He has staged 15 different productions of Stravinsky operas. His productions of the composer's Le Rossignol and Oedipus Rex appear on Columbia Records. He was Chorus Master for Columbia's recording of Boris Godunoff with George London, and he has also recorded works by Bach, Schoenberg and Berg, playing piano and harpsichord.

Hector Zaraspe

HECTOR ZARASPE, a member of the Dance Faculty of Juilliard since 1971, is known internationally as a performer, teacher, coach and consultant. Born in Argentina, he studied at the Teatro Colon in Buenos Aires and began teaching there. Later, in Madrid, he founded the Liceo Coreografico y Musical de Madrid, giving classes to such celebrated dancers as Antonio, Rafael de Cordoba, Mariemma, Antonio Gades, and Nana Lorca, and began teaching his protege, Luis Fuente. He toured the world with Antonio's company and the Orient and Europe with Mariemma's company, serving as ballet master for both. He has been a ballet master for the City Center Joffrey Ballet and a faculty member of the American Ballet Center.

Mr. Zaraspe was the choreographic assistant and private teacher of Rudolf Nureyev for Don Quixote for the State Opera in Vienna. Later he worked on the film I am a Dancer. Mr. Zaraspe has taught Dame Margot Fonteyn and other major artists, has been a guest instructor at many congresses on dance as well as observer at international competitions, most recently in the Soviet Union.

Robert Yodice

Land to the state of the state

ROBERT YODICE, presently staff designer for The Juilliard School, designed the AOC production of Rusalka as well as Tosca, Ariadne auf Naxos, Macbeth and Suor Angelica in previous seasons. He has also designed several plays for the Drama Division at Juilliard including Henry IV, The Glass Menagerie and 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, and has studied painting with Robert Rabinowitz.

JUILLIARD AMERICAN OPERA CENTER

presents

LA TRAVIATA

An Opera in Three Acts by

Giuseppe Verdi

Libretto by Francesco Maria Piave

Conducted by SIXTEN EHRLING
Directed by BLISS HEBERT
Choreography by HECTOR ZARASPE
Sets designed by ROBERT YODICE
Costumes by BROOKS-VAN HORN
Lighting designed by JOE PACITTI

CAST IN ORDER OF VOCAL APPEARANCE

VIOLETTA VALERL

FLORA BERVOIX

MARQUIS D'OBIGNY

GASTONE

ALFREDO GERMONT

BARON DOUPHOL DOCTOR GRENVIL

ANNINA

GIUSEPPE

GIORGIO GERMONT

MESSENGER

Roberta Palmer

Faith Esham (Dec. 11, 14)

Vicki Grof (Dec. 13)

Antonio Santos Steven Pearlston

Antonio Suarez (Dec. 11, 14)

James Schwisow (Dec. 13)

John Bogart Warren Ellsworth

Penny Orloff (Dec. 11, 14) Barbara de Deo (Dec. 13)

Dennis Skerik

Alfred Anderson (Dec. 11, 14) Richard Barrett (Dec. 13)

D - 11 A - 1--

David Ancker

Friends of Violetta and Flora, Matadors, Picadors, Gypsies, Servants

Time: About 1840 — Place: In and near Paris

THERE WILL BE A FIFTEEN MINUTE INTERMISSION AFTER ACT I AND ACT II

Chorus Master, Martin Smith

Musical Preparation, Robert Kopelson, Scott Bergeson

Italian Diction, Evelina Colorni

JUILLIARD ORCHESTRA

Thursday, December 11, 1975 at 8:00 p.m. Saturday, December 13, 1975 at 8:00 p.m. Sunday, December 14, 1975 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

Act 1

The curtain rises to show the salon of Violetta Valery as she is greeting her guests at an evening party. Her friends include Flora, her physician Dr. Grenvil, a prominent candidate for her favors named Baron Douphol, the Marquis and Gastone. Gastone introduces a young friend from the country, Alfredo Germont, and tells Violetta of the young man's devotion. When Baron Douphol is asked to sing a song, he refuses and suggests Alfredo instead. On Violetta's special request, the young man consents.

Violetta invites her guests to an adjoining room for dancing, but as she prepares to follow, she is overcome by a feeling of faintness. Alfredo remains behind, and tells her that she really ought to take better care of herself. If she would allow it, he would take care of her devotedly, but she only laughs at him. Alfredo tells her of the happy day he first saw her. Slightly frightened by such ardor, Violetta gaily but tenderly says he should not have serious romantic ideas. She coquettishly gives Alfredo a flower from her corsage, suggesting that he go now, but return when it has faded.

It is almost morning. Left alone, Violetta reflects. Alfredo's obvious sincerity has aroused a strange reaction. With no real friends in Paris, what can her career be? Pleasure, and pleasure alone, she concludes.

Act 2 - Scene 1

The lovers are ensconced in Violetta's house in Auteuil, a suburb of Paris. Here we find Alfredo telling of the complete happiness he has known for the past three months. Annina, the maid, announces that she is going to Paris. Her mission is a secret, but it takes almost no prompting for her to reveal that Violetta has sent her to dispose of everything she owns in order to maintain their carefree life. He tells Annina not to mention it to his mistress, but he is off to Paris himself to raise money with which to pay their bills.

Almost as soon as Alfredo has left, Violetta comes into the garden and is surprised to learn from Annina that Alfredo has gone. A servant enters with an invitation from her friend, Flora, to a party that evening, but Violetta has no interest in such affairs now. She is expecting her own business agent and leaves instructions that he be admitted at once. A visitor comes almost immediately, a dignified, elderly gentleman who introduces himself as the father of Alfredo. Violetta behaves with such modest dignity that the old man is impressed. He is even more impressed when she proves to him, with her papers, that Alfredo is not the one who is being ruined. Germont at once proceeds to convince Violetta of the necessity of giving up Alfredo for his own sake. He tells her of Alfredo's young sister, who cannot hope for marriage while Alfredo is carrying on his affair. Violetta says Alfredo is the only person who can love and protect her, and discloses that she has a fatal illness. However much she loves Alfredo, she does seem to be fully aware of his fundamental weakness of character, and when Germont repeats his plea on behalf of his daughter, she is won over—and utterly grief-stricken. Just how she plans to break with Alfredo, she will not tell him—and in a long and tearful leave-taking, they embrace and part.

Violetta writes Flora an acceptance of her invitiation to the party and then composes a farewell to Alfredo. In the midst of it, she is surprised by Alfredo's return. She hides the letter. She asks over and over again if he really loves her. Violetta goes out; the servant interrupts Alfredo with the news that Violetta and Annina have left for Paris in a coach, but Alfredo suspects nothing more than a business trip to pay bills. He is stunned by Violetta's not announcing that they must part. Germont re-enters and tries to comfort his son. Alfredo supposes that Violetta has gone to meet Baron Douphol and his only thought is revenge.

Act 2 — Scene 2

As the curtain goes up on Flora's party, the Marquis is telling his hostess that if Violetta comes at all, it will be with the Baron. This party is supposed to be a masquerade to which the guests come in costume. Alfredo enters alone, admits that he has parted with Violetta, and at once sits down at the gambling table. Violetta enters on the arm of Baron Douphol, who immediately sees Alfredo

at the card table and warns Violetta not to speak to him. The Baron challenges the young man to play and loses. The game is interrupted by an announcement that supper is ready, but the Baron is quite ready to accept Alfredo's invitation to revenge.

As the guests go off, Violetta sends Flora after Alfredo. He returns to find her extremely agitated. Alfredo asks her whether she loves the Baron. Seeing no way out, Violetta says she does, and Alfredo dramatically summons the entire company. He tells them that he had foolishly accepted her bounty, but that now, when he has found out her true character, he repays the debt—and he flings his winnings violently at Violetta's feet, while she faints away in Flora's arms. They turn on Alfredo unanimously and warn him to leave.

Germont enters and disowns his son publicly. Alfredo is filled with shame and grief at having now lost Violetta permanently. Violetta recovers enough to tell Alfredo that she acted out of love for him. The curtain falls as the Baron flings a challenging glove at the feet of Alfredo, who picks it up and stalks out followed by his father.

Act 3

Violetta's bedroom in her house in Paris. When Violetta wakes, she calls for water. It is eight in the morning and the doctor is downstairs. He enters, giving his patient some professional cheer, and leaves, telling Annina that it is only a matter of hours. Seated by a little table Violetta draws a worn letter from her bosom and reads it softly. Gazing at her face in the mirror, she knows that there is no hope for her recovery.

Annina returns with great news—Alfredo has come. The young man bursts into the room, and the lovers throw themselves ecstatically into each other's arms. Violetta, exhausted by emotion, sinks weakly to the couch. Alfredo sends Annina for the doctor, but Violetta knows it is too late now. The doctor and Germont come in, and the father takes Violetta to his breast, at last repenting his cruelty. Violetta gives a small picture of herself to Alfredo, suggesting that if he should marry a modest girl, he should give it to her as a token from one who prays for their happiness. Violetta tells them in an ecstatic voice that all her faintness and pains are gone. For a moment she imagines that she is recovering. "Oh, joy!" she cries—and falls back on the sofa. As the doctor pronounces her dead, the curtain falls, her remorseful lover and his father overcome with grief.

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.

* * *

DAVID ANCKER (Messenger) is a member of the Opera Training Department at Juilliard. He is studying with Hans Heinz and brings a diverse background to his vocal work, including studies in conducting, piano and organ.

ALFRED ANDERSON (Germont), who joined the American Opera Center this season, was born in Mississippi and received his Bachelor of Music Education Degree from Mississippi College in 1965. He later studied at Indiana University, receiving his Master's Degree in Vocal Performance in 1970 after singing several leading roles with the Opera Theater there. In 1972 Mr. Anderson received a study grant from the Metropolitan Opera, a Sullivan Foundation Grant in 1973, the Winston Churchill Grant in Music in 1974 and a Martha Baird Rockefeller Grant in 1975.

RICHARD BARRETT (Germont), is in his first season with the American Opera Center, following the performance of a number of roles with the National Opera of the Netherlands and the Brussels National Opera. Born in Texas, he made his debut in 1972 with the Santa Fe Opera as Schaunard in La Boheme. His most recent role was that of the Count in Rossini's La Pietra del Paragone at the Wexford Festival in Ireland.

JOHN BOCART (Baron Douphol) is a student of Beverley Johnson at Juilliard and last season appeared in the American Opera Center production of Antony and Cleopatra as well as AOC's Tosca. He is a native New Yorker who received his B.A. degree from Princeton and his Master's at the Yale School of Music in 1974. Last month he was selected to be one of the singers in the Master Class given at Juilliard by Peter Pears.

FAITH ESHAM (Flora) first came to Juilliard in 1972 to study with the late Jennie Tourel. Since then she has appeared frequently at Juilliard, most notably as Mme. Popova in The Bear, the Kitchen Boy in Rusalka and as Cherubino for the Opera Training Department. As an apprentice in the Santa Fe Opera during the 1974 and 1975 seasons she sang Amor in Cavalli's L'Egisto, Mercedes in Carmen and the title role in L'Enfant et les Sortileges. She is now a student of Beverley Peck Johnson.

BARBARA DE DEO (Annina) has been a student at Juilliard for four years, studying with the late Jennie Tourel, Georgio Tozzi and, currently, with Hans Heinz. A native of New York City, she received an honorary scholarship from Juilliard's Pre-College Division. She has sung a number of roles in the School's Opera Training Department and has given recitals in Europe.

WARREN Ellsworth (Dr. Grenvil) is a student of Daniel Ferro at Juilliard and is a member of the Opera Training Department. Born in Worcester, Massachusetts, raised in Connecticut, he has been singing for two years, and was an apprentice last summer at the Wolf Trap Festival.

VICKI GROF (Flora) is a student of Daniel Ferro at Juilliard and recently sang in the Master Class given by Peter Pears in The Juilliard Theater. She is a Regional Winner of the Metropolitan Opera Auditions and has performed a number of roles with the Opera Society of Washington and the Hartford Opera, among others. In addition to her singing, Miss Grof is an accomplished violinist, having appeared as soloist with the Louisville Orchestra and the Bavarian Chamber Orchestra in Germany.

Pennny Orloff (Annina) came to New York from Los Angeles in 1972 to study with Jennie Tourel at Juilliard. She has appeared on the West Coast and in New York in recital and as a guitarist-folk singer. Currently a student of Rose Bampton at Juilliard, Miss Orloff sang in the Britten-Handel class of Peter Pears at Juilliard in November.

ROBERTA PALMER (Violetta) sang her first operatic role in a Juilliard Wednesday One O'Clock concert version of Act Two of Verdi's Un Ballo in Maschera conducted by James Conlon in 1974. Her first role for the American Opera Center came in the Spring of 1974 when she sang the title

role in the Strauss Ariadne auf Naxos. Later in that season she sang the title role in the AOC production of Tosca, both productions conducted by Peter Herman Adler. Following these performances she made her debut at the New York City Opera as Musetta in La Boheme.

Steven Pearlston (Gastone) sang last season in the American Opera Center production of Antony and Cleopatra as well as Peter Quint in the Opera Training Department's staging of The Turn of the Screw. Born in Los Angeles, he received his B.A. at Occidental College and studied at the Ruben Academy of Music in Jerusalem. He has studied with Hans Heinz and Daniel Ferro at Juilliard.

Antonio Santos (Marquis d'Obigny) is in his first year at Juilliard, having received most of his education in France. He studied at the Academy of Vocal Arts in Philadelphia and has been a member of the Philadelphia Lyric Opera Company. He is a student of Daniel Ferro.

James Schwisow (Alfredo) enrolled at Juilliard in 1973 and studies with Oren Brown of the Voice Faculty. Professionally he has performed a variety of roles ranging from musicals such as My Fair Lady and 1776 to the Steersman in Wagner's The Flying Dutchman. Born in Lincoln, Nebraska, he studied at the University of Nebraska and at the American Conservatory in Chicago.

Antonio Suarez (Alfredo) joined the American Opera Center this season. Born in Cienfuegos Las Villas, Cuba, he studied at Temple University. These performances of La Traviata are his first in New York.

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.

PERSONNEL OF THE JUILLIARD ORCHESTRA

	JULIA JULIANAMED O	ACCINESTICA
Violins	Cellos	French Horns
Naoko Tanaka	Daven Jenkins	Larry Bassman
Concertmaster	Principal	Lee Bracegirdle
Wilfredo DeGlans	Jed Barahal	Katherine Eisner
Ass't Principal Second Viole	in Thirzah Bendokas	Robin Graham
Timothy Baker	Gary Fitzgerald Bonnie Hartman	and the second second
Katherine Cash	Myron Lutzke	Trumpets
Dana Edson	Julian Rodescu	Douglas Hedwig
William Fitzpatrick		Edward Helbein
Gregory Fulkerson	Basses	
Lee Joiner	Joseph Bongiorno	Trombones
Peter Kaman	Associate Principal Barbara Schultz	Andrew Malloy
Michele Kane	Associate Principal	Stephen McEuen
Nigel Kennedy	Michael Gregori	Howard Prince
Christopher Lee	Ryoko Hirasawa	p m
Daniel Phillips	Jennifer Rubin	Bass Trombone
Lenard Rivlin	Flutes	Kevin Kubach
Jurgen Schwietering	Sandra Church	787 1
Dan Smiley	Lucille Goeres	Tuba
Moira Uriewicz	Oboes	Raymond Becker
Violas	Roger Cole	Harp
Daniel Avshalomov	Pamela Epple	
Principal	Clarinets	Amy Shulman
Judson Griffin	Gary Bovyer	Timpani
Sarah Habig	Theodore Lane	Scott Bleaken
Juliet Haffner	Bassoons	Double Division
Shelly Holland-Moritz	Kim Laskowski	Percussion

THE AMERICAN OPERA CENTER CHORUS

Gerald Robinson

Larry Spinack

Marguerita Castro-Alberty, Delissa Boydston, Christine Donahue, Faith Esham, Zehava Gal, Vicki Grof, Awilda Grayson, Terry Joshi, Shin Kwak, Ok Ja Lim, Susan Rafferty, Madelyn Renay, Ariel Rubstein, Roberta Schmuck, Kay Schoenfeld, Jane Seaman, Helaina Zades; David Ancker, John Bogart, Freeman Davis, Warren Ellsworth, Jonathan Reinhold, Antonio Santos, Dennis Skerik, Sol Smoland, James Tyeska.

Christine Ims

THE JUILLIARD DANCE ENSEMBLE

Marilyn Banko, Yael Barash, Helen Castillo, Yveline Cottez, Martina Ebey, Janelle Hollingsworth, Ann Kohn, Maria O'Neill, Ayala Rimon, Audrey Jensen; Anthony Balcena, Stanley Bates, Andrew Miller, Rudolph Simpson.

FACULTY AND STAFF OF THE JUILLIARD AMERICAN OPERA CENTER

Peter Herman Adler	Director
Martin Smith	
Dick Marzollo	Vocal Coach
Scott Bergeson	Coaching Fellow
Bruce Ferden	Coaching Fellow
Robert Kopelson	Coaching Fellow
Louis Bankuti	Fencing
Evelina Colorni	
Alice Howland	German Diction
Madeleine Marshall	English Diction
Madelenie Mai Mai Mai	
Marguerite Meverowitz	French Diction
Marguerite Meyerowitz	

PRODUCTION STAFF

	6.4/1
Joe Pacitti	Production Supervisor
Lee Shlosberg	Production Stage Manager
Victoria Bond	Assistant Conductor
Robert Smolensky	Assistant Conductor
Gloria Marina	Assistant to the Choreographer
Peggy Schierholz	Costume Supervisor
Peter Ehrhardt	Head of Stage Mechanics
Wayne Chouinard	
Roger La Voie Steve Atha John J. D. Sheehan	
Steve Atha	
John J. D. Sheehan	Property Master
Dianne Burak	Make-up Design
Dianne Burak	Wardrobe Mistress
Teddy Kern	
Gary Walter	Assistant Stage Manager
Snowden Parlette	Master Electrician
Robert Perkins	
Snowden Parlette Robert Perkins Carolyn Hass	Assistant to Mr. Pacitti
Robert Yodice	
	77.000

Champagne courtesy of Mediterranean Importing Co., Long Island City, N.Y.

Special thanks to The New York Shakespeare Festival Prop Department

THE JUILLIARD SCHOOL DANCE DIVISION

DANCE EVENT IV

-Choreographic Works of Students-

Wednesday, February 4, 1976

Studios 321 and 320

12 noon

5 PHRASES
Music
Jane Maloney, Mary Ittelson, Kathryn Woglom
-Prepared in the Dance Composition Class of Janet Soares
ALLEMANDE
Choreography
Allen Maniker
-Prepared in the Dance Composition Class of Janet Soares
AIR
Choreography
Andrea Morris
-Prepared in the Dance Compostion Class of Janet Soares
GIGUE
Choreography
Andrea Morris, Allen Maniker

-Prepared in the Dance Composition Class of Janet Soares

ALLEMANDE

Mary Ittelson

-Prepared in the Dance Composition Class of Janet Soares

GIGUE

Mary Ittelson, Kathryn Woglom

-Prepared in the Dance Composition Class of Janet Soares

(Audience now moves to Studio 320)

APRIL

Mixing,
Memories and desires, stirring
Dull roots with spring rain. - T.S. Eliot

Audrey Jansen, Ann Kohn, VV Matsuoka, Offer Sachs, Leith Symington, Irene Tsukada

-Prepared in the Dance Compostion Class of Alfredo Corvino

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT V

Wednesday, February 25, 1976
Studios 320 and 321
12 noon

CHOREOGRAPHIC WORKS

THE JUILLIARD SCHOOL DANCE DIVISION

DANCE EVENT V

-Choreographic Works -

Wednesday, February 25, 1976

Studios 320 and 321

12 noon

PASTORALE

Judy Sebert or Elizabeth Sung

-Prepared in the Dance Composition Class of Alfredo Corvino

CON CAPRICHO

Jane Maloney, Laurie Reese, Judy Sebert, Kathryn Woglom

-Prepared in the Dance Composition Class of Alfredo Corvino

RENDEZVOUS

John Jackson, Helen Castillo

- -Prepared in the Dance Composition Class of Alfredo Corvino
- * Tape recording

(Audience now moves to Studio 321)

COLLAGE OF SHORT SOLCS

Motivating source: Found Objects

Judith Otter, Laurie Reese, Barbara Hoon, Susan Salinger, Deborah Dawson Allysia Sneed, Madeleine Ribbing-Messihi, Jack Waters Pianist, Marianna Rosett

-Prepared in the Dance Composition Classes of Doris Rudko

Excerpts from SEA SONGS

Roxolana Babiuk, Mare Lind, Ayala Rimon (Sails)

Janell Hollingsworth (Gull)

Andrea Morris, Janell Hollingsworth, Rosemary Newton (Sails)

TURTLES, TELESCOPES, AND TOADS

David Smeyers, Clarinet

Jane Hedal, Andrew Miller, Rosemary Newton, Thelma Drayton
-Independent project, Martha Hill

THEMES AND VARIATIONS

Yael Barash, Deborah Dawson, Judith Kohout, Rosemary Newton Susan Salinger, Sam Berman, Hsueh-Tung Chen, Offer Sachs, Jack Waters

*Tape recording

ILLUSIONS I - Fun and Games
II - A Bad Dream

Rosemary Newton, Sam Berman

-Prepared in the Dance Composition Class of Daniel Lewis

* Tape Recording

THE JUILLIARD SCHOOL DANCE DIVISION

DANCE EVENT VI

- Choreographic Works -

Wednesday, March 31, 1976

Studios 320 and 321

l o'clock

RENDEZVOUS

Helen Castillo, John Jackson

(Audience now moves to Studio 321)

SPIRITUALS

THE WOMAN'S PAVANE

Teresa Coker

^{*} Tape recording

THE JUILLIARD SCHOOL DANCE DIVISION

DANCE EVENT VI

- Choreographic Works -

Wednesday, March 31, 1976

Studios 320 and 321

l o'clock

RENDEZVOUS

Helen Castillo, John Jackson

(Audience now moves to Studio 321)

SPIRITUALS

THE WOMAN'S PAVANE

Teresa Coker

^{*} Tape recording

FACETS

Yael Barash

IN BETWEEN

* Tape recording

THE JUILLIARD SCHOOL DANCE DIVISION

MEMORANDUM

APRIL 6, 1976

To: Dance Faculty and Staff

From: Martha Hill

1] Anna Sokolow is presenting drama students in a project in the Drama Workshop Theater at Juilliard, Tuesday, April 13, at 7:00 p.m.

- 2] Dance Event VII, showing of students' choreographic works, Wednesday, April 14, at 12:00 noon, in studios 320 and 321.
- 3] EASTER RECESS: Thursday, April 15 through Sunday, April 18. CLASSES RESUME MONDAY, APRIL 19.

The Juilliard building will be OPEN on THURSDAY, APRIL 15, UNTIL 9:45 PM.

The building will be <u>C L O S E D</u>: Friday, April 16

Saturday, April 17

Sunday, April 18

4] American Opera Center is presenting Hugo Weisgall's opera,
"One Hundred Nights" Thursday, April 22 and Saturday April 24, at 8:00 pm
and also Sunday, April 25, at 3:00 pm. The opera is conducted by
Bruce Ferden, directed by John Olon-Scrymgeour. Choreography and stage
movement by Hector Zaraspe. We are being given tickets only for those
who are participating in the opera. This opera is the second of a 2-opera
bill.

The following Dance Division students are performing in the opera:

Martina Ebey, Ellen Field, Nancy Hill, Mare Lind, Maria O'Neill,

Revel Paul, Ayala Rimon, Madeleine Ribbing-Messihi, (Ann Kohn, understudy);

Stanley Bates, Sam Berman, Edward Connors, Russell Lome, Offer Sachs,

Rudolph Simpson, George Trincheiras, Jack Waters.

These students should be officially excused for absences in their classes because of scheduled opera rehearsals.

5] Our Dance Production of New Dance Works will be performed by the Juilliard Dance Ensemble on Saturday, May 8, 8:00 pm
Sunday, May 9, 3:00 pm
Monday, May 10, 8:00 pm

Stage rehearsals will begin Wednesday, April 28. The Dance Office will send to the faculty, in a separate mailing, a list of the students who are dancing in our program and also a stage rehearsal schedule.

6] Mary Chudick <u>pleads</u> with the faculty who report classes taught on time slips to <u>PLEASE</u>, <u>PLEASE</u>, turn in their time slips WEEKLY!!!!

Mr. Ehrbar, Registrar, whose final O.K. of these time slips for payment recently wrote to the Dance Division Office saying that the practice of "dumping" time slips for the entire pay period places an intolerable burden on his office. Mr. Ehrbar requested that our office inform our faculty that hereafter only the classes reported for the final week

will be recorded for that pay period, and those of the previous weeks will be picked up in the next pay period.

(continued)

7] The following students have been absent from their classes because of illness or injury and should be officially excused for their absences. They have reported their absences to the Dance Division Office and in many cases have presented a medical note from the Juilliard nurse or their doctor. (The Dance Office always advises the students to take the responsibility of speaking to the instructors regarding their absences and not to rely on the Dance Division Office only.)

Susan Allair Roxolana Babiuk Anthony Balcena Gregory Burge Edward Connors Deborah Dawson Nancy Hill Janelle Hollingsworth Elisabeth Klufer Judith Kohout Andres Miller Rosemary Newtoh Valencia Ondes Judy Sebert Leith Symington Irene Tsukada Jack Waters

THE JUILLIARD SCHOOL DANCE DIVISION DANCE EVENT VII Wednesday, April 14,1976 12 noon Studios 320 & 321 STUDENTS' CHOREOGRAPHIC WORKS

31

THE JUILLIARD SCHOOL

DANCE DIVISION

DANCE EVENT VII

WEDNESDAY, APRIL 14, 1976

12 NOON

STUDIOS 321 & 320

A SERIES OF SHORT DANCES

Composed to Piano Sonata No. 3 (1st Movement)......Norman Dello Joio Pianist.....Leslie Singer

Judy Sebert, Madeleine Ribbing-Messihi and Susan Salinger, Barbara Hoon, Laurie Reese, Allysia Sneed and Gregory Burge

-Prepared in the Dance Composition Class of Doris Rudko

(Duet) The Garden from THE PASSION PLAY

Jane Hedal, Russell Lome

-Prepared in the Dance Composition Class of Daniel Lewis

UNTITLED FRAGMENT OF A WORK IN PROGRESS

> Yveline Cottez, Mary Ittelson, Audrey Jansen, Jane Maloney, Leith Symington

- Prepared in the Dance Composition Class of Janet Soares

SHE

Marilyn Banks

- Prepared in the Dance Composition Class of Daniel Lewis
- * Tape recording

31

DANNCE

Ann Crosset

CELEBRATION OF SPRING

> Jane Maloney, Ann Kohn, Elizabeth Sung, Sam Berman, Jill Wagoner

-Prepared in the Dance Composition Class of Alfredo Corvino

WELL, LET'S GO ON

Offer Sachs

(Audience now moves to Studio 320)

QUIET FLOWS THE DAWN

Choreographer......V V Matsuoka
Music......Modest Mussorgsky *

(Night on Bare Mountain)

Ellen Field, VV Matsuoka, Susan Salinger, Irene Tsukada

-Prepared in the Dance Composition Class of Alfredo Corvino

DANSES SACREE ET PROFANE

Roxolana Babiuk, Nancy Hill

- -Independent project
- * Tape recording

April 26, 1976

MEMORANDUM

To: Juilliard Faculty Members who teach dance majors involved in the Program of New Dance Works, May

8, 9, and 10, 1976, in The Juilliard Theater.

From: Gordon Hardy, Dean of Students

Stage rehearsals for the Program of New Dance Works are being held this Wednesday, April 28, Thursday, April 29, and Friday, April 30, and the week of May 3. Certain dance rehearsals necessarily conflict with the L & M and academic courses as well as major and related subject classes.

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.

Allair, Susan * Allton, Deborah Babiuk, Roxolana Balcena, Anthony Banks, Marilyn * Barash, Yael * Berman, Sam Brown, Shirley * Carp, Janice Chen, Hsueh-Tung* Coker, Teresa Cone, Trude Cortese, Carolann * Cottez, Yveline Crosset, Ann Ebey, Martina Field, Ellen Fisher, Elizabeth Hedal, Jane Hollingsworth, Janell Ittelson, Mary Jackson, John * Kohn, Ann Lind, Mare Lome, Russell

Maloney, Jane Maniker, Allen Matsuoka, VV Dachin Miller, Andrew * Morris, Andrea * Newton, Rosemary Ondes, Valencia O'Neill, Maria Reese, Laurie Rimon, Ayala Sachs, Offer Salinger, Susan Spriggs, Linda Sung, Elizabeth Symington, Leith Tirrell, Kathleen Tsukada, Irene Wagoner, Jill Waters, Jack Weiss, Barry

J.H.

JUILLIARD AMERICAN OPERA CENTER PRESENTS

II Cordovano

U.S. PREMIERE Opera in One Act by Goffredo Petrassi

English version by Brian Trowell

CONDUCTED BY JOHN DeMAIN DIRECTED BY JACK O'BRIEN

Sets by Robert Yodice Costumes by Anthony Negron Lighting by Joe Pacitti Chorus Master, Martin Smith

Hundred

WORLD PREMIERE Opera in One Act by Hugo Weisgall

Libretto by John Hollander, based on Sotoba Komachi, a No play by Yukio Mishima, translated by Donald Keene

CONDUCTED BY BRUCE FERDEN **DIRECTED BY JOHN OLON-SCRYMGEOUR**

Choreography and Stage Movement by Hector Zaraspe **Sets by Robert Yodice** Lighting by Joe Pacitti Chorus Master, Martin Smith

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- Sunday, April 25, 1976 at 3:00 p.m.

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JUILLIARD AMERICAN OPERA CENTER PRESENTS

II Cordovano

THE SHE SHE SHE

(The Tapestry)
U.S. PREMIERE
by Goffredo Petrassi

Libretto based on a farce by Cervantes English version by Brian Trowell

The Hundred Nights

310 310 310

WORLD PREMIERE
by Hugo Weisgall

Libretto by John Hollander Based on Sotoba Komachi, a No play by Yukio Mishima, Translated by Donald Keene

THE JUILLIARD THEATER

155 WEST 65TH STREET

Thursday, April 22, 1976, at 8:00 p.m. Saturday, April 24, 1976, at 8:00 p.m. Sunday, April 25, 1976, at 3:00 p.m.

Hugo Weisgall

Hugo Weiscall was born in Ivancice, Czechoslovakia on October 13, 1912, but came to this country at the age of seven. After receiving his early education in Baltimore public schools, he enrolled at Johns Hopkins University and received his Ph.D. there in 1940. During the same period he was studying composition with Rosario Scalero and conducting with Fritz Reiner at the Curtis Institute, and working privately with Roger Sessions from 1932-1941.

His long list of prizes and fellowships began at the age of nineteen with the Bearns Prize in Composition from Columbia University, and includes the Ditson Fellowship from Columbia, a grant from the National Institute of Arts and Letters and three separate Guggenheim Fellowships. He has received commissions from many organizations, including the Little Orchestra Society, the Koussevitsky Music Foundation, the New York Chamber Soloists, the Ford Foundation, and the New York City Opera.

While Weisgall has written instrumental music and chamber music, he is perhaps best known for his work in vocal music and specifically in opera. His first works in this form were *The Tenor* (1949) based on Wedekind's play, and *The Stronger* (1952) based on Strindberg's play. His next opera and the first to receive major acclaim was *Six Characters in Search of an Author* (1956) based on Pirandello and commissioned by the Ditson Fund, and for several seasons a staple in the repertory of the New York City Opera Company. This was followed by *Purgatory* (1958) premiered at the Library of Congress, text by Yeats; *Athaliah* (1964), based on Racine and commissioned by the Little Orchestra Society; and *Nine Rivers from Jordan* (1968), libretto by Denis Johnston, and commissioned by the Ford Foundation and the New York City Opera.

Mr. Weisgall, now a professor at Queens College, is a former president of both the American Music Center and the U.S. chapter of the ISCM, and was a member of the faculty of The Juilliard School from 1957 until 1969. He has had an active career as conductor of many distinguished musical organizations, including the London Symphony, the London Philharmonic, the BBC Symphony, the National Symphony of Washington, the Baltimore Symphony, the National Opera in Prague and the New York City Opera Company.

Goffredo Petrassi

GOFFREDO PETRASSI was born on July 16, 1904 in Zagarolo, Italy, a small country town near Palestrina, After completing his early education at the Schola Cantorum of San Salvatore in Lauro, Petrassi found employment with a music dealer and it was through this association that he had his first exposure to contemporary music. After taking private music lessons with Alessandro Bustini and Vincenzo di Donato, he entered the Santa Cecelia Conservatory in Rome to study composition with Bustini and organ with Germani.

His first composition to attract general attention was the prize-winning Partita per orchestra (1933), conducted by Casella at the ISCM Festival in Amsterdam. He has written many orchestral works including Concerto per flauto e orchestra (1960); Concerto per pianoforte e orchestra (1936); Secondo Concerto (1951); Quarto Concerto (1954) for string orchestra; Quinto Concerto (1955); Sesto Concerto (1956); Settimo Concerto (1961), which was given its U.S. premiere at Juilliard in 1963; and Estri (1967) for 15 players.

His major vocal works include a number of cantatas and choral works, notably Nonsense (1952) on poems of E. Lear; La Morte Dell' Aria (1949), an opera in one act; and Il Cordovano (1948).

His list of commissions includes such organizations as the Library of Congress, the Hopkins Center in Hanover, N.H., the Boston Symphony Orchestra, the BBC Orchestra in London and the Norddeutsche Rundfunk in Hamburg.

Mr. Petrassi has been the recipient of many prizes and academic honors and has taught composition at the Berkshire Music Center in Tanglewood, the Mozarteum in Salzburg and since 1962 has held the chair of advanced composition at the Academy of Santa Cecilia in Rome.

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JUILLIARD AMERICAN OPERA CENTER THE UNITED STATES PREMIERE OF

IL CORDOVANO

(The Tapestry)

Opera in One Act by Goffredo Petrassi Based on the farce by Cervantes English version by Brian Trowell

By arrangement with BELWIN MILLS PUBLISHING CORP., representing MCA Music (a division of MCA, Inc.), sole U.S. agent for Suvini-Zerboni, Milan, Italy.

Conducted by John DeMain
Directed by Jack O'Brien
Sets designed by Robert Yodice
Lighting designed by Joe Pacitti

Cast in order of vocal appearance

DONA LORENZA
CRISTINA, HER NIECE
SENORA HORTIGOSA, THE NEIGHBOR
CANNIZARES, HUSBAND OF DONA LORENZA
THE COMPANION OF CANNIZARES
THE YOUNG LOVER
THE POLICEMAN
THE MUSIC MASTER

ELIZABETH VOLKMAN
MARIA SPACAGNA
PATRICIA DECKERT
JOSEPH McKEE
STANLEY CORNETT
GASTONE ROSSILLI
JAMES TYESKA
JOHN ALER

Musicians and Dancers
Chorus Master, Martin Smith
Musical Preparation, Scott Bergeson
Juilliard Theater Orchestra

INTERMISSION

IL CORDOVANO

Doña Lorenza is the young wife of septuagenarian Don Cannizares, a jealous and suspicious husband, who has secluded her in the house day and night. She tells her niece, Cristina, and her neighbor, Señora Hortigosa, how unhappy she is because of her captivity and the lack of romance in her life with her husband. Señora Hortigosa makes plans to smuggle into the house a young and handsome lover.

Meanwhile, Don Cannizares explains to his friend (the Compare) that he keeps his wife under lock and key for fear that she will be tempted to go astray. He dislikes all neighbors because they are troublemakers. But Señora Hortigosa persuades him to listen to her appeal for herself. She says that her nephew is in jail and she must raise money for his release. Therefore, she has brought with her a Cordovan tapestry that she hopes to sell to Don Cannizares. She neglects to mention that she has concealed in the tapestry a young man who soon slips out unobserved by the Don, and enters Doña Lorenza's bedroom. Doña Lorenza goes to her room and before long can be heard singing about a young lover. The Don thinks that she is merely trying to provoke him, but when he enters her door, she prevents him from seeing the escape of her lover. There follows a noisy quarrel between husband and wife, while Cristina warns them loudly to be quiet so as not to arouse the neighbors, who presently arrive with a policeman to determine the cause of the disturbance. But all ends happily when someone points out that this is St. John's Day; and, according to an old proverb, any quarrel that occurs on that day results in peace and pleasure for everyone.

THE LEGEND OF KOMACHI from Noh Theatre to Opera

KAN'AMI KIYOTSUGU (1333-1384 A.D.) - Sotoba Komachi

Komachi was a heartless courtesan who once made a lover wait a hundred nights before she would give herself to him. For her cruelty she was condemned to wander forever as a mad beggar woman. She is discovered by two priests as she sleeps on a sacred Stupa (Sotoba). She is scolded. She pleads ignorance and tells her story. As she speaks, the tormented spirit of her faithful lover speaks out of her mouth and she herself feels his suffering. There is hope that the curse will be broken when she embraces the way of Buddah.

(In a version by Kan'Ami's son, Zeami, when Komachi tells her story she becomes for a moment her youthful self.)

YUKIO MISHIMA—Sotoba Komachi

In a park overlooking modern Tokyo, a drunken poet discovers an old ragpicker sitting on a bench usually taken by lovers. He scolds her and she ridicules the lovers as being dead people. (Only when they are heard quarrelling does she declare them alive.) She tells the poet her history as the heartless beauty Komachi who made her lover wait a hundred nights before there was any bed. If anyone tells her now that she is beautiful he will die. As she speaks, the scene is transformed to the past. She is young again; the poet becomes her Captain-Lover. At a ball, the Captain-Poet, growing ill, does indeed tell her she is beautiful. He dies. Back in the Tokyo Park the dead poet is discovered by two policemen. Komachi, condemned to wait another hundred years, goes about her rag-picking.

JOHN HOLLANDER—The Hundred Nights

Using the same legend, Hollander tells the story of Jenny, an old ragpicker in Kensington Gardens and an ailing young Photographer. His characters are not aware that they are caught up in a tragic myth. The Photographer, who specializes in shooting night scenes, stumbles upon Old Jenny frightening off lovers in the park. Not understanding their fateful connection, they begin to repeat the past. As Jenny describes her youth, the Photographer tries to take her picture. His flash-pan inaugurates a change of scene to a Regency ballroom where Jenny is now the beautiful Aspasia and the Photographer is her suiter, Lord Withering. She reenacts her harsh treatment of him. He persists in declaring her beautiful and as he dies we are once again in Kensington Gardens. Constables find the dead Photographer and carry him off. Jenny resumes her eternal life as a mad old scavenger, waiting for the next life.

JUILLIARD AMERICAN OPERA CENTER THE WORLD PREMIERE OF

THE HUNDRED NIGHTS

Opera in One Act by Hugo Weisgall

Libretto by John Hollander, based on Sotoba Komachi, a Noh play by Yukio Mishima, translated by Donald Keene

Commissioned by The Juilliard School in Conjunction with The National Endowment for the Arts

Conducted by Bruce Ferden
Directed by John Olon-Scrymgeour
Choreography and Stage Movement by Hector Zaraspe
Sets designed by Robert Yodice
Lighting designed by Joe Pacitti

Cast in order of vocal appearance

FIRST COUPLE

PENNY ORLOFF JOHN BOGART

SECOND COUPLE

FAITH ESHAM WARREN ELLSWORTH

THIRD COUPLE

SUSAN RAFFERTY WARDELL WOODARD

JENNY, an old ragpicker, later Aspasia, a courtesan THE YOUNG MAN, a photographer

(April 22) PENELOPE DANER (April 24, 25) VICTORIA VERGARA (April 22) RONALD HEDLUND

MR. TERENCE O'FLAHERTY, a tenor FIRST CONSTABLE SECOND CONSTABLE (April 24, 25) WALTER HOOK

JAMES SCHWISOW WARDELL WOODARD

JOHN BOGART

Guests, Servants, Constables, etc.

Chorus Master, Martin Smith

Musical preparation, Robert Kopelson

Juilliard Theater Orchestra

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

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

John Hollander

JOHN HOLLANDER is well known to New York audiences as the author of a Masque, An Entertainment for Elizabeth, which was commissioned by the New York Pro Musica and played in its repertory for four years.

He has previously collaborated with Hugo Weisgall, writing the text for Song of Celebration which was premiered in February at Johns Hopkins University. He also wrote the text for Milton Babbitt's Philomel, a monodrama for soprano and orchestra.

Mr. Hollander has been the recipient of the Levinson Prize from *Poetry Magazine*, an award in Literature from the National Institute of Arts and Letters, and has received grants from both the National Endowment for the Arts and the National Endowment for the Humanities.

He has written two books of criticism which touch on the relation of music to poetry, *The Untuning of the Sky* (1961) and *Vision and Resonance* (1975). The Atheneum Press has just published his eighth book of poems, *Reflections on Espionage*.

John DeMain

JOHN DEMAIN, currently completing his first year as music director of the Texas Opera Theater, is a native of Youngstown, Ohio and graduated from The Juilliard School in 1968 with an M.M. degree studying piano with Adele Marcus and conducting with Jorge Mester.

Mr. DeMain conducted several seasons of musicals in summer stock before becoming an associate conductor for the NET Opera Theater, a position he held until he won the 1972 Julius Rudel Award and moved to the New York City Opera.

As one of nine participants of the Exxon/Arts Endowment, he took a position as associate music director of the St. Paul Chamber Symphony and under the aegis of this program has also guest conducted the Pittsburg Symphony and the San Diego Symphony. For the Houston Symphony he has recently conducted Handel's *Messiah* and several very successful Children's Concerts. His future activity includes a second year with the Texas Opera Theater and a national tour with the Houston Grand Opera production of *Porgy and Bess*.

Bruce Ferden

BRUCE FERDEN, a conducting fellow with the American Opera Center for the past two seasons, made his debut with the AOC earlier this season with the final performance of Rusalka.

For three summers he served on the artistic staff of the Boris Goldovsky Opera Workshops; and was assistant musical director for the 1973 Broadway production of *Gigi*. During the summer of 1975, he was an opera coach and assistant conductor to Maurice Abravanel at the Music Academy of the West, where he will return this summer and will conduct the final orchestral concert of the season.

Mr. Ferden, who is 26 years old, is presently conductor of the Princeton University Orchestra, an assistant conductor of the New York Philharmonic and assistant conductor to Lukas Foss with the Brooklyn Philharmonia Orchestra.

Tony Negron

Tony Negron's costumes were seen at Yale in its productions of Brecht's The Rise and Fall of the City of Mahogany as well as the American premiere of David Epstein's The Dark Room.

Mr. Negron, who studied with Ming Cho Lee and Jennie Button, has also designed costumes for the Williamstown Playhouse production of *Enemies* and Robert Patrick's *The Richest Girl in the World* for Theater at Noon. This is his first production for the American Opera Center.

Jack O'Brien

JACK O'BRIEN saw his original work Land Ho! win the 1961 BMI award at the University of Michigan, where he studied. During a long association with the APA Repertory Company, he directed O'Casey's Cock-A-Doodle-Dandy and Beckett's Play. He has directed The Importance of Being Earnest and You Can't Take It With You for A.C.T. in San Francisco; A Comedy of Errors, The Merry

Wives of Windsor and Much Ado About Nothing for the San Diego Shakespeare Festival; and Dido and Aeneas for the Dallas Civic Opera, for whom he has translated Orpheus in the Underworld and Le Coq d'Or. With composer-collaborator Bob James he wrote the Broadway musical The Selling of the President.

This past year he has directed *The Time of your Life* for John Houseman's Acting Company for both stage and Theater in America for television, *The Abduction from the Seraglio* for Spring Opera in San Francisco and *The Magic Flute* for the San Francisco Opera, *The Heiress* with Marsha Mason in Los Angeles, and *Once in a Lifetime* at the Loretto-Hilton Repertory in St. Louis. For the past two years he has been Associate Artistic Director of The Acting Company, and in the next four months he will direct for the National Shakespeare Festival, The Acting Company, the new AAA Repertory Company and A.C.T. in San Francisco.

John Olon-Scrymgeour

JOHN OLON-SCRYMCEOUR has just returned to New York from a six year stay on the West Coast where his activity included four years as director in residence at Stanford University, where he produced and directed such operas as Dvorak's Rusalka and the Al Carmines-Rosalyn Drexler musical Home Movies.

He has guest directed at numerous resident theaters including the Loretto-Hilton Center in St. Louis, the Tyrone Guthrie Theater in Minneapolis, Baltimore's Center Stage, the Barter Theater of Virginia, and most recently the Milwaukee Repertory Theater where he directed the Romulus Linney play Democracy and Esther.

Mr. Olon-Scrymgeour was the original artistic director of the Center Opera, now the Minnesota Opera Company, and is the author of five libretti for the 1975 Pulitzer Prize-winning composer Dominick Argento, including The Masque of Angels, Colonel Jonathan the Saint and the forthcoming Miss Havisham's Wedding Night.

Mr. Olon-Scrymgeour is the 1976 recipient of the Marc Blitzstein Musical Theater Award from the National Institute of Arts and Letters.

Robert Yodice

ROBERT YODICE, presently staff designer for The Juilliard School, designed the AOC production of Rusalka as well as Tosca, Ariadne auf Naxos, Macbeth and Suor Angelica in previous seasons. He has also designed several plays for the Drama Division at Juilliard including Henry IV, The Glass Menagerie and 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, and has studied painting with Robert Rabinowitz.

Hector Zaraspe

HECTOR ZARASPE, a member of the Dance Faculty of Juilliard since 1971, is known internationally as a performer, teacher, coach and consultant. Born in Argentina, he studied at the Teatro Colon in Buenos Aires and began teaching there. Later, in Madrid, he founded the Liceo Coreografico y Musical de Madrid, giving classes to such celebrated dancers as Antonio, Rafael de Cordoba, Mariemma, Antonia Gades, and Nana Lorca, and began teaching his protege, Luis Fuente. He toured the world with Antonio's company and the Orient and Europe with Mariemma's company, serving as ballet master for both. He has been a ballet master for the City Center Joffrey Ballet and a faculty member of the American Ballet Center.

Mr. Zaraspe was the choreographic assistant and private teacher of Rudolf Nureyev for Don Quixote for the State Opera in Vienna. Later he worked on the film I Am a Dancer. Mr. Zaraspe has taught Dame Margot Fonteyn and other major artists, and has been a guest instructor at many congresses on dance as well as observer at international competitions, most recently in the Soviet Union. He choreographed the ballets for the AOC production of La Traviata last fall.

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.

John Aler

JOHN ALER (The Music Master). As a member of the American Opera Center, John Aler has appeared in productions of Don Pasquale, Ariadne Auf Naxos, and Antony and Cleopatra. This past October, Mr. Aler won first prize in the International Singing Competition in Valparaiso, Chile.

He is a student of Oren Brown, and has performed as guest soloist with The Boston Symphony, The Atlanta Symphony, and The Buffalo Symphony, and also with The Baltimore Opera Company and The Washington Opera Society.

John Bogart

JOHN BOCART (Man, First Couple; Second Constable) is a student of Beverley Johnson at Juilliard and last season appeared in the American Opera Center production of Antony and Cleopatra as well as AOC's Tosca. He is a native New Yorker who received his B.A. degree from Princeton and his Master's at the Yale School of Music in 1974. Last month he was selected to be one of the singers in the Master Class given at Juilliard by Peter Pears.

Stanley Cornett

STANLEY CORNETT (Companion of Cannizares) recently sang the tenor lead in Il Matrimonio Segreto as a member of the Juilliard Opera Training Department. He has also appeared with the Chautau-qua and Syracuse Opera Companies, and is studying with Oren Brown at Juilliard.

Penelope Daner

PENELOPE DANER (Jenny), before entering the American Opera Center this year, attended the Goldovsky Institute of Opera in Elliott Lake, Ontario and in Wheeling, West Virginia. She was a recipient of the Kathryn Long Scholarship from the Metropolitan Opera for two consecutive years and also the William M. Sullivan Foundation and is currently studying at Juilliard with Rose Bampton. Earlier this year she appeared in the premiere of Hugo Weisgall's Song of Celebration.

Patricia Deckert

PATRICIA DECKERT (Hortigosa) is a student of Oren Brown and makes her first appearance at Juilliard with this performance. Most recently she has sung with the Chautauqua Opera Association, Eastern Opera, The Bronx Opera, Manhattan Savoyards, New Haven Opera and Manhattan Theater Club. An active concert artist, she will tour South America soon with the Waverly Consort, having appeared in their current Tully Hall concert series and numerous national appearances.

Warren Ellsworth

WARREN ELLSWORTH (Man, Second Couple) is a student of Daniel Ferro at Juilliard and is a member of the Opera Training Department. Born in Worchester, Massachusetts, raised in Connecticut, he has been singing for two years, and was an apprentice last summer at the Wolf Trap Festival.

Faith Esham

FAITH ESHAM (Woman, Second Couple) first came to Juilliard in 1972 to study with the late Jennie Tourel. Since then she has appeared frequently at Juilliard, most notably as Mme. Popova in The Bear, the Kitchen Boy in Rusalka and as Cherubino for the Opera Training Department. As an apprentice in the Santa Fe Opera during the 1974 and 1975 seasons she sang Amor in Cavalli's L'Egisto, Mercedes in Carmen and the title role in L'Enfant et les Sortileges. She is now a student of Beverley Peck Johnson.

Ronald Hedlund

RONALD HEDLUND (The Young Man) sang the role of Scarpia in Tosca for the opening production of the American Opera Center last 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, and last fall made his San Francisco Opera debut in Werther.

Walter Hook

Walter Hook (the Young Man) comes from Kansas City, Missouri. A National Opera Institute Grant winner, he has performed over sixty roles in opera with the Metropolitan Opera Studio, Ambler Music Festival, Newport Music Festival, Kansas City Lyric Theater, and other companies. He was last seen with AOC in the production of Virgil Thomson's Lord Byron in 1972. Oren Brown is his voice teacher. Mr. Hook will be heard on the new release of the RCA recording of Jack Beeson's Captain Jinks of the Horse Marines.

Joseph McKee

JOSEPH McKee (Cannizares) first appeared with AOC as Enobarbus in Samuel Barber's Antony and Cleopatra. Born in McKeesport, Pennsylvania, he has appeared with the Kansas City Lyric Theater, Kentucky Opera, Omaha Opera, and recently with the Michigan Opera Theater.

Penny Orloff

Penny Orloff (Woman, First Couple) came to New York from Los Angeles in 1972 to study with the late Jennie Tourel. She has appeared with the AOC as Annina in La Traviata, and with the Juilliard Opera Theater as Miles in Britten's The Turn of the Screw and Elisetta in Cimarosa's Il Matrimonio Segreto. Currently a student of Rose Bampton, she performs regularly as folksinger-guitarist for the Lincoln Center Student Program.

Susan Rafferty

Susan Rafferty (Woman, Third Couple) was born in Cleveland, Ohio, and came to Juilliard in 1973. She is a member of the Opera Trining Department, and studies with Beverley Johnson. At Juilliard she has appeared as Elisetta in Il Matrimonio Segreto and Barbarina in The Marriage of Figero. Her other roles include Mme. Goldentrill in Mozart's The Impresario, Lucy in Menotti's The Telephone, and Lauretta in Gianni Schicchi.

James Schwisow

JAMES SCHWISOW (Mr. O'Flaherty) enrolled at Juilliard in 1973 with Oren Brown of the Voice Faculty. Professionally he has performed a variety of roles ranging from musicals such as My Fair Lady and 1776 to the Steersman in Wagner's The Flying Dutchman. Born in Lincoln, Nebraska, he studied at the University of Nebraska and at the American Conservatory in Chicago. He recently appeared in La Traviata for the AOC.

Maria Spacagna

Maria Spacagna (Cristina) is a new member of the American Opera Center and is a former winner of the Eastern Region of the Metropolitan Opera Auditions. A native of Providence, R.I., she has received a grant from the National Opera Institute for further operatic study. Her roles include Violetta, Gilda and Blonde, the latter sung last spring in the Colorado Springs Opera Festival production of The Abduction from the Seraglio and also when it was given by the San Francisco Spring Opera. She appeared in the title role of Rusalka for AOC last November and will sing Susanna in Figaro this spring in Providence, R.I.

James Tyeska

JAMES TYESKA (Policeman) is a member of the Opera Training Department at Juilliard and has appeared in leading roles of its productions of Cosi Fan Tutte, Le Nozze di Figaro and Il Matrimonio Segreto. He is a graduate of Boston University and now studies with Beverley Peck Johnson.

Victoria Vergara

VICTORIA VERGARA (Jenny) was born and raised in Chile. She made her debut at the Teatro Municipal in Santiago. She has performed leading roles in Il Tabarro and Fedora with the New Jersey Opera Theater; and sang Tosca in a summer festival of the Philadelphia Lyric Opera. She sang the American premiere of La Falce by Catalani at the Newport Music Festival and has been a member of the American Opera Center since 1974.

Elizabeth Volkman

ELIZABETH VOLKMAN (Doña Lorenza) joined the Juilliard Opera Theater under the late Christopher West, with which she appeared in Tales of Hoffman, La Boheme and Madame Butterfly. After winning many awards including the International Opera Competition in Sofia, she was engaged by the Geneva Opera and subsequently made appearances throughout Europe. She is a student of Beverley Peck Johnson.

Wardell Woodard

WARDELL WOODARD (Man, Third Couple) has been a student of Oren Brown at Juilliard for the past two years. He took his Bachelor of Science degree from Florida A & M University, where his opera work included performances of the Duke in Rigoletto.

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PROLIFERATION / Daniel Lewis, choreographer

Saul Goodman, new score

Juilliard Percussion Ensemble, David Fein, conductor

Mr. Goodman will conduct Saturday, May 8, 8:00 p.m.

NOWHERE BUT LIGHT / Kazuko Hirabayashi, choreographer

Justin Dello Joio, new score

Juilliard Chamber Ensemble, Kenneth Jean, conductor

ELLIS ISLAND / Anna Sokolow, choreographer

Charles Ives, music for piano and chamber ensemble

Juilliard Chamber Ensemble, Kenneth Jean, conductor

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

Saturday, May 8, 1976, at 8:00 p.m.

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PROLIFERATION

(PREMIERE PERFORMANCES)

Choreography (1976) and Direction
Proliferation (1976) and Timpiana (1943)
Set and Costumes
Lighting

DANIEL LEWIS
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ROBERT YODICE
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SAUL GOODMAN, Conductor (Saturday and Monday)

DAVID FEIN, Conductor (Sunday)

INTERMISSION

NOWHERE BUT LIGHT*

(PREMIERE PERFORMANCES)

Choreography (1976) and Direction Fantasy for Piano and Winds (1976) Set and Costumes Lighting KAZUKO HIRABAYASHI
JUSTIN DELLO JOIO
ROBERT YODICE
JOE PACITTI

ROXOLANA BABIUK SHIRLEY BROWN JANICE CARP

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INTERMISSION

^{*}From "Nowhere but Light: Poems 1964-1969" by Ben Belitt. The University of Chicago Press.

ELLIS ISLAND

To my mother and father

(PREMIERE PERFORMANCES)

Choreography (1976) and Direction

Music (1902-1914)

Anna Sokolow Charles Ives

Excerpts from Piano Sonata No. 2, Tone Roads No. 1, Excerpt from Set No. 3, Excerpt from Violin and Piano Sonata No. 3, The Rainbow, Hymn

Excerpt from the poem, "The New Colossus" (1883)

EMMA LAZARUS

NARRATED ON TAPE BY MARIAN SELDES

Music Consultant

ANDREW RANGELL

Set and Costumes

ROBERT YODICE

Lighting

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n.4. Times TUESDAY, MAY 11, 1976

Juilliard Ensemble Gives 'Ellis Island,' A Sokolow Dance

Among the thoughts prompted by the Juilliard Dance Ensemble concert on Sunday was that the group, though it graduates personnel with a certain inevitability, retains a distinct performing style. It is characterized by a high dramatic intensity that is most suited to works that partake of the same energetic esthetic. Anna Sokolow, who has been notably loyal to the developing group, prepared a touching tableau, "Ellis Island," for its current appearance at the lovely Juilliard Theater.

The dance chronicled the passage of a group of emigrants from their own shores through a sea voyage and final emergence in the New World. It is a shock to see a dance of such obvious sincerity portraying those unbounded hopes in America when we have become so painfully aware of our shortcomings. In any case, the epic quality of the work carried through short solos and group movements of anticipatory and fairly anxious coloration.

"Nowhere But Light," de-

movements of anticipatory and fairly anxious coloration.

"Nowhere But Light," designed by Kazuko Hirabayashi, and Daniel Lewis's "Proliferation" were far less creatively shaped, but provided display vehicles for Juilliard's usual clutch of superbly trained dancers. Noticeable among the group were the powerful John Jackson, the sleek Roxolana Babiuk and Anthony Balcena, who formed a primal duo with Russell Lome in "Proliferation."

Almost divorced from the vital artistic currents of the day, Juilliard concentrates on producing dancers, and has from its beginning. The choice could be questioned, but the products speak for themselves.

Don McDonagh

By DORIS DIETHER

The extremely varied all-premiere chestra.

a primeval forest. John Jackson (Man), Roxolana Babiuk (Woman), Anthony Linda Spriggs (the snake or Sin, depending primitive or mythological creatures, moved through the fast-paced, acrobatic choreography with surprising skill and timing. Although the piece often resembled percussion score, with harp, by timpanist-

specializing in dance.

Kazuko Hirabayashi's Nowhere But Light program presented by the Juilliard Dance was upstaged by a score, composed by Justin Ensemble (earlier this month) was a Dello Joio, which was so dramatic and challenge to both the dancers and the or- powerful that the young dancers were only occasionally able to match it. A pure dance Undoubtedly the greatest excitement of work with lovely curved lines and graceful the evening was generated by Daniel Lewis's leaps, it was pleasant enough but not ex-Proliferation, a highly dramatic work about citing. Most of the dancers tended to soften the lines, diminishing the necessary force and focus. Two who were strong enough to Balcena and Russell Lome (their sons), match the music were saucy Linda Spriggs, with her quick and precise style, and Ohad upon your interpretation), and eight other Naharin whose every movement was sharp and clear.

Anna Sokolow's Ellis Island. dedicated to her mother and father, was, like so many of her works, more a political statement in an unfocused orgy, it showed a good sense of movement than a "dance" work. The large theater. Robert Yodice's sets and costumes cast was a mass to be manipulated, rather and Joe Pacitti's lighting helped set the than individuals with individual characscene, but the big plus was the fine evocative teristics, the dim lighting and dull costumes tended to mask even the few solo dancers, composer Saul Goodman. This is a dance making them merely moving forms. Music piece one could enjoy seeing and hearing by Charles Ives gave depth to the work, which also included a spoken excerpt from Doris Deither is a freelance writer the poem "The New Colossus"—the lines used on the Statue of Liberty.

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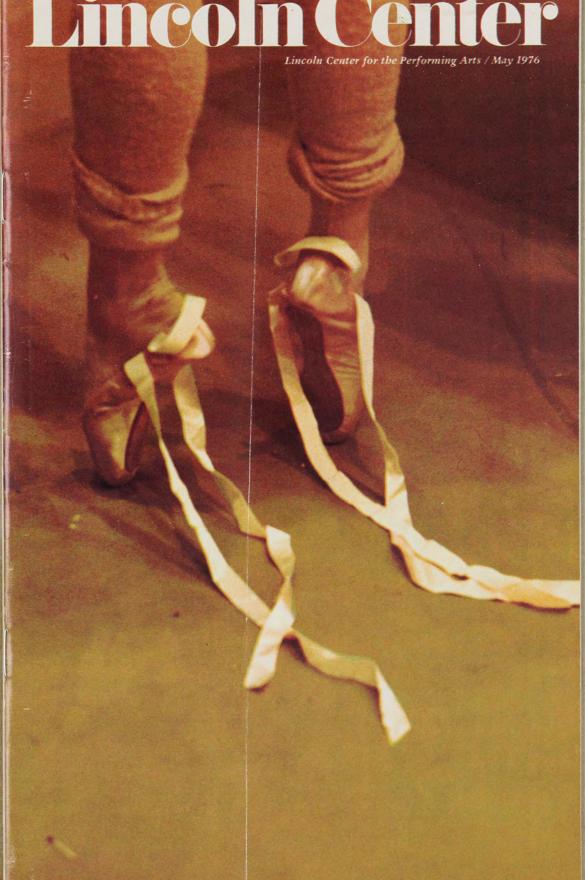
Choreography by David Briggs

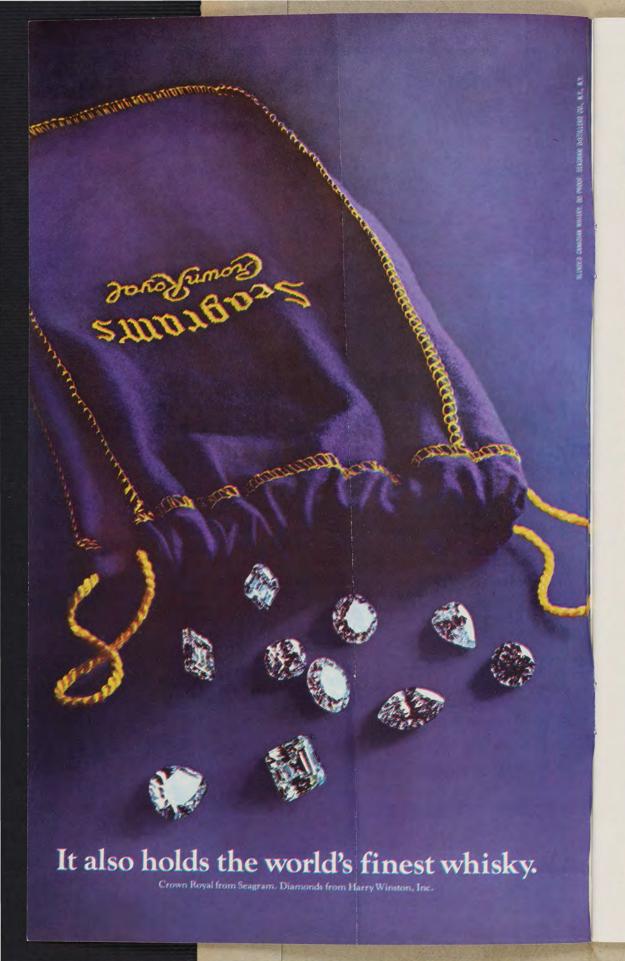
Music by Claude Debussy

Performed by
Roxolana Babiuk and Nancy Hill
of
The Juilliard Dance Ensemble

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Britain's Royal Ballet returns to the Metropolitan through May 15th

It was in the fall of 1949 that Britain's Royal Ballet suddenly emerged on the horizon of the United States. Neither has been quite the same since. Well, of course, it was not really in those days the Royal Ballet. It was still called the Sadler's Wells Ballet and it had been founded by Ninette De Valois in 1931. It started as a small opera ballet and just grew and grew. In a way it was typical of those new emergent ballet organizations in the English-speaking world-Ballet Rambert, and later London's Festival Ballet in England, New York City Ballet, American Ballet Theatre and, again a little later, the City Center Joffrey Ballet in the United States.

These companies represented a new national slant on an international tradition. It is interesting that it was the emigre Ballets Russes companies before World War I and in the interregnum prior to World War II that set the pattern and established the interest in classic ballet for Britain and America. Both countries acquired their taste for ballet from the same source, and the same influences although naturally the various ballet companies, despite their cultural cross-breeding, all speak with a distinctively national accent.

The accent of the British company to a very large extent comes from the Angli-

cization of the old 19th-century Russian repertory and the particular choreographic accent of the company's founder-choreographer and second director, Frederick Ashton, one of the great masters of 20th-century ballet.

One of the big difficulties of developing a ballet company, particularly a ballet company in a country without an existing ballet tradition, is the formation of a viable repertory-a repertory that will interest the public, develop its taste, and yet also give the dancers the right opportunities for creative and technical progress. There are differing ways of doing this. Lincoln Kirstein-who was forming New York City Ballet at much the same time as De Valois was forming Britain's Royal Ballet-decided to import from emigre Russia, and indeed started off with the last great choreographer of Diaghilev's Ballet Russe, George Balanchine.

De Valois also imported—but she did not take a choreographer, even though, much later, Leonide Massine, Balanchine and Bronislava Nijinska, all worked with her company—she imported, she almost stole a complete repertory. One of Marius Petipa's last regisseurs was Nicolai Sergueeff, who left St. Petersburgh's Maryinsky Theatre after the revolution with a trunkful of dance notation scores. From this source in rapid (continued on page 11)

London

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by Clive Barnes



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(continued from page 6) succession the infant manent ballet and opera company. For Royal Ballet staged Giselle, Swan Lake, Coppelia, The Nutcracker and The Sleeping Beauty, led by two former British in February 1946 it reopened its doors members of the Diaghilev Ballet, Alicia Markova and Anton Dolin, and later by Margot Fonteyn and Robert Helpmann (two home-grown stars). Working first at the comparatively small Sadler's Wells Theatre and then, during the difficult wartime years, at the even smaller New Theatre in London's West End, these productions were not really adequate. Yet they were a beginning. They gave the infant company a certain style. And then there was the young Ashton-a discovery of Marie Rambert's, as was American Ballet Theatre's Antony Tudor-who started to build up the native repertory. There was also the emergent Fonteyn, a young ballerina in the radiance of her first flowering.

The wartime years were indeed difficult for the company-London was being blitzed (there was even a little sign up just above the orchestra pit that lit up when there was an air raid alert on), most of the company's male dancers had been drafted into the armed forces, and basic materials for costumes and scenery were hard to come by. Yet oddly enough those years between 1939 and 1945 proved eventually to be the making of the company. For one thing there were no visiting emigre Ballet Russe companies, which found themselves in North and South America during those war years, and, as a result, the infant British company was able to develop free from the comparison with glamorous competitors.

The British nation during that war turned to the arts, particularly the performing arts, with a quite new avidity, and also at that time the very tentative beginnings of some kind of state subsidy for the arts was started by the British government. Best of all, perhaps, in 1945 a firm of music publishers, Boosey and Hawkes, made the first moves that were to secure the Royal Opera House, Covent Garden, as a national home for a per-

the first time this great theatre was to be outside of private management, and for the first time since 1939, with a new





Top: Monica Mason and Rudolf Nureyev in Mr. Nureyev's La Bayadere. Bottom: Natalia Makarova and Anthony Dowell in Romeo and Juliet.

production of The Sleeping Beauty, starring Fonteyn and Helpmann. It began a new era for the Sadler's Wells Ballet. La-





THE NEW YORK TIMES, FRIDAY, NOVEMBER 28

Restaurant Reviews

The Happy
Reincarnation
of a Cafe, With ★★★!
(Verging on Four)



One West 67th Street TR 7-3500 (Near Lincoln Center) Luncheon: Monday-Friday Dinner: Every Night ter that season the American impresario Sol Hurok saw the production and the company. He invited them to the United States and in the fall of 1949 the Sadler's Wells Ballet opened the first of its many New York seasons at the old Metropolitan Opera House.

Over the years the Royal Ballet has changed a great deal—for one thing it has become the Royal Ballet, transmongrified from a small British company into one of the supreme dance companies of the world. To a large extent it was the acceptance of America that played a part in this development—it was not until the company had triumphed abroad that, a familiar story, it was taken totally seriously at home. Yet the developments have not been merely those of size.

De Valois always claimed that her achievements could never be measured during her own career, but in fact it would be the subsequent directors of the Royal Ballet and, equally important, the Royal Ballet School, who would truly measure the company's status. Now, when De Valois has been succeeded first by Ashton and then, since 1970, by Kenneth Mac Millan, a British choreographer trained completely in the Royal Ballet School, it is possible to get some sense of continuity, some idea of what the company is about.

What is British about it? For that matter what is Royal about it? Well perhaps it can be added up as a certain reticence, good breeding, magnificence and, usually, the ceremonial sense of occasion that typifies the British sense of public spectacle, and yet-particularly perhaps in the ballets by Ashton-there is also to be noted the special urgency of English lyric poetry. It is a rich blend, and it is perhaps why homegrown British dancers can effortlessly blend in the company with exotic, but to the British tradition very important, emigres from Leningrad's Kirov Ballet, who seem to be absorbed and sustained by the British company.

Clive Barnes is Dance & Drama Critic of the New York Times.



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My own case of Mahlermania began in January 1948, on my thirteenth birthday. It might have been caught a few weeks earlier, when the New York Philharmonic and Dmitri Mitropoulos gave the first American performances of the Sixth Symphony-a fact attesting that, even though I lost my immunity pretty early, the larger part of the country's musical establishment was still far from succumbing to any such epidemic. My contagion was held off for a month, as my musical experience was then limited to the radio, and in those days the Philharmonic's Sunday afternoon programs were frequently purged of anything too adventurous, lest conservative listeners tune out. Unlike the Sixth, however, Das Lied von der Erde was deemed uncontaminating, and January's performance, led by

Bruno Walter, with Kathleen Ferrier and Set Svanholm as soloists, went out over the airwaves. Somewhere between the opening horn call and the final release of the violins' yearning high E into the shimmering C major tapestry of "Die liebe Erde alluberall bluht auf im Lenz ...," I was hooked—as were, I have since learned, not a few others of my generation.

It was the right moment. Bruno Walter and the Philharmonic had recently recorded the Fourth and Fifth Symphonies, to go along with Walter's prewar Viennese live-performance recordings of the Ninth and Das Lied and with the Minneapolis sets of the Second (under Ormandy) and the First (under Mitropoulos). In their 78 RPM form, these were bulky and cumbersome to play, their frequent side breaks (Continued on page 25)

Above: August Rodin's bust of Gustav Mahler.

by David Hamilton

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Lincoln Center for the Performing Arts

PETER MENNIN, President

A Concert of Chamber Music

Tuesday Evening, May 18, 1976 at 8:30

HAYDN "La Fedelità Premiata" Overture,

Hob. Ia/11

Concerto No. 2 in B minor BOTTESINI

for Contrabass and Orchestra

(Allegro) Andante Finale: Allegro JOHN FEENEY, Contrabass GARY BERKSON, Conductor

MENNIN Sonata Concertante for Violin

and Piano

Sostenuto - Allegro con brio

Adagio - Semplice Allegro con fuoco SUNG JU LEE, Violin ANNE EPPERSON, Piano

Intermission

SCRIABIN Etrangeté

Sonata No. 7, Opus 64

LIADOV Prelude, Opus 39, No. 4

ELEIN TRAGANAS, Piano

Quartet for Piano and Strings WEINFIELD

(1974)

Moderato - Allegro

Adagio Allegro vivace LEE JOINER, Violin N. LYNNE RAMSEY, Viola TAKESHI MINETA, Cello STEPHEN WEINFIELD, Piano

Danses Sacrée et Profane DEBUSSY

> (played without pause) GRETCHEN VAN HOESEN, Harp NANCY HILL, Dancer ROXOLANA BABUICK, Dancer BRIAN DEMBOW, Violin WILLIAM FITZPATRICK, Violin PAUL KANTOR, Viola STEPHEN ERDODY, Cello JOHN FEENEY, Contrabass DAVID BRIGGS, Choreographer

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Alice Tully Hall

Lincoln Center for the Performing Arts

The Juilliard School

PETER MENNIN, President

Juilliard Chorus and Repertory Orchestra

Friday Evening, May 21, 1976 at 8:30

Abraham Kaplan, Conductor

PROKOFIEV Symphony No. 1 in D major, Opus 25

("Classical")

Allegro

Larghetto

Gavotte: Non troppo allegro

Finale: Molto vivace

Intermission

BRAHMS Ein deutsches Requiem

Chorus: Selig sind, die da Leid tragen

Chorus: Denn alles Fleisch Baritone solo and chorus: Herr,

lehre doch mich

Chorus: Wie lieblich sind deine

wohnungen

Soprano solo and chorus: Ihr habt nun

Traurigkeit

Baritone solo and chorus: Denn wir

haben hier

Chorus: Selig sind die Toten

SHIN KYOUNG KWAK, Soprano NICHOLAS KAROUSATOS, Baritone

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JOHN FEENEY is a second - year student of David Walter at The Juilliard School. He began his double-bass studies with Linda McKnight and served on the faculty of the Lighthouse Music Camp for three years. He is

currently a member of the National Orchestral Association and Principal Bassist of the Juilliard Repertory Orchestra.

Mr. Feeney appeared as soloist in the Dittersdorf *Doublebass Concerto* with the Bergen Youth Orchestra in 1973. Next month he will play the Koussevitzky *Doublebass Concerto* with the same orchestra, as well as in Boston for the American Symphony Orchestra League. He has been chosen to be a member of the Philharmonic of the Americas in Mexico City this summer.

Mr. Feeney was chosen for tonight's performance through competitive auditions held at the School, as are all soloists with Juilliard orchestras.

Notes on the Program

A German Requiem

BRAHMS

CHORUS: Selig sind, die da Leid tragen

Blessed are they that mourn, for they shall have comfort;

They that sow in tears shall reap in joy, Who goeth forth and weepeth and beareth precious seed

Shall doubtless return with rejoicing, and bring his shares with him.

CHORUS: Denn alles Fleisch

Behold, all flesh is as the grass, and all the goodliness of man is as a blade of grass;

For lo, the grass with reth and the flower thereof decayeth.

Now, therefore, be patient, O my brethren, unto the coming of Christ.

See how the husbandman waiteth for the precious fruit,

The fruit of the earth, and hath long patience

Until he receive the early rain and the later

So be ve patient.

Albeit the Lord's word endureth forever-

The redeemed of the Lord shall return again and come rejoicing unto Zion;

Gladness, joy everlasting upon their heads shall be:

Joy and gladness-these shall be their por-

And tears and sighing shall flee from them. BARITONE SOLO AND CHORUS: Herr, lehre

doch mich

Lord, make me to know the measure of my days on earth,

To consider my frailty, that I must perish. Surely all my days here are as a handbreath to Thee, and my lifetime is naught to Thee. Verily, mankind walketh in a vain show,

And their best state is vanity.

Man passeth away like a shadow; he is disquieted in vain;

He heapeth up riches, and cannot tell who shall gather them.

Now, Lord, oh what do I wait for?

My hope is in Thee.

But the righteous souls are in the hand of God;

Nor pain, nor grief shall night them overcome.

CHORUS: Wie lieblich sind deine wohnungen

How lovely is Thy dwelling place, O Lord of Hosts!

For my soul, it longeth, yea fainteth, for the courts of the Lord.

My soul and body crieth out, yea, for the living God.

How lovely is Thy dwelling place, O Lord of Hosts!

O blest are they that dwell with Thee in Thy house;

They praise Thy name evermore.

SOPRANO SOLO AND CHORUS: Ihr habt nun

Traurigkeit

Ye now are sorrowful; howbeit, ye shall again behold me, and your heart shall be joyful, and your joy no man taketh from you.

Yea, I will comfort you as one whom his own mother comforteth.

Look upon me; ye know that for a little time labor and sorrow were mine, but at last I have comfort.

BARITONE SOLO AND CHORUS: Denn wir

haben hier

Here on earth we have no continuing place; howbeit, we seek one to come.

Lo I unfold unto you a mystery; we shall not all sleep when He cometh; we shall all be changed in a moment, in the twinkling of an eye, at the sound of the trumpet.

For the trumpet shall sound, and the dead shall be raised incorruptible, and we all shall be changed.

Then what of old was written, the same shall be brought to pass.

For death shall be swallowed in victory, yea in victory shall be swallowed.

Grave, where is thy triumph? Death, O

where is thy sting?

Worthy art Thou to be praised, Lord of honor and might, for Thou hast earth and heaven created, and for Thy good pleasure all things have their being and were created.

CHORUS: Selig sind die Toten

Blessed are the dead which die in the Lord; from henceforth, saith the Spirit, that they rest from their labors, and that their works follow after them.

IUILLIARD CHORUS PERSONNEL

Peter Randall, Assistant Conductor

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Shirley Irek

Daval Kara

Nick Karousatos Jungeun Kim Yungho Kim Norman Krieger Mark Kruczek Bruce Lazarus Kwu Young Lee Laurie Levin Diane Lim Julia Lipmanovich Lisabeth Lloyd Brian Logan Philip Lui Mark McGurty Geraldine McMillian Thomas Macfarlane Marta Marquez Jeffrey Middleton Christine Mori Paul Musgrave Moriko Nagata Richard Nagel Frank O'Grady Harry Orbelian Raymond Pellerin Edward Perry Christine Radman Madlyn Renay Jennifer Ringo Emilie Roberts Theodore Sawyer Salvatore Scecchitano Roberta Schmuck Rosa Sepulveda Robert Sherman Nicholas Smith Dennis Spyres Yakiko Sugimoto Erik Tawaststjerna Rosemary Todare Vinia Tsopelas Julia Webb Warren Wolf William Wolfram Stella Wu Machiko Yumane

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Lincoln Center and the New York City Transit Authority announced an increase in after-performance bus service on the M-29 route. This route connects Lincoln Center with Second, First and York Avenues bus lines. Beginning at 10:00 pm patrons may board the extra buses at 65th Street and Broadway-the uptown corner of Avery Fisher Hall. Free transfers may be obtained for north or south-bound lines at York, First and Second Avenues. When necessary, bus dispatchers will remain after midnight as performance schedules dictate. This extra service is in addition to the normal Lincoln Center bus service at those hours.

Meet the Artists



Abraham Kaplan, Director of Choral Music at The Juilliard School, is also founder and conductor of the Camerata Singers and Camerata Symphony Orchestra and music director of the Symphonic Choral Society of New York. Mr. Kaplan appears regularly with his

groups at Carnegie, Avery Fisher and Alice Tully Halls, as well as in conducting programs at Juilliard. He has also appeared as guest conductor with the Calgary Philharmonic, the Park East Orchestra, the LENA Orchestra of New York, Long Island's Orchestra Da Camera, the Little Symphony of Saint Louis, the NBC Symphony, Kol Ysrael Orchestra and the Israel Philharmonic, among others. In the past ten years, Mr. Kaplan's choruses have performed regularly and also recorded frequently with the New York Philharmonic. His latest recordings have been under Desto Records with the Camerata Singers and Symphony Orchestra. In July 1970 Mr. Kaplan and the Camerata Singers gave a command performance at the White House for the Prime Minister of Finland, Urho Kekkonen. Mr.

Kaplan has recently returned from guest conducting the San Francisco Opera and Israel Philharmonic.



Shim Hyoung Kwak has been a student of Hans Heinz at The Juilliard School since 1972. She began her voice studies at the age of 15 with Kyong Sook Lee at Seoul National University in Korea, where she appeared as soprano soloist in a performance of

Beethoven's Ninth Symphony and Haydn's Creation, as well as in operas, recitals, and television and radio concerts. She is currently enrolled in Juilliard's Opera Training Department, where she sang the role of Susanna in The Marriage of Figaro last season and Celie in Signor Deluso this season. Last year she sang the soprano solo in Mahler's Symphony No. 4 with the Juilliard Repertory Orchestra, James Conlon conducting.

Nicholas Karousatos is presently a graduate student at The Juilliard School. A native of Washington, D.C., Mr. Karousatos has performed professionally with several opera companies, including the Baltimore Opera, the Rockefeller Institute and the Electric Shakespeare Company. He has also performed with the American Opera Center and the Lincoln Center Student Program. He has an operatic repertoire of 40 roles, including Valentin (Faust), Silvio (I Pagliacci), Marcello (La Bohème), and Papageno (The Magic Flute). Mr. Karousatos studies with Hans Heinz.

The soloists for tonight's performance were chosen through competitive auditions held at the School, as are all soloists with Juilliard orchestras.



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Alice Tully Hall

Lincoln Center for the Performing Arts

Sunday Afternoon, May 23, 1976 at 3:00

TRIAD PRESENTATIONS, INC.

presents

SANFORD ALLEN

MIRIAM BURTON

Violinist

Soprano

WARREN WILSON KELLEY WYATT

Pianists

JEAN MARIE LECLAIR Sonata in D major (1697-1764) Adagio molto maestoso

Allegro

Sarabande largo

Tambourin-Allegro vivace

(1833-1897)

JOHANNES BRAHMS Sonata No. 2 in A major, Op. 100

Allegro amabile Andante tranquillo

Allegretto grazioso (quasi Andante)

CLAUDE DEBUSSY

Ariettes Oubliées C'est l'extase langoureuse Il pleure dans mon coeur L'ombre des arbres Chevaux de bois Green Spleen

DOROTHY RUDD MOORE

Sonnets on Love, Rosebuds, and Death

for Voice, Violin and Piano

(First Performance)

I Had No Thoughts of Violets of Late

Some Things Are Very Dear to Me He came in Silvern Armour

Song for a Dark Girl

Idolatry

Youth Sings a Song of Rosebuds

Invocation

Intermission

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance. The taking of photographs and the use of recording equipment are not allowed in this building.

MANUEL DE FALLA Seven Spanish Folk Songs

El paño moruno Seguidilla murciana

Asturiana Iota Nana Canción Polo

ROQUE CORDERO

Sonatina

(1917-)Adagio; Allegro con spirito

Largo e recitativo; Andante, quasi adagio

Allegro moderato e burlesco

SERGEI PROKOFIEFF (1891-1953) Sonata in D major, Op. 94a

Moderato

Scherzo-Presto Andante

Allegro con brio

Notes on the Program

Sonnets on Love, Rosebuds, and Death (1976)

DOROTHY RUDD MOORE

"Sonnets on Love, Rosebuds, and Death" is a song cycle for voice, violin and piano. It consists of settings of eight poems by seven Black poets. The cycle probes aspects of a woman's inner life: rekindled love, joy, intimacy, and the less of the loved one. The work culminates in the reflections of one who, having known love and beauty, continues to savor life, fearlessly viewing death as part of life's continuum. The poets are Alice Dunbar Nelson, Clarissa Scott Delany, Gwendolyn B. Bennett, Langston Hughes, Arna Bontemps, Countee Cullen and Helene Johnson. This composition was written for Miriam Burton.

Dorothy Rudd Moore, one of the founders

of the Society of Black Composers, is a 1963 graduate of Howard University, where she studied Composition with Mark Fax. She continued her studies with Nadia Boulanger in France and with Chou Wen Chung in New York. She has been a member of the faculty at New York University and the Bronx Community College. In February, 1975 a recital of her compositions was presented in Carnegie Recital Hall. Mrs. Moore, a lyric soprano, was one of several performers on this program. Dorothy Rudd Moore's compositions have been performed throughout the United States, Europe, South America and the Far East. Her chamber music compositions have been widely performed in the Library of Congress, Alice Tully Hall, Avery Fisher Hall and at music festivals from Maine to Califor-

Meet the Artists



Sanford Allen, native New Yorker, began to study the violin at the age of seven, and entered the Juilliard School of Music at the age of ten. He studied there with Mme. Fonaroff and continued to work with her at the Mannes College of Music. In 1956 he won

the Federation of Music Clubs Award at the Berkshire Music Festival in Tanglewood, and

in 1963 was a participant in the Marlboro Music Festival in Vermont. A member of the New York Philharmonic, Mr. Allen has primarily devoted himself to his career as a soloist. His New York appearances have included many recitals and chamber music concerts. He has also appeared as soloist with the Municipal Symphony Orchestra of New York, the New York Orchestral Society, the Symphony of the New World, the Baltimore and Detroit Symphony Orchestras and others. A former faculty member of Livingston College of Rutgers University, and member of an advisory panel of the New

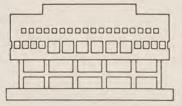
York State Arts Council, Mr. Allen is currently a vice-chairman of the Advisory Commission of the High School of Performing Arts in New York City. He has recorded the Cordero Violin Concerto with the Detroit Symphony Orchestra for Columbia Records, as part of an anthology of the music of black composers. This recording won the High Fidelity Magazine Koussevitsky International Recording Award for 1974.



Miriam Burton was born in New York City of West Indian parents who were both talented musicians. A scholarship at New York City's famed Henry Street Settlement School was the first of many awards which led to a diversified career on the concert stage,

in opera and the theatre. There followed in quick succession: the Marian Anderson Award, two awards from the Martha Baird Rockefeller Aid to Music, a John Hay Whitney Fellowship to study abroad and an award from the Association for the Advancement of Musicians. These enabled her to continue her studies in New York, Paris, London and Zurich. While studying in Europe, Miss Burton made her London debut at Wigmore Hall. This was followed by her New York Town Hall debut recital which was sponsored by Jugg, Inc. In 1959, she toured Germany under the auspices of the USIA, giving recitals in America House in eight German cities. Following this, she was soloist on tour with the Norrkoping Symphony Orchestra in Sweden, conducted by Everett Lee. Growing recognition of Miss Burton's talent brought her to Carnegie Hall as soloist with the Symphony of the Air and the Dessoff Choirs in Handel's Israel in Egypt and with the same orchestra in Ravel's Scheherazade. A Town Hall concert version of Kurka's opera The Good Soldier Schweik led to engagements with the New York City Center Opera where she was cast in a leading role in the world premiere production of Carlisle Floyd's opera The Passion of Jonathan Wade sponsored by the Ford Foundation, in Suor Angelica and Louise. Miss Burton also appeared in the Broadway musicals Porgy and Bess, House of Flowers, By the Beautiful Sea, Black Girl and Waltz of the Toreadors.





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Steinway is the official piano of Alice Tully Hall The 4,192 pipe organ in Alice Tully Hall was built by Th. Kuhn, Ag. of Männedorf, Switzerland.

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(Cont. from page 14) inimical to Mahlerian time spans. Very soon came the LP record, fortunately, bringing seamless continuity and ease of handling—and a freshet of new recordings. At last I did hear the Sixth Symphony, a sufficiently terrifying emotional experience in this form, although only later, in live performance, did I fully receive the special impact of, say, that unearthly sound that begins the last movement: the celesta and harp arpeggios, the string tremolos, and then that upreaching line that falls again to thuds of doom while major turns to minor as if it may never turn back again.

It was wonderful to have these recordings. Some of those first Mahler LPs came from obscure, probably pseudonymous Viennese orchestras, or from live performances imperfectly captured, but they served at least to sharpen the ears for the next concert performances. And these, happily, were becoming more frequent; the contagion was spreading, and Philharmonic audiences, in particular, rejoiced in the presence of two ardent and accomplished Mahlerians on the podium, Walter and Mitropoulos. In 1960 came the centennial of Mahler's birth, which the orchestra celebrated with a nine-week festival during which Leonard Bernstein and Mitropoulos conducted five symphonies and several other works, and at the end of the season Bruno Walter conducted Das Lied (for, alas, the last time). Bernstein began recording the first complete cycle of the symphonies for Columbia, and the Mahler epidemic was on.

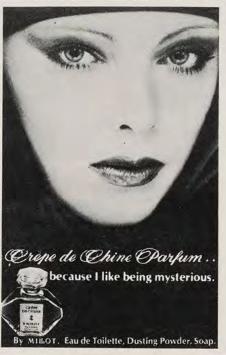
It is still on, from all evidence, and next fall the New York Philharmonic will present the ultimate trip for the Mahler buff, an opportunity to hear all nine symphonies (as well as the Adagio from the unfinished Tenth and a number of songs) in an unprecendented series of nine concerts. The Mahler Festival will run from September 26 to October 25, at Carnegie Hall, while the orchestra awaits completion of the renovations at Avery Fisher Hall, and the conductors will be Pierre Boulez (symphonies 3, 7,

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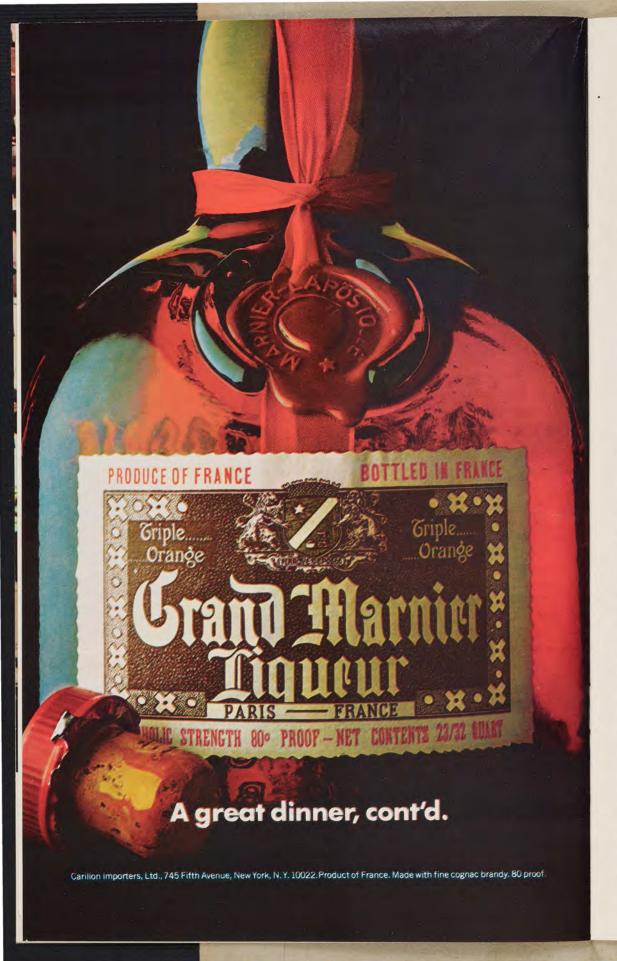
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and 9), Erich Leinsdorf (Symphony 5 and the Songs of a Wayfarer), and James Levine (the remaining works). This month, Philharmonic audiences will have a preview, for Boulez is leading the Seventh Symphony at the season's final concerts.

Surfeited as we may be by multiple complete recordings of the symphonies, by their accompanying liner notes, by learned (and not-so-learned) arguments about performances and editions, by Baron la Grange's exhaustive compilation of every biographical scrap, we may still find this a special event: the living sound of the symphonies, heard in close succession, and in the hall that Mahler himself knew when he was the Philharmonic's music director. It is a rare live performance at which I have not received some new insight into these works, an insight that recordings could not have given. The Eighth Symphony is impressive enough, God knows, but only in the flesh can you feel the entire scale of the music-not just the big climaxes, but the special weight of enormous forces operating at the lowest dynamic levels, as when the full chorus whispers the beginning of Goethe's paean to the "Ewigweibliche."

An audience matters, too. The final pages of the Ninth Symphony have never been so quiet, for me, as last summer on the Philharmonic's tour, when Pierre Boulez conducted them at London's Royal Albert Hall; the stillness of thousands of people is vastly more breathcatching than that of a few people gathered around a loudspeaker (there's no surface noise or tape hiss, either). Any recording producer will tell you that certain things, marvelous in the hall, cannot be brought off on a record: long pauses that can stretch out with an attentive audience, or extremes of tempo. There was a Rozhdestvensky performance of the Fourth, about ten years ago, so slow that it outran the tape allotted by a bootleg recordist of my acquaintance; yet it worked perfectly in the hall because the details of Mahler's orchestration, dynamics shifting to change the colors of chords, were so carefully attended to that the tone itself, constantly in subtle flux, became a new dimension of musical movement.

These are vast and complex works, and their performance history is still rather brief-about a century shorter than that of the Beethoven symphonies, for example-and there is much less consensus about their shape and significance. The internal balance of the classical symphony, already given, by Beethoven's Fifth and Ninth, such an influential shove in the direction of the last movement, was for Mahler an open question, as was indeed the matter of "How many movements?" He experimented endlessly with this, from six movements in the Third Symphony to two in the Eighth, each presenting its own dilemmas of thrust, climax, and coherence. The last movement of the Seventh has always struck me as a problem, an illogical consequence of what has preceded, palatable even on its own terms only if taken as a kind of appended showpiece for virtuoso orchestra (one with an exceptionally secure trumpet section!). But I hope that some day, a performance will show me that it does fit, after all, that I was asking it the wrong questions. (It's probably no coincidence that the Schubert piano sonatas have emerged into wider public favor during the same years as the Mahler symphonies, as audiences learned to appreciate a continuity based on something other than Beethovenian concision.)

As might be inferred from all the above, my own case of Mahlermania is doing quite well, thank you. So, it would seem, is nearly everyone else's—the Philharmonic hasn't played all nine Beethoven symphonies in a single season since 1949, which gives you some sort of benchmark against which to measure the revolution in public taste over recent decades. There must be a lot of us out there.



The arts have proved themselves more durable than scandals, wars and oil shortages.



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The Royal Danish Ballet



The Danes celebrate their return to America at the Met, May 18th-June 5th

Although ballet does not yet rank with beer and butter among Danish exports, it has done a lot in the last twenty years or so to sustain Denmark's reputation for the high quality of its products. The Royal Danish Ballet has been a source of pleasure and national pride for Danes for more than two hundred years, but the company was little known in other countries until it entered an international phase in the middle of this century.

After World War II a few Danish soloists began to make guest appearances with British and American companies. Among them, Erik Bruhn, Denmark's greatest male dancer of modern times, was the most important ambassador of good will. Then the foreign tours of the Royal Danish Ballet in the 1950's and 1960's established Denmark as a major dance power internationally. The company made its New York debut in 1956 and won the hearts of many American balletomanes with its charming national repertoire and unique style.

Since then many Danish soloists have appeared with American companies—Toni Lander, Kirsten Simone, Henning Kronstam, Peter Martins, Niels Kehlet, and Peter Schaufuss, among others. And certain works that originated with the Royal Danish Ballet have been taken into the repertoires of such companies as the Boston Ballet, the City Center Joffrey Ballet, and American Ballet Theatre—August Bournonville's La Sylphide, Napoli, and Konservatoriet, Harald Lander's Etudes, and Flemming Flindt's The Lesson.

But the Royal Danish Ballet itself has not performed in New York since 1965. Therefore, when the Danes return this month for a three-week season (May 18 to June 5) at the Metropolitan Opera House, it will give their many fans here

by William Livingstone

special pleasure to welcome them back on the twentieth anniversary of their American debut.

The company is noted for its respect for tradition and ability to preserve it. The uninterrupted history of ballet as a theatrical art form in Denmark began with the founding of the Royal Theatre in Copenhagen, where ballet has been performed on an equal footing with drama and opera since 1748.

According to Denmark's principal dance critic and historian, Svend Kragh-



Sorella Englund and Niels Kehlet in La Sylphide.

Jacobsen, the Royal Danish Ballet has had three major flowerings. The first occurred under the Italian ballet master Vincenzo Galeotti (1733-1816), who settled in Copenhagen in 1775 and reformed the company. An important administrator, choreographer, teacher, and performer (he danced character roles until he was 78!), Galeotti created about fifty works for the Danes. One of them sur-

vives in the company's repertoire, *The Whims of Cupid and the Ballet Master* (1786), the world's oldest ballet still performed in its original choreography.

The second and greatest flowering was brought about by August Bournonville (1805-1879), the son of a French soloist with the Royal Danish Ballet. Born in Copenhagen, he studied there with his father and with Galeotti and in Paris with Auguste Vestris. As a soloist at the Paris Opera, Bournonville partnered the great Romantic Ballerina Marie Taglioni. He returned to Copenhagen in 1830 and for nearly fifty years dominated every aspect of the Royal Danish Ballet in ways still felt today.

He established the method of training still used in the company's school and created a vast repertoire, part of which survives as a precious heritage. In the current season he will be represented by La Sylphide, his version of the first "white" ballet; the festive third act of Napoli, which shows his fondness for Italian subject matter; and The Guards of Amager based on Danish themes.

The Bournonville style is essentially the French Romantic style of the midnineteenth century, which has been preserved in Denmark in a purer form than in France. It is distinguished by the rich use of narrative pantomime and the combination of national dances from such countries as Italy, Scotland, and Spain with classical ballet steps, performed with quickness, lightness and unusual elevation.

During the Romantic period the male dancer in most countries was eclipsed by such brilliant ballerinas as Carlotta Grisi, Fanny Cerrito, and Bournonville's own pupil Lucile Grahn. But Bournonville continued to create virtuoso men's roles, such as James in *La Sylphide*, which may account, in part, for the traditional excellence of the Royal Danish Ballet's male dancers. More important is probably Bournonville's success in establishing the dignity of the dancer's profession in Danish society.

The company's third flowering occur-





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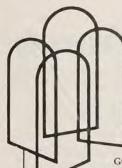
red under the late Harald Lander, who was its ballet master from 1932 to 1951. While attempting to preserve the Bournonville ballets and tradition, Lander tried to introduce some of the new approaches to ballet originated by Diaghilev's choreographers, and he secured the services of the great Russian teacher Vera Volkova, who trained the company from 1952 until her death last year. As a choreographer, Lander is represented on this tour by *Etudes*, his most popular work.

The tour repertoire also includes Roland Petit's Carmen, a new version of Romeo and Juliet by John Neumeier, and three works by the company's present artistic director Flemming Flindt: Four Seasons, The Lesson and The Triumph of Death. Directing the company since 1966. Flindt has attempted to give it a more contemporary look by employing such choreographers as the American Paul Taylor and by absorbing certain elements of modern dance into his own work. It will be interesting to see whether he has brought about a fourth major flowering of the company in the last decade.

The Royal Danish Ballet is a particularly attractive company. The girls are pretty and perform with a feminine sweetness; the men are handsome and comport themselves with a becoming virile modesty. But the quality that makes the Danish Ballet lovable is difficult to pinpoint. I think it is another aspect of the Bournonville tradition.

In his autobiography Bournonville wrote a candid assessment of his own work as a dancer, listing along with his virtues the faults he strove to disguise. He ended by saying: "I danced with a manly joie de vivre, and my sense of humor and my energy have always made an impression in every theatre. I seemed to make the audience happy, and before they admired me, they liked me." That, I think, sums up the essence of the Royal Danish Ballet.

William Livingstone is Managing Editor of Stereo Review.



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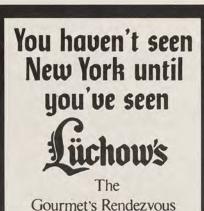
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Mikhail Baryshnikov is one of the performing artists participating in The Star Spangled Gala and the Channel 13 Auction.

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SWORD

with basket hilt. Worn at the belt, it is called in Gaelic the claith veg. (claybeg), or small sword, to distinguish it from the claith mhor (claymore), or great sword.

means a garment, the main garment of early times, which was kilt and blanket-wrap all in one piece. Tartan is the characteristic cloth of Scotland. woven in stripes.

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Music: ------American traditional - Country Joe
and Patsy Cline

Rosemary Newton, Allen Maniker, Carolann Cortese, Sam Berman, Andrew Miller, Valencia Ondes, Betsy Fisher, Mary Ittelson

In Between	Andrea Morris
Music:	Roger Powell
Costumes:	Uri Stern

Andrea Morris, Yael Barash

The Fall (Solo) from Passion Play ------R. Mark Lome Music: "Laborintus II" ------Luciano Berio

Russell Lome

The Cane Mutiny -------Andrew Miller Music: -----Duke Ellington

Andrew Miller, Andrea Morris, Valencia Ondes

She ------Marilyn Banks
Music: "She" -------Minnie Ripperton

Marilyn Banks

Chief Janitor Keith Williams Maid Laurie Reese Boy Anthony Balcena

Tropicana - Hustle Finale

Marilyn Banks, Sam Berman, Shirley Brown, Teresa Coker, Carolann Cortese, Betsy Fisher, Jane Hedal, Russell Lome, Allen Maniker, Andrew Miller, Rosemary Newton, Maria O'Neill, Mario Romano, Linda Spriggs

THE JUILLIARD SCHOOL DANCE DIVISION

DANCE EVENT IX

Monday, May 24, 1976, 4:30 P. M.

Studios 320 & 321

Intermezzo (Trio) -------Hector Zaraspe Music: Intermezzo from "Suite No. 1" ------ Peter Tchaikovsky* Trude Cone, Janell Hollingsworth, Offer Sachs - Prepared in the Spanish Class of Hector Zaraspe Introduction (Work in progress)------Gloria Marina Music:-----Granados* Bulerias (Flamenco dance) ------Gloria Marina Music: -----Arranged by J. Child Susan Allair, Deborah Dawson, Martina Ebey, Janell Hollingsworth, Judy Sebert - Prepared in the Spanish Class of Gloria Marina Ballet Suite (Uncompleted) ------Jack Waters I. Factory Girl (a Pas de Trois) II. Stray Cat Blues

III. Untitled

Music: -------Rolling Stones * Poem: Excerpts from "Four Quartets" -----T. S. Elliot *

Deborah Dawson, Barbara Hoon, Susan Salinger, Jack Waters

(Audience now moves to Studio 321)

The Unspoken ------Elizabeth Sung Music: "The Willow Branch" ------Elizabeth Lutyer *

Audrey Jansen, Elizabeth Sung

- Prepared in the Dance Composition class of Kazuko Hirabayashi
- * Tape recording

Page Two

Janice Carp, Mare Lind, Ayala Rimon, Offer Sachs, Jill Wagoner

- Prepared in the Dance Composition class of Kazuko Hirabayashi

Kathleen Tirrell

- Prepared in the Dance Composition class of Alfredo Corvino

Teresa Coker, Judith Kohout

- Prepared in the Dance Composition class of Alfredo Corvino

Study ------Audrey Jansen Music: Silence

Audrey Jansen

- Prepared in the Dance Composition class of Janet Soares

Mary Ittelson

- Prepared in the Dance Composition class of Janet Soares

Helen Castillo

- Prepared in the Dance Composition class of Alfredo Corvino
- * Tape recording

Page Three

Osmosis ------Yael Barash
Music performed on piano and percussion by: ------Rob Warring

Andrea Morris, Ayala Rimon

- Prepared in the Dance Composition class of Kazuko Hirabayashi

Basketball ------VV Matsuoka
Music: "Concerto for Four Percussionists" -------William Kraft *

Janell Hollingsworth, VV Matsuoka

- Prepared in the Dance Composition class of Kazuko Hirabayashi

"Currents" a section of Air Dances -------Gevlah Abrahams
Music: "Zarb Solo" --------Traditional Persian *

Leith Symington

Death in the Sun ------Stanley Bates

Music: "Aurora" ------Oregon *

Stanley Bates

- Prepared in the Dance Composition class of Kazuko Hirabayashi

Gathering ------Jane Maloney

Music: "Anonymous Old Italian Dance Tune" -----adopted by John Renbourn *

Jane Maloney

- Prepared in the Dance Composition class of Janet Soares

Susan Allair

- Independent project approved by Doris Rudko

Sphinx ------Jose Limon
Music: Improvised Percussion ------Rob Warring

Valencia Ondes

* Tape recording

Page Four

2 ------Elizabeth Sung
Music: "The Jet Whistle for Flute and Cello" -----Hector Villa-Lobos *

Yveline Cottez, Elizabeth Sung

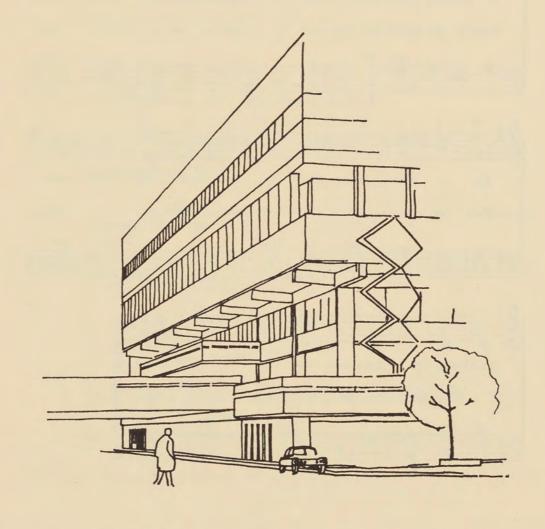
- Prepared in the Dance Composition class of Kazuko Hirabayashi

* Tape recording

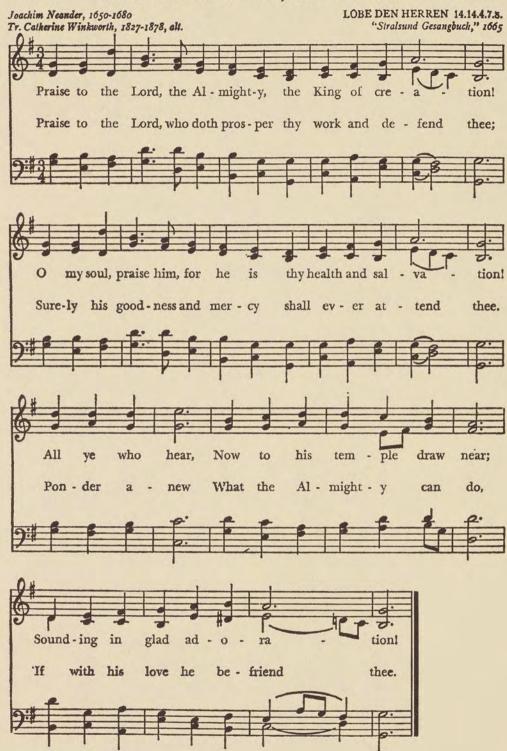
1975–1976 Season

THE JUILLIARD SCHOOL

Peter Mennin, President



PRAISE TO THE LORD, THE ALMIGHTY



ACADEMIC EXERCISES

Friday Morning, May 28, 1976, at 11:00 ALICE TULLY HALL 1941 Broadway at 65th Street, New York, N.Y.

PROGRAM

Processional: Gravement

(from Fantasia in G, BWV 572)

Johann Sebastian Bach

Chorale: "Praise to the Lord, the Almighty" Abraham Kaplan, Conductor

Traditional

Introduction: Peter Mennin. President

Speaker: Avery Fisher

Presentation of Diplomas and Conferring of Degrees*

Presentation of Awards, Scholarships and Teaching Fellowships

Peter Mennin, President Gideon Waldrop, Dean

Chorale: "Now Thank We All Our God"

Abraham Kaplan, Conductor

Traditional

Recessional:

Chorale Improvisation on "Nun danket alle Gott," Opus 65

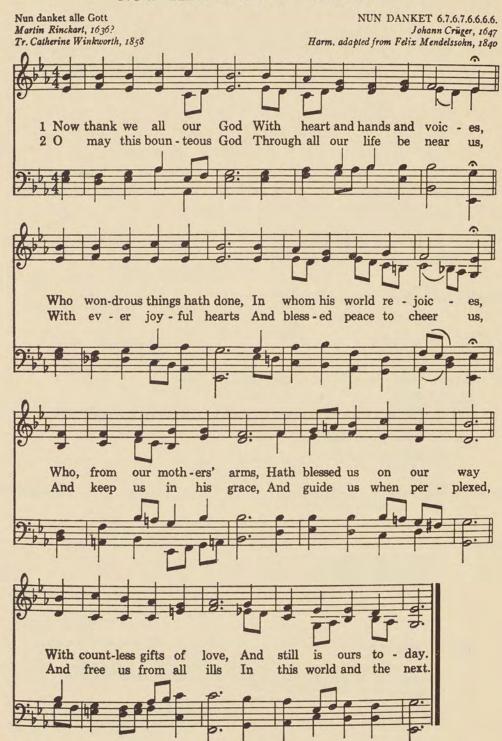
Sigfrid Karg-Elert

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.

NOW THANK WE ALL OUR GOD



GRADUATES

May 1976

Diploma Course

MARILYN D. BANKS, Dance
LARRY FREDRICK BASSMAN, French Horn
RUTH C. Y. CHEI, Voice*
HSUEH-TUNG CHEN, Dance
YUN-BOH CHEUNG, Piano
HAN-WON CHOI, Violin
SUN-KYUNG CHU, Piano
JOHN M. DE LANCIE, Drama
THOMAS WENDELL ELEY, Drama
MERAL GUNEYMAN, Piano
KIM SUZANNE HALEY, Flute
RYOKO HIRASAWA, Double Bass
INGRID HOLCK, Flute
JAAKKO ILVES, Violin

YOICHI ISOZAKI, Violin
NAMYUN KIM, Violin
SHIN HYOUNG KWAK, Voice
YOUNGIN LEE, Piano
ASYA MESHBERG, Violin
JUNKO OHTSU, Violin
PETER ORTH, Piano
ODED PINTUS, Oboe
BAT-SHEVA SAVALDI, Violin
DENNIS J. SKERIK, Voice
FREDERICK DAVID SPERBERG, Drama
NAOKO TANAKA, Violin
YEE-PING STELLA WU, Piano

Postgraduate Diploma

CHRISTIAN BADEA, Conducting AMATZIA BAR-YOSEF, Piano SCOTT DICKSON BLEAKEN, Percussion ROBERT KEN CANETTI, Violin HIDEMI KITAJIMA, Piano JUNG-IM SUH, Piano

Bachelor of Music Degree

THOMAS CARR ABER, Bass Clarinet
NANCY ALLEN, Harp
ELEANOR S. AMADO, Piano
RANDALL FRANCIS ATCHESON, Piano
ROBERT R. ATHERHOLT, Oboe
PAUL ANDREW BALOG, Clarinet
NANCY E. BARGERSTOCK, Violin
ANNA MAGDALENA BRADY, Viola*
MARGARET JANE BUNGAY, Oboe
LAURIE JESSICA CARNEY, Violin
MYUNG-WHA CHUNG, Violoncello
JUDITH ANNE DANSKER, Oboe
GARY F. DAVENPORT, Piano
BARBARA LYNN DE DEO, Voice
PAUL DI DARIO, Piano
LORRAINE DRAGER, Clarinet
SEVIMBIKE ELIBAY, Piano
PAMALA S. EPPLE, Oboe
FAITH LOU ESHAM, Voice
GARY FITZGERALD, Violoncello
ROBERT ELMS FOLK, Composition
MADELINE BLANCHE FRANK, Viola
CHAIM FREIBERG, Piano
BARBARA J. GADEN, Violoncello
NEIL ALAN GARBER, Double Bass
EUGENE WILLIAM GAUB, Piano
ALBERT VINCENT GLINSKY, Composition
LUCILLE ELLEN GOERES, Flute
ROBIN GRAHAM, French Horn
NANCY GREEN, Violoncello*
ANN E. GREENAWALT, English Horn
DEREK B. HAN, Piano
DOINA CLAUDIA HORNYAK, Viola
MITCHELL JAY HOWARD, Clarinet
UNNUR MARIA INGOLFSDOTTIR, Violin
MARK S. KAPLAN, Violin
SOYE KIM, Violin
WILLIAM ALAN KOEHLER, Piano
SANDRA GAIL KURTIS, Violin
THEODORE A. LANE, Clarinet
DAVID C. LANGLITZ, Trombone*
KIM LESLIE LASKOWSKI, Bassoon
LAWRENCE LENSKE, Violoncello
TIMOTHY F. LESTER, Trumpet
PAUL BICKFORD LONG, Organ
LEONARD E. LOPATIN, Flute
VIRGINIA MARIE LUM, Piano
PANAYIS LYKIARDOPOULOS, Piano
SAMUEL PICKENS MAMMEL, Piano PANAYIS LYKIARDOPOULOS, Piano SAMUEL PICKENS MAMMEL, Piano

TIMOTHY MARTYN, Piano* VAILA MEAD, Piano* VAILA MEAD, Piano*
DOUGLAS FREDERICK MEARS, Organ
CYNTHIA DUFF MECHEM, Piano
MARY LINDA MOREL, Voice
HILDA MOVSESSIAN, Violoncello*
PAUL FRANCIS MUSGRAVE, Piano
ESMA JACQUELINE MYERS, Voice
FREDERICK LAWRENCE MYERS, Bassoon
EDWARD MARION NEWMAN, Piano BÄRLI NUGENT, Flute BÄRLI NUGENT, Flute
LESLIE F. PETRERE, Violin
NEVA PETROVICH, Oboe
DANIEL ROBERT PHILLIPS, Violin
JOHN F. PICKETT, Piano
VERNON R. POST, Trombone†
HOWARD JAY PRINCE, Trombone
N. LYNNE RAMSEY, Viola
JONATHAN R. REINHOLD, Voice
LENARD E. RIVLIN, Violin
EMILIE D. ROBERTS, Voice
GERALD A ROBINSON Bassoon GERALD A. ROBINSON, Bassoon KAREN ANN ROBINSON, Violoncello DWIGHT D. ST. AMAND, Trombone BARRY SALWEN, Piano GREGORY SCHATTEN, Piano ROBELYN REYNOLDS SCHRADE, Piano
BARBARA S. SCHULTZ, Double Bass
BERNHARD SEKEL, Viola
JULIE SHADY, Piano
S. ROBERT SHERMAN, Piano S. ROBERT SHERMAN, Piano
SANDRA SHULER, Piano
LISA JOY SITJAR, Piano
DAVID SMEYERS, Clarinet
NICHOLAS R, SMITH, Piano
RHONDA ELIZA SMITH, Harp
GEORGE SOMERS, Piano
GLENN STULPIN, Saxophone
JOSEPH TAMOSAITIS, Double Bass
MARC SORREL TARTELL, Trombone
PAUL WEGMAN TAYLOR, French Horn
SUSAN CAROL TEICHER, Piano
DIMITRI TOUFEXIS, Piano* DIMITRI TOUFEXIS, Piano*
ANDREW KNUTE ULYATE, Trumpet
IRA WELLER, Violin VALERIE WILSON, Voicet LANCE MARK WISEMAN, Piano WARREN L. WOLF, Piano

Bachelor of Fine Arts Degree

DEBORAH JILL ALLTON, Dance
ROXOLANA BABUIK, Dance
PIERRE R. BARREAU, Dance*
JANICE CARP, Dance
TRUDE LORRAINE CONE, Dance
ANN THAYER CROSSET, Dance
BARBARA MARTINA EBEY, Dance
WENDELL BURKS HARRIS, JR., Drama
JANE HADAL, Dance
ANN ELEANOR KOHN, Dance

SARAH FAIRFAX LANSDEN, Drama ELIZABETH FRAZER McCARTHY, Dance BETH MARIE McDONALD, Drama FRANK PAUL MELODIA, JR., Drama LEILANI JEAN MICKEY, Drama ROSEMARY NEWTON, Dance REVEL PAUL, Dance GALE PIKE, Drama JANET ANN ZARISH, Drama

Master of Music Degree

BRUCE MAURI ADOLPHE, Composition DANIEL AVSAHALOMOV, Viola TIMOTHY BAKER, Violin JAMES A. BARBAGALLO, Piano AMY BARLOWE, Violin ROBERT WILLIAM BATES, Double Bass ETHAN S. BAUCH, Bassoon ROBERT LYSLE BECKER, Viola* THIRZAH JOYA ALEXINE BENDOKAS, Violoncello Violoncello
MADELINE BLUM BENHABIB, Viola
GARY BERKSON, Conducting
WILLIAM DAVID BLACK, Piano
DANIEL HENRY BLUMENTHAL, Piano
MARITZA FELICIDAD BOLANO, Harp
GARY STANLEY BOVYER, Clarinet
LEE BRACEGIRDLE, French Horn
CAROL BUCK, Violoncello
BERNARD R. BUSTER, French Horn
KATHLEEN M. BUTLER, Violin
CAROL LEE CARDWELL, Piano
KATHERINE B. CASH, Violin
ALEC FULIK CHIEN, Piano
MIN YEN CHEIN, Violin ALEC FULIK CHIEN, Piano
MIN YEN CHEIN, Violin
JOHN PICKENS COFFEY, Piano
SUSAN COHEN, Piano
DAVID KENT D'AMBROSIO, Piano
WENDY HECKLER DENBAUM, Flute*
M. CHARLOTTE DONADY, Viola
PAUL A. DOWLING, Percussion
DANA MERYL EDSON, Violin
JOEL J. ELIAS, Trombone
DAVID N. FEIN, Percussion
SELMA GOKCEN, Violoncello
WILLIAM BRUCE GOLDENBERG, Piano
NANCY GREEN, Violoncello
MICHAEL S. GREGORI, Double Bass
SARAH RICKETTS HABIG, Viola
ARLENE JOAN HAJINLIAN, Piano
BONNIE RAE HARTMAN, Violoncello
WILLIAM PERRY HAYDEN, Violin
DOUGLAS F. HEDWIG, Trumpet
JUDY DIANE HILGENDORF, Percussion
CHARLES ELLIS HINNANT, Bassoon*
JOEL HARVEY HOFFMAN, Composition CHARLES ELLIS HINNANT, Bassoon*
JOEL HARVEY HOFFMAN, Composition
PAUL HOFREITER, Composition
ELIZABETH CLAIRE HUBLEY, Violin
KENNETH JEAN, Conducting
DAVEN ROBERT JENKINS, Violoncello*
STEPHEN MILLS JOHNS, Tuba
LEE DOUGLAS JOINER, Violin
CHARLES DARNELL JONES, Piano
JUDITH ANNE JONSON, Piano
CATHERINE C. KAUTSKY, Piano CATHERINE C. KAUTSKY, Piano

DENNIS M. KEENE, Organ JAMES MICHAEL KENDRICK, Oboe HYUN-WOO KIM, Violin HEDI KLÉBL, Voice
PETER EDWARD KRAUSS, Organ
DEBORAH C. KUICK, Flute
LISA LANCASTER, Violoncello
DAVID CARL LANGLITZ, Trombone
JEANNE MARIE LE BLANC, Violoncello
WENDY LEYDEN, Oboe
RAINER LOKKEN, Voice
STEPHEN P. McEUEN, Trombone
KAZIMIERZ MACHALA, French Horn
KENNETH ELLIOT MALLOR, Piano
ANDREW THOMAS MALLOY III, Trombone
LOIS E. MARTIN, Viola
TIMOTHY MARTYN, Piano
DENNIS PAUL MASUZZO, Double Bass
DOUGLAS FREDERICK MEARS, Organ
HILDA EDVART MOVSESSIAN, Violoncello
EILEEN JEANETTE NELSON, Organ
KENNETH MILES NEWTON, Piano HEDI KLÉBL, Voice EILEEN JEANETTE NELSON, Organ KENNETH MILES NEWTON, Piano BARRY E. NUMERICK, Clarinet RONALD WILLIAM OAKLAND, Violin* STANLEY C. POLLOCK, Violin MARGIT E. RAHKONEN, Piano N. LYNNE RAMSEY, Viola PETER G. RANDALL, Choral Conducting JOSEPH L. ROLDÁN, JR., Saxophone IRA F. ROSENBLUM, Piano JENNIFER BERYL RUBIN, Double Bass ROBERT CRAIG RUCKMAN, Piano INKA RUDNYCKA, Piano INKA RUDNYCKA, Piano
EUGEN SARBU, Violin
RAYMOND M. SHIGEOKA, Piano
AMY SHULMAN, Harp
LINDA SARAH SKERNICK, Harpsichord
PHILIP ADRIAN SMITH, Trumpet*
ROBERT ALLAN SMOLENSKY, Conducting
DENNIS HAROLD SMYLIE, Bass Clarinet
MARTIN DAVID STONER, Violin
JOHN STEVEN STUMP, Organ*
ELIER ALFREDO SUAREZ, Piano
RAUL MORALES SUNICO, Piano
JUDITH EILEEN SWIFT, French Horn
CATHERINE J. TAIT, Violin
MICHAEL S. TOMASULO, Double Bass
DIMITRI TOUFEXIS, Piano
ELEIN TRAGANAS, Piano
FREDERICK ANTHONY TROPODI, Organ
GEORGE TSONTAKIS, Composition
GRETCHEN SUSAN VAN HOESEN, Harp
KRISTIN WINGFIELD, Piano KRISTIN WINGFIELD, Piano

Doctor of Musical Arts Degree

THEODORE EMANUEL ARM, Violin PAWEL CHECINSKI, Piano FORD MYLIUS LALLERSTEDT, Organ LIONEL PARTY, Harpsichord

PAMELA MIA PAUL, Piano ANDREW RANGELL, Piano ANTHONY J. SCELBA, Double Bass

^{*}Completed requirements August 31, 1975

[†]Completed requirements

February 16, 1976

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

JUILLIARD DANCE ABROAD

(Partial Listing)

Please send corrections.

AU	ST	RA	LIA
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(Grad. '71)	Hassall, Nanette Australia	3 Joseph Street,	Sydney N.S.W.
	1100010100		

AUSTRIA

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

BELGIUM

('70 - '71)	Weaver, Deborah Belgium	Kerkstraat	64,	B-2000,	Antwerp,
CANADA					

(Grad. 67)	Rabin, Linda	c/o M.	Rabin,	4555	Bonavista	Apt.	409,
ENGLAND	Montreal,						

(Grad '72)	Brown, Blake	c/o Ballet Rambert,	94 Chiswick High
	Road, London,	W4, England	

('52) - '55)	Kanner, Karen	6 Limes Avenue,	Horley Surrey,	England

GERMANY	
('59 - '60)	Bausch, Philippine, Stadt Theater, Wuppertal, West Germany
(1157 - 159)	Muller, Horst Ballet Master, Nuremburg Stadt Theater, Nuremburg, West Germany
('62 - '65)	Rivera, Ramon Lisztstrasse 6, Gartenhaus, 62 Wiesbaden, West Germany
GREECE	
('57 - '58)	Christophorides, Mrs. Kalliope Dellaporta 11-13, Athens, 702, Greece
ISRAEL	
(Grad '54)	Gluck, Rena Bathsheva Dance Company, 9 Sderot Hahaskala, Tel-Aviv, Israel
('51 - '56)	Kaufmann, Ellida Geyra Simtat Hakalanit 8, Gane Yehudah, Israel
('52 - '55)	Parmer, Joan 24 San Martin Cottages, Jerusalem, Israel
(Grad '63)	Ronen, Oshra Elkayam Kibbutz Afikim, Emek Hayarden, Israel
('59 - '61)	Schenfeld, Rina Bathsheva Dance Company, 9 Sderot Hahaskala, Tel-Aviv, Israel
ITALY	
(JDT)	Christopher, Pat (Mrs. Claudio Roveda) Piazza Leonardo de Vincio 32, 20133 - Milano, Italy
(166 - 169)	Giavotto, Nicoletta Luisa Centro Professionale DiDanza Contemporanea, Via Del Gesu' 57, Roma, Italy

THE NETHERLANDS

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

(Fac. '59 - '69) Hoving, Lucas c/o Rotterdamse Danschool, Haringvliet 90, Rotterdam C, Holland

('59 - '61) Stuyf, Koert Stichting Eigentijdse D., Stadhouderskade 84, Postbus 5416, Amsterdam, Holland

SWEDEN

('62 - '63) Asberg, Margaretha Box 224 Frosunda, 18600 Vallentuna, Sweden

SWITZERLAND

(Grad '68) Schnee, Joel Oberstrasse 30 IV, 9000 St. Gallen, Switzerland

VENEZUELA

(Grad '71) Barrios, Maria Eugenia Final La Avenida No. 10, Altamira, Caracas 106, Venezuela

WALES

('59 - '61) Louther, Bill Welsh Dance Theatre, Sherman Theatre, Sengennyd Road, Cardiff, Wales

WEDNESDRY, APRIL 7, 8:30 p.m.
Tuilliand Theater

2. Historice du Soldens

the staged original version

Librario by RAMILE Music by STRONVINSKY

Ontrance free

46

The Cast:

Gale Pille The Narator

Frederic Sperberg

Wendell D. Harris Jr.

An Theyer Crosset Martina Pebey Andre

ey Andrea Morris offlan Manifler

thoreography by Ann Thayer Coosset assisted by Markine Cher

Garl Kasitor violin

Andy Olyate Lavid Emeyers frumpet aviil clanglishpaken Saviil clanglishpass Anubone

Neil Garber

double bass

Sassid Fein

Kin claskowski

Arristian Badea

by Christian Backa in collaboration with the actors and the dancers

knowledgement and thanks to the Juilliard Theaster personnel