

THE JUILLIARD SCHOOL

LINCOLN CENTER
NEW YORK, NEW YORK 10023

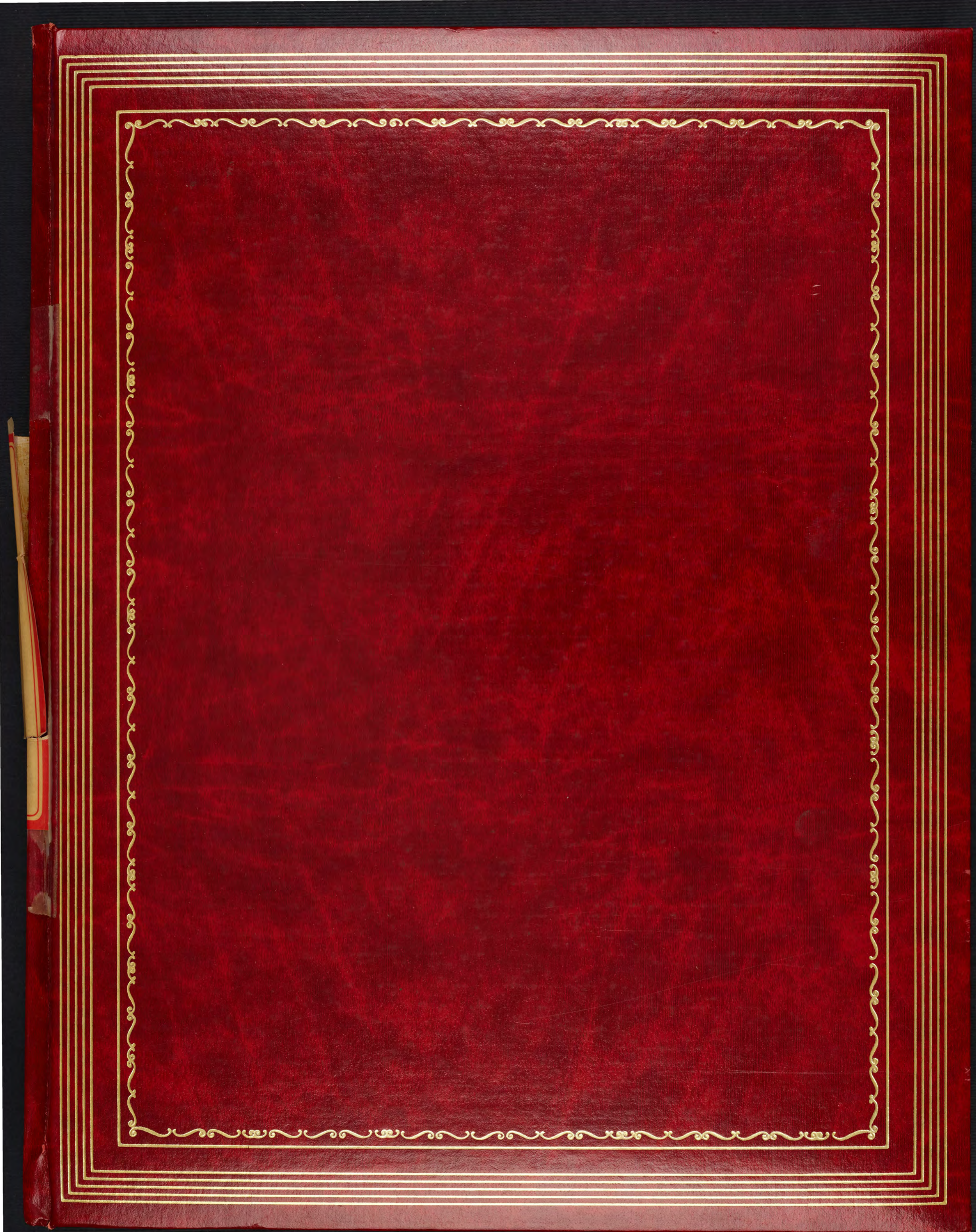
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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

23. 1978/1979



91/2

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The Juilliard School



Catalog 1978-1979



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)
ROLF FJELDE (Drama History)
RACHELLE L. KNAPP (French)
TOBY LELYVELD (Literature)
MARGARETTA M. SALINGER (Art)
MARIE-FRANCOISE VACHON (French)

HISTORY OF WESTERN CULTURE: ART AND LITERATURE

MUTIE FARRIS
VIRGINIA HEADY
JAMES V. MIROLLO

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)

OPERA TRAINING DEPARTMENT
BERTHA MELNIK (Vocal Coach)
VIOLA PETERS (Vocal Coach)

Dance Division

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

CALVIN L. MORGAN
JANIS PFORSICH
DORIS RUDKO
MARIAN SELDES
CRAIG SHULER
JANET MANSFIELD SOARES
ANNA SOKOLOW
ALFONSO SOLIMENE
STANLEY SUSSMAN
ETHEL WINTER
HECTOR ZARASPE

Theater Center

ALAN SCHNEIDER (Director)
SURIA SAINT-DENIS
(Consultant Director)
MARGOT HARLEY
(Administrator)
STEPHEN AARON
NORMAN AYRTON
B. H. BARRY
STEPHEN BOOK
HERMAN BUCHMAN
GERALD FREEDMAN
JANE GREENWOOD
MICHAEL HOWARD
CINDIA HUPPELER
MICHAEL KAHN
PIERRE LEFEVRE

JUDITH LEIBOWITZ
EUGENE LESSER
NANCY MARCHAND
JIM MAY
LORRY MAY
TIMOTHY MONICH
MARIAN SELDES
EDITH SKINNER
ELIZABETH SMITH
ANNA SOKOLOW
JOHN STIX
HAROLD STONE
BORIS TUMARIN
SYLVIA WEAVER
JOHN WEST
ROBERT WILLIAMS

Calendar

1978

Closing dates for new applications:
For March entrance examinations.....Monday, January 16**
For June entrance examinations.....Monday, April 17**
For September entrance examinations.....Saturday, July 1**
March entrance examinations (Classes dismissed)..... March 6, 7 and 8
Registration of currently enrolled students
for the academic year 1978-1979.....April 25 through May 12
Commencement.....Friday, June 2, 11 a.m.
June entrance examinations.....June 5, 6 and 7
September entrance examinations.....September 12, 13 and 14
Orientation Day (for new students).....Wednesday, September 20, 11 a.m.
Completion of registration for currently enrolled students:
Students who completed Spring Registration.....Thursday, September 21
Students who filed late reservations.....September 22 and 25
Registration for new and readmitted students.....September 22 and 25
First semester begins.....Thursday, September 28
Final date for program adjustments (without fee).....Friday, October 6
Final date for dropping classes
(without academic penalty).....Friday, November 10
Thanksgiving recess begins.....Wednesday, November 22, 10 p.m.
Classes resume.....Monday, November 27, 9 a.m.
Final date for dropping classes.....Friday, December 8
Candidates for graduation file
applications.....December 1, 1978 through January 15, 1979
Christmas recess begins.....Friday, December 22, 10 p.m.

1979

Classes resume.....Monday, January 8, 9 a.m.
Registration for second semester.....January 9 through 26
Mid-year examinations.....January 22, 23 and 24
Second semester begins.....Monday, January 29
March entrance examinations (Classes dismissed)..... March 5, 6 and 7
Final date to apply for scholarships for
the year 1979-1980.....Thursday, March 15
Spring recess begins.....Friday, March 16, 10 p.m.
Classes resume.....Monday, March 26, 9 a.m.
Easter recess begins.....Wednesday, April 11, 10 p.m.
Classes resume.....Monday, April 16, 9 a.m.
Final date for dropping classes.....Friday, April 20
Graduation examinations begin.....Monday, April 16
Registration of currently enrolled students
for the academic year 1979-1980.....April 24 through May 11
Final date to file reservation for the year 1979-1980.....Friday, May 11*
Final date to apply for change of course or
change of major field for the year 1979-1980.....Friday, May 11*
Final examinations in class subjects.....May 21 through 25
Major examinations.....May 28 through 31
Commencement.....Friday, June 1, 11 a.m.

*After this date a late fee will be charged.
**The closing date for the Theater Center is February 1, 1978. (Auditions will be held in February, March and April in New York and other major cities in the U.S.)

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20 November, 1978

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

DIRECTOR

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

ADMINISTRATIVE ASSISTANT

Ms. Elizabeth Binford
262 CPW, Apt. 10E
NY, NY 10024
Tel: 873-2868

SECRETARY

Dr. Carol Minnerop
Ext. 282
Juilliard Office Hours: M, 4:30-6:30
Th, 5:15-6:30

Juilliard School Doctor

Mrs. Oney Isaacs, R.N.
Ext. 282
Miss Ralphina Waithe (Saturday)

Juilliard School Nurse
Room 203
Mon. through Fri. 9-1; 2-5
Sat. 9:30-4:30

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

MANHATTAN EYE AND EAR CLINIC
210 East 64th Street
New York, N.Y. 10021
Tel: 838-9200

Dr. Arthur J. Rudy
145 CPW #1A (at 74th St.)
New York, N.Y. 10023
874-6336

Juilliard School Psychologist

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

Director, Acoustics Dept.
Room 319, Ext. 284
Night Line: 799-5008

Mr. Robert Taibbi
26 Woodshore East
Cliffwood, NJ 07735
Tel: (201) 566-7393

Assistant Engineer, Acoustics
Room 319, Ext. 284

MAJOR DANCE FACULTY

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

also: Dance Circle
763 8th Avenue (46-47th Sts.)
Tel: 541-7986

Miss Bernadette Hecox
562 West End Avenue
NY, NY 10024
Home Tel: 724-1860
Bus. Tel: 694-3781

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

Miss Wendy Hilton
151 East 33rd Street
NY, NY 10016
Home Tel: 532-5446
Also: in Rye, NY, (914) 967-2070

Miss Kazuko Hirabayashi
57 Purchase Street
Purchase, NY 10577
Home Tel: (914) 761-8142

also: SUNY, Purchase College Dance Dept.
Dance Dept. Office: (914) 253-5018
Hirabayashi Office: (914) 253-5912
T,Th, 10:30-4:30; F, 10:30-5:30
also: Studio
939 8th Ave. (55-56 Sts.), Room 405
Tel: 581-2394

Miss Hanya Holm
c/o Dance Division
The Juilliard School, Lincoln Center
NY, NY 10023

also: Alwin Nikolais "The Space"
Tel: 777-1120
W, 10am-1pm
Summer: Colorado College
Colorado Springs, CO 80903

Miss Airi Hynninen (Mrs. Michael Oelbaum)
46 West 95th Street
NY, NY 10025
Home Tel: 850-5724

Mr. Daniel Lewis
260 West 22nd Street, Apt. 4R
NY, NY 10011
Home Tel: 243-6979

Miss Helen McGehee (Mrs. A. Umana)
35 East 19th Street
NY, NY 10003
Home Tel: 254-4258

Miss Billie Mahoney (Mrs. Henry A. Steiner)
333 West 57th Street, Apt. 609
NY, NY 10019
Home Tel: 265-4535 or 582-5947

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

Also: Original School of Ballet
98-00 62nd Drive
Rego Park, NY 11374
Tel: (212) 830-9056
M, 3:30-7:00; T, 3:30-6:00
W, 3:30-5:30; Th, 10:30-7:00
F, 10:30-4:30

Mr. Michael Maule
150 East 61st Street, Apt. 7G
NY, NY 10021
Tel: 752-8046

Miss Genia Melikova
35 West 92nd Street
NY, NY 10025
Home Tel: 222-9834

also: American Dance Center (Alvin Ailey)
Minskoff Studios
1515 Broadway (45th St.)
NY, NY 10036
Tel: 997-1980
T,Th, 11:30-1:00

Miss Janis Pforsich
521 East 87th Street, Apt. 5E
NY, NY 10028
Home Tel: 734-2004

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

also: New York University
Tel: 589-3459 or 589-4881
M,F, 11am-1pm

Miss Marian Seldes
125 East 57th Street
NY, NY 10022
Home Tel: 753-4595

also: Drama Division, Juilliard
Ext. 251

Mrs. Janet Mansfield Soares (Mrs. Arthur Soares)
10 Hollywood Drive
Hastings-on-Hudson
NY, NY 10706
Home Tel: (914) 478-0318

also: Barnard College
Physical Education office: 280-2085
Minor Latham Playhouse: (to leave
messages) 280-2079

Miss Anna Sokolow
1 Christopher Street, Apt. 5H
NY, NY 10014
Home Tel: 929-5043

also: Drama Division, Juilliard
Ext. 251

Dr. Alfonso Solimene
1128 Eastern Avenue, Apt. G
Somerset, NJ 08873
Home Tel: (201) 247-6974

also: School of Osteopathic Medicine
Tel: (201) 564-4334
M,W,F, 9am-5pm; T, 9am-12pm; Th, 9am-3pm
also: Pratt
Tel: 636-3560
Th, 6pm-9pm

Mr. John West
114 West 70th Street, Apt. 8B
NY, NY 10023
Home Tel: 595-6305

also: Drama Division, Juilliard
Ext. 251

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

Mr. Hector Zaraspe
mailing address: Box 703
Ansonia Station
NY, NY 10023
residence: 43 West 70th Street
New York, NY 10023
Home Tel: 873-0023

also: Diagonal Norte 885
c/o Jose Cuello
Buenos Aires, Argentina

Ballet Nationale de Caracas
Penthouse 201
Edificio Tajamar
Parque Central
Caracas, Venezuela
Tel: 571-8843

MUSIC (DANCE) FACULTY

Mr. Robert Dennis
885 West End Avenue
NY, NY 10025
Home Tel: 850-4588 or 749-2219

Mr. Craig Shuler
Box 7
Stockton, NJ 08559
Home Tel: (215) 862-2493

Mr. Stanley Sussman
2109 Broadway, Apt. 3157
NY, NY 10023
Home Tel:: 873-4273 or 787-3300, X 3157

SUBSTITUTE INSTRUCTORS

Miss Martha G. Clarke
Barnes Road
Washington, CN 06793
Tel: (203) 868-0127

Miss Kathleen Crofton

Miss Eileen Cropley
529 Broome
NY, NY 10038
Tel: 226-0436

Miss Robyn Cutler
245 West 74th Street, Apt. 7E
NY, NY 10023
Tel: 873-4592

Miss Janet Eilber
550 Park Avenue, Apt. 16D
NY, NY 10021
Tel: 753-2978

Miss Viola Farber
c/o Dance Studio
1841 Broadway
NY, NY 10023
Tel: 757-0410

Mr. Ralph Farrington
301 West 57th Street, Apt. 4C
NY, NY 10019
Tel: 245-8419

Miss Irene Feigenheimer
57 Laight Street
NY, NY 10013
Tel: 431-7160

Miss Laura Glenn
162 West 21st Street, Apt. 3S
NY, NY 10011
Tel: 255-9479

Mrs. Nancy Scattergood Jordan
269 West 72nd Street, Apt. 16B
NY, NY 10023
Tel: 787-8290

Miss Linda Kent
175 Claremont Avenue, Apt. 23
NY, NY 10027
Tel: 865-8957

Miss Dianne McPherson
250 Elizabeth Street, Apt. 7
NY, NY 10012
Tel: 226-2114

Mr. James A. May

Tel: 242-8249

Mr. Gary Masters
175 West 87th Street
NY, NY 10024
Tel: 724-7960

Miss Jennifer Muller
131 West 24th Street
NY, NY 10011
Tel: 691-3803

Mr. Jay Norman

Mr. Lawrence I. Rhodes
6 West 77th Street
NY, NY 10024
Tel: 877-4350

Mr. Peter Sparling
251 West 89th Street
NY, NY 10024
Tel: 799-3913

Mr. Robert Swinston
57 Purchase Street
Purchase, NY 10577
Tel: (914) 761-8142

Miss Teri Weksler
119 Bank Street
NY, NY 10014
Tel: 741-1434

Mr. Lance Westergard
75 Gold Street
Brooklyn, NY 11201
Tel: 875-0750

Miss Elizabeth Williamson
1270 5th Avenue
NY, NY 10029
Tel: 348-7318

ACCOMPANISTS 1978-79

BROZEN, Michael
86 Horatio Street
NY, NY 10014
Tel: CH2-7655

LEPRE, Takeko
265 Water Street, 7th floor
NY, NY 10038
Tel: 349-1152

DAWSON, Robert
215 West 83rd Street
NY, NY 10024
Tel: 877-6996

LITVINOV, Alexander
28-28 35th Street, Apt. 5K
Long Island City, NY 11103
Tel: 721-4984

FINIK, Mira
61-45 98th Street
Building #4, Apt. E2
Rego Park, NY 11372
Tel: 699-0739

MALLOR, Kenneth
325 West 71st Street
NY, NY 10023
Tel: 877-3091

HANSEN, Reed
235 East 22nd Street
NY, NY 10010
Tel: 686-5364

MARTIN, Pamela
645 West End Avenue
NY, NY 10025
Tel: 362-1623

HOLLAND, Barbara
251 West 89th Street
NY, NY 10024
Tel: 874-3125

MERRILL, Kenneth
490 West End Avenue
NY, NY 10024
Tel: 595-6013

JONES, Joel
250 Mamaroneck Avenue
White Plains, NY 10605
Tel: (914) 949-8030

SHOCHETMAN, Igor
20 West 72nd Street, Apt. 1208
NY, NY 10023
Tel: 877-4895 (direct line)
877-3800 X1208 (messages)

JONES, William
2785 Broadway, Apt. I4
NY, NY 10025
Tel: 666-7638

WARING, Robert
148 West 68th Street, Apt. 4C
NY, NY 10023
Tel: 877-4090

KAWAGOE, Miho
201 West 70th Street, Apt. 15E
NY, NY 10023
Tel: 877-6772

KOPELSON, Robert
700 Columbus Avenue, Apt. 20K
NY, NY 10025
Tel: 864-3554

STUDENT ASSISTANTS

BOLDING, Jeanette
5 West 63rd Street, #627
NY, NY 10023
Tel: 787-4400

CARRINGTON, Jane
230 Riverside Drive, Apt. 19B
NY, NY 10023
Tel: 222-0047

FRIEDMAN, Nan
c/o Messer
333 West End Avenue, Apt. 5B
NY, NY 10023
Tel: 595-8929

PERRY, Morris
156 5th Avenue, Apt. 534
NY, NY 10010
Tel: 741-2381

PHILPOTT, Donald
280 Henderson Street, Apt. 10A
Jersey City, NJ 07302
Tel: (201) 451-8832

RISENHOOVER, Pamela
71-21 66th Drive
Middle Village, NY 11379
Tel: 326-2046

THE JUILLIARD SCHOOL
DANCE DIVISION FACULTY
1978-79

MARTHA HILL	Director
ALFREDO CORVINO	GENIA MELIKOVA
ROBERT DENNIS	CALVIN MORGAN
BERNADETTE HECOX	JANIS PFORSICH
WENDY HILTON	DORIS RUDKO
KAZUKO HIRABAYASHI	MARIAN SELDES
HANYA HOLM	CRAIG SHULER
AIRI HYNINEN	JANET MANSFIELD SOARES
DANIEL LEWIS	ANNA SOKOLOV
BILLIE MAHONEY	ALFONSO SOLIMENE
GLORIA MARINA	STANLEY SUSSMAN
MICHAEL MAULE	JOHN WEST
HELEN MCGEHEE	ETHEL WINTER
HECTOR ZARASPE	

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16 October, 1978

THE JULLIARD SCHOOL
LINCOLN CENTER, NEW YORK, NY 10023

FACULTY IN THE DANCE DIVISION
1978-1979

ALFREDO CORVINO. b. Montevideo, Uruguay. National Academy of Ballet Scholarship where he studied with Alberto Poujanne. State Scholarship S.O.D.R.E., Montevideo. Assistant ballet master and choreographer, premier danseur, Municipal Theater, Montevideo. Toured with Jooss Ballet through Latin America and U.S.A. Soloist with Ballet Russe de Monte Carlo and Metropolitan Opera Ballet, of which he became ballet master. Also studied with Anatole Vilzak, Edward Caton, Boris Romanoff, Alexander Gavrillov, Margret Craske and Antony Tudor. Has danced with Dance Players, Herbert Ross Company, Gavrillov Company, Classic Ballet Company of New Jersey, Dance Circle Company. Past teaching credits: Metropolitan Opera Ballet School, Jacob's Pillow, Folkwang-Schulen (Germany), Bellas Artes (Caracas), Long Beach University, Repertory Dance Theater (Utah) and Dance Congress. Has choreographed for Amato Opera, Princeton Ballet, Maryland Ballet and New Jersey Dance Theater Guild, of which he is director. Currently New York chairman of dance, New York Federation of Music Clubs, and director, Dance Circle of New York. Dance Faculty, The Juilliard School since 1952.

ROBERT DENNIS. b. St. Louis, Mo. B.S. and M.S. in composition from the Juilliard School, where he studied with Vincent Persichetti and Vittorio Giannini. Also studied at Tanglewood in 1955 with Boris Blacher. Fulbright Scholarship 1956-57 for study in France (Paris Conservatoire). Works include chamber, orchestral, and vocal music, as well as incidental music for productions at the Circle in the Square, the Arena Stage, the Long Wharf Theater, the New York Shakespeare Festival, and the Folger Theater. Various pieces recorded by Opus One records, Vanguard, and the Louisville Orchestra. As a member of The Open Window, the composing-performing group, he collaborated on the score to *Oh! Calcutta!* Recent commissions include five scores for the Pilobolus Dance Theater. Dance Faculty, The Juilliard School, since 1975.

BERNADETTE HECOX b. Hempstead, N.Y., B.S. and M.A., Columbia University; studies in behavioral movement, physical therapy, ballet and modern dance. Assistant Professor in Physical Therapy, College of Physicians & Surgeons, Columbia University, New York, N.Y. 1968-. Supervisor of dance program for physically disabled, St. Luke's Hospital N.Y. and Columbia-Presbyterian Medical Center, 1971-. Guest lecturer, movement dynamics, use of dance in physical rehabilitation, practical application of physical agents, anatomy for dancers, geriatric exercises. Publications in *Journal of American Physical Therapy Association* and *Rehabilitation Literature*. Performed with Charles Weidman Dance Co. Taught creative children's dance for Educational Alliance, N.Y.C. and own school. The Juilliard School since 1977.

MARTHA HILL. b. East Palestine, Ohio. Studies in music, Dalcroze eurythmics, ballet and modern dance. B.S. Teachers College of Columbia University; M.A., New York University. Doctor of Humane Letters, Adelphi University. Doctor of Fine Arts, Mount Holyoke College. Doctor of Letters, Bennington College. Member, Martha Graham Company, Faculty, University of Oregon; Lincoln School of Teachers College. Director, Bennington School of the Dance, 1934-1939; Bennington School of the Arts, 1940-1942. Director of Dance, New York University, 1930-1951. Founder-Director, Connecticut College School of the Dance and American Dance Festival. Chairman of Dance and choreographer, Bennington College, 1932-1951. Director, Dance Division, The Juilliard School since 1951.

WENDY HILTON. b. London, England. Specialist in period movement and dance as performer, teacher, researcher and choreographer. Made initial researches in London, later on the Continent on a grant from the Arts Council of Great Britain. Taught at the Guildhall School of Music and Drama, Royal Academy of Dancing, etc. In 1961 formed the only professional group in England devoted to the performance of pre-nineteenth century dance. First performed in USA in 1968 for the International Bach Society at Lincoln Center. Now a resident of New York. Annual guest lecturer, Stanford University (music), since 1972. Fulfilling guest teaching and lecture-demonstration engagements, and teaching privately. Choreographed for the Royal Opera House, Covent Garden, BBC-TV, and New York Pro-Musica Antigua. In 1974, formed Wendy Hilton Baroque Dance Company for debut performances in Symphony Hall, Boston; and Carnegie Hall. Has written *Dance of Court and Theater: the French Noble Style, 1690-1725*, Princeton Book Co., 1978. Biography, *Who's Who of American Women*. Dance Faculty, The Juilliard School since 1972.

KAZUKO HIRABAYASHI. b. Aichi, Japan. B.S. Meiji University. Diploma, The Juilliard School. The AGMA Prize, 1962. The Doris Humphrey Choreography Fellowship, Connecticut College School of the Dance, 1964. Dance Concerts in New York City, 1964-1967. Formed Triad Dance Theater, 1965, toured East Coast. Faculty, Bennington College, 1963; Randolph-Macon Women's College, 1965-1968; Kirkland College, 1968-1971; during the summers of 1970 and 1971, faculty of Robert Joffrey Ballet Summer Program in Seattle, Washington and Berkeley, California; guest teacher at the North Carolina School of the Arts, 1969-1973; the American Cultural Center U.S.I.S., Tokyo, Japan, 1969-1972. Guest Artist at the London Contemporary School of Dance, 1972-1975. Guest teacher, Centre International de la Danse, Paris, 1975. Dance Faculty, American Dance Center, 1972-1973; State University of New York, College at Purchase, since 1972; and Martha Graham School of Contemporary Dance since 1968. Recipient of a National Endowment for the Arts grant, 1970, 1972 and 1973; New York State Council for the Arts grant, 1972-1975. Since 1969, Director, Kazuko Hirabayashi Dance Theater. Dance Faculty, The Juilliard School since 1968.

HANYA HOLM. b. Worms, Germany. Music studies at the Frankfurt Hoch Conservatory. Studies at Dalcroze Institute in Hellerau. Doctor of Fine Arts, Adelphi University. Doctor of Humane Letters, Colorado College. Member of Mary Wigman's Company and teacher in Mary Wigman's Central Institute in Dresden. Opened Wigman School in New York City, 1931. Opened Hanya Holm School of Dance, 1936. Summer sessions: master classes and choreography at Mills College, California; Bennington School of the Dance, Vermont, 1934-1949; Colorado College, since 1940. Choreography of *Trend, The Golden Fleece, Metropolitan Daily, Ballet Ballads*, etc. Musical staging and choreography includes *The Golden Apple, Camelot, Out of this World, Anya*, on Broadway; *Kiss Me Kate*, Broadway and London; *My Fair Lady*, Broadway, London and Israel (in Hebrew); *Where's Charley?*, London. Opera direction includes *The Ballad of Baby Doe*, Central City, Colorado; premiere revival of Traetta's *Il Cavaliere Errante*, Ravel's *Spanish Hour*, *The Child and The Sorcerers*, *Italian Girl in Algiers* and *Iolanthe*, Colorado Opera Festival 1971-1974; *Orpheus and Eurydice*, Vancouver and Toronto. Nomination for Tony award for *Kiss Me Kate* and *My Fair Lady*. New York Drama Critics' Award for *Kiss Me Kate*. Colorado Governor's Award for the Arts and Humanities, 1974. National Heritage Award, April 1976. Choreographed and directed Puccini's *Gianni Schicchi*, summer 1976, in Colorado Springs. Dance Faculty, The Juilliard School since 1973.

AIRI HYNINEN. b. Helsinki, Finland. Member, Finnish National Opera Ballet, 1962-68. Appeared in ballets directed by choreographers Leonid Lavrovsky, Harald Lander, Serga Lifar, Birgit Cullberg and Nicholas Beriosov among others, toured East and West Europe, the Soviet Union and South America. Diploma, 1971 from The Juilliard School where she came to study ballet with Antony Tudor. Further studies with Maggie Black and Margaret Craske. Soloist, Saeko Ichinohe Dance Co., 1971-73. Certified Labanotator and Reconstructor. Dance Notation Bureau staff, 1973-76; American Ballet Theatre, 1977-. Her notated scores include Antony Tudor's, *The Leaves are Fading* and *Kurt Joos*, *The Big City*. In addition she has staged ballets and modern dance works for numerous dance companies in the United States. Dance Faculty, The Juilliard School since 1978.

DANIEL LEWIS. Graduate of the High School of Performing Arts and The Juilliard School. Member of the José Limón Dance Company since 1963; has toured Asia, the U.S.S.R. and the U.S. Assistant to Mr. Limón in the U.S. and abroad; originated his roles in *Legend, Psalm, The Winged and Comedy* in their world premieres at the American Dance Festival at Connecticut College. Has also performed with Ruth Currier, Felix Fibich, Anna Sokolow, the American Dance Theater, Juilliard Dance Ensemble. He has danced in the CBS production of *And David Wept* as well as *Lamp Unto My Feet* and *Camera Three*. His own works performed by Juilliard Dance Ensemble and other companies in the U.S. and in England. Director and choreographer for the Contemporary Dance System. Commissioned by Barnard College through a grant from the New York State Council on the Arts to choreograph a new work, *The Bokinski Brothers*. Lecturer in Dance at the University of California at Los Angeles (Graduate Department), 1970-1972; *Irving the Terrible* commissioned by U.C.L.A., January, 1972. Artist-in-residence at University of Wisconsin, Milwaukee, and has taught at universities throughout the U.S. *My Echo, My Shadow and Me* commissioned by Contemporary Dance System, 1972, through a grant from the New York State Council on the Arts. Dance Specialist for Lincoln Center, 1969-1971. Has staged works of Doris Humphrey and José Limón for the Repertory Dance Theater in Salt Lake City, Batsheva Dance Company in Israel, Royal Swedish Opera Ballet in Stockholm, Royal Danish Ballet in Copenhagen, American Ballet Theater, Alvin Ailey Dance Company and José Limón Dance Company. Staged Mr. Limón's *Emperor Jones* for the American Dance Festival, New London, Connecticut, 1972. Choreographed *Dido and Aeneas* for the Dallas Civic Opera, given its premiere in November, 1972. Acting Artistic Director, José Limón Dance Company, 1972-73. Received a National Endowment grant to choreograph a new work for the Contemporary Dance System, 1973-74. Dance Faculty, The Juilliard School since 1967.

BILLIE MAHONEY. b. Kansas City, Mo. B.A., University of Missouri-Kansas City. Graduate work in dance at Colorado College with Hanya Holm and Alwin Nikolais, and at New York University-Connecticut College with José Limón, Doris Humphrey and Louis Horst. Performed: variety stage, television, Broadway musicals, films, guest artist with De Cuevas Ballet. Has taught dance at the Ballet Arts School at Carnegie Hall, the 92nd Street YM-YWHA, the American Dance Center and her own school of dance in New York City. Assistant Professor, Queens College, City University of New York, 1973-76. Summer workshops: University of Wisconsin-Madison, Ohio State University, North Texas State University. Certified teacher of Labanotation; author of *Read and Dance* in Labanotation; has taught notation at Adelphi University, the Harkness House for Ballet Arts, Temple University, New York University. Fellow member of International Council of Kinetography Laban. Assisted in the preparation of the 1970 edition of *Labanotation* by Ann Hutchinson. Rehearsal director for the José Limón Dance Company, 1972-73 season, and on State Department tour of Soviet Union, 1973. Recipient of 1973 University of Missouri-Kansas City Alumni Achievement Award. Faculty: Pratt Institute and North Shore Community Arts Center. Dance Faculty, The Juilliard School 1958-1959 and since 1970.

GLORIA MARINA. b. La Plata, Argentina. B.A., M.A. Graduated from the Mary O'Graham School. Musical and dance education at the School of Fine Arts, La Plata University, and the Verdi Academy. B.A., M.A. with major in Spanish Dance. Studied with Victoria Tomina, Olga Kirova, Margarita Wallmann and Carmen de Toledo. Other studies include costume design, piano and a master course in Argentinian folk dances. From 1946 to 1952 she joined the Ballet Corps of the Buenos Aires State Theatre (Teatro Argentino) where she danced the complete classical repertory, and the dances from the operas, working with Esmée Bulnes, Michel Borovsky and Aurel Millos. Opened her own Dance Institute. Original Escuela de Ballet, to teach Classic Ballet, Flamenco and Classic Spanish Dances. Her Institute continues to function and her work is being carried on by her graduate faculty, all former students (La Plata, Argentina, 1950 to present). In 1963 she came to New York and was named Artistic Director of the United Students of the Americas. Performed with her group of students in educational programs for television—Channels 13, 25 and 47—and public schools of New York. Member of the Faculty of the Saratoga Ballet Center 1967-68. Choreographed the dances of the operas presented at the Lake George Opera Festival, 1967. Founded the Original School of Ballet in Queens, New York, where she teaches Classic Ballet and Spanish Dance. Faculty, Harkness House for Ballet Arts since 1969, teaching Spanish Dance. Dance faculty, The Juilliard School since 1972.

HELEN McGEHEE. b. Lynchburg, Va. Dancer and choreographer, designer of theatrical costumes, director of her own company. Performed with the Martha Graham Company. She danced as first dancer most of the Graham repertory until 1970. Leading roles: *Medea in Cave of the Heart*, *Errand into the Maze*, the *Bride in Appalachian Spring*, *Electra in Clytemnestra*, the *Warrior in Seraphic Dialogue*. Invited by the Director of the Greek National Theatre to choreograph and stage the movement for the *Oresteia* at the Ypsilanti (Michigan) Greek Theatre season. Designed the women's costumes for Martha Graham's *Clytemnestra* and *One More Gaudy Night*. Regular guest artist as choreographer, lecturer, and teacher at leading universities here and abroad. Member of the faculty at York University, Toronto. Associate Professor at Randolph-Macon Women's College, Virginia. Dance faculty, The Juilliard School since 1951.

GENIA MELIKOVA. b. Marseille, France. Performed with Ballet de Monte Carlo, American Ballet Theater. She has danced as ballerina the complete classical repertory, from 1954-62 with Marquis de Cuevas International Ballet, from 1963-64 with London Festival Ballet, and from 1965-68 with Grand Ballet Classique de France. Studied in France and the United States of America with Sedova, Vilzak, Shollar, Federova, Craske, Schwetsoff, Egorova, Gzovsky, Perretti, Nora. Made her professional debut at the age of thirteen with the Ballet de Monte Carlo. Among the choreographers with whom she has worked are Balanchine, Cranko, Dolin, Helpmann, Lichine, Lifar, Massine, Nijinska, Skibine, Taras, Tudor. She has appeared on television in England, France, Spain, Belgium and Switzerland. Dance faculty, Igor Youskevitch School of Ballet since 1970. Ballet teacher of the company and school of Alvin Ailey since 1972. Artistic director and choreographer for The Greater Bridgeport Ballet Co., Connecticut, 1974-75. Appointed artistic director and choreographer for The Bernhard Ballet Company, Westport, Connecticut, 1976. Dance Faculty, The Juilliard School since 1969.

MICHAEL MAULE. b. Durban, South Africa. First professional performance in chorus of original production of "Annie Get Your Gun". American Ballet Theatre; roles included, Lilac Garden, *Romeo & Juliet*, *Aurora's Wedding*. Partner to Alicia Alonso touring Cuba, Central & Latin America. Principal dancer with New York City Ballet, 1950-53. Partner to Alexandra Danilova, invited as guest artists with London's Festival Ballet. Premier Danseur of the Metropolitan Opera, 1957-58. Joined Ballets USA under U.S. State Dept. touring Europe & Israel, 1959. Guest artist with London's Festival Ballet, 1961. During performing career danced all major classic roles with almost every ballerina of his time. Apart from the two fore-named they include Alicia Markova, Maria Tallchief, Mary Ellen Moylan, Nora Kaye, Melissa Hayden, Violette Verdy, Allegra Kent, etc. Appeared throughout career in numerous TV productions, choreographed & danced in Summer Theater Productions. Taught Master Classes in U.S., Europe, South Africa, Japan, Philippines. Also taught at Robert Joffrey and Alvin Ailey Schools; Univ. Tacoma, Washington; Ballet Russe de Monte Carlo; on faculty American Ballet Theatre School. Toured with own company under the auspices of Columbia Artists Management, 1965-68. Director of Dance, The National Academy of Dance, Champaign, Illinois, 1972-76. Artistic Director of National Academy Ballet. Visiting full-time professor at University of Wisconsin, Milwaukee. Currently on faculty American Ballet Theatre. The Juilliard School since 1976.

CALVIN MORGAN. b. Clifton Forge, Va. M.A., scene design, University of Washington. B.A., English and drama, Davis and Elkins College. Graduate studies in literature, University of Maine. Studied opera stage direction with Richard Flusser, Chatham College, and psychodrama with Doris Twitchell Allen, University of Maine. Associate professor and head of stage department, Denison University, 1971-77. Recipient, three Denison University Research Fellowships for exploration of contemporary stage techniques in Europe and England. Did research with the Scenographic Institute, Prague, Czechoslovakia. Organized the first American Symposium on Scenography with Josef Svoboda and hosted the American premiere exhibition of Svoboda's stage designs. Designed the Peter Fonda feature film *Idaho Transfer*, acclaimed at its opening at the 1973 Cannes Film Festival. Has directed over twenty stage productions ranging from opera to musical comedy. Design credits exceed forty shows. Since 1975, faculty, Banff School of Fine Arts, Alberta, Canada. Director, Stage Department, The Juilliard School since 1977.

JANIS PFORSICH. b. Pittsburgh, Pa. B.A., Lake Erie College, 1967; M.A., Mills College, 1969. Certified Effort/Shape Movement Analyst and Teacher of Labanotation, Dance Notation Bureau. Dance training, performing and teaching in Pennsylvania, California, and New York City; currently studying with Barbara Fallis, Wendy Hilton and Phil Black at the American Dance Machine, and with members of the Cunningham and Limón companies. Performs and gives lecture-demonstrations and workshops in Baroque dance, dance history, and movement analysis and notation. Schools and groups have included Barnard College, Keene State College, Dance Theater Seattle, Mt. Holyoke College, Ohio State University, Rhode Island College Symposium, University of Maryland, Dupont Consortium, Country Dance and Song Society. Staff of NYPL Dance Collection, 1969-71; Dance Notation Bureau, 1971-75, where she trained and worked with Irmgard Bartenieff, and co-founded the one-year training program in Effort/Shape. Teaches privately and consults in the areas of movement remediation and analysis, movement observation and notation for research, and historical dance. Publications: *Labanotation and Dance Style Research*, 1976. Committee on Research in Dance Conference. Associate member of the International Council of Kinetography Laban; Chairperson of the Theory and Research Committee of the Effort/Shape Association; Secretary of the Board of the newly formed Laban Institute of Movement Studies. Faculty, Dance Notation Bureau since 1972; New York University since 1972. Dance Faculty, The Juilliard School since 1974.

DORIS RUDKO. b. Milwaukee, Wisc. B.S. in Dance, University of Wisconsin, Madison. Professional study with Doris Humphrey, Charles Weidman, Hanya Holm, Martha Graham and José Limón; dance composition with Doris Humphrey, Hanya Holm and Louis Horst. Joined dance faculty, High School of Performing Arts, at its inception and was acting chairman of the dance dept. Assistant to Louis Horst, Pre-Classic and Modern Dance Forms, at the Neighborhood Playhouse School of the Theater, Connecticut College Summer School of Dance, and Martha Graham School. Dance composition faculty, Connecticut College Summer School of Dance; Long Beach Summer School of Dance, University of North Carolina at Greensboro, International Academy of Dance, Cologne. Associate Editor, *Dance Observer*; Board of Directors, Contemporary Dance Productions, Inc. Appeared in Broadway musicals, CBS-TV, and with Choreographers Workshop, Nina Fonaroff Co., Theater Dance, Inc. Choreographic credits include works for Stage for Dancers, Contemporary Dance Productions, Repertory Theater of Washington, D.C., Ohio State University and the Maryland Dance Theater. Dance Faculty, New York University School of Education since 1972. Dance Faculty, The Juilliard School since 1969.

MARIAN SELDES. b. New York City. Attended The Dalton School and The Neighborhood Playhouse School of the Theater. Studied at the School of American Ballet. Broadway debut in *Medea* with Judith Anderson. Plays in New York include *Crime and Punishment*, *That Lady*, *Tower Beyond Tragedy*, *Come of Age*, *Ondine*, *The Chalk Garden*, *The Wall*, *A Gift of Time*, *The Milk Train Doesn't Stop Here Anymore*, *Tiny Alice*, *Before You Go*. Off-Broadway she appeared in Eugene O'Neill's *Diff'rent* and J. P. Donleavy's *The Ginger Man* for which she received an Obie Award. For her performance in *A Delicate Balance* she received a Tony Award and for *Father's Day*, a Drama Desk Award and a nomination for the Tony Award for Best Actress. Appeared in the leading parts of *Juana La Loca* and Anne Sexton's *Mercy Street* at the American Place Theater and as the Witness in *Mendicants of Evening* with Martha Graham's company. Most recent Broadway appearances, *Equus* and *The Merchant*. Author of *The Bright Lights*, Houghton-Mifflin, 1978. Theater Center, The Juilliard School since 1972.

CRAIG SHULER. b. Pittsburgh, Pa. Studies in philosophy, literature, piano and composition, Northwestern University; B.M., North Texas State University, 1971; M.M., The Juilliard School, 1973; Doctoral studies in progress, The Juilliard School. Studies in composition with Elliott Carter and Roger Sessions, in conducting with John Nelson; Fellowship to the MacDowell Colony, Peterborough, N.H., 1973; *Spring Song*, trio for soprano, violin and piano, chosen by Pierre Boulez for a master class in composition, The Juilliard Theater, 1973; Fulbright Award to Italy for studies with Luigi Dallapiccola, 1974; Prince Pierre of Monaco Composition Award for *A Celestial Cantata*, 1975; Accompanist for Stanley Williams, American School of Ballet, 1973, and for the José Limón School of Dance, 1975. Two ballet scores, for orchestra, performed by the American Ballet Theater: *A Promise*, 1975, and *Awakening—A Sinfonietta*, 1976. Dance Faculty, The Juilliard School since 1974.

JANET MANSFIELD SOARES. b. Attleboro, Mass. B.S., The Juilliard School, M.A., Columbia University. Major studies with Louis Horst and José Limón. Has performed with Juilliard Dance Theater; Doris Humphrey Dance Theater Touring Company; José Limón Company. Works presented in concert at YMHA, Dance Uptown, Dance Theater Workshop, Choreoconcerts. Faculty, Barnard College, since 1962. Director of "Dance Uptown" at Minor Latham Playhouse, Barnard, since 1967. Director, "DANCES/Janet Soares," which is currently conducting in-school residencies and performing for "Young Audiences" in the N.Y.C. schools. Dance Faculty, The Juilliard School since 1961.

ANNA SOKOLOV. b. New York City. Dance and theater study. Neighborhood Playhouse School of the Theater. Member, Martha Graham Company. Since 1939, organized own company, presenting her own works which include *Rooms*, *Lyric Suite* and *Dreams*. Has taught in Sweden, Switzerland, Germany, Holland and Mexico. Since 1953, has taught and directed in Tel Aviv, Israel, organizing her own company, Lyric Theater. Has been adviser to Inbal. Choreographer for *Candide*, *Regina*, *Street Scene*, *Red Roses for Me* and *Camino Real*. Choreographer for debut performances of the American Dance Theater, 1964. Dance Faculty, The Juilliard School since 1957.

ALFONSO SOLIMENE. b. New York. B.A., Brooklyn College; M.A., Ph.D., Columbia University. Taught Human Gross Anatomy, College of Physicians and Surgeons, Columbia University, to medical students, dental students, nurses, occupational and physical therapists. Vice President for Academic Affairs, New York College of Podiatric Medicine, 1975-1977. Now Associate Professor, College of Medicine and Dentistry, New Jersey-NJOM. Research interests in kinetics, biomechanics. Dance Faculty, The Juilliard School since 1977.

STANLEY B. SUSSMAN. b. Brooklyn, N.Y. Attended New York's High School of Music and Art, with studies in bass violin, composition and orchestral conducting. Received Bachelor of Music and Master of Music, with a major in composition, from Eastman School of Music, Rochester. Studies in composition with Thomas Canning, Louis Mennini, Bernard Rogers, and at Tanglewood with Leon Kirchner, 1959. Piano studies with Orazio Frugoni, 1956-1961. U.S. Army, 1961-1963. Studies in arranging with Rayburn Wright, New York and Rochester, 1964. Has been a conductor with Martha Graham Company since 1966 touring U.S., Europe and Mexico. Conducting engagements include "Seraphic Dialogue" for *Three by Graham*, NET-TV; Wolf Trap, WETA-TV; command performance with Graham Co. at White House, 1968 and 1976; tribute performance for Martha Graham with members of Pittsburgh Symphony, 1972; Tokyo, Japan, 1974; Covent Garden (Royal Opera House), London, and Kennedy Center, 1976. Conductor for José Limón Dance Co., Wolf Trap, Va., 1974, and with San Antonio Symphony, 1975. Conductor for Rudolf Nureyev and Friends, 1977. Has appeared as piano soloist with Martha Graham Co. and Pennsylvania Ballet Company. His commissioned scores are in the repertory of many major regional dance companies, including *I Had Two Sons*, Toronto Dance Theater, 1969; *Five Songs in August*, Bill Evans-Repertory Theater of Utah, 1973; *Robin's Dream*, Bernhardt Ballet, 1973; *Nexus*, Buglissi-Trissler Danscompany, 1977; *Circular Ruins*, Marcus Schulkind, 1977; *For Two Young Dancers*, Southwest American Ballet, 1975. Meet the Composer Award, 1977. Dance Faculty, The Juilliard School since 1972.

JOHN WEST. b. Cleveland, Ohio. Graduated from Curtis Institute of Music. Began study at Eastman School majoring in piano and French horn. Until recently was Leading Bass with Niedersächsisches Staats Theater-Hannover and Musik Theater im Revier-Gelsenkirchen, West Germany. Performed extensively as guest artist throughout Europe. Has sung leading roles with the opera companies of San Francisco, Mexico City, Caracas, Vancouver, Boston, Washington, D.C., Spoleto, Santa Fe, Seattle, Portland, NBC-TV, New Orleans, Houston, Philadelphia, Pittsburgh, etc. Orchestral engagements include Chicago Symphony, New York Philharmonic, Philadelphia Orchestra, St. Louis Symphony, Cleveland Orchestra, Cincinnati Symphony, Indianapolis Symphony, Buffalo Philharmonic, Syracuse Symphony, Festival de Puebla of Mexico, Las Palmas Festival, Canary Islands, Little Orchestra Society of New York, Musica Aeterna, Orquesta Nacional de Mexico, etc. Extensive recital activity, including vocal seminars at colleges and universities. Prizes and grants include Philadelphia Orchestra Young Artists Award, Metropolitan Opera Auditions, Munich International Competition, Tchaikovsky International Competition, W.M. Sullivan Foundation and the Martha Baird Rockefeller Fund for Music. Theater Center, The Juilliard School since 1976.

ETHEL WINTER. b. Wrentham, Mass. B.A., M.A., Bennington College. Member, Martha Graham Company since 1945. Audition winner, New York Dance Center, YMHA, 1945. Appeared in Broadway production under direction of Tony Charmoli, 1954. Solo appearances with Sophie Maslow Company. Formed own dance company, 1962. Guest teacher and choreographer in Israel for Batsheva Dance Company, 1964. Faculty, Bennington College, Adelphi University, Neighborhood Playhouse School of the Theater. Affiliate Artist, Hood College, 1967-1968. Affiliate artist, Point Park College, 1969-1970. Affiliate artist, Rosary Hill, 1970-1971. Dance Faculty, The Juilliard School since 1953.

HECTOR ZARASPE. b. Tucuman, Argentina. Studied at Teatro Colón and began teaching in Buenos Aires. Left for Spain in 1954 and founded the Liceo Coreografico y Musical de Madrid, giving classes to the Spanish dancers Antonio, Rafael de Cordoba, Mariemma, Antonio Gades, Luicillo, Nana Lorca; started teaching his protégé, Luis Fuente. As dancer and ballet master for Mariemma and her company, toured Europe and the Orient; later he joined Antonio's company for a world tour. Ballet master for the City Center Joffrey Ballet and faculty member of the American Ballet Center. Choreographic assistant and private teacher of Rudolf Nureyev for *Don Quixote* at the State Opera in Vienna. Teacher of Maya Plisetskaya of the Bolshoi Ballet, and Margot Fonteyn. Guest teacher with Les Grands Ballets Canadiens and National Ballet of Holland. Worked on the production of the film *Nureyev*. Artistic Director for the ballet company of Teatro Municipal in Rio de Janeiro. Ballet instructor, The Metropolitan Opera. Ballet master, International Festival Seminars at Cologne, Germany, summers 1969-1972. Invited as observer for the second International Dance Competition in Moscow, 1973. Guest of International Ballet Competition, U.S.S.R., 1974. Guest teacher at Teatro Colón, Buenos Aires (Argentina), summer 1973, 1974. Invited by the Royal Academy of the Dance as guest teacher for the International Congress of Ballet Teachers in Capetown, South Africa, 1973. Dance Faculty, The Juilliard School since 1971.

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9 March, 1979

DANCE DIVISION OF THE JULLIARD SCHOOL

ALUMNI, FACULTY AND STAFF NOTES VIII

Hsueh-Tung Chen and Dancers had their New York Fall Season at Schimmel Center for the Performing Arts (Pace University) on November 16th, 17th, and 18th, 1978.

Trude Cone is teaching Modern Dance at the Theatre School in Amsterdam, The Netherlands.

Yveline Cottez has joined the Ballet Nationale de Mexico. She will be leaving NYC in March, 1979, for one year in Mexico.

Carla deSola and her Omega Liturgical Dance Company are now housed at the Cathedral Church of Saint John the Divine where they offer seasonal concerts.

Benjamin Greenberg is an apprentice with Bella Lewitzky's company in California. Walter Kennedy is still a member of that company.

The Washington Ballet, Mary Day, director, premiered a new work by Eric Hampton Friday, 9 February, 1979, at the Lisner Auditorium, in Washington, D.C. Mr. Hampton's work is entitled Slow Movement and is set to an early (1905) piece for string quartet by Anton Webern. It was enthusiastically received by the public and the press.

The premiere of a new work by Diana Hart, Winter '79, took place February 22, 23, and 24, at Smith College in Theatre 14 as part of Five College Dance Faculty Concerts. Miss Hart performed in her new work.

Bonnie Oda Homsey and Lance Westergard are co-directors of a new company, Los Angeles Dance Theatre. They have organized a schedule of studio classes. Address them at 4633 Los Feliz Blvd., Los Angeles, CA 90027.

Penny Hutchinson appeared with Diane Germaine/Holly Cavrell and Dance Company November 9-12 at the American Theatre Laboratory, and December 15-17 at the Merce Cunningham Studio.

Russell Mark Lome returned in July '78, from a European tour of three German cities - Köln, Hamburg, and Berlin, with the Rush Dance Company, Patrice Regnier, director. The company toured to the cities of Midland, Texas and Chicago, Illinois during the fall, 1978.

Jane Lowe has joined the Theater des Westens, Wolfgang Peters, music director, West Berlin, West Germany, for productions of Cabaret and Can Can. Auditions were held in New York, 27 October, 1978.

Allen Maniker has joined the Joyce Trisler Dance Company, after several seasons with the Bat-Dor Company, Tel-Aviv, Israel.

Francia Roxin McCullen has joined the faculty of Hampshire College, Amherst, Mass.

Valerie Ondes has joined the faculty of Mt. Holyoke College in South Hadley, Mass.

Maria O'Neill is working as the assistant to the Director of Publications, Affiliated Artists, West 69th Street, NY.

Anthony and Serpa Salatino have taken the joint position of Directors of the Syracuse Ballet Company.

Carole Schweid, a graduate of Juilliard, starred in the film Flying Down to Brooklyn which was aired on closed circuit television, channel 10, Wednesday, 31 January, 1979, at 8 p.m.

Judy Sebert has been working with Maria-Theresa Duncan since February, 1978, learning the style and choreographic tradition of Isadora Duncan. She was a participant in performances of the Isadora Duncan Heritage Group, November 18 and 19, 1978.

Yael Barash also appeared with this company in their March, 1979 season.

Jorge Trincheiras has been appointed Director of the Ballet School of the National Conservatory of the Azores Islands, Ponta Delgada (Azores Islands) Portugal.

After professional engagements in Antwerp and Disseldorf, Deborah Weaver joined the ballet company of Teatro Alla Scala in Milano, Italy, in August, 1978.

Debra Zalkind is performing in Best Little Whorehouse in Texas at the 46th Street Theater, New York City.

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Wendy Hilton is spending the spring term at University of California at Irvine after which she will be doing her usual teaching-directing assignment at Stanford University.

Kazuko Hirabayashi and the members of her Dance Theatre did a short residency in San Antonio, Texas in February of this year.

Hanya Holm will be a guest of the University of Hull and the Laban Institute in England in April.

Daniel Lewis' Dance Repertory Company appeared at the Entermedia Theatre January 11-14, 1979, in works of Lucas Hoving, Doris Humphrey, Hannah Kahn, Daniel Lewis, and Anna Sokolow.

Helen McGehee was in residence at the Ballett-instituttet, Sørbyhaugen 33, Oslo, Norway, Jorunn Kirkenaer, director, for the month from October 26th to November 25th. While there, she prepared her piece, Changes for production in their spring season. She also has been a guest artist in Cincinnati, Ohio, and at Randolph-Macon during the current year.

Genia Melikova, artistic director of the Bernhard Ballet, has prepared two seasons this year given at the Theatre of the Riverside Church. Scenes from Nutcracker and Sleeping Beauty were presented December 15-17, 20-23, and in March, classic works by Balanchine, Dolin, and Taras.

On December 8th, 1978, Anna Sokolow received an Honorary Doctorate of Humanities from Ohio State University, Columbus, Ohio.
Anna Sokolow acted as one of three judges along with Kirsten Ralov, associate

director of the Royal Danish Ballet, and critic and lecturer, P.W. Manchester, for the first annual International Choreographer's Competition in Boston, January 27, 1979. Constantin Patsalas, soloist with the National Ballet of Canada, won the \$5,000 Boston Ballet Award.

Miss Sokolow was invited to go to China for the month of March as a participant in the Center for the United States-People's Republic of China Arts Exchange.

Hector Zaraspe was invited to be guest ballet master and rehearsal director for the Ballet Theatre Francais de Nancy in France for a short period of time this spring.

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Renee Wennerholm Levine, former secretary of the Juilliard Dance Division, is now Director of Admissions at Cal Arts (California Institute of the Arts), Valencia, California 91355.

For 2nd sem Registration

13 November, 1978

DANCE DIVISION
STUDENT LISTING

1978-79, first semester

Master

mc

Kathleen Abbey
5 West 63rd Street, Apt. 605
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✓ Susan Allair
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✓ Ma. Teresa Bautista
515 West 59th Street, Apt. 32 A
NY, NY 10019
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✓ Caroline Billings
27 West 72nd Street, Apt. 1216
NY, NY 10023
Tel: TR7-4200, X 1216

✓ Jeanette Bolding
West Side YMCA
5 West 63rd Street, #627
NY, NY 10023
Tel: 787-4400

✓ Kristen Borg
226 West 72nd Street, Apt. 1B
NY, NY 10023
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Ida Broughton
c/o W. Wilson
2775 Kingsbridge Terr., #A56
Bronx, NY 10463
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✓ Gregory Burge
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✓ Jane Carrington
230 Riverside Drive, Apt. 19B
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Tel: 222-0047 and 243-6979.

✓ Teresa Coker (715) 555 5R)
160 West 71st Street, Apt. 3A
NY, NY 10024
Tel: 787-1066-362-0225

✓ Jenny Coogan
445 West 56th Street, Apt. 2E
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Bruce Davis
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✓ Gregory DeJean
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Joyce deMoose
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✓ Jennifer Denham
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Tel 222-4245

✓ Lisa Denne
244 West 71st Street
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Tel: 787-4235

✓ Mary Duncan
49 West 70th Street, Apt. 3
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Tel: 326-9123
362-9123

✓ Bambie Elmaleh de Buenos
(440) 440 West End Avenue, Apt. 6B
NY, NY
Tel: 874-7798

✓ James Erdesky
32 West 89th Street, Apt. 10
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Folkes, Phenicia
1305 5th Avenue, Apt. 12H
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- ✓ Karen Ford
✓ 1410 Hicks Street, Apt. 4B
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- ✓ Julie French
✓ 157 West 72nd Street, Apt. 4F
NY, NY 10023
Tel: 799-8239
- ✓ Nan Friedman
✓ ~~c/o Messer~~
333 West End Avenue, Apt. 5B
NY, NY 10023
Tel: 595-8929
- ✓ David Fuerstenau
✓ 320 West 87th Street, Apt. 22
NY, NY 10024
Tel: 787-6059
- ✓ Joseph Garcia
700-400 Lenox Avenue, Apt. 25I
NY, NY 10039
Tel: 690-1900
- ✓ Tanya Gibson
✓ ~~5 West 63rd Street, Apt. 648~~
NY, NY ~~10023~~ 301 Riverside Drive
Tel: ~~787-4400~~ n.y. n.y. 210?
864-1700 2x7718 10025.
- ✓ Carl Gill
✓ 170-32 130th Avenue, Apt. 3G
Jamaica, New York 11434
Tel: 978-6322
- ✓ Ralph Glenmore
✓ 192 Washington Park, Apt. 2C
Brooklyn, New York 11205
Tel: 852-7539
- ✓ Stuart Gold
✓ 886 10th Avenue, Apt. 3D
NY, NY 10019
Tel: 245-6394
- ✓ Robin Gray
✓ 186 Washington Avenue
Brooklyn, NY 11205
Tel: 625-6956
- ✓ Eloisa Green
✓ ~~312 East 93rd Street, Apt. 3B~~
NY, NY ~~10028~~
Tel: ~~831-6138~~

80 Lasalle Apt 16C
New York N.Y.
Tel: 666-2317

- ✓ Krystal Hall
✓ 1055 Rosedale Avenue, Apt. 2B
NY, NY 10472
Tel: 378-2382
- ? Alana Halperin
✓ 1385 York Avenue, Apt. 23G
NY, NY 10021
Tel: 744-9166
- ✓ Elizabeth Harris
✓ 2130 Broadway, Apt. 2501
NY, NY 10023
Tel: 787-1100, X 2501
- ✓ Barbara Hoon
✓ 881 10th Avenue, Apt. 6A
NY, NY 10019
Tel: 757-1668
- ✓ Marilyn Johnson
✓ ~~INSERT Kevin Jeff~~
7 East 14th Street, Apt. 1530
NY, NY 10003
Tel: 989-6312
- ✓ Joan Karlen
✓ 711 West End Avenue, Apt. 2KS
NY, NY 10025
Tel: 749-5742
- ✓ Lilitt Knox
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New York, NY 10023
Tel: 787-4400
- ✓ Sharon Koncius
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Melville, NY 11746
Tel: (516) 423-2530
- ✓ Francine Landes
✓ 2350 Broadway, Apt. 810
NY, NY 10024
Tel: SU7-7000
- ✓ Linda Lehovec
✓ ~~Empire Hotel, Rm. 153~~ 42 West 72 St
NY, NY Apt 2D
Tel: 265-7400 NY, NY 10023
Tel 877-1921
- ✓ Wendy Leo
✓ 317 West 77th Street, Apt. 5F
NY, NY 10024
Tel: 362-6740

✓ Tzipora Levenboim

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Tel: 787-6091

✓ Carol Lucas

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Tel: SU7-7000

✓ Dina McDermott

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✓ Rodney McGuire

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Tel: 874-3092

✓ Terrence Mason

98-33 211 Street
Queens Village, NY 11429
Tel: Service Tel: 541-7600

✓ Elizabeth Maxwell

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Tel: 362-5655

✓ Donna Miranda

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Flushing, NY 11354
Tel: 445-0035

✓ Cynthia Morales

639 West End Avenue, Apt. 2D
NY, NY 10025
Tel: 724-2882
242 W 76 ST Apt 3D
C New Milburn Hotel
EN 2-1006 EXT 3D, n 4 n 4 10023

✓ Sylvia Morales

50 Riverside Drive, Apt. 12 D
NY, NY 10024
Tel: 724-2932

✓ Judith Otter

188 East 93rd Street, Apt. 4M
NY, NY 10028
Tel: MU 5-7174
to John O'Connor
78.36 ST Apt 5A
n 4 n 4 10023

✓ Morris Perry

156 5th Avenue, Apt. 534
NY, NY 10010
Tel: 741-2381
Tel: MU 5-7174

65 Nagle Ave
New York, N.Y. 10034
Tel 569-6547

✓ Donald Philpott

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Tel: (201) 451-8832

✓ Roberta Rennert

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Tel: 249-8481

✓ Madeleine Ribbing-Messihi

71 Mountain View Avenue
Nutley, New Jersey 07110
Tel: (201) 284-0399

✓ Kim Richardson

(Inquire with Dance Division
Office) 1659 Adco Ave
Bronx, NY 10469
Tel: 671-3710

✓ Nina Ries

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NY, NY 10023
Tel: 787-1130

✓ Pamela Risenhoover

71-21 66th Drive
Middle Village, NY 11379
Tel: 326-2046

✓ Anthony Salas

c/o Small
474 East 98th Street, Apt. C5
Brooklyn, New York 11212
Tel: 346-8614

✓ Michael Simon

27 West 72nd, #215
886 10th Avenue, Apt. 3D 10023
NY, NY 10019
Tel: 245-6394 877-4200, #215

Donald Smith

67 West 71st Street, Apt. 9
NY, NY 10023
Tel: 362-0133

✓ Allysia Sneed

310 Riverside Drive, Apt. 718
NY, NY 10025
Tel: 864-1700, X 718
? not 2nd seen (release) for grad. leuau.

✓ Denise Stampone

340 West 86th Street, Apt. 6A
NY, NY 10024
Tel: 580-7931

9

Student Listings--1978-79

✓ Brian Taylor
313 West 47th Street, Apt. 5W
NY, NY 10036
Tel: 247-7508

✓ Christopher Tuohy
306 West 100th Street, Apt. 42
NY, NY 10025
Tel: 222-3204 5999

✓ Irene Tsukada
27 West 71st Street, Apt. 5B
NY, NY 10023
Tel: 362-5186

✓ Herminia Vazquez
217 Alexander Avenue, Apt. 13J
Bronx, NY 10454
Tel: 665-8297

✓ Lester (Jack) Waters
135 Union Street
Brooklyn, NY 11221
Tel: 596-6791

✓ Julia Weitzer
65 2nd Avenue, Apt. 4C
NY, NY 10003
Tel: 473-0430

✓ Ann Westhoff
157 West 72nd Street, Apt. 4F
New York, NY 10023
Tel: 799-8239

✓ Lisa Woods also: ~~temporary residence~~
525 N. Fairmont Street Empire Hotel, Rm. 516
Pittsburgh, PA. 15206 NY, NY 10023
Tel: (412) 361-7960 Tel: 265-7400

✓ Amy Wynn
170 West 74th Street, Apt. 810
NY, NY 10023
Tel: 874-5802

1 February, 1979

DANCE DIVISION
STUDENT LISTING

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Susan Allair
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Ma. Teresa Bautista
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Tel: 581-6955

Caroline Billings
27 West 72nd Street, Apt. 1216
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Jeanette Bolding
West Side YMCA
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Kristen Borg
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NY, NY 10023
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Gregory Burge
330 West 56th Street, Apt. 24A
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Tel: 757-1519 also: (516) 868-7727

Jane Carrington
230 Riverside Drive, Apt. 19B
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Tel: 222-0047 or 243-6979

Teresa Coker
160 West 71st Street, Apt. 5R
NY, NY 10024
Tel: 362-0225

Jenny Coogan
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NY, NY
Tel: 247-0774

Gregory DeJean
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Jennifer Denham
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Lisa Denne
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NY, NY 10023
Tel: 787-4235

Mary Duncan
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NY, NY 10023
Tel: 362-9123

Bambie Elmaleh de Buenos
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NY, NY 10021
Tel:

James Erdesky
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Folkes, Phenicia
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Tel: 586-1419

10
1 February, 1979

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Tel: 586-1419

Student Listings--1978-79Karen Ford

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Tel: 655-0687

Julie French

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Tel: 799-8239

Nan Friedman

~~c/o Messer~~

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NY, NY 10023
Tel: 877-1921

Wendy Leo

317 West 77th Street, Apt. 5F
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Student Listings--1978-79Tzipora Levenboim

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Service Tel: 541-7600

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Sylvia Morales

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Judith Otter

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Tel: MU5-7174; at work - 988-3610

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Pamela Risenhoover

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Michael Simon

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Tel: 877-4200, ext. 215

Donald Smith

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Tel: 362-0133

Allysia Sneed (returning for grad.exams.)

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Tel: 864-1700, X 718

Denise Stampone

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Tel: 580-7931

Student Listings--1978-79

Brian Taylor
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NY, NY 10036
Tel: 247-7508

Christopher Tuohy
306 West 100th Street, Apt. 42
NY, NY 10025
Tel: 222-5999

Irene Tsukada
27 West 71st Street, Apt. 5B
NY, NY 10023
Tel: 362-5186

Herminia Vazquez
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Bronx, NY 10454
Tel: 665-8297

Lester (Jack) Waters
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Brooklyn, NY 11221
Tel: 596-6791 or 596-5652

Julia Weitzer
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NY, NY 10003
Tel: 473-0430

Ann Westhoff
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Lisa Woods (Ruffin)
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Tel:

Amy Wynn
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Tel: 874-5802

1 February, 1979

DANCE DIVISION
STUDENT LISTING

1978-79, first semester

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Susan Allair
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Ma. Teresa Bautista
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Gregory DeJean
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Tel: 757-1519 also: (516) 868-7727

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Tel: 362-0225

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Student Listings--1978-79

p.2

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THE JUILLIARD SCHOOL
DANCE DIVISION STUDENT LISTING
1978-79
First Semester

TOTAL: 74
Boys: 20
Girls: 54

Former Students: 35
New Students: 39

()=years at Juilliard
T=Transfers: 38
G=Prospective graduates of
1979: 13
DR=Dance Repertory

	(1) Abbey, Kathleen BFA	B1;M1	L&M I;DC(111-2); N1; AC 111-2; Anat;DR(101-2)
G	(4) Allair, Martha <u>Susan</u> BFA	B3;M3	L&M IV; AC(340;345); DR(201-2)
T	(1) Bautista, Ma. Teresa DIP	B2;M1	L&M I; DC(111-2); N1;Anat;DR(101-2)
T	(2) Billings, Caroline BFA	B3;M2	L&M II; DC(315-6); N2; AC 231-2;DR(201-2)
T	(1) Bolding, Jeanette BFA	B1;M2	L&M II; DC(211-2); N1; AC 423-4;DR(101-2)
	(2) Borg, Kristen BFA	B2;M2	L&M II; DC(211-2); N2; AC(111);DR(101-2)
T	(2) Broughton, Ida DIP	B2;M3	L&M II; DC(112 ;211-2); N2 Anat;DR(201-2)
G	(4) Burge, Gregory BFA	B3;M3	L&M IV; AC 211-2,221;DR(201-2)
GT	(3) Carrington, Jane BFA	B3;M3	L&M IV; DC(315-6); AC 221,211-2;DR(201-2)
GT	(4) Coker, Teresa BFA	B3;M3	L&M IV; DC(415-6);DR(201-2)
T	(1) Coogan, Jenny BFA	B1;M2	L&M I; DC(211-2); AC 231-2;DR(101-2)
	(2) Davis, Bruce DIP	B3;M3	L&M II; DC(211-2); N2;DR(201-2)
	(2) DeJean, Gregory DIP	B2;M2	L&M II; DC(211-2); N2;DR(201-2)
T	(1) de Moose, Joyce DIP	B2;M1	L&M I; DC(111-2); N1;Anat;DR(101-2)
T	(1) Denham, Jennifer BFA	B1;M2	L&M I; DC(111-2); N1;AC(423-4);DR(101-2)
	(1) Denne, Lisa BFA	B2;M1	L&M I; DC(111-2); N1;AC(111-2);Anat;DR(101-2)
T	(2) Duncan, Mary BFA	B2;M2	L&M III; DC(211-2;315-6); AC 340, 345;N2; DR(201-2)
T	(1) Elmaleh de Buenos, Bambi DIP	B2;M1	L&M I; DC (211-2) N1;Anat;DR(101-2)
T	(1) Erdesky, James DIP	B2;M1	L&M I; DC(211-2); N1;DR(101-2)
	(3) Folkes, Phenicia BFA	B3;M3	L&M III; DC(315-6); AC 231-2;DR(201-2)
	(1) Ford, Karen DIP	B2;M2	L&M I; DC(211-2); N1;DR(101-2)
GT	(3) French, Julie BFA	B3;M3	L&M IV ; DC(315-6);AC(181-2);DR(201-2)
T	(3) Friedman, Nan BFA	B3;M3	L&M III; DC(415-6); AC 340,345;DR(201-2)
T	(1) Fuerstenau, David DIP	B1;M1	L&M III; DC(211-2); N1; Anat;DR(101-2)
T	(1) Garcia, Joseph DIP	B1;M1	L&M I; DC(111-2); N1;Anat;DR(101-2)

	(1) Gibson, Tanya BFA	B1;M2	L&M I; DC(211-2); N1; AC111-2;DR(101-2)
	(1) Gill, Carl BFA	B1;M2	L&M I; DC(211-2);N1; AC 111-2;DR(101-2)
	(1) Glenmore, Ralph BFA	B2;M2	L&M I; DC(211-2); AC 111-2;DR(101-2)
	(1) Gold, Stuart BFA	B1;M1	L&M I; DC(111-2); AC(111-2);N1;Anat;DR(101-
	(2) Gray, Robin BFA	B2;M2	L&M II; DC(211-2); AC 231-2;Anat;N2;DR 2)
	(1) Greene, Eloisa DIP	B1;M1	L&M I; DC(111-2); N1;DR(101-2)
	(1) Hall, Krystal BFA	B1;M1	L&M I; DC(111-2); N1; Anat. AC.111-2;
	(1) Halperin, Alana BFA	B1;M1	L&M I; DC(211-2); N1; AC 181-2;DR(101-2)
GT	(3) Harris, Elizabeth BFA	B3;M3	L&M IV; DC(315-6); Anat. AC 340,345;
			DR(201-2)
GT	(3) Hoon, Barbara BFA	B2;M3	L&M III; DC(315-6); Anat. AC 231-2;
	(1) Jeff, Kevin DIP	B2;M3	L&M I; DC(211-2) N1; Anat;DR(201-2)
	(1) Johnson, Marilyn BFA	B2;M1	L&M I; DC(111-2); N1; AC 111-2;Anat;
T	(2) Karlen, Joan BFA	B3;M3	L&M IV; DC(315-6); N2; AC 221-2;DR(201-2)
T	(1) Knox, Lilitte BFA	B1;M1	L&M I; DC(111-2); N1; AC 111;DR(101-2)
	(1) Koncius, Sharon BFA	B2;M1	L&M I; DC(111-2); N1; Anat.;AC 111-2;
T	(2) Landes, Francine BFA	B3;M2	L&M II; DC(211-2); N2; AC 231-2;DR(201-2)
	(1) Lehovec, Linda DIP	B2;M1	L&M I; DC(111-2); N1; Anat;DR(101-2)
	(2) Leo, Wendy BFA	B2;M2	L&M II; DC(211-2); N2; AC 231-2;DR(201-2)
T	(2) Levenboim, Tzipora DIP	B2;M3	L&M III; DC(211-2); N2;DR(201-2)
T	(2) Lucas, Carol DIP	B2;M2	L&M III; DC(315-6); N2;DR(201-2)
T	(1) McDermott, Dina DIP	B1;M1	L&M I; DC(111-2); N1;Anat;DR(101-2)
	(2) McGuire, Rodney BFA	B3;M2	L&M III; DC(211-2);N2; AC 231-2;DR(201-2)
	(1) Mason, Terrence DIP	B1;M1	L&M I; DC(111-2); N1;DR(101-2)
	(1) Maxwell, Elizabeth BFA	B2;M2	L&M I; DC(211-2); N1; AC 111-2;DR(101-2)
	(1) Miranda, Donna DIP	B1;M1	L&M I; DC(111-2); N1; Anat;DR(101-2)
T	(2) Morales, Cynthia BFA	B3;M3	L&M III; DC(211-2); AC 231-2;DR(201-2)
T	(1) Morales, Sylvia DIP	B2;M2	L&M I; DC(211-2); N1;DR(101-2)
G	(4) Otter, Judith BFA	B3;M3	L&M IV; DC(415-6); AC 423-4;DR(201-2)
T	(3) Perry, Morris BFA	B3;M3	L&M III; DC(215-6); AC230, 235;DR(201-2)
T	(1) Philpott, Donald BFA	B1;M1	L&M I; DC(111-2); N1; AC 231-2;DR(101-2)

	(1) Rennert, Roberta BFA	B1;M1	L&M I; DC(111-2); N1; AC 111-2; Anat; DR(101-2)
GT	(4) Ribbing-Messihi, Madeleine DIP	B3;M3	L&M IV; DC(415-6); DR(201-2)
	(1) Richardson, Kim (Ayers) BFA	B1;M1	L&M I; DC(111-2); N1; Anat.; AC 111-2; DR(101-2)
	(2) Ries, Nina BFA	B2;M2	L&M II; DC(211-2); N2; AC 231-2; DR(201-2)
	(3) Risenhoover, Pamela BFA	B3;M3	L&M III; DC(315-6); AC 340,345; DR(201-2)
	(1) Salas, Anthony BFA	B1;M1	L&M II; DC(111-2); N1; AC 111-2; Anat; DR(101-2)
T	(1) Simon, Michael BFA	B2;M2	L&M III; DC(211-2); N1; AC111; DR(101-2)
T	(1) Smith, Donald DIP	B1;M1	L&M I; DC(111-2); N1; Anat; DR(101-2)
GT	(4) Sneed, Allysia BFA	B2;M3	L&M IV; DR(201-2)
GT	(3) Stampone, Denise BFA	B3;M3	L&M IV; DC(315-6); AC 340; DR(201-2)
T	(2) Taylor, Brian BFA	B2;M2	L&M III; DC(211-2); N2; AC111-2; DR(201-2)
G	(4) Tsukada, Irene BFA	B3;M3	AC 211-2; DR(201-2)
T	(1) Tuohy, Christopher DIP	B1;M1	L&M III; DC(211-2); N1; Anat; DR(101-2)
T	(1) Vazquez, Herminia DIP	B2;M2	L&M I; DC(111-2); N1; DR(101-2)
GT?	(3) Waters, Jack BFA	B2;M3	L&M IV; DC(415); AC 231-2, 281; DR(201-2)
	(1) Weitzer, Julia DIP	B2;M2	L&M I; DC(211-2); N1; Anat; DR(101-2)
T	(2) Westhoff, Ann BFA	B3;M3	L&M IV; DC(315-6); N2; AC 231-2; DR(201-2)
T	(1) Woods, Lisa DIP	B1;M1	L&M I; DC(111-2); N1; Anat; DR(101-2)
	(2) Wynn, Amy BFA	B3;M2	L&M III; DC(211-2); N2; AC 231-2; DR(201-2)

THE JULLIARD SCHOOL
DANCE DIVISION STUDENT LISTING
1978-79
Second Semester

March 29, 1979

TOTAL: 67
Boys: 18
Girls: 49

Former Students: 32
New Students: 35

BFA: 47
DIPLOMA: 20

() = years at Juilliard
T = Transfers: 38
G = Prospective graduates of
1979: 13
DR = Dance Repertory

G	(4) Allair, Martha <u>Susan</u>	BFA	B3;M3	L&M IV; AC 345; DH&C; DR 202
T	(1) Bautista, Ma. Teresa	DIP	B2;M1	L&M I; DC 112; N1; Anat.; DR 102
T	(2) Billings, Caroline	BFA	B3;M2	L&M II; DC 316; N2; AC 232; DR 202
T	(1) Bolding, Jeanette	BFA	B2;M3	L&M II; DC 212; N1; AC 424; DR 102
	(2) Borg, Kristen	BFA	B2;M2	L&M II; DC 212; N2; AC 232; DR 102
G	(4) Burge, Gregory	BFA	B3;M3	L&M IV; AC 212; DH&C; DR 202
GT	(3) Carrington, Jane	BFA	B3;M3	L&M IV; DC 316; AC 212; DH&C; DR 202
GT	(4) Coker, Teresa	BFA	B3;M3	L&M IV; DC 416; DH&C; DR 202
T	(1) Coogan, Jenny	BFA	B1;M2	L&M I; DC 212; AC 232; DR 102
	(2) DeJean, Gregory	DIP	B2;M2	L&M II; DC 212; N2; DR 202
T	(1) Denham, Jennifer	BFA	B1;M2	L&M I; DC 112 ; N1; AC 424; DR 102
	(1) Denne, Lisa	BFA	B2;M1	L&M I; DC 112; N1; AC 112; Anat.; DR 102
T	(2) Duncan, Mary	BFA	B2;M2	L&M III; DC 212; AC 345; N2; DR 202
T	(1) Elmaleh de Buenos, Bambi	DIP	B2;M1	L&M I; DC 212; N1; Anat.; DR 102
T	(1) Erdesky, James	DIP	B2;M1	L&M I ; DC 212; N1; DR 102
	(3) Folkes, Phenicia	BFA	B3;M3	L&M III; DC 316; AC 232; DR 202
	(1) Ford, Karen.	DIP	B2;M2	L&M I; DC 212; N1; DR 102
GT	(3) French, Julie	BFA	B3;M3	L&M IV; DC 316; AC 182; DH&C; DR 202
T	(3) Friedman, Nan	BFA	B3;M3	L&M III; DC 416; AC 345; DR 202
T	(1) Fuerstenau, David	DIP	B1;M1	L&M III; DC 212; N1; Anat.; DR 102
T	(1) Garcia, Joseph	DIP	B1;M1	L&M I; Anat.; DR 102
	(1) Gibson, Tanya	BFA	B1;M2	L&M I; DC 212; N1; AC 112; DR 102
	(1) Gill, Carl	BFA	B1;M2	L&M I; DC 212; N1; AC 112; DR 102
	(1) Glenmore, Ralph	BFA	B2;M2	L&M I; DC 212; AC 112; DR 102

	(1) Gold, Stuart BFA	B1;M1	L&M I; DC 112; AC 112; N1; Anat.; DR 102
	(2) Gray, Robin BFA	B2;M2	L&M II; DC 212; AC 232; N2; DR 202
	(1) Greene, Eloisa DIP	B1;M1	L&M I; DC 112; N1; DR 102
	(1) Hall, Krystal BFA	B1;M1	L&M I; DC 112; N1; Anat.; AC 112; DR 102
GT	(3) Harris, Elizabeth BFA	B3;M3	L&M IV; DC 316; Anat.; DH&C; DR 202
GT	(3) Hoon, Barbara BFA	B3;M3	L&M III; DC 316; Anat.; AC 232; DH&C; DR202
	(1/2) Hunter, Allan DIP	B1;M1	L&M I; DC112; DR 102
	(1) Johnson, Marilyn BFA	B2;M1	L&M I; DC 112; N1; AC 112; Anat.; DR 102
T	(2) Karlen, Joan BFA	B3;M3	L&M IV; DC 316; N2; AC 222; DR 202
T	(1) Knox, Lilitte BFA	B1;M1	L&M I; DC 112; N1; AC345; DR 102
	(1) Koncius, Sharon BFA	B2;M1	L&M I; DC 112;N1; Anat.; AC112
T	(2) Landes, Francine BFA	B3;M2	L&M II; DC 212; N2; AC 232; DR 202
	(1) Lehovec, Linda BFA	B2;M1	L&M I; DC 112; N1; Anat.; AC112; DR 102
	(2) Leo, Wendy BFA	B2;M2	L&M II; DC 212, N2; AC 232; DR 202
T	(2) Levenboim, Tzipora DIP	B2;M3	DC 212; N2; DR 202
T	(2) Lucas, Carol DIP	B2;M2	L&M III; DC316; N2; DR 202
T	(1) McDermott, Dina DIP	B1;M1	L&M I; DC 112; N1; Anat.; DR 102
	(2) McGuire, Rodney BFA	B3;M2	L&M III; DC212; N2; AC 112;232; DR 202
	(1) Mason, Terrence DIP	B1;M1	Mus. 101e; DC 112; DR 102
	(1) Maxwell, Elixabeth BFA	B2;M2	L&M I; DC 212; N1; AC 112; DR 102
	(1) Miranda, Donna DIP	B1;M1	L&M I; DC 112; N1; Ac 112; DR 102
T	(2) Morales, Cynthia BFA	B3;M3	L&M III; DC212;AC232; DR 202
T	(1) Morales, Sylvia DIP	B2;M2	L&M I; DC212; N1; DR 102
G	(4) Otter, Judith BFA	B3;M3	L&M IV; DC 416; AC 424; 402; DH&C; DR 202
T	(3) Perry, Morris BFA	B3;M3	L&M III; DC 216;AC 245; DR 202
T	(1) Philpott, Donald BFA	B1;M1	L&M I; DC112 ; N1; AC 232; DR 102
	(1) Rennert, Roberta BFA	B1;M1	L&M I; DC 112; AC 112; N1; Anat.; DR 102
GT	(4) Ribbing-Messihi, Madeleine DIP	B3;M3	L&M IV; DH&C; DR 202
	(1) Richardson, Kim (Ayers) BFA	B1;M1	L&M I; DC 112; N1; Anat.; AC 112; DR 102
	(2) Ries, Nina BFA	B2;M2	L&M II; DC212; N2; AC 232; DR 202
	(3) Risenhoover, Pamela BFA	B3;M3	L&M III; DC 316; AC 345; DR 202

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	(1) Salas, Anthony BFA	B1;M1	L&M II; DC 112; N1; AC 112;DR 102
T	(1) Simon, Michael BFA	B2;M1	L&M III; DC 212; N1; DR 102
GT	(3) Stampone, Denise BFA	B3;M3	L&MIV; DC 316; DH&C; DR 202
T	(2) Taylor, Brian BFA	B2;M2	L&M III; DC 212; N2; AC 112; DR 202
G	(4) Tsukada, Irene BFA	B3;M3	AC 212; DH&C; DR 202
T	(1) Tuohy, Christopher DIP	B1;M1	L&M III; DC212; N1; Anat.; DR 102
T	(1) Vazquez, Herminia DIP,	B2;M2	L&M I; DC 212; N1; DR 102
GT	(3½) Waters, Jack BFA	B3;M3	L&M IV; DC 416;512; AC 282; 232; DH&C; DR-202.
	(1) Weitzer, Julia DIP	B2;M2	L&M I; DC212; N1; Anat.; DR 102
T	(2) Westhoff, Ann BFA	B3;M3	L&M IV; DC 316; N2; AC 232; DR 202
T	(1) Woods, Lisa DIP	B1;M1	L&M I; DC 112; Anat.;DR 102
	(2) Wynn, Amy BFA	B3;M2	L&M III; DC 212; N2; AC 232; DR 202

GT (4) Sneed, Allysia BFA (not enrolled for second semester but taking graduation examination)
To be completed:L&M IV; DH&C; 3 points Academic

MEN (18)

Burge, Gregory
DeJean, Gregory
Erdesky, James
Fuerstenau, David
Garcia, Joseph
Gill, Carl
Glenmore, Ralph
Gold, Stuart
Hunter, Allan
McGuire, Rodney
Mason, Terrence
Perry, Morris
Philpott, Donald
Salas, Anthony
Simon, Michael
Taylor, Brian
Tuohy, Christopher
Waters, Jack

Former students (28) 34
 * New students (42) 40
 ** Re-admits (2)

Dance Division
 STUDENT LISTING -- 1978-79
 Total: 76

Dip. 25
 BFA 51

10/2/78

BFA * Abbey, Kathleen	BFA * Gill, Carl
BFA Allair, Susan	BFA * Glenmore, Ralph
	BFA * Gold, Stuart
Dip * Bautista, Ma. Teresa	BFA Gray, Robin
BFA Billings, Caroline	Dip * Greene, Eloisa
BFA * Bolding, Jeanette	BFA * Hall, Krystal
BFA ** Borg, Kristen	BFA * Halperin, Alana
Dip Broughton, Ida	BFA Harris, Elizabeth
BFA Burge, Gregory	BFA * Hirsch, Margaret
BFA Carrington, Jane	BFA ** Hoon, Barbara
BFA Coker, Teresa	
BFA * Coogan, Jenny	Dip * Jeff, Kevin
Dip Davis, Bruce	BFA * Johnson, Marilyn
Dip DeJean, Gregory	BFA Karlen, Joan
Dip * de Moose, Joyce	
BFA * Denham, Jennifer	BFA * Koncius, Sharon
BFA * Denne, Lisa	BFA * Knox, Lillette
BFA Duncan, Mary E.	BFA Landes, Francine
Dip * Elmaleh de Buenos, Bambi	Dip * Lehovec, Linda
Dip * Erdesky, James	BFA Leo, Wendy
BFA Folkes, Phenicia	Dip Levenboim, Tzipora
Dip. * Ford, Karen	Dip Lucas, Carol
BFA French, Julie	Dip * McDermott, Dina
BFA Friedman, Nan	BFA McGuire, Rodney
Dip * Fuerstenau, David	Dip * Mason, Terrance
Dip * Garcia, Joseph	BFA * Maxwell, Elizabeth
BFA * Gibson, Tanya	

Dip * Miranda, Donna
 BFA Morales, Cynthia
 Dip * Morales, Sylvia
 BFA Otter, Judith
 BFA Perry, Morris
 BFA * Philpott, Donald
 BFA * Rennert, Roberta
 Dip Ribbing-Messih, Madeleine
 BFA * Richardson, Kim (Ayers)
 BFA Ries, Nina
 BFA Risenhoover, Pamela
 BFA Ruggiero, Nanette
 BFA * Salas, Anthony
 BFA * Simon, Michael
 Dip * Smith, Donald
 BFA Sneed, Allysia
 BFA Stampone, Denise
 BFA Taylor, Brian
 Dip * Touhy, Christopher
 BFA Tsukada, Irene
 Dip * Vasquez, Herminia
 BFA Waters, Jack
 Dip * Weitzer, Julia
 BFA Westhoff, Ann
 Dip * Woods, Lisa
 BFA Wynn, Amy

MEN (21) 20

Burge, Gregory
 Davis, Bruce
 DeJean, Gregory
 Erdesky, James
 Fuerstenau, David
 Garcia, Joseph
 Gill, Carl
 Glenmore, Ralph
 Gold, Stuart
 Jeff, Kevin
 McGuire, Rodney
 Mason, Terrance
 Perry, Morris
 Philpott, Donald
 Salas, Anthony
 Simon, Michael
 Smith, Donald
 Taylor, Brian
 Touhy, Christopher
 Waters, Jack

Dance Division
STUDENT LISTING--1978-79
Total: 74

29 November, 1978

Abbey, Kathleen	Greene, Eloisa	Salas, Anthony
Allair, Susan	Hall, Krystal	Simon, Michael
Bautista, Ma. Teresa	Halperin, Alana	Smith, Donald
Billings, Caroline	Harris, Elizabeth	Sneed, Allysia
Bolding, Jeanette	Hoon, Barbara	Stampone, Denise
Borg, Kristen	Jeff, Kevin	Taylor, Brian
Broughton, Ida	Johnson, Marilyn	Tuohy, Christopher
Burge, Gregory	Karlen, Joan	Tsukada, Irene
Carrington, Jane	Knox, Lilitte	Vasquez, Herminia
Coker, Teresa	Koncius, Sharon	Waters, Jack
Coogan, Jenny	Landes, Francine	Weitzer, Julia
Davis, Bruce	Lehovec, Linda	Westhoff, Ann
DeJean, Gregory	Leo, Wendy	Woods, Lisa
de Moose, Joyce	Levenboim, Tzipora	Wynn, Amy
Denham, Jennifer	Lucas, Carol	
Denne, Lisa	McDermott, Dina	<u>Men (20)</u>
Duncan, Mary E.	McGuire, Rodney	Burge, Gregory
Elmaleh de Buenos, Bambi	Mason, Terrence	Davis, Bruce
Erdesky, James	Maxwell, Elizabeth	DeJean, Gregory
Folkes, Phenicia	Miranda, Donna	Erdesky, James
Ford, Karen	Morales, Cynthia	Fuerstenau, David
French, Julie	Morales, Sylvia	Garcia, Joseph
Friedman, Nan	Otter, Judith	Gill, Carl
Fuerstenau, David	Perry, Morris	Glenmore, Ralph
Garcia, Joseph	Philpott, Donald	Gold, Stewart
Gibson, Tanya	Rennert, Roberta	Jeff, Kevin
Gill, Carl	Ribbing-Messihi, Madeleine	McGuire, Rodney
Glenmore, Ralph	Richardson, Kim	Mason, Terrence
Gold, Stuart	Ries, Nina	Perry, Morris
Gray, Robin	Risenhoover, Pamela	Philpott, Donald
		Salas, Anthony
		Simon, Michael
		Smith, Donald
		Sneed, Allysia
		Stampone, Denise
		Taylor, Brian
		Tuohy, Christopher
		Tsukada, Irene
		Vasquez, Herminia
		Waters, Jack
		Weitzer, Julia
		Westhoff, Ann
		Woods, Lisa
		Wynn, Amy

STUDENT LISTING--1978-79

January 19, 1979

Total: 72

Abbey, Kathleen	Greene, Eloisa	Salas, Anthony
Allair, Susan	Hall, Krystal	Simon, Michael
Bautista, Ma. Teresa	Halperin, Alana	Smith, Donald
Billings, Caroline	Harris, Elizabeth	
Bolding, Jeanette	Hoon, Barbara	Stampone, Denise
Borg, Kristen	Hunter, Allan(2nd sem.)	Taylor, Brian
	Jeff, Kevin	Tuohy, Christopher
	Johnson, Marilyn	
Burge, Gregory	Karlen, Joan	Tsukada, Irene
Carrington, Jane	Knox, Lilitte	Vasquez, Herminia
Coker, Teresa	Koncius, Sharon	Waters, Jack
Coogan, Jenny	Landes, Francine	Weitzer, Julia
	Lehovec, Linda	Westhoff, Ann
DeJean, Gregory	Leo, Wendy	Woods, Lisa
de Moose, Joyce	Levenboim, Tzipora	Wynn, Amy
Denham, Jennifer	Lucas, Carol	
Denne, Lisa	McDermott, Dina	<u>Men (20)</u>
Duncan, Mary E.	McGuire, Rodney	Burge, Gregory
Elmaleh de Buenos, Bambi	Mason, Terrence	DeJean, Gregory
Erdesky, James	Maxwell, Elizabeth	Erdesky, James
Folkes, Phenicia	Miranda, Donna	Fuerstenau, David
Ford, Karen	Morales, Cynthia	Garcia, Joseph
French, Julie	Morales, Sylvia	Gill, Carl
Friedman, Nan	Otter, Judith	Glenmore, Ralph
Fuerstenau, David	Perry, Morris	Gold, Stewart
Garcia, Joseph	Philpott, Donald	Hunter, Allan(2nd sem.)
Gibson, Tanya	Rennert, Roberta	Jeff, Kevin
Gill, Carl	Ribbing-Messihi, Madeleine	McGuire, Rodney
Glenmore, Ralph	Richardson, Kim	Mason, Terrence
Gold, Stuart	Ries, Nina	Perry, Morris
Gray, Robin	Risenhoover, Pamela	Philpott, Donald
		Salas, Anthony
		Simon, Michael
		Smith, Donald
		Stampone, Denise
		Taylor, Brian
		Tuohy, Christopher
		Tsukada, Irene
		Vasquez, Herminia
		Waters, Jack
		Weitzer, Julia
		Westhoff, Ann
		Woods, Lisa
		Wynn, Amy

The Juilliard School
Dance Division
STUDENT LISTING 1978-79
Total: 67

March 29, 1979

Allair, Susan	Hall, Krystal	Salas, Anthony
Bautista, Ma. Teresa	Harris, Elizabeth	Simon, Michael
Billings, Caroline	Hoon, Barbara	
Bolding, Jeanette	Hunter, Allan	Stampone, Denise
Borg, Kristen	Johnson, Marilyn	Taylor, Brian
Burge, Gregory	Karlen, Joan	Tsukada, Irene
Carrington, Jane	Knox, Lilitte	Tuohy, Christopher
Coker, Teresa	Koncius, Sharon	Vazquez, Herminia
Coogan, Jenny	Landes, Francine	Waters, Jack
DeJean, Gregory	Lehovec, Linda	Weitzer, Julia
Denham, Jennifer	Leo, Wendy	Westhoff, Ann
Denne, Lisa	Levenboim, Tzipora	Woods, Lisa
Duncan, Mary	Lucas, Carol	Wynn, Amy
Elmaleh de Buenos, Bambi	McDermott, Dina	
Erdesky, James	McGuire, Rodney	<u>MEN</u> (18)
Folkes, Phenicia	Mason, Terrence	Burge, Gregory
Ford, Karen	Maxwell, Elizabeth	DeJean, Gregory
French, Julie	Miranda, Donna	Erdesky, James
Friedman, Nan	Morales, Cynthia	Fuerstenau, David
Fuerstenau, David	Morales, Sylvia	Garcia, Joseph
Garcia, Joseph	Otter, Judith	Gill, Carl
Gibson, Tanya	Perry, Morris	Glenmore, Ralph
Gill, Carl	Philpott, Donald	Gold, Stuart
Glenmore, Ralph	Rennert, Roberta	Hunter, Allan
Gold, Stuart	Ribbing-Messihi, Madeleine	McGuire, Rodney
Gray, Robin	Richardson, Kim	Mason, Terrence
Greene, Eloisa	Ries, Nina	Perry, Morris
	Risenhoover, Pamela	Philpott, Donald
		Salas, Anthony
		Simon, Michael
		Taylor, Brian
		Tuohy, Christopher
		Waters, Jack

THE SUFFOLK SCHOOL
Dance Division
STUDENT LISTING. 1978-79

May 21, 1979

55 total

	Hall, Krystal	Salas, Anthony
Bautista, Ma. Teresa		Simon, Michael
Billings, Caroline		
Bolding, Jeanette	Hunter, Allan	
Borg, Kristen	Johnson, Marilyn	Taylor, Brian
	Karlen, Joan	
	Knox, Lilitte	Tuohy, Christopher
	Koncius, Sharon	Vazquez, Herminia
Coogan, Jenny	Landes, Francine	
DeJean, Gregory	Lehovec, Linda	Weitzer, Julia
Denham, Jennifer	Leo, Wendy	Westhoff, Ann
Denne, Lisa	Levenboim, Tzipora	Woods, Lisa
Duncan, Mary	Lucas, Carol	Wynn, Amy
Elmaleh de Buenos, Bambi	McDermott, Dina	
Erdesky, James	McGuire, Rodney	<u>MEN (16)</u>
Folkes, Phenicia	Mason, Terrence	DeJean, Gregory
Ford, Karen	Maxwell, Elizabeth	Erdesky, James
	Miranda, Donna	Fuerstenau, David
Friedman, Nan	Morales, Cynthia	Garcia, Joseph
Fuerstenau, David	Morales, Sylvia	Gill, Carl
Garcia, Joseph		Glenmore, Ralph
Gibson, Tanya	Perry, Morris	Gold, Stuart
Gill, Carl	Philpott, Donald	Hunter, Allan
Glenmore, Ralph	Rennert, Roberta	McGuire, Rodney
Gold, Stuart		Mason, Terrence
Gray, Robin	Richardson, Kim	Perry, Morris
Greene, Eloisa	Ries, Nina	Philpott, Donald
	Risenhoover, Pamela	Salas, Anthony
		Simon, Michael
		Taylor, Brian
		Tuohy, Christopher

27 November, 1978

THE JUILLIARD SCHOOL
DANCE DIVISION SCHEDULE

1978-79
(subject to change)

MONDAY

9:00 - 10:15	St. 320	Ballet 2 . <u>Corvino</u> ,Inst.; <u>Shochetman</u> ,Acc.
	St. 321	
	Rm. 514	L&M I, Sec. 1. <u>Sussman</u> , Inst.
10:30 - 11:45	St. 320	Ballet 3 . <u>Melikova</u> Inst.; <u>Shochetman</u> , Acc.
	St. 321	Modern Dance 1 . <u>Hirabayashi</u> Inst.; <u>Lepre</u> ,Acc.
	Rm. 514	L&M II. <u>Sussman</u> , Inst.
12:00 - 12:45	St. 320	Advanced Pointe Class. <u>Melikova</u> Inst. <u>Shochetman</u> ,Acc.
12:00 - 12:45	St. 321	Men's Modern Dance Class. <u>Lewis</u> ,Inst.; <u>Waring</u> ,Acc.
1:00 - 2:15	St. 320	Ballet 1 . <u>Melikova</u> ,Inst.; <u>Martin</u> , Acc.
	St. 321	Modern Dance 3 . <u>Hirabayashi</u> Inst.; <u>Lepre</u> ,Acc.
2:30 - 3:45	St. 320	Dance Composition, Sec. 1. <u>Rudko</u> , Inst.; <u>Dawson</u> ,Acc.
	St. 321	Modern Dance 2 . <u>Hirabayashi</u> , Inst.; <u>Lepre</u> ,Acc.

27 November, 1978

TUESDAY

9:00 - 10:15	St. 320	Ballet 2 . <u>Zaraspe</u> , Inst.; <u>Shochetman</u> , Acc.
	St. 321	
	Rm. 546	L&M III. <u>Shuler</u> , Inst.
	Rm. 523	Notation II. Sec. 1. <u>Mahoney</u> , Inst.
10:30 - 11:45	St. 320	Ballet 3 . <u>Maule</u> , Inst.; <u>Shochetman</u> , Acc.
	St. 321	Modern Dance 1 . <u>Lewis</u> , Inst.; <u>Hansen</u> , Acc.
	Rm. 546	Notation II. Sec. 2. <u>Mahoney</u> , Inst.
12:00 - 12:45	St. 320	Ballet Pas de deux. <u>Maule</u> , Inst.; <u>Shochetman</u> , Acc.
	St. 321	
	St. 314	
1:00 - 2:15	St. 320	Ballet 1 . <u>Maule</u> , Inst.; <u>Martin</u> , Acc.
	St. 321	Modern Dance 3 . <u>Winter</u> , Inst.; <u>Hansen</u> , Acc.
	St. 314	
2:30 - 3:45	St. 320	Ballet Composition - Projects. <u>Corvino</u> Inst. (Tape)
	St. 321	Modern Dance 2 . <u>Winter</u> , Inst.; <u>Hansen</u> , Acc.
	St. 314	
2:30 - 3:45	Rm. 510	Anatomy for Dancers. <u>Hecox & Solimene</u> , Insts.

November 27, 1978

WEDNESDAY

9:00 - 10:15	St. 320	Ballet 2.; <u>Zaraspe</u> , Inst.; <u>Shochetman</u> , Acc.
	St. 321	Dance Composition, Sec. 2. <u>Rudko</u> , Inst.; _____, Acc.
10:30 - 11:45	St. 320	Ballet 3.; <u>Zaraspe</u> , Inst.; <u>Shochetman</u> , Acc.
	St. 321	Modern Dance 1. <u>Hirabayashi</u> , Inst.; <u>Hansen</u> , Acc.
12:00 - 12:45	St. 320	Beg. Spanish Class. <u>Zaraspe & Marina</u> , Insts.; <u>Hansen</u> , Acc.
	St. 321	Dance Composition. <u>Hirabayashi</u> , Inst.
	St. 314	
1:00 - 1:45	St. 320	Adv. Spanish Class. <u>Zaraspe & Marina</u> , Insts.
		<u>Hansen</u> , Acc.
	St. 321	Dance Composition. <u>Lewis</u> , Inst.
	St. 314	

1:00 - 2:00	ALICE TULLY HALL	ONE O'CLOCK CONCERT SERIES
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2:00 - 3:15	St. 320	Ballet 1. <u>Corvino</u> , Inst.; <u>Holland</u> , Acc.
	St. 321	Modern Dance 3. <u>Hirabayashi</u> , Inst.; <u>Hansen</u> , Acc.
	St. 314	Variations (Pointe) <u>Melikova</u> , Inst. <u>Wm. Jones</u> , Acc.
	Rm. 218	Notation I, Sec. 1. <u>Mahoney</u> , Inst.
3:30 - 4:45	St. 320	
	St. 321	Modern Dance 2. <u>Hirabayashi</u> , Inst.; <u>Hansen</u> , Acc.
	Rm. 217	Notation I, Sec. 2. <u>Mahoney</u> , Inst.

November 27, 1978

THURSDAY

9:00 - 10:15	St. 320	Ballet 3 . <u>Corvino</u> ,Inst.; <u>Holland</u> ,Acc.
	St. 321	Dance Composition, Sec. 1. <u>Soares</u> ,Inst.; <u>Wm. Jones</u> ,Acc.
	Rm. 546	L&M I, Sec. 1. <u>Sussman</u> ,Inst.
10:30 - 11:45	St. 320	Ballet 1 . <u>Zaraspe</u> ,Inst.; <u>Holland</u> , Acc.
	St. 321	Modern Dance 3 . <u>Holm</u> ,Inst.; <u>Hansen</u> , Acc.
	Rm. 546	L&M II. <u>Sussman</u> ,Inst.
12:00 - 12:45	St. 320	Zaraspe Repertory.
	St. 321	Dance Composition Sec.2. <u>Soares</u> ,Inst.; <u>Wm. Jones</u> ,Acc.
1:00 - 2:15	St. 320	Dance Composition Sec.3. <u>Soares</u> ,Inst.; <u>Wm. Jones</u> ,Acc.
	St. 321	Modern Dance 2 (and 1). <u>Lewis</u> ,Inst.; <u>Hansen</u> ,Acc.
	Rm. 508	Dance History and Criticism. <u>Hill</u> ,Inst.
1:30 - 2:30	St. 314	Available for sign-up
2:30 - 3:45	St. 320	Ballet 2 . <u>Melikova</u> , Inst.; <u>Martin</u> , Acc.
	St. 321	Modern Dance 1 (and 2). <u>Lewis</u> ,Inst; <u>Hansen</u> ,Acc.

November 27, 1978

FRIDAY

9:00 - 10:15	St. 320	Ballet 2 . <u>Corvino</u> , Inst.; <u>Shochetman</u> , Acc.
	St. 321	
	St. 314	Notation II, Sec. 1. <u>Mahoney</u> , Inst.; <u>Dawson</u> , Acc.
	Rm. 546	L&M III. <u>Shuler</u> , Inst.
10:30 - 11:45	St. 320	Ballet 3 . <u>Zaraspe</u> , Inst.; <u>Shochetman</u> , Acc.
	St. 321	Modern Dance 1 . <u>Winter</u> , Inst.; <u>Hansen</u> , Acc.
	St. 314	Notation II, Sec. 2. <u>Mahoney</u> , Inst.; <u>Dawson</u> , Acc.
12:00 - 12:45	St. 320	Mens Class. <u>Zaraspe</u> , Inst.; <u>Holland</u> , Acc.
	St. 314	Beg. Pointe Class. <u>Melikova</u> , Inst.; <u>Wm. Jones</u> , Acc.
12:00 - 12:45	St. 321	Winter Repertory
1:00 - 2:15	St. 320	Ballet 1 . <u>Melikova</u> , Inst.; <u>Wm. Jones</u> , Acc.
	St. 321	Modern Dance 3 . <u>Lewis</u> , Inst.; <u>Hansen</u> , Acc.
	St. 314	Notation I, Sec. 1. <u>Mahoney</u> , Inst.; <u>Dawson</u> , Acc.
2:30 - 3:45	St. 320	
	St. 321	Modern Dance 2 . <u>Lewis</u> , Inst.; <u>Hansen</u> , Acc.
	St. 314	Notation I, Sec. 2. <u>Mahoney</u> , Inst.; <u>Dawson</u> , Acc.
2:30 - 5:15	Rm. 545	L&M IV. <u>Dennis</u> , Inst.
	Rm. 218	L&M I, Sec. 2. <u>Shuler</u> , Inst.

SATURDAY

10:30 - 12:30	St. 320	Ballet Class (All Levels). <u>Zaraspe</u> , Inst.; <u>Litvinov</u> , Acc.
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20 November, 1978

LINCOLN CENTER STUDENT PROGRAM

CAST A

Nan Friedman - Dance Captain
333 West End Avenue, Apt. 5B
NY, NY 10023
Tel: 595-8929

Mary Duncan
49 West 70th Street, Apt. 3
NY, NY 10023
Tel: 362-9123

Barbara Hoon
881 10th Avenue, Apt 6A
NY, NY 10019
Tel: 757-1668

Ann Westhoff
157 West 72nd, Apt 4F
NY, NY 10023
Tel: 799-8239

Rodney McGuire - alternate Dance Capt.
130 West 67th Street, Apt. 7D
NY, NY 10023
Tel: 874-3092

Morris Perry
65 Nagle Avenue, Apt 4A
NY, NY 10040
Tel: 569-6547

Donald Smith
67 West 71st Street, Apt.9
NY, NY 10023
Tel: 362-0133

Jack Waters
135 Union Street
Brooklyn, NY 11221
Tel: 596-6791 or 596-5652

CAST B

Caroline Billings
27 West 72nd Street, #1216
NY, NY 10023
Tel: TR7-4200, X 1216

Julie French
157 West 72nd Street, Apt 4F
NY, NY 10023
Tel: 799-8239

Judith Otter
188 East 93rd Street, 4M
NY, NY 10028
Home tel: MU5-7174
Work: 988-3610

Denise Stampone
340 West 86th Street, Apt. 6A
NY, NY 10024
Tel: 580-7931

Rodney McGuire - Dance Captain
130 West 67th Street, Apt. 7D
NY, NY 10023
Tel: 874-3092

Ralph Glenmore
192 Washington Park, Apt 2C
Brooklyn, NY 11205
Tel: 852-7539

Morris Perry - alternate Dance Capt.
65 Nagle Avenue, Apt. 4A
NY, NY 10040
Tel: 569-6547

Brian Taylor
313 West 47th Street, Apt. 5W
NY, NY 10036
Tel: 247-7508

UNDERSTUDIES

Elizabeth Harris
2130 Broadway, #2501
NY, NY 10023
Tel: 787-1100, X 2501

Robin Gray
186 Washington Ave
Brooklyn, NY 11205
Tel: 625-6956

Bruce Davis
505 West 122nd Street, Apt. 62C
NY, NY 10027
Tel: 663-1753

David Fuerstenau
320 West 87th Street, Apt. 22
NY, NY 10024
Tel: 787-6059

LINCOLN CENTER STUDENT PROGRAM, continued

STAGE MANAGER -- Dale Vivirito
(914) 967-4161

DIRECTOR -- Daniel Lewis
260 West 22nd, Street, Apt. 4R
10011
Tel: 243-6979

Assistant - Jane Carrington
230 Riverside Drive, Apt. 19B
10023
Tel: 222-0047

THE JUILLIARD SCHOOL
Dance Division Office - 799-5000, X 255, 256
night line - 799-5002

Richard Killough
LINCOLN CENTER STUDENT PROGRAM Office - 799-500, X 244
night line - 799-5013

THE JULLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Academic Faculty and L&M Faculty;
Dance Faculty
From: Martha Hill, Director, Dance Division

Date 12 December, 1978

Subject

The Juilliard Dance Ensemble under the auspices of the Lincoln Center Student Program, are touring schools in and around New York City. Performance schedules are as follows: November 27, 28, 30, December 11, 12, 13, 14, and 15.

The students and classes involved:

Mary Duncan	AC 340
	Mus 311
Nan Friedman	AC 340
	Mus 311
Barbara Hoon	AC 231
	Mus 311
Rodney McGuire	AC 231
	Mus 311
Morris Perry	AC 340
	Mus 311
Donald Smith	Mus 111
Jack Waters	AC 231
	AC 281
	Mus 311
Ann Westhoff	AC 231
	Mus 411

Would you please excuse these students from your classes where conflicts occur. Thank you.

corrected copy
12/6/78

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

22 November 1978

JUILLIARD DANCE ENSEMBLE SCHEDULE - LINCOLN CENTER STUDENT PROGRAM

Tuesday 28 November - JHS 164 (J106) 11am
401 West 164 St, NY NY 10032
"There is a Time" Ann Marie Chinnery - 690-8957

Thursday 30 November - Mamaroneck H.S. (2152.1) 9:30am
Boston Post Rd, Mamaroneck, NY 10543
"There is a Time" Jacqueline Archer - 914/698-9000; home 914/738-3852

New Canaan H.S. (5011) 1:30pm
"There is a Time" New Canaan, CT 06840
Nancy Hugo - 203/966-9538; home 203/966-8002

Monday 11 December - Harrison H.S. (2167.1) 9:30am
"There is a Time" Union & West St., Harrison NY 10528
& Ugo Toppo - 914/835-3300; home 203/322-2073
"Waves"

Tuesday 12 December - JHS 52 (J106.1) 10:20am
650 Academy St, NY NY 10034
"There is a Time" Ann Lipson - 690-7921

JHS 135 (J211.3) 1:30pm
"There is a Time" 2441 Wallace Ave, Bronx NY 10467
Ellen Scheinbach - 653-1237; home-796-6898

Wednesday 13 December - IS 137 (J210.7) 1pm
"There is a Time" 182 St. & Webster Ave, Bronx 10458
& Jacqueline Ancess - 220-8461; home-662-0862
"Waves"

JHS 115 (J210) 10am
120 East 184 St, Bronx 10468
Evelyn Miller - 220-8458; home-568-3387

Thursday 14 December - Smith H.S. (S216) 10:30am
"There is a Time" 333 East 151 St, Bronx 10451
& Felix LaPonte - 993-5000x17
"Waves"

Friday 15 December - JHS 143 (J106.2) 9:45am
515 West 182 St, NY NY 10040
"There is a Time" Gladys Hyman 690-8948 home-927-1027

JHS 54 1:30pm (J103.2) SHARED WITH JHS 118
"There is a Time" 103 West 107 St NY NY 10025
Roslyn Schley - 678-2861

JUILLIARD DANCE ENSEMBLE

2-12-79

TOUR SCHEDULE-MARCH

FREE MORNING

MONDAY 5 March 1979 - AFTERNOON: possible preview here or outside

TUESDAY 6 March 1979 - 10:00am, Brandeis HS (S107)
145 West 84 St NYC 10024
Barbara November 799-0300

1:30pm, Washington HS (S116)
549 Audubon Ave NYC 10040
Albert Ackel 927-1841

WEDNESDAY 7 March 1979 - 10:00am, Erasmus Hall HS (S324)
"THERE IS A TIME"
911 Flatbush Ave
Brooklyn NY 11226
Bernice Fleisher - 693-5146

1:30pm, Thomas HS (S111)
111 East 33 St NYC 10016
Robert Feldman - 532-8910

THURSDAY 8 March 1979 - 10:30am, I.S. 383 (I332.3)
1300 Greene Ave
Brooklyn NY 11237
Clariss Collins - 574-0390

2:00pm, Port Richmond HS (S503)
St Joseph Ave & Innis St
Staten Island NY 10306
Herbert Balish - 273-3600

FRIDAY 9 March 1979 - 10:00am, Ward School (2187.3)
Broadfield Rd
New Rochelle NY 10804
Miriam Lewinger - 914/273-9000

AFTERNOON FREE

JUILLIARD DANCE ENSEMBLE

TOUR SCHEDULE-MARCH

~~2-12-79~~

2/28/79

MONDAY 5 March 1979

5:30-7:30 in Studio 321

RUNTHROUGH of
LINCOLN CENTER STUDENT PROGRAM.
"TIME" and "WAVES"

TUESDAY 6 March 1979

~~10:00am~~, Brandeis HS (S107)

145 West 84 St NYC 10024

Barbara November 799-0300

postponed
to May

(TIME and WAVES)

1:30pm, Washington HS (S116)

549 Audubon Ave NYC 10040

Albert Ackel 927-1841

WEDNESDAY 7 March 1979

10:00am, Erasmus Hall HS (S324)

"THERE IS A TIME"

911 Flatbush Ave

Brooklyn NY 11226

Bernice Fleisher - 693-5146

(TIME)

(TIME and WAVES)

1:30pm, Thomas HS (S111)

111 East 33 St NYC 10016

Robert Feldman - 532-8910

THURSDAY 8 March 1979

10:30am, I.S. 383 (I332.3)

1300 Greene Ave

Brooklyn NY 11237

Clariss Collins - 574-0390

(TIME and WAVES)

(TIME and WAVES)

2:00pm, Port Richmond HS (S503)

St Joseph Ave & Innis St

Staten Island NY 10306

Herbert Balish - 273-3600

FRIDAY 9 March 1979

10:00am, Ward School (2187.3)

Broadfield Rd

New Rochelle NY 10804

Miriam Lewinger - 914/273-9000

(TIME and WAVES)

AFTERNOON FREE

24

THE JULLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Miss Hill
Mr. Lewis
Stage Department

Date April 5, 1979

From: Dick Killough

Subject:

Below is the schedule of the Juilliard Dance Ensemble for their final touring period of the year. All performances are of both "There Is A Time" and "Waves". The Stage Manager will be Becky Wold (580-2468).

WEDNESDAY 9 MAY AT 9:50 - JHS 61 (J317)
400 Empire Blvd. Brooklyn
Ms. Ann Cammack 774-1002

THURSDAY 10 MAY AT 10:25 - JHS 142 (315.1)
610 Henry St., Brooklyn
Mr. Edward Barringer 330-9365

FRIDAY 11 MAY AT 12:55 - Kennedy HS (S222)
99 Terrace View Ave., Bronx
Mr. Alfred Shapiro 562-5500

MONDAY 14 MAY AT 10:55 - Rye HS (2155)
Boston Post Rd., Rye NY
Ms. Marilyn Grumet 914/967-6100

TUESDAY 15 MAY AT 1pm - Jane Addams HS (S210)
900 Tinton Ave., Bronx
Ms. June Chory 292-4580

WEDNESDAY 16 MAY AT 1:45 - Brandeis HS (S107)
145 West 84 St. NYC
Ms. Barbara November 799-0300

THURSDAY 17 MAY AT 10:40 - JHS 226 (314.1)
424 Leonard St., Brooklyn
Ms. Sandra Levinowitz 782-2527

THURSDAY 17 MAY AT 2:15 - JHS 278 (322.3)
1925 Stuart St., Brooklyn
Ms. Harriet Weinstein 375-3523

THE JUILLIARD SCHOOL
DANCE DIVISION
* * *

Thursday, October 12, 1978
8 pm - Studio 321

DANCE EVENT I

STUDIO SHOWING OF CHOREOGRAPHIC WORKS OF LINDA DIAMOND

PROGRAM:

GROUNDLED PIGEONS LIMP BUT FLY STRAIGHT (1978)

Music: Jim Theobald (Round Dances)

Dancers: Linda Lee McAndrew, Anthony Morgan, Lisa Weinberg

Musician: Jim Theobald

Body instruments designed & constructed by Linda Diamond

SOLALUNA (1978)

Music: Jocy de Oliveira (Estoria)

Dancers: Linda Lee McAndrew, Anthony Morgan, Lisa Weinberg

Headdress: Joe Bigelow

SOUPIR (1975)

Music: Tiberio Nascimento & Robert Armes

Dancers: Syrena Irvin, Linda Lee McAndrew, Lisa Weinberg

--INTERMISSION--

HUACA (1978)

Music: Roque Cordero (Elegy) Courtesy of Peer International Corp.

Dancers: Syrena Irvin, Linda Lee McAndrew, Anthony Morgan

Costume Design: Linda Diamond Costume Construction: Bunny Bennett

A DANCER'S VIEW OF CALDER'S UNIVERSE (1977)

Music: Jonathan Kramer (The Canons of Blackearth)

I. Lean-Two Dancers: Syrena Irvin, Anthony Morgan

II. Mobiles & Tapestries Dancers: Laura Brittain, Syrena Irvin

III. The Catch Dancer: Anthony Morgan

IV. Mobile Sphere Dancers: Laura Brittain, Anthony Morgan

Costumes & Headdress: Joe Bigelow

Slides: Bill Cottrell (with permission from the Whitney Museum of American Art and Jean Lipman, author of Calder's Universe, published by Viking Press)

STAFF for Linda Diamond & Company

Artistic Director.....Linda Diamond
Assistant to the Director.....Anthony Morgan
Company Manager.....Richard Gottlieb
Lighting Designer.....Bob McAndrew
Technical Assistant.....Randy Ricker

revised 30 October, 1978

The Juilliard School
Dance Division

DANCE EVENT II

Thursday, October 26, 1978
2 pm
Studios 321 & 320

-From the Composition Classes of Janet Soares
William Jones, pianist

[A] Working with a score by Louis Horst ["Three South American Dances"]

VIVACE

Composed and danced by Jenny Coogan

ALLEGRO

1. Composed and danced by Mary Duncan
2. Composed and danced by Karen Ford
3. Composed and danced by Sylvia Morales

ANDANTE

Composed and danced by Francine Landes

ALLEGRO

1. Composed and danced by Donald Philpott
2. Composed and danced by Elizabeth Maxwell

[B] Studies in 5/4 Rhythm

Julia Weitzer.....Daniel Jahn
Carl Gill.....Louis Horst
Ralph Glenmore.....Eric Satie
Francine Landes.....Louis Horst
Cynthia Morales.....Louis Horst
Amy Wynn.....Daniel Jahn
Rodney McGuire.....Louis Horst
Jeanette Bolding.....Eric Satie

(C) GamesEric Satie
choreographed by Robin Gray
danced by Karen Ford and Robin Gray

-Independent Projects

Courting Call.....Improvisation, Gary Schocker*
Choreographed and danced by Susan Marshall, alumna

Reflections (Work in Progress).....Al Jarreau*
Choreographed and danced by Terrence-Maurice Mason

* tape recording

The Juilliard School
Dance Division
- - - - -

DANCE EVENT III

Friday, 3 November, 1978
4 pm
Studio 321

"The Brahms Waltzes" (1959) Johannes Brahms (tape)
Choreography by Charles Weidman

Opus 39, Number 1 -- Danced by Entire Cast
Number 3 -- Danced by Carol Lucas
Number 6 -- Danced by Kristen Borg
Number 9 -- Danced by Entire Cast
Number 13 -- Danced by Entire Cast
Number 14 -- Danced by Entire Cast

CAST

Caroline Billings Francine Landes
Kristen Borg Carol Lucas
* Kay Yamamoto

This work was dedicated by Mr. Weidman to his life-long partner in dance,
Doris Humphrey, "for these are the movements she loved and danced so well
herself."

Nan Friedman - Stage Manager, from production class of Daniel Lewis

* guest

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT IV
Friday, November 10, 1978
5:30 p.m.
The Juilliard Theater

-
-
- 1) Mazurka, Op. 17 (1977) Claude Debussy
1862-1918

Choreography by Hector Zaraspe
Danced by Irene Tsukada

Robert Kopelson, piano

- 2) Renaissance Dances and Music from Orchesography (1589) . . Thoinot Arbeau
1520-1595

Directed by Wendy Hilton

Pavane

Branles: Double
Simple
Pinagay
Washerwomen's
Aridan
Scottish

Gaillarde

*Allegrezza d'Amore

Branle: Official

DANCERS

Joan Karlen David Fuerstenau
Cynthia Morales Michael Simon
Bambie Elmaleh de Buenos Christopher Tuohy

Suzanne Bloch, Lute and Virginal
Eric Grunin, Recorder
Joan King, Tabor
Harlan B. Hokin, Tenor

*Allegrezza d'Amore from Nobiltà di Dame, Caroso, 1600

- 3) Three South American Dances Louis Horst
1884-1964

Allegro

Composed and danced by Elizabeth Maxwell
Composed and danced by Sylvia Morales

Andante

Composed and danced by Francine Landes

Allegro

Composed and danced by Donald Philpott

Vivace

Composed and danced by Jenny Coogan

Prepared in the classes of Janet Soares

William Jones, piano

4) Studies in 5/4 Rhythm

Ralph Glenmore Erik Satie
1866-1925
Tzipora Levenboim. Louis Horst
Kristen Borg Daniel Jahn
Rodney McGuire Louis Horst

Prepared in the classes of Janet Soares

William Jones, piano

5) Triumphal March for the Runner Up (1978) André Campra
1660-1744

Choreographed and danced by Susan Marshall, alumna

6) Bolero (1977) Giuseppe Verdi
1813-1901
From the opera, "Vespri Siciliana"
Choreography by Hector Zaraspe
Danced by Cynthia Morales

Rosa Angelica Sepulveda, voice
Robert Kopelson, piano

Independent Projects

7) Snazz (1978) Billy Hill & Peter DeRose
performed by Manhattan Transfer*
("On a Little Street in Singapore")

Choreographed and danced by Mary Duncan, Brian Taylor, and Jack Waters

8) The Brahms Waltzes Johannes Brahms
1833-1897

Based on choreography by Charles Weidman
Adapted and directed by Carol Lucas

Opus 39, Number 1 -- Danced by Entire Cast
Number 3 -- Danced by Carol Lucas
Number 4 -- Danced by Caroline Billings
and Kristen Borg
Number 6 -- Danced by Kristen Borg
Number 7 -- Danced by Francine Landes,
Carol Lucas, and Kay Yamamoto
Number 9 -- Danced by Entire Cast
Number 13 -- Danced by Entire Cast
Number 14 -- Danced by Entire Cast

CAST

Caroline Billings Francine Landes
Kristen Borg Carol Lucas
**Kay Yamamoto

Kenneth Mallor, piano

This work was dedicated by Mr. Weidman to his life-long partner in dance,
Doris Humphrey, "for these are the movements she loved and danced so well
herself."

* tape recording
** guest

PRODUCTION STAFF

Susan Kaiser Stage Manager

Michael Rice Lighting

Barbara Hoon Student Assistant
from the Production Class of Daniel Lewis

Martha Hill General Direction

Mary Chudick assisted by Elizabeth Binford . Program Preparation

The Juilliard School
Dance Division

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- DANCE EVENT V -

Wednesday, December 20, 1978

1 p.m.

Studios 320 and 321

CHOREOGRAPHIC WORKS
OF
STUDENTS AND FACULTY

-and-

REPERTORY WORKS

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THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT V
Wednesday, 20 December, 1978
1:00 p.m.
Studios 320 & 321

I.

DANCE OF THE LITTLE SWANS

Choreographer.Marius Petipa
Music.Peter I. Tchaikovsky
Variations (Pointe) Class.Genia Melikova

Teresa Bautista
Lisa Denne
Bambie Elmaleh de Buenos
Linda Lehovec

William Jones, piano

II.

Independent project

LET THEM TALK

*Music.Roberta Flack
Choreographer.Ralph Glenmore

Phenicia Folkes
Ralph Glenmore

III. SPANISH DANCES
Directed by Gloria Marina

EL VITO (Bulerias)

ChoreographyTraditional
Music.Infante

~~Kathleen Abbey~~
~~Teresa Bautista~~
~~Jeanette Bolding~~
~~Jenny Coogan~~
Jennifer Denham
Bambie Elmaleh dB.
James Erdesky
Karen Ford
David Fuerstenau
Carl Gill
Stuart Gold

Eloisa Greene
Krystal Hall
Alana Halperin
Barbara Hoon
Kevin Jeff
Lilittie Knox
Sharon Koncius
Linda Lehovec
Wendy Leo
Dina McDermott
Irene Tsukada

Rodney McGuire
Donna Miranda
Sylvia Morales
Donald Philpott
Roberta Rennert
Kim Richardson
Michael Simon
Christopher Tuohy
Herminia Vazquez
Julia Weitzer
Lisa Woods

SOLEARES (Flamenco Dance)

Choreographer.Gloria Marina
Music.Traditional, arranged by John Child

Tzipora Levenboim
Cynthia Morales
Nina Ries
Amy Wynn

III. continued

SEVILLANAS
ChoreographyTraditional
MusicPopular

Cast of EL VITO with Tzipora Levenboim

Reed Hansen, piano

IV.

From the Notation II classes of Billie Mahoney

THE OLD SOFT SHOE
ChoreographyBillie Mahoney
Music "Tea for Two".Vincent Youmans, Irving Caesar

Caroline Billings
Joan Karlen

Robert Dawson, piano

B. S. CHORUS
ChoreographyBillie Mahoney
Music "Forty-Second Street".Al Dubin, Harry Warren

Kristen Borg
Ida Broughton
Gregory DeJean
Robin Gray
Wendy Leo
Carol Lucas
Nina Ries
Brian Taylor

Robert Dawson, piano

V.

PAS DE TROIS from LES PATINEURS
ChoreographerFrederick Ashton
*Music "Les Patineurs"Giacomo Meyerbeer
Notation I Class Direction.Billie Mahoney

Maria Teresa Bautista
Lisa Denne
Anthony Salas

VI.

From the classes of Janet Soares

THEME AND VARIATIONS IN D MAJOR

Music. Johann Pachelbel

Choreographed and danced by Kristen Borg and
Michael Simon

CHACONNE IN D MINOR

Music. Johann Pachelbel

Choreographed and danced by Sylvia Morales and
Robin Gray

GAVOTTE AND VARIATIONS

Music. Jean-Philippe Rameau

Choreographed and danced by Jenny Coogan,
Francine Landes, and Tzipora Levenboim

William Jones, piano

L'ERMITE

*Music "Fantasy in C" David Kellner

Choreographed and danced by Liz Maxwell

THE BELLS OF SAN BLAS

*Music. Adrian Carr

Choreographer. Liz Maxwell

Danced by Jeanette Bolding, Wendy Leo, and Liz Maxwell

VII.

From the classes of Doris Rudko

ON INVENTION

one measure dance phrases on diagonal and circular paths with
emphasis on spatial, dynamic, and rhythmic interest within the
four count phrase.

entire class

FROM SPATIAL EXPLORATIONS

1. Tug of War with Space: Lillette Knox
2. Curve and Angle: Kim Richardson
3. Triangle: Marilyn Johnson, Sharon Koncius, James Erdesky
4. Unfamiliar Space: Stuart Gold
5. Directional Study: Eloisa Greene

FROM A SPECIFIC IMAGE

1. Pianissimo: Marilyn Johnson
2. The Fleetness of my Feet: Krystal Hall
3. Wondrous Design: Eloisa Greene, Kim Richardson
4. To Greet the Sun: Dina McDermott
5. Rhythmic Change and Vitality: Stuart Gold

Robert Dawson, piano improvisation

VIII.
Independent Projects

Untitled
*Music "Sunday and Sister Jones" Roberta Flack
Choreographer. Kevin Austin Hunt

Danced by Kevin Jeff

TWO ON A MATCH
*Music "The First Light of Morning" Dexter Wansel

Choreographed and danced by Robin Gray and
Carl Gill

IX.
From the classes of Kazuko Hirabayashi

KARNATIC RONDO
Music - Improvisation based on Karnatic modes. Elaine Fine

Danced by Joan Karlen
Elaine Fine, flute

ABACADAEA

Choreographed and danced by Caroline Billings
Piano improvisation by Robert Dawson

HOROSCOPES
Music, improvised by. Nestor Cybriwsky, Robert Dawson

Choreographed and danced by Carol Lucas

Nestor Cybriwsky, cello
Robert Dawson, piano

* tape or record

The Juilliard School
Dance Division

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-DANCE EVENT VI-

Thursday, March 15, 1979

1 pm

Studios 321 & 320

STUDENTS' CHOREOGRAPHIC WORKS

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The Juilliard School
Dance Division

DANCE EVENT VI
Thursday, 15 March, 1979
Studios 321 and 320

Studio 321

I. From the Composition Classes of Doris Rudko

A. On the Energy or Effort Component of Movement

Exploration. Marilyn Johnson

Improvised accompaniment - Robert Dawson

B. Dance Studies Developed from an Immediate Experience

- | | | |
|--------------------------|-----------|-----------------|
| 1. "Shoved Out" | (touch) | Roberta Rennert |
| 2. "Game" | (sight) | Kim Richardson |
| 3. "Confusion" | (feeling) | Anthony Salas |
| 4. "Thunder & Lightning" | (sound) | Stuart Gold |
| 5. "Sound of the City" | (sound) | Eloisa Greene |

Improvised accompaniment -

Robert Dawson and Robert Waring

C. Independent Project

Be Still/Wait

Choreographed and danced by James Erdesky
text by T.S. Eliot

II. Forest (work in progress) From Daniel Lewis' Composition Classes

Choreographed and danced by Nan Friedman

Music by Hans Werner Henze - first movement of Drei Tentos

III. Elegy From Janet Soares' Composition Classes

Choreographed by Jeanette Bolding

Danced by Francine Landes and Michael Simon

Music by Bruce Lazarus - Elegy for a Sun Child

Tape recording - Barbara Siesel and Kim Halley, flutes

IV. Limitations From Alfredo Corvino's Composition Classes

Choreographed and danced by Madeleine Ribbing-Messihi

Music by Skriabin on recording

V. An Untitled Solo From Kazuko Hirabayashi's Composition Classes

Choreographed and danced by Ann Westhoff

Music by John Blow - Fugue for organ - on recording

VI. Duet from Stone Garden

Choreography by Kazuko Hirabayashi
 Danced by Phenicia Folkes and Michael Simon
 Music by Ryohei Hirose on recording

VII. From the Composition Classes of Janet Soares

A. Three Variations

Rameau

Choreographed and danced by Cynthia Morales

B. Theme and Manipulation using 2 part forms

Allemande, Gigue

Bach

Choreographed and danced by Francine Landes

Sarabande

Handel

Choreographed by Gregory DeJean

Danced by Tanya Gibson and Gregory DeJean

Andante, Allegro, Sarabande

Handel

Choreographed and danced by Nina Ries

Sarabande, Gigue

Handel

Choreographed and danced by Julia Weitzer

Allemande, Minuet

Bach

Choreographed and danced by Amy Wynn

Neal Stulberg, piano

Studio 320

VIII. Tarantella From Billie Mahoney's Notation I Classes

Choreographed by Orest Sergievsky; learned from Labanotation
 Music by Gioacchino Rossini - La Danza Tarantella

Dancers in three groups:

Group I

Karen Ford

Eloisa Green

Lilittle Knox

Sharon Koncius

Dina McDermott

Donna Miranda

Group II

James Erdesky

Stuart Gold

Group III

Jennifer Denham

Tanya Gibson

Krystal Hall

Marilyn Johnson

Elizabeth Maxwell

Sylvia Morales

Robert Dawson, piano

Student Stage Managers -- Mary Duncan and Joan Karlen

The Juilliard School
Dance Division

-presents-

TWO DANCE EVENTS

in

DRAMA THEATER - 4TH FLOOR

WEDNESDAY, APRIL 4, 6 PM

Dance Program of Student and Faculty Choreography

THURSDAY, APRIL 5, 5 PM

Dance Program of Choreography

by

Anna Sokolow and others

Naomi Sorkin, dancer
Sandra Shuler, pianist

-STUDENTS, FACULTY AND FRIENDS INVITED-

THE JULLIARD SCHOOL
DANCE DIVISION

DANCE EVENT VII
Wednesday, 4 April, 1979
Drama Theater
6 o'clock p.m.

Prepared in the Dance Composition classes of Alfredo Corvino, Kazuko Hirabayashi, Doris Rudko, Janet Soares, in the Repertory classes of Gloria Marina, and in Independent Student Projects.

TRIANGLE

Choreographed and danced by Marilyn Johnson, Sharon Koncius, and James Erdesky

THE CITY

Choreographed and danced by Eloisa Greene
Piano improvisation by Robert Dawson

ISRAELI FOLKDANCE Debkah

Choreography by Felix Fibich
Danced by Jeanette Bolding, Tzipora Levenboim, Nina Ries, David Fuerstenau, and Stuart Gold
*Traditional music

REVERIE

Choreographed and danced by Denise Stampone
*Music "Shifting Still" by Julie Tippetts

darkness/light/stillness/dancing

Choreographed and danced by James Erdesky
Text from "Four Quartets", T.S. Eliot

PALMS

Choreography by Charles Weidman
Danced by Kristen Borg
*Music from the "Saint Matthew's Passion" by Johann Sebastian Bach

GAVOTTE AND VARIATIONS

Choreographed and danced by Tzipora Levenboim
Music by Jean-Philippe Rameau
Shelley Katz, piano

SONATA

Choreographed and danced by Kristen Borg and Liz Maxwell
*Music by Johannes Sperger

LIMITATIONS

Choreographed and danced by Madeleine Ribbing-Messihi
*Two Pieces "Désir" Op. 57, no. 1 & "Caresse Dansée" Op. 57, no. 2 by
Alexander Skriabin

A PORTRAIT OF JOANNA BURDEN

based on "Light in August" by William Faulkner
Choreography by Bambi Elmaleh de Buenos
Danced by Bambi Elmaleh de Buenos and Michael Simon
*Music by David Erlanger

LOVE UNDER CONSTRUCTION

Choreographed and danced by Terrence-Maurice Mason
*Music "If I Keep My Heart Out of Sight" by James Taylor

JOGGING IN THE PARK

Choreography by Gregory Burge
Danced by Neisha Folkes and Gregory Burge
*Music "Nutcracker Suite" by Duke Ellington

SPANISH DANCES Soleares (Flamenco Dance)

Choreography by Gloria Marina
Traditional music, arranged by John Child
Danced by Tzipora Levenboim, Cynthia Morales, Amy Wynn

Sevillanas

Traditional choreography and music
Danced by Tzipora Levenboim, Cynthia Morales, Sylvia Morales,
David Fuerstenau, Donald Philpott, and Christopher Tuohy

Kenneth Mallor, piano

* music provided by taped recording

THE JULLIARD SCHOOL
DANCE DIVISION

DANCE EVENT VIII
Thursday, 5 April, 1979
Drama Theater
5:00 P.M.

NAOMI SORKIN

IN A PROGRAM OF SOLO DANCES

J.S. Bach Gamba Sonata No. 3, in G minor
Choreographed by Rachel Lampert (1979)

Laurien Laufman, cello
Benita Meshulam, piano

Beethoven 32 Piano Variations
Choreographed by Robert Weiss (1979)

Sandra Shuler, piano

* Homage à Scriabin
Poème, op.32, no.1 Fragilité, op.51 Etude in D# minor
Choreographed by Anna Sokolow (1978)

* taped recording

Ruben Berkowitz, Stage Manager and Sound Technician

The Juilliard School
Dance Division

DANCE EVENT IX

-From the Production Class of Daniel Lewis-

WEDNESDAY, APRIL 11, 1979

1 PM

STUDIO 301

-STUDENT CHOREOGRAPHIC WORKS-
by

Jeanette Bolding, Gregory Burge, Jane Carrington
Teresa Coker, Mary Duncan, Julie French
Nan Friedman, Elizabeth Harris, Barbara Hoon
Sylvia Morales, Brian Taylor, Jack Waters

Production Supervisor.....Edward Effron
Stage Manager.....Judith Otter
Assistant Stage Manager.....Allan Hunter
Master Electrician.....Carol Lucas
First Electrician.....Kim Richardson

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The Juilliard School
Dance Division

DANCE EVENT IX

Wednesday, 11 April, 1979
One o'clock P. M.
Studio 301

From the Production Class of Daniel Lewis

FOREST

Choreographed and danced by Nan Friedman
*Music by Hans Werner Henze
movements 1 & 2 from "Drei Tentos"

CAMARADERIE

Choreographed by Teresa Coker
Danced by Teresa Coker and Barbara Hoon
*A collage of music by D.C. LaRue and Diana Ross,
arranged by Mike Swaggerty

FOR CHRISTINA AND TONY

Choreographed and danced by Sylvia Morales
*Music and text by Eric Satie
"ce que dit la petite princesse des tulipes"
"valse du chocolat aux amandes"
"petit prélude à la journée"
"berceuse"
"profiter de ce qu'il a des cors aux pieds pour lui
prendre son cerceau"
Shelley Katz, piano
Patrick O'Connell, reader

AT EASE

"how many moments come
before you know the one that was -
was all there was"

Choreographed by Jane Carrington
Danced by Caroline Billings, Kristen Borg, Jenny Coogan,
Nan Friedman, Joan Karlen, Francine Landes, #Sandra Stratton
*A collage of music / Charlie Mingus

JOGGING IN THE PARK

Choreographed by Gregg Burge
Danced by Neisha Folkes and Gregg Burge
*Music by Duke Ellington
"Nutcracker Suite"

HISTORY FULL OF SONG

Choreographed and danced by Jane Carrington
Poetry by Jane Carrington
*Music by Paul Horn, Inside II

SENTIMENTAL JOURNEY

Choreographed and danced by Mary Duncan, Brian Taylor, Jack Waters
*Music by Manhattan Transfer, Django Reinhardt, The Smoothies

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

APPARITIONS

Choreographed by Julie French
Danced by Julie French, David Fuerstenau, Pamela Risenhoover,
Ann Westhoff
*Music by David Erlanger

-- Special thanks to Brian Taylor --

UP & OUT

Choreographed and danced by Elizabeth Harris
*Music by Claude Bolling "Irlandaise"

ELEGY

Choreographed by Jeanette Bolding
Danced by Francine Landes and Michael Simon
*Music by Bruce Lazarus
"Elegy for a Sun Child"
Performed by Kim Halley, Barbara Siesel

PERSONIFICATION

Choreographed by Barbara Hoon, Jack Waters
Danced by Mary Duncan, Barbara Hoon, Morris Perry, Jack Waters
*Music by Igor Stravinsky
Concerto in Eb "Dumbarton Oaks"

Production Supervisor Edward Effron
Production Stage Manager Judith Otter
Assistant Stage Manager Allan Hunter
Master Electrician Carol Lucas
First Electrician Kim Richardson

guest

* tape recording

SPIRITUAL PASSAGE

from "Tempi Variations"

Choreography by Ethel Winter

*Music, Prelude XXII in B-flat minor, by Johann Sebastian Bach

Danced by Jeanette Bolding

WEDDING DUET

from "Undertow"

Choreography by Antony Tudor

*Music by William Schuman

Danced by Amy Wynn and Donald Philpott

SARABANDE

from the first Pas de Trois of "Agon"

Choreography by George Balanchine

*Music by Igor Stravinsky

Danced by Anthony Salas

After Summer Fun

A Rehearsal of the Pas de Deux from the Ballet THE SNOW MAIDEN

Choreography by Michael Maule after Bourmeister

*Music, "Elegy" from Suite No. 3 in G Major, Op. 55, by Peter I. Tchaikovsky

Danced in segments by: Teresa Bautista and Michael Simon

Lisa Denne and David Fuerstenau

Linda Lehovec and Donald Philpott

Irene Tsukada and Michael Simon

Teresa Bautista and Stuart Gold

Teresa Bautista and Donald Philpott

Amy Wynn and Donald Philpott

This is a love duet in which the Snow Maiden finally melts with the rising sun and her lover dies of a broken heart - but theatrical license allows them to meet together in eternity. It has been staged specifically to give several couples a chance to participate instead of just two people.

SPRING FEVER

Choreography by Brian Taylor

*Music, Minuet from the Sonatine, by Maurice Ravel

Danced by Jenny Coogan, Joan Karlen, and Pamela Risenhoover

DR. JAZZ

Choreographed and danced by Gregory Burge

*Music, "Well Git It", by Enoch Light and the Light Brigade

SUMMER FUN

Choreography by Neisha Folkes

*Music, Sonata for flute and piano, by Francis Poulenc

Danced by Jeanette Bolding, Karen Ford, Tanya Gibson, Carl Gill,

Robin Gray, Krystal Hall, Donna Miranda, Lisa Ruffin. Duet:

Duet: Neisha Folkes and Terrence Mason

The Juilliard School
Dance Division

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DANCE EVENT X

Wednesday, April 25, 1979

Studio 321

5:30 pm

PREVIEW OF DANCE PROGRAM

with

Neisha Folkes

Ralph Glenmore

Rodney McGuire

To be presented at a concert in Albany, New York
Friday, April 27
for

M.C. Lawton Civic and Cultural Association

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The Juilliard School
Dance Division
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DANCE EVENT X
Wednesday, 25 April, 1979
Studio 321
5:30 pm

Preview of Dance Program to be presented at a concert in Albany, NY, on April 27,
for the M.C. Lawton Civic and Cultural Association

excerpts from THERE IS A TIME

Choreography (1956)	Jose Limon
Music, "Variations of a Theme" (1956)	Norman Dello Joio
"A time to be born, and a time to die;"	
Ralph Glenmore	
"A time to kill,"	
Rodney McGuire	
"and a time to heal;"	
Neisha Folkes and Ralph Glenmore	

THE EAGLE

Choreography (1978)	Ralph Glenmore
Music, "Mama Alfambeni"	Noel Pointer
Ralph Glenmore	

excerpts from THE STONE GARDEN

Choreography (1971)	Kazuko Hirabayashi
Music, "Shakuhachi" (1967)	Ryohei Hirose
from Four Seasons	
"Spring" Neisha Folkes	
"Summer" Rodney McGuire	
Duet	
Neisha Folkes and Rodney McGuire	

JOGGING IN THE PARK

Choreography (1979)	Gregg Burge
Music, "Nutcracker Suite"	Duke Ellington
Neisha Folkes and Ralph Glenmore	

* INTERMISSION *

Duet from MASK OF NIGHT

Choreography (1975)	Kazuko Hirabayashi
Music, "Music for a Summer Evening" (1974)	George Crumb
"Makrokosmos III"	
Neisha Folkes and Rodney McGuire	

THE CHANT

Choreography (1979)
Music, "Chaos"

Ralph Glenmore
Quartz

Ralph Glenmore

NYMPHEAS

Choreography (1975)

Kazuko Hirabayashi

Music, "Soiree dans Grenade" from Estampes No.2 (1903) Claude Debussy

Rodney McGuire

WE THREE

Choreography and direction (1979)
Music, "Provocative Percussion"

Eddie Wright, Jr.
Enoch Light, Lew Davies

Neisha Folkes, Ralph Glenmore, Rodney McGuire

The dancers would like to express their appreciation to:

Martha Hill
Mary Chudick
Kazuko Hirabayashi
Daniel Lewis
Robert Swinston
Eddie Wright, Jr.

All music provided on tape

The Juilliard School
Dance Division

-presents-

TWO DANCE EVENTS

in

THE JUILLIARD THEATER

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DANCE EVENT XI

-Student Choreographic Works-

Thursday, May 3, 1979, 4 pm

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DANCE EVENT XII

-Choreographers Composers Collaboration-

Friday, May 4, 1979, 5:30 pm

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STUDENT, FACULTY
AND
FRIENDS
INVITED

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT XI
Thursday, 3 May, 1979
in the Juilliard Theater
4:00 PM

QUICKSILVER

#Choreography by Helen Douglas
*Music, Hungarian and Rumanian Dances for Violin and Piano,
by Bela Bartok
Danced by #Kate Johnson, #Remus March, Gregory Mitchell (Graduate, 1974)

IN A PAINTERLY MANNER

#Choreography by Lupé Weitzer
*Music, Concerto No. 6 in B-flat, by Giovanni Pergolesi
Andante-Presto: A cappella -
Adagio affetuoso -
Allegro moderato
Danced by #Sharon Feist, #Debra Kasmauski, #Jeana Russell,
Julia Weitzer, #Jane Zalutsky

SPIRITUAL PASSAGE

from "Tempi Variations"

Choreography by Ethel Winter
*Music, Prelude XXII in B-flat minor, by Johann Sebastian Bach
Danced by Carol Lucas

DUET

Choreography by Richard Caceres (Graduate, 1974)
Music, "Souvenirs", 3rd movement, by Samuel Barber
Danced by Denise Stampone and Richard Caceres
#Robert de Gaetano and #John Bayless, piano

HISTORY FULL OF SONG

Choreography and poetry by Jane Carrington
*Music, "Inside II", by Paul Horn
Danced by Jane Carrington

JOGGING IN THE PARK

Choreography by Gregg Burge
*Music, "Nutcracker Suite", by Duke Ellington
Danced by Neisha Folkes and Gregg Burge

UP & OUT

Choreography by Elizabeth Harris
*Music, "Irlandaise", by Claude Bolling
Danced by Elizabeth Harris

AT EASE

"how many moments come
before you know the one that was -
was all there was"

Choreography by Jane Carrington
*Music - Collage / Charles Mingus
Danced by Caroline Billings, Kristen Borg, Jenny Coogan,
Nan Friedman, Joan Karlen, Francine Landes, #Sandra Stratton

GULL

from "Seasons"

Choreography by Dianne McPherson
*Music by Bert Jansch
Danced by Denise Stampone

PERSONIFICATIONS

Choreography by Jack Waters
*Music, Concerto in E-flat ("Dumbarton Oaks"), by Igor Stravinsky
Danced by Mary Duncan, Barbara Hoon, Morris Perry, Jack Waters

The student works in this program have been prepared in a Student Independent Project and in the Choreography and Repertory classes of Alfredo Corvino, Daniel Lewis, Janet Soares, and Ethel Winter.

Susan Kaiser, Stage Manager

GUEST
* TAPE

THE JUILLIARD SCHOOL
DANCE DIVISION
DANCE EVENT XII
Friday, 4 May, 1979
5:30 PM
THE JUILLIARD THEATER

CHOREOGRAPHERS COMPOSERS COLLABORATIONS

FOR CHRISTINA AND TONY

Choreography
Music and Text

Sylvia Morales
Eric Satie

"ce que dit la petite princesse des tulipes"
"valse du chocolat aux amandes"
"petit prélude à la journée"
"berceuse"
"profiter de ce qu'il a des cors aux pieds pour lui prendre son
cerceau"

Sylvia Morales
Shelley Katz, piano
Patrick O'Connell, reader

ELEGY

Choreography
*Music, "Elegy for a Sun Child"
(Barbara Siesel and Kim Halley, flutes)

Jeanette Bolding
Bruce Lazarus

Francine Landes and Michael Simon

PIANO BLUES

Choreography
Music

Amy Wynn
Aaron Copland

Amy Wynn
Paul Shaw, piano

MOMPOU STUDY

Choreography
Music

Tzipora Levenboim, Cynthia Morales
Fredrico Mompou

Tzipora Levenboim and Cynthia Morales
Paul Shaw, piano

THE BELLS OF SAN BLAS

Choreography
Music

Elizabeth Maxwell
Adrian Carr

Jeanette Bolding, Wendy Leo, Elizabeth Maxwell
Philip Brink, trombone
Eric Ewazen, piano

A PORTRAIT OF JOANNA BURDEN
based on "Light in August" by William Faulkner

Choreography Bambi Elmaleh de Buenos
*Music David Erlanger
(Steve Drury, piano)

Bambi Elmaleh de Buenos and Michael Simon

SONATA NO. 1 IN D

Choreography Kristen Borg, Elizabeth Maxwell
Music Johannes Sperger

Kristen Borg and Elizabeth Maxwell
John Feeney, contrabass
Robert Kopelson, piano

APPARITIONS

Choreography Julie French
*Music David Erlanger
(Ted Allred, viola; Sarah Bullen, harp; Katie Lowell, flute)

Julie French David Fuerstenau
Pamela Risenhoover Ann Westhoff

The above program is a project in collaboration:

C C C Choreographers Composers Collaborations
C I C Choreographers Instrumentalists Collaborations

CCC has produced pieces 2,5,6,8 with Juilliard choreographers and composers
CIC has produced pieces 1,3,4,5,7 with Juilliard choreographers and instrumentalists

Director of Project -- Janet Soares
Co-ordinator for the Composers Forum -- Larry Smith
Advisors to Project -- David Diamond and Martha Hill

Stage Manager -- Susan Kaiser

* tape

The Juilliard School
Dance Division

-presents-

TWO DANCE EVENTS

in

THE JUILLIARD THEATER

CHOREOGRAPHIC WORKS
of
STUDENTS AND FACULTY

-and-

REPERTORY WORKS

DANCE EVENT XIII: Wednesday, May 16, 1979
 at 5 pm

DANCE EVENT XIV: Thursday, May 17, 1979
 at 5 pm

STUDENTS, FACULTY AND FRIENDS INVITED

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The Juilliard School
Dance Division

DANCE EVENT XIII
Wednesday, 16 May 1979
five o'clock p.m.
The Juilliard Theater

DANSE MACABRE

Choreography by Sigurd Leeder
Music, "Danse Macabre", by Camille Saint-Saëns
Reconstructed from the Labanotation score in the combined classes
of Notation I of Billie Mahoney. It is a classroom work still in
progress.

Teresa Bautista	Karen Ford	Krystal Hall	Elizabeth Maxwell	Anthony Salas
Jeanette Bolding	Tanya Gibson	Marilyn Johnson	Dina McDermott	Michael Simon
Jennifer Denham	Stuart Gold	Lilittle Knox	Donna Miranda	Christopher Tuohy
Lisa Denne	Eloisa Greene	Sharon Koncius	Sylvia Morales	Herminia Vazquez
Bambie Elmaleh de Buenos		Linda Lehovec	Roberta Rennert	Julia Weitzer

Michael Sushel and Robert Dawson, piano

"Danse Macabre" was choreographed at the Jooss-Leeder School in 1935
where it was first performed at Dartington Hall. The notation score,
published by Sigurd Leeder in 1978, has been a reading project of
Notation I the last five weeks. We have been privileged to have
Deborah Bertonoff, who was a student at the Jooss-Leeder School when
"Danse Macabre" was created, visit our rehearsals and act as artistic
consultant. We are indebted to her for her most inspiring comments.

GAMES

Choreography by Carol Lucas
Music, Five Dance Preludes, by Witold Lutoslawski
Danced by Kristen Borg, Jennifer Denham, Nina Ries

Lisa Klevit, clarinet
Kenneth Mallor, piano

A Rehearsal of the Pas de Deux from the Ballet THE SNOW MAIDEN

Choreography by Michael Maule after Bourmeister
*Music, "Elegy" from Suite No. 3 in G Major, Op. 55, by Peter I. Tchaikovsky
Danced in segments by: Teresa Bautista and Michael Simon
Lisa Denne and David Fuerstenau
Linda Lehovec and Donald Philpott
Irene Tsukada and Michael Simon
Teresa Bautista and Stuart Gold
Teresa Bautista and Donald Philpott
Amy Wynn and Donald Philpott

This is a love duet in which the Snow Maiden finally melts with the
rising sun and her lover dies of a broken heart - but theatrical
license allows them to meet together in eternity. It has been staged
specifically to give several couples a chance to participate instead
of just two people.

45

The Juilliard School
Dance Division

DANCE EVENT XIV
Thursday, 17 May 1979
five o'clock p.m.
The Juilliard Theater

DANSE MACABRE

Choreography by Sigurd Leeder
Music, "Danse Macabre", by Camille Saint-Saëns
Reconstructed from the Labanotation score in the combined classes
of Notation I of Billie Mahoney. It is a classroom work still in
progress.

Teresa Bautista	Karen Ford	Krystal Hall	Elizabeth Maxwell	Anthony Salas
Jeanette Bolding	Tanya Gibson	Marilyn Johnson	Dina McDermott	Michael Simon
Jennifer Denham	Stuart Gold	Lilittle Knox	Donna Miranda	Christopher Tuohy
Lisa Denne	Eloisa Greene	Sharon Koncius	Sylvia Morales	Herminia Vazquez
Bambie Elmaleh de Buenos		Linda Lehovec	Roberta Rennert	Julia Weitzer

Michael Sushel and Robert Dawson, piano

"Danse Macabre" was choreographed at the Jooss-Leeder School in 1935
where it was first performed at Dartington Hall. The notation score,
published by Sigurd Leeder in 1978, has been a reading project of
Notation I the last five weeks. We have been privileged to have
Deborah Bertonoff, who was a student at the Jooss-Leeder School when
"Danse Macabre" was created, visit our rehearsals and act as artistic
consultant. We are indebted to her for her most inspiring comments.

NIGHT CRITTER

Choreographed and danced by Gregory Burge
*Music, "Night Sounds", by Sound Effects, Inc.

AFTER FIVE TAP CLASSES

Choreography arranged by Billie Mahoney
Danced by Allan Hunter, Donald Philpott, Christopher Tuohy
Music, "42nd Street", by Al Dubin, Harry Warren
Robert Dawson, piano

SISTERS

Choreographed and danced by Karen Ford and Robin Gray
*Music, theme from "Taxi", by Bob James

FARRUCA

Choreography by Gloria Marina
Music by John Child
Danced by Stuart Gold, Donald Philpott, Christopher Tuohy
Kenneth Mallor, piano

SOLEARES

Choreography by Gloria Marina
 Music by John Child
 Danced by Tzipora Levenboim, Cynthia Morales, Amy Wynn
 Kenneth Mallor, piano

SEVILLANAS

Traditional Choreography
 Popular music arranged by John Child
 Danced by Tzipora Levenboim, Donna Miranda, Cynthia Morales,
 Sylvia Morales, Kim Richardson, Amy Wynn, David Fuerstenau,
 Stuart Gold, Donald Philpott, Christopher Tuohy
 Kenneth Mallor, piano

SONATA NO. 1 IN D

Choreographed and danced by Kristen Borg and Elizabeth Maxwell
 Music, Sonata no. 1 in D, by Johannes Sperger
 John Feeney, contrabass
 Robert Kopelson, piano

GAVOTTE AND VARIATIONS

Choreographed and danced by Tzipora Levenboim
 Music by Jean-Philippe Rameau
 Neal Stulberg, harpsichord

PAS DE QUATRE

- after Sarabande

Choreography by Anton Dolin, staged by Genia Melikova
 *Music by Sesare Pagni

Lucile Grahn	--	Lisa Denne
Carlotta Grisi	--	Teresa Bautista
Fanny Cerrito	--	Bambie Elmaleh de Buenos
Maria Taglioni	--	Linda Lehovec

This romantic "Pas de Quatre" was originally conceived as a plan to unite four outstanding ballerinas in a striking divertissement. It was first presented at His Majesty's Theatre, London, 12 July 1845, with choreography by Jules Perrot. It was later reconstructed by Anton Dolin for Ballet Theatre (now American Ballet Theatre) and produced in 1941. Benjamin Lumley, director of Her Majesty's Theatre, London, states in his "Reminiscences of the Opera," 1864, "Each was a queen in her own right - alone, absolute, supreme!"

The works in this program have been prepared in Student Independent Projects and in the Choreography, Repertory, and Notation classes of Kazuko Hirabayashi, Airi Hyninnen, Billie Mahoney, Gloria Marina, Michael Maule, Genia Melikova, Janet Soares, Ethel Winter, and Hector Zaraspe.

* P A U S E *

THE DANCE DIVISION OF THE JULLIARD SCHOOL THANKS KAZUKO HIRABAYASHI AND THE KAZUKO HIRABAYASHI DANCE THEATRE FOR THEIR GUEST APPEARANCE TODAY.

NOWHERE BUT LIGHT †

Choreography (1976)
Music (1978)
Costumes

Kazuko Hirabayashi
Michael Blair
Judanna Lynn

Ginga Carmany

Marla Bingham Warren Spears
Grazia Della-Terza

B.J. Manilla Trisha McCullough
Vendetta Mathea Anna Schmitz
Gregory DeJean Robert Swinston
Rodney McGuire

† From "Nowhere But Light: Poems 1964-1969"
by Ben Belitt, University of Chicago Press.

Susan Kaiser, Stage Manager

* on tape

46
Revised 1/8/79

The PAUL TAYLOR DANCE COMPANY in a RECORDING SESSION

at

THE JUILLIARD THEATER

Tuesday, January 9, 1979
8:00 am-1:00 pm

Bettie deJong Carolyn Adams Monica Morris Elie Chaib

Lila York Ruth Andrien Linda Kent Robert Kahn

Victoria Uris Christopher Gillis Susan McGuire Thomas Evert David Parsons

Robert Yesselman, General Manager
Tony Marques, Stage Manager
Luanne Figliola, Wardrobe Mistress

10:00-10:45 am
BOOK OF BEASTS

Choreography (1971)
Music

Paul Taylor
Weber, Falla, Saint-Saens, Mozart, Schubert, Beethoven, Boccherini

11:00-11:30 am
DIGGITY
(new work)

Choreography (1978)
Music

Paul Taylor
Don York

11:45-12:15
AIRS

Choreography (1978)
Music

Paul Taylor
Georg Friederich Händel

12:30-1:00 pm
CLOVEN KINGDOM

Choreography (1976)
Music

Paul Taylor
Arcangelo Corelli, Henry Cowell, Malloy Miller

Students, Faculty, and Staff of The Juilliard School are
invited to attend. For technical reasons, seating will be
in the mezzanine and balcony only. Quiet must be maintained
at all times.

April 16, 1979
revised 4/19/79

SCRIPT FOR FILM SESSION FOR TUESDAY, APRIL 17, 2:30-4:00 P.M.
STUDIO 320
(subject to change)

- | | |
|--|---------------|
| 1. Class with Michael Maule | 5:00 |
| 2. Excerpts from "Snow Maiden", Mr. Maule in charge | 7:30 |
| 3. Class with Daniel Lewis | 5:00 |
| 4. Short excerpts from 5 student choreographic works
which were shown in the April 11 DANCE EVENT IX: | 15:00 or less |
- a. FOREST choreographed and danced by Nan Friedman.
 - b. FOR CHRISTINA AND TONY choreographed and
danced by Sylvia Morales, assisted by
Shelley Katz, piano, and Patrick O'Connell, reader.
 - c. JOGGING IN THE PARK choreographed by Gregg Burge,
danced by Neisha Folkes and Gregg Burge.
 - d. HISTORY FULL OF SONG choreographed and danced by
Jane Carrington.
 - e. PERSONIFICATION choreographed by Barbara Hoon and
Jack Waters, danced by Mary Duncan, Barbara Hoon,
Morris Perry and Jack Waters.

NOTE: Student choreographers should plan a very short 2 minute excerpt from their works.

Costume: Men should wear dark tights and light colored T-shirts.
Girls should wear pink tights and shoes and medium colored
leotards for Mr. Maule's work.
For Mr. Lewis, wear appropriate tights and leotards.
For the dances, wear the costumes you used for production,
if possible.

Mr. Lewis will bring tapes for the student dances Tuesday morning in
case you wish to rehearse. He will put them in the Dance Division Office
at 10:00 a.m.

Martha Hill

GRADUATION PROGRAM I

4 May 1979

corrected - 8 May 1979

Monday, 7 May 1979
1:30 pm - 4:00 pm
The Juilliard Theater

- | | approx. timing |
|---|----------------|
| 1. Susan Allair -- "The Maid" from <u>Seraphic Dialogue</u> , M. Graham, chor. | 4:00 |
| 2. Irene Tsukada -- Peasant pas de deux, Perrot/Coralli
with Rodney McGuire | 8:00 |
| 3. Teresa Coker & Barbara Hoon -- "Camaraderie", T. Coker, chor. | 4:00 |
| 4. Susan Allair -- "Sphinx" from <u>The Winged</u> , Limon, chor.,
Rob Waring, improvised accompaniment | 4:00 |
| 5. Madeleine Ribbing-Messihi & Jack Waters -- "and a time to heal;",
Limon, chor. | 2:30 |
| 6. Gregory Burge -- "A time to be born, and a time to die;", Limon, chor. | 3:30 |
| 7. Teresa Coker -- "Escape" from <u>Rooms</u> , A. Sokolow, chor. | 2:30 |
| 8. Jack Waters -- "Going" from <u>Rooms</u> , Sokolow, chor. | 1:00 |
| 9. Irene Tsukada -- Duet from <u>Stone Garden</u> , K. Hirabayashi, chor.
with Michael Simon | 4:00 |
| 10. Teresa Coker, Julie French, & Barbara Hoon -- "a time to mourn;...a
time to weep;", Limon, chor. | 3:00 |
| 11. Gregory Burge -- "Jogging in the Park", Burge, chor.
with Phenicia Folkes | 3:20 |
| 12. Madeleine Ribbing-Messihi -- "Spiritual Passage" from <u>Tempi Variations</u> ,
E. Winter, chor. | 2:00 |
| 13. Julie French -- "a time to hate; a time of war;", Limon, chor.
with Ralph Glenmore, Rodney McGuire, Morris Perry, Jack Waters. | 3:00 |
| 14. Gregory Burge -- "Winter" from <u>Stone Garden</u> , Hirabayashi, chor. | 3:00 |
| 15. Irene Tsukada -- "Spring" from <u>Stone Garden</u> , Hirabayashi, chor. | 3:00 |
| 16. Susan Allair -- "Heritage" (Western Wind Vocal Ensemble),
with Judith Otter | 5:00 |
| 17. Julie French -- "The Maid" from <u>Seraphic Dialogue</u> , M. Graham, chor. | 4:00 |
| 18. Madeleine Ribbing-Messihi -- "Limitations", Ribbing-Messihi, chor. | 2:30 |
| 19. Jack Waters -- "A time to be born, and a time to die;", Limon, chor. | 3:30 |
| 20. Gregory Burge -- "Dr. Jazz", Burge, chor. | 2:50 |

7 May 1979

GRADUATION PROGRAM II

Tuesday, 8 May 1979
1:30 pm - 4:00 pm
The Juilliard Theater

-
-
- | | | |
|-----|--|-------|
| 1. | Allysia Sneed -- "Mary towards Jerusalem", Talley Beatty, chor. | 4:30 |
| 2. | Elizabeth Harris & Judith Otter -- "a time to mourn;...a time to weep",
with Caroline Billings Limon, chor. | 3:00 |
| 3. | Denise Stampone -- "The Gull" from <u>Seasons</u> , McPherson, chor. | 4:00 |
| 4. | Jane Carrington -- "Beethoven Duet", Limon/Lewis, chor.
with Anthony Balcena | 5:00 |
| 5. | Allysia Sneed -- "In the Lap of the Gods", Sneed, chor. | 3:00 |
| 6. | Judith Otter -- "Little Improvisations", Tudor, chor. | 5:00 |
| 7. | Elizabeth Harris -- Aurora's Wedding Variation from <u>Sleeping Beauty</u> ,
after Petipa, chor. | 3:00 |
| 8. | Allysia Sneed -- "Jogging in the Park", Burge, chor.
with Ralph Glenmore | 3:20 |
| 9. | Barbara Hoon -- "Spiritual Passage" from <u>Tempi Variations</u> , Winter, chor. | 3:00 |
| 10. | Jane Carrington -- "a time to laugh;...a time to dance;", Limon, chor. | 2:00 |
| 11. | Denise Stampone -- "Duet" ("Souvenirs", S. Barber), Caceres, chor.
with Richard Caceres | 3:00 |
| 12. | Judith Otter -- "Heritage" (Western Wind Vocal Ensemble), Allair, chor.
with Susan Allair | 5:00 |
| 13. | Jane Carrington -- "History Full of Song", Carrington, chor. | 6:00 |
| 14. | Denise Stampone -- "Drift and Pierce", McPherson, chor.
with Nan Friedman, Susan Salinger | 12:00 |
| 15. | Elizabeth Harris -- "Up & Out", Harris, chor. | 3:00 |

Many, many thanks to Susan Kaiser, Stage Manager
All music on tape

THE JULLIARD SCHOOL
PAUL RECITAL HALL
FRIDAY, MAY 11, 4:00

LISA KLEVIT, CLARINET, STUDENT OF
LEON RUSSIANOFF

IN REGITAL WITH

KENNETH MALLOR, PIANO
CECELIA HOBBS, VIOLIN
DAVEN JENKINS, CELLO

KRISTEN BORG, DANCER
JENNIFER DENHAM, DANCER
NINA RIES, DANCER

SUITE FOR CLARINET AND PIANO
GAVOTTE WITH SIX DOUBLES

JEAN PHILLIPE RAMEAU-
YONA ETTLINGER

VIER STÜCKE FÜR KLARINETTE UND
KLAVIER

ALBAN BERG

· MÄSSIG · SEHR LANGSAM · SEHR RASCH · LANGSAM ·

SONATA IN E♭, OP. 120, No. 2

JOHANNES BRAHMS

· ALLEGRO AMABILE · ALLEGRO APPASSIONATO ·
ANDANTE CON MOTO ·

INTERMISSION

DANCE PRELUDES

WITOLD LUTOSŁAWSKI

· ALLEGRO MOLTO · ANDANTINO · ALLEGRO
GIOCO · ANDANTE ·

"GAMES"

CAROL LUCAS, CHOREOGRAPHER

CONCERTO A TRE FOR CLARINET,
VIOLIN, AND CELLO

INGOLF DAHL

You are cordially invited to a Recital of Music by

BRUCE LAZARUS

... Master Student of Vincent Persichetti

The Juilliard School
Michael Paul Hall

May 16, 1979
6:00 P.M.

Sonata for Tenor Saxophone and Piano (1979)

1. Allegramente
2. Pensoso
3. Rondo

John Ingram... saxophone
Mark Feiner... piano

Elegy (1975)

choreography by Jeanette Bolding
Francine Landes
Michzel Simon... dancers
Deborah Bacon
Robin Kani... flutes

Sonata for Piano (1978-1979)

1. Fantasia
2. Gentile
3. Dance

Kevin McGinty... piano

Program by
Larson Rhein

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Trio for Brass and Percussion (1977)

Timothy McKown... trumpet
Mark McConnell... trombone
Robert Waring... percussion
Bruce Lazarus... conductor

Two Quiet Moods (1978)

1. The Skater
2. Gymnopedie

Bruce Lazarus... piano

String Quartet (1976-1979)

1. Threnody
2. Pastorale
3. Variations

performed by the
Nova String Quartet

Marshall Cord
William Burton... violins
Katherine Askew... viola
Cynthia Cox... cello

52

768
5-
88

THE JUILLIARD SCHOOL

ALICE TULLY HALL/LINCOLN CENTER

Wednesday One O'Clock Concert Series

May 16, 1979

PROGRAM

Quintet in E-flat Major, K. 452

Mozart

Largo - Allegro moderato

Larghetto

Allegretto

Ellen Bardekoff, oboe
David Krakauer, clarinet
Barrie Staenberg, horn
Stefanie Przyblylska, bassoon
Allison Brewster, piano

Two Songs for Alto and Cello, Opus 91

Brahms

Gestillte Sehnsucht (Adagio espressivo)

Geistliches Wiegenlied (Andante con moto)

Alteouise DeVaughn, alto
Julian Rodescu, cello
Linda Kuttis, piano

Sonata No. 1 in G Major, Opus 78

Brahms

Vivace ma non troppo

Adagio

Allegro molto moderato

Paul Gati, violin
Igor Shochetman, piano

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

The Juilliard School welcomes your support to help continue this series of free concerts. Contributions should be made payable to The Juilliard School, Lincoln Center, New York, New York 10023.

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

The next concert in this series will be held on Wednesday, May 23, 1979 in Alice Tully Hall.

Old School Tights

THE VILLAGE VOICE, March 19, 1979

By Robert Coe

"When ambitious high school kids enroll in a college instead of some grimy private studio to negotiate hazy careers in the profession, contemporary dance has come a long way in this country. Undergraduate departments at Ohio State, Cal Arts, Connecticut College, Utah, North Carolina School of the Arts, and SUNY Purchase have become increasingly important training grounds for the dance boom. But the most renowned of these American collegiate conservatories—the model for many of them, and the least collegiate—is the Juilliard School, housed in a top-heavy concrete and glass bastion at the northeast edge of Lincoln Center.

Although operating largely in the shadow of the music and theatre schools, Juilliard's dance division trains a select group of 75 young dancers in a manner that will permit their art "to keep pace with its own growth." So says the student catalogue. A degree-granting institution enshrined in the national Parnassus has few incentives to break new ground; Juilliard preserves a solid, conservative discipline that it trusts will prove adequate to the aesthetics of the future. In 28 years, its program in American contemporary dance has supplied performers to virtually every major ballet company in America and many in Europe; scores of dancers to the troupes of Martha Graham, Jose Limon and Alvin Ailey, and lesser numbers to Paul Taylor, Twyla Tharp, Louis Falco, Pilobolus, Merce Cunningham, and Juilliard-trained choreographers Jennifer Muller and Lar Lubovitch. According to a faculty member, almost one-third of Juilliard's students drop out and start working, many of them on Broadway, where most chorus lines boast a few Lincoln Center gypsies.

At 65th and Broadway, every tenth person seems to have a shoulder bag and a turned-out walk. Passing for a dancer at Juilliard isn't that easy. Usually within the first two years, a third of the student body will be informed that its presence is either questionable, pointless, or no longer wanted. If the feet never learn to point, say, there are always the smaller semi-professional companies or teaching jobs. For a dance conservatory that gets its bodies when they're 18 and almost fully grown, Juilliard's standards are rough. Transferring from one division to another is difficult. So the dancers who stay go through the wringer. As the quintessential professional school, one that can sustain itself against the liveliest innovations in its field, Juilliard has become the Harvard of the dance world.

"In 1951, William Schuman invited me to start a dance division at the Juilliard School of Music, as it was then called," Martha Hill said, perched on a chair in her tiny, fourth floor office which is the dance division head-

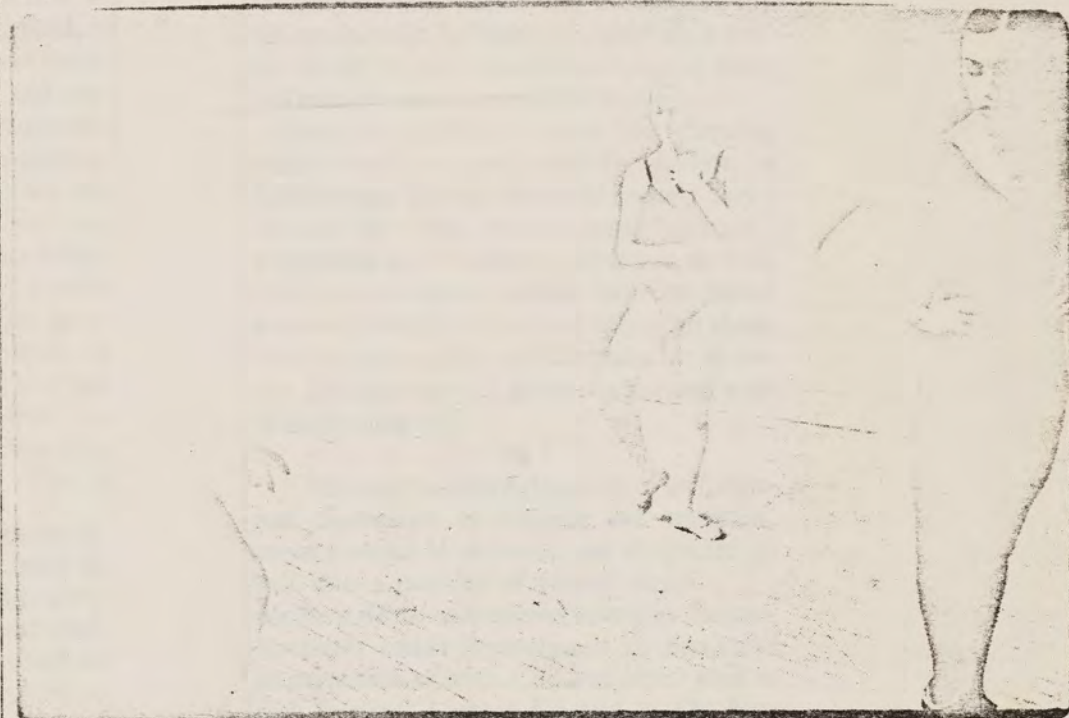
quarters. Miss Hill, as she is called by everyone, is a prim, alert woman in her 70s, the founder of the American Dance Festival and the dance departments at Bennington, NYU, and Connecticut College. She is the only director Juilliard's dance division has ever had, and many people attribute its survival to her grit in the battle with the Philistines.

"At the time people thought I was mad to teach ballet and modern together," Miss Hill explained. Today, such training is the rule among serious college dance departments. Miss Hill recruited Antony Tudor, one of the major figures of 20th-century ballet, and Graham, Limon, and Doris Humphrey, the

Hirabayashi tells novitiates during the floor routine in "Modern Dance I." "Below neck, I treat you like you're five. When you grow up we'll talk together. Until then you're a baby."

With an ironic smile, Miss Hill confides: "Nobody at Juilliard knows anything about dance but us."

When Mikhail Baryshnikov and Jerome Robbins show up in the same broad, carpeted hallways for class at Balanchine's School of American Ballet (which shares a portion of the third floor with Juilliard), even the more sophisticated entering students may feel with some justification that they are at the center of the dance world, on the brink of a productive career. Only 10 to 25 students are chosen each year from more than 150 applicants, many of whom travel from Europe and Israel for the audition. Some are already accomplished dancers; others raw beginners,



As the quintessential professional school that can sustain itself against the liveliest innovations in the field, Juilliard has become the Harvard of the dance world.

(continued)

p.1 of 3

greatest of the moderns, to teach and choreograph at the school before its move from the old Morningside Heights building to Lincoln Center in 1969. Anna Sokolow and Hanya Holm, both one-time modernist revolutionaries, are still engaged in work of stolid predictability at Juilliard, while Graham heirs Helen McGehee, Ethel Winter, and Kazuko Hirabayashi—and Limon's assistant in the '60s and '70s, Daniel Lewis—teach individually evolving versions of their mentors' techniques, under the rubric "modern dance."

Alfredo Corvino, at Juilliard since 1952, is the bulwark of a ballet faculty that includes Hector Zaraspe, Genia Melikova and Michael Maule, newly arrived from ABT. Juilliard training provides a thorough base for much of what an all-purpose professional might be asked to do. Unfortunately, obsession with technique is a by-product of this thoroughness. Narcissism, self-consciousness, and a superficiality that rarely challenges basic assumptions are negative Juilliard distinctions; conscientiousness and competence, its virtues. At Juilliard, one submits. "Above head, I treat you like you're 18," Kazuko Hi-

but with promising bodies, strong presences, open attitudes. Men are in demand, as they are everywhere in dance, and many will be wooed away. Of the 12 boys in the class of '80, only two returned for their sophomore year. What is looked for is potential as a performer. Paul Taylor, down from Syracuse for a swim meet against Columbia in 1953, took his very first dance class at a Juilliard audition, and it was obvious, according to Miss Hill, that "he couldn't do anything wrong." Sometimes choreographic ability is taken into account: Kai Tekai, just off the plane from Japan, had little feeling for ballet and knew nothing of modern, but was accepted on the basis of an enigmatic composition she choreographed and performed.

What students take on is a schedule that can run from nine a.m. to nine p.m., counting limited hanging out in the cafeteria, library, and music listening room. Boys have it harder, especially if they're good and needed for choreography. The finishing-school types either fold or grow up. One ballet and one modern-technique class a day are required, and many students take more. Enormous amounts of movement information are digested. What really matters is that you can dance—sometimes, that you can dance better than someone else. Every student experiences Juilliard's byzantine hierarchies, favoritism, competitiveness, and techniques of motivation through intimidation. There are occasional crackups, quiet withdrawals in mid-term. Students become cliquish; a stoic attitude gets a lot of them through. There's

almost no choice in curricula: One studies in technique classes assigned on the basis of one's individual level of accomplishment, and personality conflicts must be endured. Juilliard has no student government and no formal grievance procedure. "If I wanted to have some say in what I was studying, I would have gone somewhere else," a freshman from Los Angeles explained. And most students feel they lack the authority to disagree, anyway. Jennifer Muller said of her experience at Juilliard in the '60s: "Who am I to walk up to Tudor and say I want to do my own thing?" Even with no one of Tudor's stature around, the question is seldom asked today.

A faculty jury hands down a letter grade at the end of each year. Most students wish they could know sooner how they are doing. For some, juries are inflated triumphs; for others, profound humiliations. Young performers have been told that they should simply forget about ever becoming a dancer, or that they're "out in the woods somewhere." One student was made to turn around slowly in place; tears streamed down her face as Miss Hill reiterated in front of the entire teaching staff that she was shamelessly overweight. The next year she went into therapy and Miss Hill left her alone. "What makes her so cruel," this woman recalls, "is that she can also be so motherly."

Despite the emphasis on performance and technical accomplishment, which, for advanced students, can lead to paying jobs during the term with the Lincoln Center Touring Program, students are exposed to much more than just tendus and contractions. The bachelors degree also requires 30 units of straight academics—English, psychology, and the like. Most students are grateful that these are pretty much Mickey Mouse classes, though the Juilliard lounges are often littered with kids in rubber pants drowsing over Norton readers. Sleep is a luxury. Courses in dance notation, dance history, stagecraft, anatomy, and even baroque and flamenco fill up the hours. Dance composition, with heavy emphasis on traditional structures, is required of all students, as is four years of "L & M"—Literature and the Materials of Music. In the past, dancers had to compose tone poems and movements for string quartets; Juilliard was, after all, a music school. Today a broad knowledge of western music forms is considered enough.

Going to Juilliard is a lot like chewing more than you can possibly swallow: a \$3000-a-year how-to survey of concert dance through the 1950s. As with most "classical" educations in this country, what you do with it is your own affair. Juilliard has contributed a sense, though, of how one might go about working thoroughly and carefully for an entire lifetime—which, given the present state of the art, is a gift.

"The modern dance, born out of an historical inadequacy of training and tradition, made a virtue of necessity and abstracted itself into a position of ethical virtue. . . . Modern dance was only as strong as the personalities which promulgated its particular idiosyncratic accents. Children never took to it." So wrote Lincoln Kirstein in *The New York Review of Books* last November. Kirstein is president of Lincoln Center, of which Juilliard is a constituent member, though gratefully an autonomous one. Within Juilliard itself, however, Peter Mennin, who succeeded William Schuman as president in 1962, is unresponsive to the problems facing the dance division. Of 15 studios on the third floor of the building, only two are regularly available to dance students.

When the move to Lincoln Center was made in 1969, seven studios were planned for Miss Hill's students. Five of these were rented to the School of American Ballet, which gives the building a certain cachet. American Ballet also has the dressing rooms; Juilliard students make do with the orchestra's changing rooms, and the two remaining studios have to be scheduled like the main runways at O'Hare. The Morningside Heights extension and prep divisions were phased out with the move to Lincoln Center; Miss Hill says

(continued)

PHOTOGRAPHS BY SYLVIA PLACHY

Miss Martha Hill: "Nobody at Juilliard knows anything about dance but us."

she can't even consider having a graduate division without additional studios.

Money is as scarce as space: Juilliard instructors receive minimal salaries, more like honorariums than paychecks. For a while, Daniel Lewis calculated that he got a 50-cent raise per class each year. Miss Hill administers the division herself and keeps tabs on alumni, with the help of only one assistant and a secretary.

The Juilliard fantasy of wealth and aesthetic achievement goes on display at the annual winter or spring concert, the most important of 18 that occur in various in-house auditoriums and studios throughout the year. The opportunity to collaborate with Juilliard musicians is a very special one; the theatre, spectacular with its rich dark woods and billowing ceilings, can't distract from the fact that an unenthralled student body has been saddled with faculty choreography which attempts little beyond the familiar classical and modernist gestures. An exception was a work by Daniel Lewis, which reportedly angered president Mennin for its supposed irreverence to Ludwig von Beethoven and enraged certain members of the faculty. In the past, Juilliard students have performed masterpieces of the modernist repertory like *Errand Into the Maze* by Martha Graham and *Missa Brevis* by Jose Limon; both these choreographers composed works on Juilliard students. These days, most don't get the chance to contribute more than their feet to a performance work at the concerts. For many students, the experience is a thrill; for others, unrewarding or even unpleasant. Anna Sokolow has been known to tear off dancers' leotards and poke at their bodies with her fingers. In one instance, she grabbed a boy by the hair and screamed into his face, "Are you afraid to show your real emotions?" Nevertheless, competition for parts in Sokolow's and other faculty works is fierce, and jealousy is not uncommon. "Juilliard is a professional school in that it makes you put up with a whole lot of professional shit," a recent graduate told me, echoing the sentiments of many.

Mennin has made his presence felt in aesthetic as well as fiscal matters: He insisted that Lewis use all of the Beethoven string quartet, even though it made the dance 10 minutes longer than its ideas could sustain. In the past, Mennin has also objected to the use of rock music; Miss Hill, for her part, enjoys jazz—"good jazz."

When creativity at Juilliard is circumscribed, it is done always in the name of some higher value. A student from the early '70s told the following tale: "In a composition class, I choreographed a dance to a piece of music I love, Bach's Harpsichord Concerto in F-Major. I performed it for Jose Limon, who told me I had just walked up to a monument and scrawled S-H-I-T-F-U-C-K on it. I had never pictured myself as a vandal. So I changed the music to Varese, but I had to accompany the dancers on a woodblock so they could find the counts, because it was about beat. Miss Hill made me apologize to the group when it was finally performed."

Music cannot be violated at Juilliard, all reverence must be done. . . . As long as you work within their very set ideas of what dance is, you get a lot of vacuous encouragement to continue." Another recent grad, now a working choreographer, told a similar story. "My first piece at Juilliard was a time-study using fencing movement, to show how what you're seeing is altered by what you hear. The sounds were Orson Welles reading from the Bible, then some scratchy noises, then Beethoven's Emperor Concerto. Miss Hill was furious. It was the last time I ever did anything interesting there."

Many of the limitations imposed at Juilliard are understandable: As Jennifer Muller commented, "If you're going to study composition with Anna Sokolow, you're probably going to dance to music she likes." But certain omissions from a program in "American Contemporary Dance" seem hard to justify: no tap or jazz, although the notation teacher occasionally gives students a taste. No Cunningham technique, primarily because Miss Hill considers it a combination of ballet and Graham—"not aesthetically speaking, of course." Some improvisation is taught to beginning composition students, but philosophically it isn't considered very important. A substitute teacher observed that "when I ask Juilliard dancers to do something freely, many of them can't do it. They're afraid to let go." Juilliard doesn't encourage people to discover their own reasons for moving. The composition classes fail to locate the crucial reasons why one would bother to make dance. Most Juilliard-trained choreographers who have stuck with it remember feeling stifled there; the difficult thing about the comp classes isn't the aesthetic limitations, but the fact that "it's hard to learn from people whose relationship to what they're doing is so questionable."

Juilliard is enormously successful at teaching craft, less successful at nurturing creativity. Dozens of alumni are thankful for what they learned there. Others, however, are not and have quit dancing altogether. Moreover, the market for dancers isn't so healthy that everyone with a respectable talent who works hard can get a job. "What are we supposed to do with our professionalism?" asks one disappointed graduate, currently on unemployment insurance. "Let them eat cake? I wish they'd had courses in writing resumes or touch-typing." Such bitter feelings would be easier to bear if Juilliard stressed more than professional dignity and pride. The creative lethargy at Juilliard that followed the departures of the modernist masters has made it even more difficult for students to give free play to intelligence and inspiration. In fact, genuinely innovative behavior has in numerous instances been viewed as rocking the boat. "It's not old-fashioned, it's just restrained," says a new graduate, who's just joined the Limon company. A more troubling thought disturbs a young choreographer struggling with her own company: "How can I believe something that means nothing to my generation?"

At Juilliard, such arguments are academic.



A BIRTHDAY CELEBRATION

HONORED GUESTS: Alice Tully, William Schuman, Charles Wadsworth
and Artist Members of the Chamber Music Society

THE GREETING: The Friends Committee of the Chamber Music Society
takes great pleasure in welcoming you to this
Birthday Celebration.

THE PERFORMERS: "EASY ON THE TUBA" - jug band
GREENWICH MORRIS MEN
Bambie Elmaleh de Buenos WENDY HILTON RENAISSANCE DANCERS
Joan Karlen with
Cynthia Morales SUZANNE BLOCH ENSEMBLE (special guest:
David Fuerstenau SUZANNE BLOCH)
Michael Simon
Christopher Tuohy KANTOR/HANSEN/BRAVERMAN Trio
MUSICA HUMANA
THE PARADISE TRIO
BUCKY PIZZARELLI TRIO - direct from CAFE PIERRE
JEFF SHERIDAN - MAGICIAN
STOLZENBERG AND BELMONT - CLOWN and MIME

THE SPACE:

	BAR	
EAST		WEST
	CENTER	

THE PROGRAM:

8:00-8:20	East Corner West Corner Center	PARADISE TRIO MUSICA HUMANA Dancing to BUCKY PIZZARELLI TRIO
8:20-8:40	East Statue West Statue Center	MAGICIAN JEFF SHERIDAN CLOWN MARK STOLZENBERG GREENWICH MORRIS MEN
8:40-9:00	East Corner West Corner West Statue Center	PARADISE TRIO EASY ON THE TUBA MIME VIVIAN BELMONT RENAISSANCE DANCERS
9:00-9:20	East Statue West Corner West Statue Center	MAGICIAN KANTOR/HANSEN/BRAVERMAN CLOWN Dancing to BUCKY PIZZARELLI TRIO
9:20-9:40	THE CAKE CEREMONY	
9:40-10:00	East Corner West Corner Center	PARADISE TRIO MUSICA HUMANA RENAISSANCE DANCERS
10:00-10:20	East Corner Center	EASY ON THE TUBA GREENWICH MORRIS MEN

(MORE!)

55

10:20-10:40	East Corner	MUSICA HUMANA
	East Statue	MAGICIAN
	West Corner	KANTOR/HANSEN/BRAVERMAN
	West Statue	STOLZENBERG & BELMONT

10:30-11:00	Center	Dancing to BUCKY PIZZARELLI TRIO
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THE THANKS:

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THIS IS A PARTY! PROGRAM SUBJECT TO
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Monday, November 13, 1978

New York State Theatre

Juilliard American Opera Center



un Ballo in Maschera

**Opera in Three Acts
by Giuseppe Verdi**

Conducted by Sixten Ehrling
Directed by Tito Gobbi
Sets designed by Calvin Morgan
Lighting designed by William Haviland
Choreography by Hector Zaraspe
Chorus Master Roger Nierenberg
The Juilliard Orchestra

Wednesday, December 6, 1978 at 8:00 p.m.
Saturday, December 9, 1978 at 8:00 p.m.
Sunday, December 10, 1978 at 3:00 p.m.

The Juilliard Theater, 155 West 65th Street

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The Juilliard School
Peter Mennin, *President*
1978-1979 Season

**JUILLIARD AMERICAN OPERA CENTER
*presents***



**un Ballo
in Maschera**

**Opera in Three Acts
by Giuseppe Verdi**

THE JUILLIARD THEATER
155 West 65th Street

Wednesday, December 6, 1978 at 8:00 p.m.
Saturday, December 9, 1978 at 8:00 p.m.
Sunday, December 10, 1978 at 3:00 p.m.

SIXTEN EHRLING joined The Juilliard School in 1973 as Head of Orchestral Conducting, following his ten year affiliation with the Detroit Symphony. Born in Malmö, Sweden, Mr. Ehrling held the post of Chief Conductor and Music Director of the Royal Opera at Stockholm and during that twenty-year association led performances of the standard repertory as well as contemporary works of unusual interest. For more than thirty 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 1970 he was knighted by the Finnish Government, receiving the Order of the White Rose for his activities on behalf of the music of Sibelius. In 1976, in his native Sweden, he was awarded the honorary title Premiere Conductor of the Orchestra Royal, the first time it had been given in fifty years. He led the Wagner "Ring Cycle" and many other works at the Metropolitan Opera in recent years.

Mr. Ehrling was in Europe for much of the past summer, conducting both opera and symphony evenings, and making recordings. For the 1978-79 season he will serve as Music Adviser and Principal Guest Conductor of the Denver Symphony.

Mr. Ehrling conducted the American Opera Center's production of Verdi's *Falstaff* and has also led performances of *La Traviata* for the AOC in the Juilliard Theater.

TITO GOBBI was born at Bassano del Grappa, Italy, and had begun the study of law at the University of Padua before he decided to devote himself to a musical career. After five years of study with Giulio Crimi in Rome he entered the International Voice Contest in Vienna and was awarded first prize from among 330 baritone competitors. He made his debut as the elder Germont in *La Traviata* in 1939 at the Teatro Costanzi, and has gone on to nearly all the major opera theaters of the world, including the Metropolitan Opera, La Scala, Covent Garden, the San Francisco Opera, the Lyric Opera of Chicago, as well as appearances in Switzerland, Germany, South America, Egypt and the Salzburg Festival.

Mr. Gobbi has appeared in over thirty films and has directed operatic productions throughout the world. His Metropolitan Opera debut was in 1956 as Scarpia in *Tosca*, an opera which he is currently staging for that company. In recent years he has devoted much of his time to working with young singers, both in his summer sessions at the Villa Schifanoia in Florence and in his master classes throughout the world, including two in The Juilliard School. He is returning to the American Opera Center following his production of *Falstaff* here two years ago.

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 protegee, 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 has previously choreographed ballets for the AOC productions of *La Traviata* and Hugo Weisgall's *The 100 Nights*, and in 1977 and 1978 was guest teacher for the Ballet de Caracas.

CALVIN MORGAN was appointed Director of the Stage Department at The Juilliard School in 1977, a position he had previously held at Denison University from 1971 to 1977, during which time he was also Professor of Design at Denison. After completing his MA in Scene Design from the University of Washington he did graduate studies in Literature at the University of Maine and also studied Psychodrama there with Doris Twitchell Allen. As a recipient of three separate grants from Denison University he studied contemporary stage techniques in England and other locations in Europe, including the Scenographic Institute in Prague.

Mr. Morgan organized the first American Symposium on Scenography with Josef Svoboda and hosted the American premiere exhibition of Svoboda's *Idaho Transfer*, highly acclaimed at its opening at the 1973 Cannes Film Festival. He has designed over forty different operas and plays, including for the Juilliard Theater Center, Max Frisch's *The Firebugs*, productions of *As You Like It* and *Othello*, and for the Juilliard Opera Department, Cavalli's *La Calisto*.

JUILLIARD AMERICAN OPERA CENTER

Peter Herman Adler, Director

Giuseppe Verdi

Un Ballo in Maschera

Opera in Three Acts

Libretto by Antonio Somma

Based on Augustin Eugene Scribe's text for
Daniel Auber's *Gustave III ou Le bal masqué*

Conducted by SIXTEN EHRLING

Directed by TITO GOBBI

Sets designed by CALVIN MORGAN

Lighting designed by WILLIAM HAVILAND

Choreography by HECTOR ZARASPE

Cast in Order of Appearance

Samuel } conspirators
Tom }
Oscar, a page

Riccardo, Governor of Boston

Renato, his friend and secretary

Magistrate
Ulrica, a fortuneteller

Silvano, a sailor
Servant of Amelia
Amelia, Renato's wife

JEAN-CLEMENT BERGERON

MISCHA FERENZOV

RONIT KALISKY (Dec. 6)

GAIL DOBISH (Dec. 9)

MARTA MARQUEZ (Dec. 10)

JOHN WEST (Dec. 6, 9)

KWANG CHUNG (Dec. 10)

BRIAN SCHEXNAYDER (Dec. 6, 9)

RICHARD GRATTON (Dec. 10)

STEVEN SCHNURMAN

MARO PARTAMIAN (Dec. 6, 9)

NADINE ASHER (Dec. 10)

PETER LIGHTFOOT

JEFFREY THOMAS

MARGARITA CASTRO-ALBERTY (Dec. 6, 9)

PAMELA MANN (Dec. 10)

Officers, Deputies, Guests

* * *

There will be a fifteen minute intermission after Act I and Act II

* * *

Chorus Master, Roger Nierenberg

Musical Preparation, Gary Magby

Italian Diction, Evelina Colorni

THE JUILLIARD ORCHESTRA

Wednesday, December 6, 1978 at 8:00 p.m.

Saturday, December 9, 1978 at 8:00 p.m.

Sunday, December 10, 1978 at 3:00 p.m.

} Evening performances will end at
approximately 11:00 p.m.. Matinee at 6:00 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 Foundation.

THE STORY OF THE OPERA

Antonio Somma adapted his Italian libretto for Verdi's *Un Ballo in Maschera* from Eugène Scribe's French libretto for Auber's *Gustave III*, which was based on a true incident from Swedish history. The Italian censors would however not permit the representation of an assassination of a ruling monarch, and so Somma and Verdi moved the locale of their opera to colonial Boston. This was the setting of the first production of *Un Ballo in Maschera* at the Teatro Apollo, Rome, in 1859, which the Juilliard production follows.

Act I, Scene 1 — A hall in the Governor's residence

Officers and deputies await the arrival of Governor Riccardo. Among them are some enemies, led by Samuel and Tom. The Governor enters and receives the petitions of those present. His page Oscar gives him the list of guests for a forthcoming masked ball; seeing the name of Amelia, with whom he is secretly in love, Riccardo anticipates the pleasure of seeing her again. Renato, Amelia's husband and Riccardo's adviser, arrives to warn the Governor of a conspiracy against him. The latter brushes aside Renato's fears. Now the Magistrate enters and requests the Governor's signature on an order banishing Ulrica, a fortuneteller. Oscar springs to Ulrica's defense, and Riccardo playfully proposes to the assembled court that they pay her a visit, *incognito*.

Scene 2 — The fortuneteller's hut

As Riccardo arrives, Ulrica is invoking the King of Darkness. Presently she foretells that Silvano, a sailor, will soon win gold and a promotion. Riccardo quietly slips money and a commission into Silvano's pocket. Now a servant of Amelia's appears and requests a private consultation for his mistress. In hiding, Riccardo hears Amelia ask Ulrica how she can conquer her love for him. Ulrica tells Amelia to seek a magic herb, at midnight, at a gallows outside of town. Riccardo vows to follow her there. Oscar and the disguised officers now appear, and Riccardo asks Ulrica to tell his fortune. She says he is a man of rank, but refuses to say more. When pressed, Ulrica predicts that Riccardo will die by the hand of whoever next shakes his hand. It is Renato who, arriving too late to hear the prediction, takes the hand of his friend. The Governor laughs at the prophecy and reveals his true identity. A crowd, headed by the grateful Silvano, arrives to sing the praises of their Governor.

Act II — A deserted field on the outskirts of Boston

Amelia appears in search of the herb which will quell her tormented passion. Riccardo appears and declares his love; Amelia in turn admits her love for him. Suddenly Renato arrives with the news that the conspirators are pursuing the Governor. Amelia veils herself so that her husband will not recognize her. Riccardo agrees to escape disguised in Renato's cloak, provided that Renato will escort the unknown lady back to town without discovering her identity. After the Governor departs, the conspirators arrive, and in the ensuing scuffle with Renato, Amelia intervenes and lets her veil fall. Renato is dumbfounded, and the courtiers mock the husband who has had a rendezvous with his own wife. Requesting Sam and Tom to come to his house in the morning, Renato drags Amelia away.

Act III, Scene 1 — A study in Renato's house

Renato tells Amelia that she is to die, but permits her a last farewell to their only child. After she leaves, he realizes that it is Riccardo that he must kill instead. Sam and Tom arrive, and Renato gradually convinces them of his desire to join in their plot. The three cast lots for the privilege of killing the Governor. When Amelia enters, Renato forces her to draw the assassin's name. It is Renato who is chosen. Oscar invites Amelia and Renato to the ball that evening. Overriding Amelia's refusal, Renato accepts, seeing the perfect opportunity for the assassination.

Act III, Scene 2 — The Governor's chambers

Placing duty before love, Riccardo has decided to send Renato and Amelia back to England. Oscar brings the Governor an anonymous note warning him of an attempt on his life should he attend the ball, but Riccardo decides to attend anyway, in the hope of seeing Amelia one more time.

Act III, Scene 3 — A masked ball

Renato successfully induces Oscar to reveal the Governor's disguise. Amelia finds Riccardo first, and urges him to flee. As they are bidding each other farewell, Renato appears and mortally wounds the Governor. Too late, Renato learns the truth of Amelia and Riccardo's innocence. With his dying breath, Riccardo pardons Renato and the other conspirators.

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.

NADINE ASHER (*Ulrica*) was born in Chicago, and was affiliated with Indiana University before coming to Juilliard this year. She has sung with the St. Louis Symphony, Minneapolis Symphony, Chicago Civic Orchestra, and the Indianapolis Symphony. Operatic roles performed at Indiana University, the Des Moines Metro Opera, and at the Opera of Puerto Rico include the Principessa in *Suor Angelica* and Marcellina in *The Marriage of Figaro*.

JEAN-CLEMENT BERGERON (*Samuel*) was born near Quebec City in Canada and graduated from the Conservatoire de Musique de Montreal before coming to New York. A new member of the American Opera Center, Mr. Bergeron is studying with Beverley Johnson at Juilliard and has previously sung with the Eastern Opera Theater, the Bronx Opera and the Lake George Opera Festival.

MARGARITA CASTRO-ALBERTY (*Amelia*) sang the title role in the American Opera Center's production of *Madama Butterfly* last season. The previous season she was selected to take part in the master class of Elisabeth Schwarzkopf and Walter Legge, held in the Juilliard Theater. Ms. Castro was born in San Sabastian, Puerto Rico and was graduated from the University of Puerto Rico, having received her early musical training at the Pablo Casals Conservatory of Music. Later she studied at Santa Cecilia in Rome. Last year she won first prize in both the WGN/Illinois Opera Guild Auditions and the Baltimore Opera Competition. She recently appeared with the Opera Internacional Chilena in *Simon Boccanegra* and *Un Ballo in Maschera* and returns there next season as *Aida*. She is now a student of Richard Torigi.

KWANG CHUNG (*Riccardo*) joined the Korean National Opera Company after graduation from Han-Yang University in Korea. He has sung in New York with the Brooklyn and New York Lyric Operas and the Queens Opera, and he studies at Juilliard with Daniel Ferro. His operatic roles include Rodolfo in *La Boheme*, Manrico in *Il Trovatore*, and the Duke in *Rigoletto*.

GAIL DOBISH (*Oscar*) is a Master of Music student with Daniel Ferro in the School and has previously appeared at Juilliard in *The Magic Flute*, *Jenufa* and the title role in Cavalli's *La Calisto*.

MISCHA FERENZOV (*Tom*) was born in Franklin, N.H. Before coming to Juilliard this year he was a member of the Israel National Opera and appeared with them as the Commendatore in *Don Giovanni*, Prince Gremin in *Eugene Onegin* and Sparafucile in *Rigoletto*. He studies with Richard Torigi.

RICHARD GRATTON (*Renato*) graduated from the University of Oregon before pursuing voice study at the Peabody Conservatory of Music in Baltimore. He has performed with the Washington Opera Society, the Glimmerglass Opera and the New York Lyric and his repertoire includes Don Giovanni, Figaro and Germont. He joins the AOC with this production, and is a student of Richard Torigi.

RONIT KALISKY (*Oscar*) was born in Tel-Aviv and was trained there at the Rubin Academy and at the Villa Schifanoia in Florence before coming to New York. Now studying with Richard Torigi at Juilliard, her repertoire includes the roles of Philine in *Mignon* and Zerbinetta in *Ariadne auf Naxos* and the Queen of the Night, a role she will sing next Spring with the Little Orchestra Society in Avery Fisher Hall.

PETER LIGHTFOOT (*Silvano*) is a native New Yorker presently studying at Juilliard with Oren Brown. Mr. Lightfoot appeared with the American Opera Center last season in the role of Bonzo in *Madama Butterfly*. He has appeared with the Opera Orchestra of New York, the Little Orchestra Society, and has recorded Massenet's *Le Cid* for Columbia Records. He recently appeared in Opera South's production of *The Rape of Lucretia*.

PAMELA MANN (*Amelia*) came to Juilliard a year ago and made her first operatic appearance in the role of Juno in Juilliard's production of *La Calisto*. She is a student of Eleanor Steber and will join the opera company in Graz, Austria starting in the Fall of 1979.

MARTA MARQUEZ (*Oscar*) is a Master of Music student with Beverley Johnson. She was born in San Juan and has sung with the Opera Company of Puerto Rico as Frasquita and Barbarina, and has previously appeared at Juilliard in *The Magic Flute*, *Madama Butterfly* and *Jenufa*.

MARO PARTAMIAN (*Ulrica*) rejoined the American Opera Center last year to sing Suzuki in *Madama Butterfly* after making her operatic debut here in 1973 as Hata in *The Bartered Bride*. A student of Richard Torigi, she has previously won the Silver Medal in the Paris Competition and a special prize in the Barcelona Competition. She has recently appeared in concert in Philadelphia, Chicago and Los Angeles.

BRIAN SCHEXNAYDER (*Renato*) joined the American Opera Center two years ago after graduating from the University of Southwestern Louisiana. A student of Richard Torigi, he has previously sung Sharpless in *Madama Butterfly*, the Foreman in *Jenufa* and has also appeared with the New Orleans Opera, the Shreveport Symphony and the Lake George Opera.

STEVEN SCHNURMAN (*Magistrate*) will receive his Bachelor of Music degree from Juilliard this year. He studies with Beverley Johnson and has previously appeared in *La Calisto* and *Jenufa*.

JEFFREY THOMAS (*Servant of Amelia*) is in his first year at Juilliard and studies with Richard Torigi. He has appeared in national companies of *Shenandoah* and *Fiddler On The Roof*, and has sung with the Gregg Smith Singers and the Boston Musica Viva.

JOHN WEST (*Riccardo*) was heard at Juilliard last Spring as Laca in *Jenufa* and has previously performed with the Michigan Opera Theater, the Houston Grand Opera, and the Goldovsky Grand Opera. He recently added the role of Don Jose to his repertoire in a production of *Carmen* with the Virginia Opera Association.

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Production Interns	Ruben Berkowitz, Leslie Calumet, David Caparosa, Terry Dillman, Susan Kaiser, Grace Tannehill, Beth Verner, Aime Vincent

PETER HERMAN ADLER

PETER HERMAN ADLER, Director of Juilliard's American Opera Center since 1973, was born in Jablonec, Czechoslovakia, and graduated from the Prague Conservatory of Music. He started his operatic career in Brno, Czechoslovakia's second largest city and Janacek's home town. It was there that he conducted a new production of *Jenufa* in a German translation, with the composer advising on such matters as translation and casting. After Brno, Adler became Music Director of the Bremen Stadtoper in Germany, going to Russia when the Nazis took power, and conducted in Leningrad, Moscow and Kiev, where he was for three years Chief Conductor of the Ukrainian capital's symphony.

He came to the United States in 1939, making his debut with the New York Philharmonic in 1940 and guest conducted many of the major American orchestras. In 1949 he founded the NBC-TV Opera which he directed until 1959; and, after a period as Music Director of the Baltimore Symphony, later continued his pioneering television work from 1970 to 1974 with the emerging Public Television network. He made his Metropolitan Opera debut in *Un Ballo in Maschera* in 1972 and appeared there the following year as conductor of *Manon Lescaut* featuring Leontyne Price, whose opera career he had helped to launch in the NBC production of *Tosca* and *The Magic Flute*.

During his activities with both commercial and non-commercial television he regularly commissioned new scores, beginning with *Amahl and the Night Visitors*, the first opera ever commissioned for television; and following that, he commissioned operas from Lukas Foss, Norman Dello Joio, Boleslav Martinu, and later Thomas Pasatieri and Hans Werner Henze.

Dr. Adler's previous performances with the American Opera Center have included the New York premieres of Bloch's *Macbeth*, the original version of *Ariadne auf Naxos*, Dvorak's *Rusalka*, and Janacek's *Jenufa*.

SANDRO SEQUI

This production of *L'Orfeo* marks the first association of SANDRO SEQUI with Juilliard's American Opera Center. He has previously directed three notable productions for the Metropolitan Opera: Donizetti's *La Fille du Régiment* in 1972, Rossini's *L'Assedio di Corinto* in 1975 and Bellini's *I Puritani* in 1976. His American debut took place at the Lyric Opera of Chicago in 1968 with Puccini's *Manon Lescaut* and he has returned there frequently, his most recent production being Gluck's *Orfeo ed Euridice*, premiered in 1975 and revived in 1977.

Mr. Sequi was born in Rome and studied at the University of Rome and later at the Accademia Nazionale d'Arte Drammatica. He made his directorial debut in 1960, with three Italian plays for the Spoleto Festival, and staged his first opera, *Lucrezia* by Respighi, the following year for Venice's La Fenice. Since then he has directed more than fifty new productions in all the major opera houses and festivals including La Scala, Covent Garden, Théâtre Royal de la Monnaie, Brussels; Teatro Colón, Buenos Aires; and the Australian Opera in Sydney, with a repertoire ranging from Monteverdi's *Incoronazione di Poppea* to Stravinsky's *L'Histoire du Soldat*.

In addition to his operatic productions, Mr. Sequi is equally prominent as a director for both the legitimate theater and for television. His most recent work for RAI-TV includes plays by Pirandello, Goldoni, Ibsen and Strindberg, and he has recently directed for them a particularly successful serialization in four parts of Henry James' novel, *Portrait of a Lady*.

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 protegee, 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 has previously choreographed ballets for the AOC productions of *La Traviata*, *Un Ballo in Maschera*, and Hugo Weisgall's *The 100 Nights*.

JUILLIARD AMERICAN OPERA CENTER

Peter Herman Adler, Director

L'ORFEO

Favola in Musica (1607)

Opera in Five Acts

Music by Claudio Monteverdi

Text by Alessandro Striggio

Edited by Denis Stevens

By arrangement with BELWIN-MILLS PUBLISHING CORPORATION, representing Novello and Co., Ltd., publisher and copyright owner.

Conducted by PETER HERMAN ADLER

Directed by SANDRO SEQUI

Sets designed by ALFRED SILBERMANN

Costumes designed by ANNA ANNI

Lighting designed by MICHAEL RICE

Choreography by HECTOR ZARASPE

Cast in Order of Appearance

La Musica

Pastore II

Ninfa

Pastore I

Orfeo

Euridice

Pastore III

Pastore IV

La Messagera

Speranza

Caronte

Proserpina

Plutone

Spirito II

Spirito I

Eco

Apollo

ROSEANN DEL GEORGE

KWANG CHUNG

RONIT KALISKY

JAMES JUSTISS

RONALD RAINES

PAMELA COBURN

BRIAN SCHEXNAYDER

ROBERT BRIGGS

ZEHAVA GAL (Feb. 1, 4)

FREDDA RAKUSIN (Feb. 3)

MARO PARTAMIAN

MISCHA FERENZOV

HEI-KYUNG HONG (Feb. 1, 3)

ROSEANN DEL GEORGE (Feb. 4)

ROBERT BRIGGS

PETER LIGHTFOOT

STEVEN SCHNURMAN

JEFFREY THOMAS

BRIAN SCHEXNAYDER

THE JUILLIARD PHILHARMONIA

There will be a 20-minute intermission after Part I

Chorus Master, Roger Nierenberg

Musical Preparation, Ivan Torzs

Italian Diction, Evelina Colorni

This production is on loan to the Juilliard School by the Gulbenkian Foundation of Lisbon, whose generosity is deeply appreciated.

Thursday, February 1, 1979 at 8:00 p.m.

Saturday, February 3, 1979 at 8:00 p.m.

Sunday, February 4, 1979 at 3:00 p.m.

} Evening performances will end at
approximately 10:30 p.m. Matinees at 5:30 p.m.

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

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

MICHAEL RICE

MICHAEL RICE was born in Ann Arbor, Michigan, and received his Bachelor of Arts degree in Theater from Hope College, where he was a design student and technical director for the Great Performance Series. He came to Juilliard as a member of the Internship Program in Production under Cal Morgan's direction and designed lighting for *Two Gentlemen of Verona*, *The Beggar's Opera* and *Poe*, a theater piece created by Anna Sokolow. He also assisted Paul Gallo with his production of *The Firebugs* and again at the American Place Theater last spring for *The Conjuring of an Event*.

This year for the Juilliard Theater Center he will do *As You Like It* and *The Hostage*. Orfeo is the first lighting design he has done for an operatic production.

BIOGRAPHIES OF CAST

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

ROBERT BRIGGS (*Plutone, Pastore IV*) has previously appeared in many Juilliard productions, notably as Jove in *La Calisto* and as Pistola in *Falstaff*. He is a Master of Music student under Beverley Johnson and has sung with the Castelfranco Festival in Venice, as soloist with Musica Aeterna, and with Albert Fuller in a recent production of Rameau's *Les Sauvages* at the University of Chicago.

KWANG CHUNG (*Pastore II*) joined the Korean National Opera Company after graduation from Hang-Yang University in Korea. He has sung in New York with the Brooklyn, Queens and New York Lyric Operas, and studies at Juilliard with Daniel Ferro. He recently appeared as Riccardo in *Un Ballo in Maschera* for the American Opera Center.

PAMELA COBURN (*Euridice*) was born in Dayton, Ohio and before coming to Juilliard attended DePauw University and the Eastman School of Music. She has appeared with the Rochester Philharmonic, the Indianapolis Symphony and at the Aspen Music Festival. This is her first role with the American Opera Center, where she studies with Richard Torigi.

ROSEANN DEL GEORGE (*La Musica, Proserpina*) is a native of Chicago. After graduating from the University of Wisconsin she appeared with the Madison Civic Opera and the Milwaukee Symphony. She has sung with the Santa Fe Opera and was twice a winner of the Metropolitan Opera Regional Auditions. She studies with Oren Brown, and sang the title role in last season's AOC production of *Jenufa*.

MISCHA FERENZOV (*Caronte*) was born in Franklin, N.H. Before coming to the American Opera Center this year, he was a member of the Israel National Opera, appearing as the Commendatore in *Don Giovanni*, Prince Gremin in *Eugene Onegin* and Sparafucile in *Rigoletto*. A student of Richard Torigi, he was recently seen as Tom in *Un Ballo in Maschera*.

ZEHAVA GAL (*La Messaggera*) was born in Israel and studies at Juilliard with Daniel Ferro. Among her many roles here are the title role in *Savitri* by Gustav Holst and Suzuki in *Madame Butterfly*. This past summer she won the Grand Prix and first prize for interpretation of French songs at the Paris Competition; and second prize, the highest award given, at the Munich Competition.

HEI-KYUNG HONG (*Proserpina*) was born in Korea where she attended the Ye-Won Music School, coming to the U.S. in 1973. She has been attending Juilliard since 1976 as a student of Rose Bampton. A winner of the N.Y. Teachers' Association Competition, she subsequently sang as a guest "Young Artist" with the Oklahoma Symphony, and in Master Classes at Juilliard by Elizabeth Schwarzkopf and Tito Gobbi.

JAMES JUSTISS (*Pastore I*), a student of Daniel Ferro, sings a wide range of tenor and countertenor roles. His first appearance as a countertenor was at Juilliard last spring as Endemion in *La Calisto*, followed by a countertenor role as the Mad Priest in the Santa Fe Opera's production of Stephen Oliver's *The Duchess of Malfi*. In addition to performing tenor roles for both the Virginia Opera Association and Opera Memphis, he recently sang the alto solos in *The Messiah* with the Milwaukee Symphony.

RONIT KALISKY (*Ninfa*) was born in Tel-Aviv and was trained there at the Rubin Academy, and later at the Villa Schifanoia in Florence. Now studying with Richard Torigi at Juilliard, her repertoire includes such roles as the Queen of the Night in *The Magic Flute*, a role she will sing next Spring with the Little Orchestra Society in Avery Fisher Hall. In December, she sang Oscar in the AOC's production of *Un Ballo in Maschera*.

PETER LIGHTFOOT (*Spirito II*) is a native New Yorker presently studying at Juilliard with Oren Brown. In addition to appearing with the American Opera Center last season as Bonzo in *Madame Butterfly*, he recently played Silvano in *Un Ballo in Maschera*, and appeared in Opera South's Production of *The Rape of Lucretia*.

MARO PARTAMIAN (*Speranza*) rejoined the American Opera Center last year to do Suzuki in *Madame Butterfly*, after making her operatic debut here in 1973 as Hata in *The Bartered Bride*. A student of Richard Torigi, she won the Silver Medal in the Paris Competition as well as a special prize in the Barcelona Competition. Recently, she has been appearing in concert in Philadelphia, Chicago and Los Angeles, and was Ulrica in the AOC's *Un Ballo in Maschera*.

RONALD RAINES (*Orfeo*) is new to the American Opera Center this year. Born in Texas City, Texas, he graduated from Oklahoma City University and has performed with the Houston Grand Opera, the Dallas Civic Opera, the Omaha Opera, Tulsa Opera and the Michigan Opera Theatre, in such diverse roles as Pelleas, Eisenstein, Danilo and Ralph Rackstraw in *H.M.S. Pinafore*. Mr. Raines also sang the role of Silvio in the American premiere of Martin y Soler's *The Tree of Chastity*.

FREDDA RAKUSIN (*La Messaggera*) was born in Ohio and studies at Juilliard with Richard Torigi. In addition to winning first prize in the Concurso Internacional at Las Palmas (1974) she has received two grants from the National Opera Institute. She has appeared with opera companies in Houston, Philadelphia and Washington, D.C., and was seen on national television as Flora in *La Traviata*. At the AOC, she performed Kostelnicka in last season's *Jenufa*.

BRIAN SCHEXNAYDER (*Pastore III, Apollo*) joined the AOC two years ago after graduating from the University of Southwestern Louisiana. A student of Richard Torigi, his roles at Juilliard have included Sharpless in *Madama Butterfly*, the Foreman in *Jenufa*, and most recently Renato in *Un Ballo in Maschera*. He has also appeared with the New Orleans Opera, the Shreveport Symphony and the Lake George Opera.

STEVEN SCHNURMAN (*Spirito I*) receives his Bachelor of Music degree from Juilliard this year. A student of Beverley Johnson, he has appeared in *La Calisto*, *Jenufa* and as the Magistrate in *Un Ballo in Maschera*.

JEFFREY THOMAS (*Eco*) is in his first year at Juilliard and studies with Richard Torigi. Before appearing in the AOC's production of *Un Ballo in Maschera* he had sung with the Gregg Smith Singers, the Boston Musica Viva and the national companies of *Shenandoah* and *Fiddler on the Roof*.

THE STORY OF THE OPERA

Part I

A soprano in the character of Music sings the Prologue, avowing that she will tell the tale of Orpheus and commanding silence even from Nature while the beautiful sounds go on.

Nymphs and shepherds sing of their pleasure over the nuptials of Orpheus and Eurydice, to be celebrated this very day. The bride and groom also sing of their happiness and leave to celebrate the wedding rites.

Returning from the ceremony, the joyful Orpheus likens Eurydice to the sun, which turns his nights into days. The shepherds delight to hear of his pleasure and ask him to sing to them as he accompanies himself on his lyre. This he does, contrasting his former sorrow with his present bliss.

The Messenger arrives with the news that Eurydice, having been bitten by a poisonous snake, has just died in her arms. Orpheus is at first struck speechless, while the shepherds sing of their horror. Orpheus then declares that he will take his songs to the realm of Pluto and implore him to surrender Eurydice. The shepherds lament and the Messenger reproaches herself for having brought such dreadful news.

Part II

Orpheus has reached the border of Pluto's realm. He must cross the river Styx alone, the Messenger tells him, for here stands the inscription: *Abandon Hope All Ye Who Enter Here*. Charon, the grim ferryman, is suspicious of Orpheus and demands to know what has brought him here. Alternately playing and singing, Orpheus pleads his case, and the sweetness of his music finally softens the ferryman's heart. Charon feigns sleep and allows Orpheus to cross the river. The spirits describe his trip over the stormy waters in his fragile barque.

In Hades, Proserpina pleads with Pluto to return Eurydice to the inconsolable Orpheus, and he finally agrees to grant her wish. However, he stipulates that Orpheus must not look back during the journey to earth; if he does, even once, he will lose Eurydice forever. The spirits praise Pluto for his generosity while Orpheus leads Eurydice on the way. Shortly Orpheus grows depressed at not being able to see his bride. He hears a sound and, fearing it might be the Furies come to snatch his wife from him, he turns to look. At once Eurydice begins to falter, and she is led back to Hades by the Spirits, leaving Orpheus in despair.

Wandering in the fields of Thrace, Orpheus sings a long lament. Apollo appears and offers to take Orpheus to heaven, where he may trace the beauty of Eurydice in the sun and stars.

Monteverdi's joyous ending is in sharp contrast to the traditional myth, in which Orpheus is torn to pieces by Thracian women for lamenting his Eurydice too long.

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Ann Asinas	Amy Dulsky	Jered Egan	Charles Richardson
Paul Gati	Donna Lorenzo	Rachel Smith	James Scott
Gwendolyn Hoebig	Alicia Mickenberg	Recorders	Lute
Eun-Sun Lee		Ruth Cunningham	Bonnie Robiczek
Me-Jin Moon	Cellos	Jeanne Halley	Harp
Celeste Rush	Robert Cafaro	Oboes	Hye-Yun Chung
Leslie Shank	<i>Principal</i>	Catherine Gerardi	Harpsichord
Martha Simonds	Aline Johnson	Avi Yosselevitch	Charlotte Mattox
Kelley Smith	Bruce Uchimura	Trumpets	Organ
Galina Stamenova	Ellen Westerman	Stephen Burns	Salvatore Scecchitano
Deborah Wong		Nicholas Marino	

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DANCE ENSEMBLE

Teresa Bautista, Lisa Denne, Alana Halperin, Sharon Koncius, Linda Lehovee, Donna Miranda, ~~Roberta Remert~~, Herminia Vazquez. Ralph Glenmore, *solo dancer*.
Sylvia Morales

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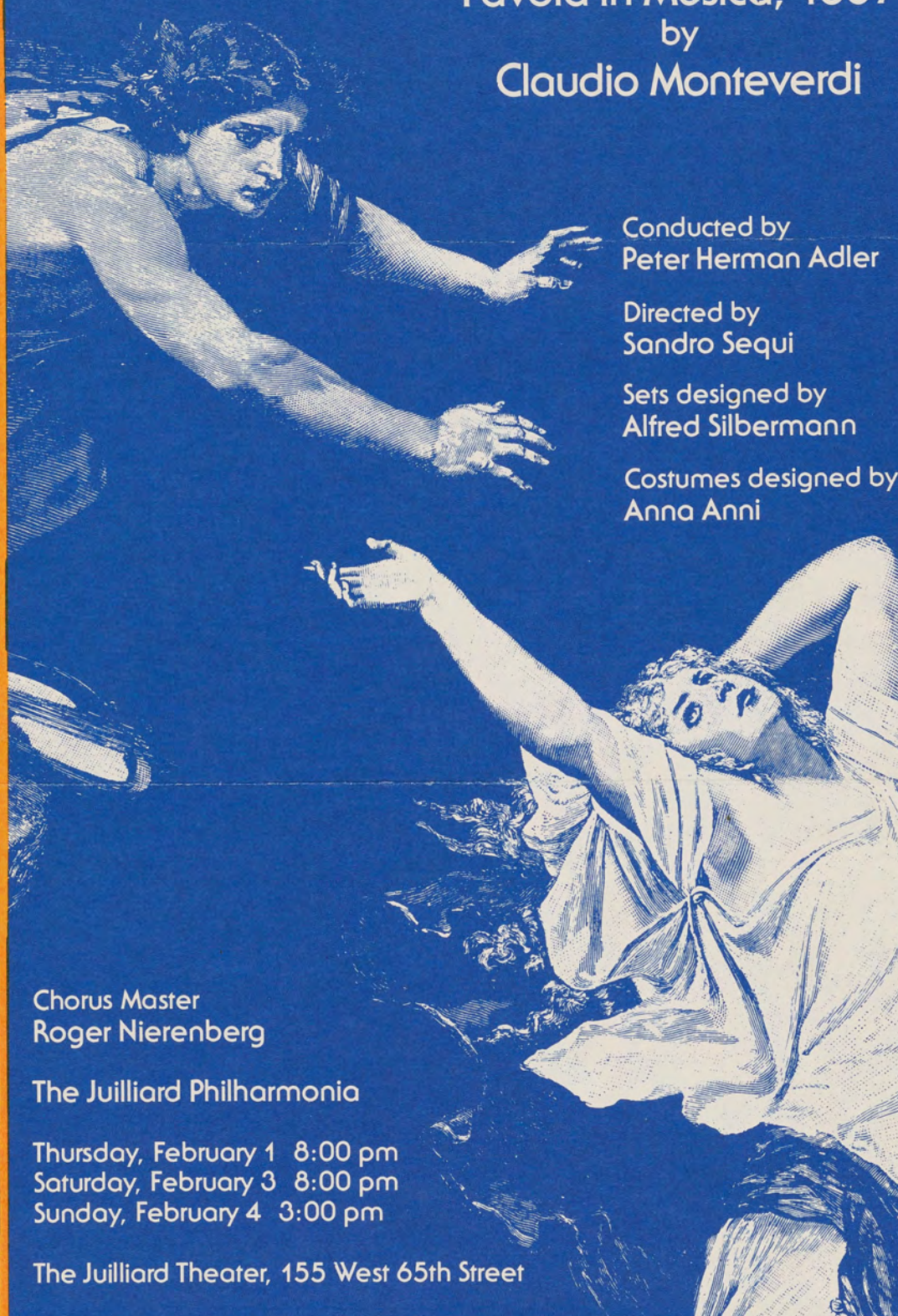
Juilliard American Opera Center

L'ORFEO

Favola in Musica, 1607

by

Claudio Monteverdi



Conducted by
Peter Herman Adler

Directed by
Sandro Sequi

Sets designed by
Alfred Silberman

Costumes designed by
Anna Anni

Chorus Master
Roger Nierenberg

The Juilliard Philharmonia

Thursday, February 1 8:00 pm
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Sunday, February 4 3:00 pm

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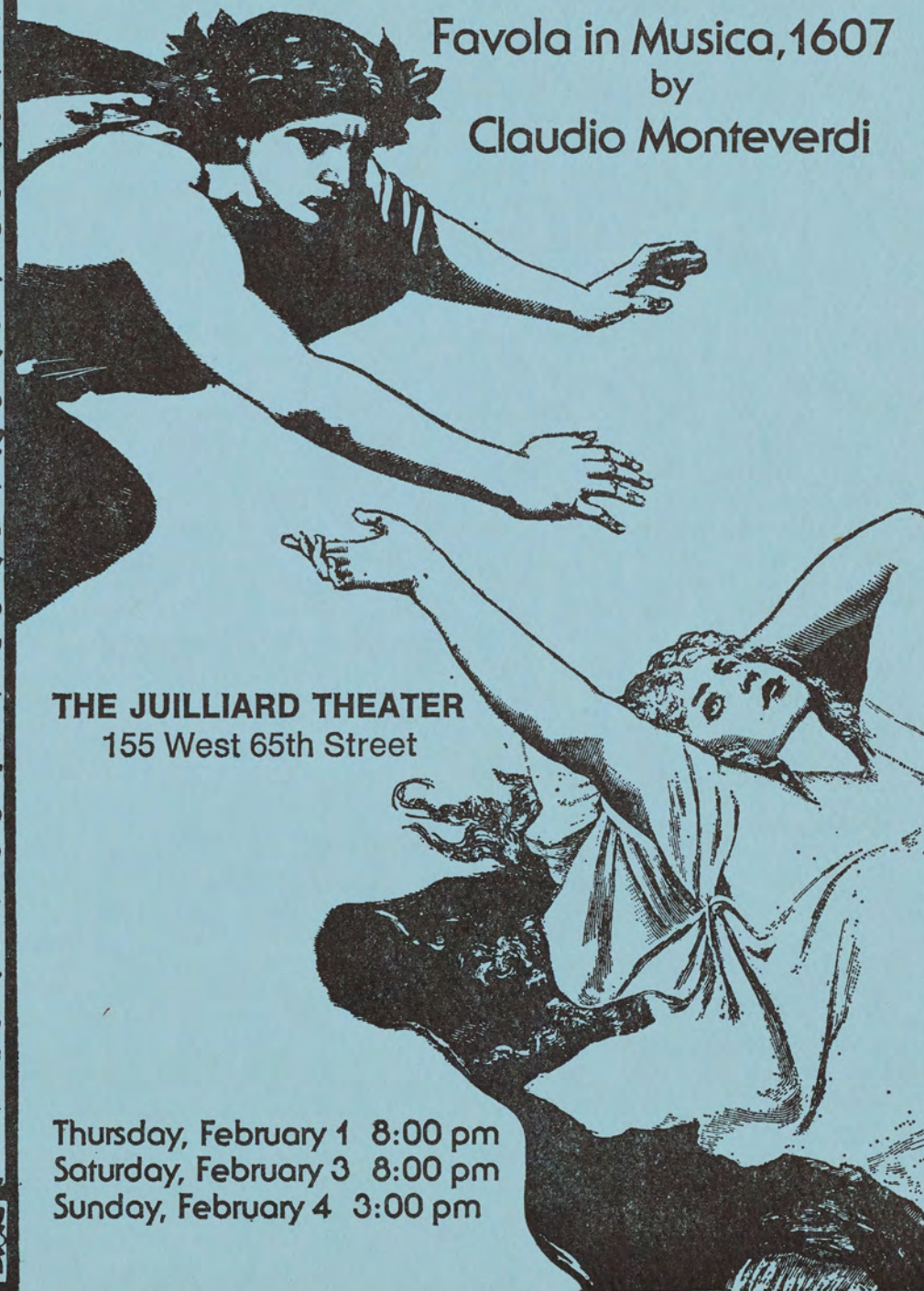
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Peter Mennin, *President*
1978-1979 Season

JUILLIARD AMERICAN OPERA CENTER
presents

L'ORFEO

Favola in Musica, 1607
by
Claudio Monteverdi



THE JUILLIARD THEATER
155 West 65th Street

Thursday, February 1 8:00 pm
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The question which Mozart poses in LA FINTA GIARDINIERA is, "What is the price of denying your true feelings?"; his answer is, "You will go crazy." Interestingly, in this opera madness serves to bring the characters closer to their real feelings.

The opera begins with an unstable situation, a result of the fact that the characters are denying their true loves or having their love rejected. The strain of these denials brings chaos, and the characters wander on the brink of mental collapse, until, finally, they suffer a trial of insanity. This forces them to come to grips with their true feelings. The opera ends with the establishment of a new, stable order based on love.

—David Ostwald

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saturday, february 17, 1979, at 8:00 p.m.

****EL RETABLO DE MAESE PEDRO**
helen mc gehee/manuel de falla
***FROM DEBUSSYANA**
hector zaraspe/claude debussy
***II ASI ES LA VIDA EN MEXICO**
anna sokolow/silvestre revueltas

sunday, february 18, 1979, at 3:00 p.m.
monday, february 19, 1979, at 8:00 p.m.

***BOLERO**
hector zaraspe/giuseppe verdi
THE STONE GARDEN
kazuko hirabayashi/ryohei hirose
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daniel lewis/ludwig van beethoven

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* * *

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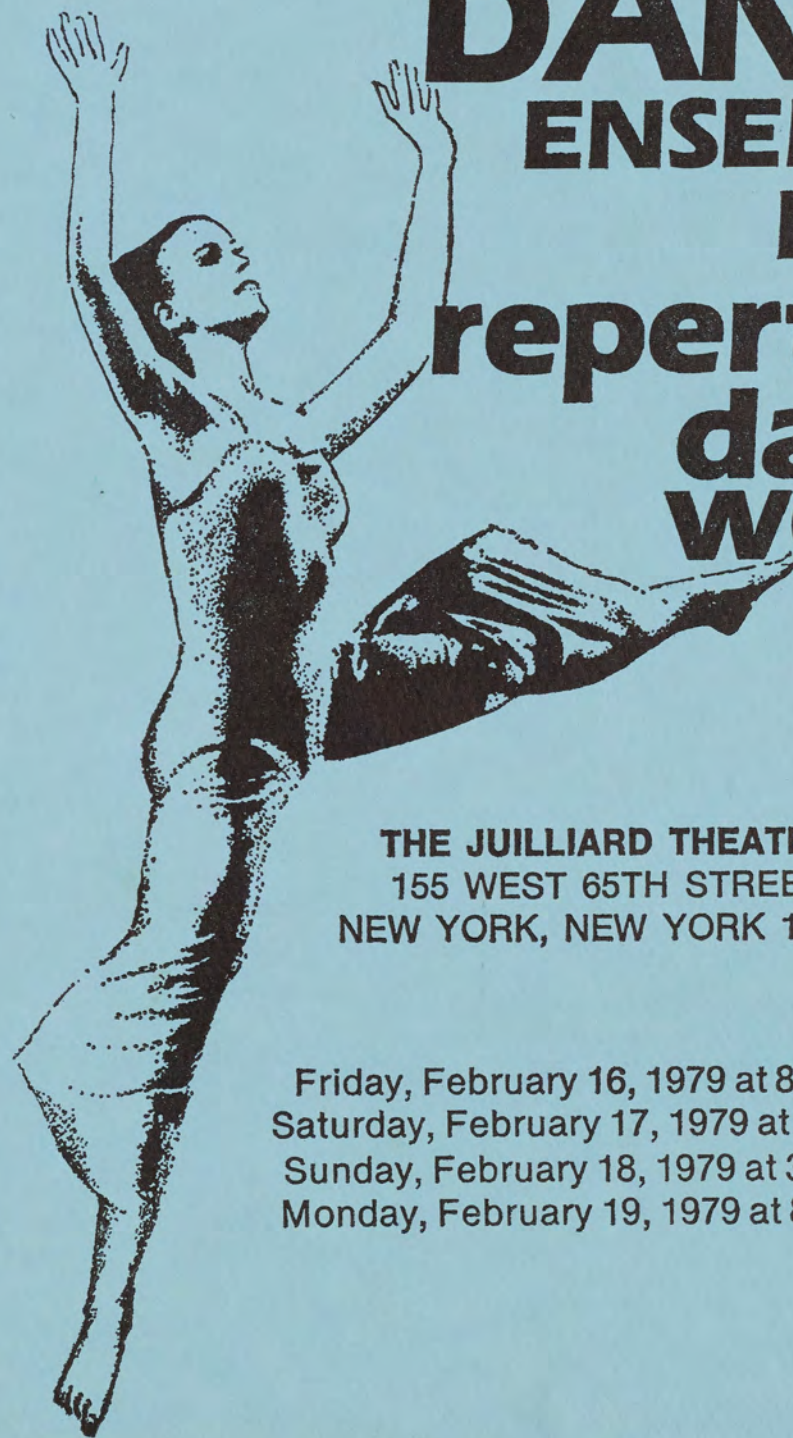
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1978-1979 Season
THE JUILLIARD SCHOOL
Peter Mennin, President

presents

JUILLIARD DANCE ENSEMBLE new and repertory dance works



THE JUILLIARD THEATER
155 WEST 65TH STREET
NEW YORK, NEW YORK 10023

Friday, February 16, 1979 at 8:00 p.m.
Saturday, February 17, 1979 at 8:00 p.m.
Sunday, February 18, 1979 at 3:00 p.m.
Monday, February 19, 1979 at 8:00 p.m.

Friday, February 16, 1979 at 8:00 P.M.
 Saturday, February 17, 1979 at 8:00 P.M.

EL RETABLO DE MAESE PEDRO
 (Première New York Performances)

Choreography and Direction (1969)
 Music (1923)
 Scenery
 Costumes
 Lighting

HELEN McGEHEE
 MANUEL DE FALLA
 UMANA
 HELEN McGEHEE
 SNOWDON PARLETTE

Maese Pedro	STUART GOLD
La Niña	SUSAN ALLAIR
Don Quixote	BRIAN TAYLOR
Dulcinea	DENISE STAMPONE
Melisendra	PAMELA RISENHOOVER
Don Gayferos	JAMES ERDESKY
Carlo Magno	RODNEY MCGUIRE
King Marsilio	RODNEY MCGUIRE
Don Roldan	MICHAEL SIMON
The Enamoured Moor	MICHAEL SIMON
Helpers	KRISTEN BORG, NAN FRIEDMAN, NINA RIES, JULIE FRENCH, JOAN KARLEN, AMY WYNN

Audience	CAROLINE BILLINGS, JEANETTE BOLDING, JENNIFER DENHAM, MARY DUNCAN, KAREN FORD, ROBIN GRAY, ELOISA GREENE, MARILYN JOHNSON, LILITTE KNOX, FRANCINE LANDES, WENDY LEO, DINA McDERMOTT, KIM RICHARDSON, JULIA WEITZER
----------	--

Curtains	TZIPORA LEVENBOIM MADELEINE RIBBING-MESSIHI
----------	--

FRANCINE LANDES, DAVID FUERSTENAU, JAMES ERDESKY, *Understudies*

Voice of Don Quixote	MICHAEL DASH
Voice of Maese Pedro	STEVEN A. SCHNURMAN
Voice of La Niña	(Fri.) LISA SAKAS (Sat.) KAY BOWLING

JUILLIARD CHAMBER ENSEMBLE
 RICHARD FLETCHER, *Conductor*

El Retablo de Maese Pedro

"Maestro Pedro's Puppet Show" was written by Falla in homage to Cervantes and is based on an episode in "Don Quixote de la Mancha." The "retablo" is a show within a show and tells a naive medieval story. Don Quixote, who is a member of the audience, frequently gets caught up in the tale and is inspired to participate.

ANNOUNCEMENT OF THE PERFORMANCE—Maestro Pedro invites the audience to come to the show.

THE SYMPHONY OF MAESE PEDRO—The show begins to put itself together and the audience enters. La Niña (the Kid), the commentator who will announce each scene before it is revealed, tells the story.

THE STORY OF THE DELIVERANCE OF MELISENDRA—

Scene I—Don Gayferos plays checkers with his friend, Don Roldan. Emperor Charlemagne chides him for neglecting to rescue his wife, Melisendra.
 Scene II—Melisendra on the balcony of a tower in Spain where she has been imprisoned by the Moors. The Enamoured Moor climbs to her prison and kisses her.
 Scene III—Moorish King Marsilius orders his bodyguard to arrest the Moor.
 Scene IV—Don Gayferos comes on his horse at last to Zaragoza, where he sees Melisendra at the top of the tower.
 Scene V—Don Gayferos doffs his helmet, Melisendra recognizes him, and they both start off for France.
 Scene VI—King Marsilius sends Moorish cavalry to pursue them. At this point, Don Quixote, caught up in the story, rushes to the couple's aid.

FINALE—Don Quixote, thinking he is saving real persons, sets about destroying the puppets and when he has wrecked the show, dedicates his deed to Dulcinea, his lady love.

Violin	Cello	English Horn	Harpsichord
Diane Bruce	Roberta Cooper	Paul Clive	Shelley Katz
Beth Franz			
Marion Pinheiro	Bass	French Horn	
Mia Wu	Linda Draper	Breda Anderson	Timpani
		Elizabeth Deland	Thad Wheeler
	Flute	Trumpet	
	Brice Martin	Justin Cohen	
Viola	Oboe	Harp	Percussion
Joan King	Emily Ferguson	Deborah Hoffman	Jason Arkis
Ann Roggen	John Hanulik		Andrew Bowman

**Excerpts from
 DEBUSSYANA**
 (Première Performances)

Choreography and direction (1976)	HECTOR ZARASPE
Music	CLAUDE DEBUSSY
Costumes	DANIEL MICHAELSON
Lighting	SNOWDON PARLETTE

Mazurka (1891)
 IRENE TSUKADA

Soirée dans Grenade, from Estampes No. 2 (1903)
 FRANCINE LANDES
 TZIPORA LEVENBOIM
 CYNTHIA MORALES
 SYLVIA MORALES

ROBERTA RENNERT, *Understudy*

Sicilienne (Danse) (1890)
 ELIZABETH HARRIS
 RODNEY MCGUIRE
 NINA RIES, *Understudy*
 DANIEL HORN, *Piano*
 AMY WYNN

INTERMISSION

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ASI ES LA VIDA EN MEXICO

Choreography and direction (1976 and 1978)

*La Noche de los Mayas

Costumes

Lighting

ANNA SOKOLOV
SILVESTRE REVUELTAS
DANIEL MICHAELSON
SNOWDON PARLETTE

I

La Noche de los Mayas

TERESA COKER	GREGORY DEJEAN
JULIE FRENCH	JOSEPH GARCIA
TANYA GIBSON	RODNEY MCGUIRE
JOAN KARLEN	DONALD PHILPOTT
TZIPORA LEVENBOIM	BRIAN TAYLOR
CAROL LUCAS	CHRISTOPHER TUOHY
ANN WESTHOFF	JACK WATERS

II

(Première Performances)

Mercado

SUSAN ALLAIR
CAROLINE BILLINGS
JENNY COOGAN
MARY DUNCAN
KAREN FORD
ELOISA GREENE
FRANCINE LANDES
WENDY LEO
DINA McDERMOTT
ELIZABETH MAXWELL
DONNA MIRANDA
MADELEINE RIBBING-MESSIHI
PAMELA RISENHOOVER

Baile

JEANETTE BOLDING
KRISTEN BORG
BAMBI ELMALEH DE BUENOS
BARBARA HOON
MARILYN JOHNSON
KIM RICHARDSON
NINA RIES
AMY WYNN
DAVID FUERSTENAU
STUART GOLD
MICHAEL SIMON

Procesión

JENNIFER DENHAM
ROBIN GRAY
ELIZABETH HARRIS
LILITTE KNOX
SYLVIA MORALES
JULIA WEITZER
LISA WOODS

*Recording by arrangement with Peer-Southern Organization

Sunday, February 18, 1979 at 3:00 P.M.

Monday, February 19, 1979 at 8:00 P.M.

BOLERO

In tribute to Fanny Elssler
(Première Performances)

Choreography and direction (1977)

Music from the Opera *Les Vepres Siciliennes* (1855)

Costume

Lighting

HECTOR ZARASPE
GIUSEPPE VERDI
DANIEL MICHAELSON
SNOWDON PARLETTE

CYNTHIA MORALES

ROSA ANGELICA SEPULVEDA, Voice

KENNETH DURYEA, Piano

THE STONE GARDEN

Choreography and direction (1971)

*Music (1967) Shakuhachi

Percussion score for Conversation (1971)

Lighting

KAZUKO HIRABAYASHI
RYOHEI HIROSE
MARILYN ROSENBERGER
SNOWDON PARLETTE

The Stone Garden

GREGORY BURGE, GREGORY DEJEAN, JAMES ERDESKY, DAVID FUERSTENAU,
RALPH GLENMORE, RODNEY MCGUIRE, MORRIS PERRY,
MICHAEL SIMON, CHRISTOPHER TUOHY, JACK WATERS
and
IRENE TSUKADA

Four Seasons

Autumn, RODNEY MCGUIRE
Winter, GREGORY BURGE
Spring, IRENE TSUKADA
Summer, GREGORY DEJEAN

Conversation

GREGORY BURGE, GREGORY DEJEAN, RODNEY MCGUIRE, JACK WATERS
and
IRENE TSUKADA

Horai

GREGORY BURGE, GREGORY DEJEAN, JAMES ERDESKY, DAVID FUERSTENAU,
RALPH GLENMORE, RODNEY MCGUIRE, MORRIS PERRY,
MICHAEL SIMON, CHRISTOPHER TUOHY, JACK WATERS

Duet

IRENE TSUKADA and MICHAEL SIMON

The Stone Garden

ENTIRE CAST

PHENICIA FOLKES, PAMELA RISENHOOVER, DONALD PHILPOTT, *Understudies*

*Recording by permission of the composer

INTERMISSION

MOSTLY BEETHOVEN

(Première Performances)

Choreography and direction (1978)

String Quartet in C Major, Opus 59, No. 3

Costumes

Lighting

DANIEL LEWIS

LUDWIG VAN BEETHOVEN

DANIEL MICHAELSON

SNOWDON PARLETTE

Introduzione — Andante con moto

Allegro vivace

Andante con moto quasi Allegretto

Menuetto grazioso

Allegro molto

CAROLINE BILLINGS, KRISTEN BORG, JANE CARRINGTON,
JENNY COOGAN, JULIE FRENCH, NAN FRIEDMAN, DENISE STAMPONE,
RALPH GLENMORE, RODNEY MCGUIRE, DONALD SMITH

CORNELIA HEARD, *Violin*
DEBORAH REDDING, *Violin*

RACHEL EVANS, *Viola*
SHARON PRATER, *Cello*

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Assistant Stage Manager
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Stage Co-ordinator
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Assistant to Miss Watson
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Costume Shop Staff

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Deborah Shaw
Nicholas Romanelli
Celeste Livingston, Denise Hewes, Douglas James,
Christiana Senni, Danielle Obinger, John Dunn, Ellen Schafroth
Vern Yates
Grace Tannehill, Leslie Calumet
William Haviland
Janet Knechtel
James Merrell
Robert Taibbi
Ralph Farrington, Robert Swinston
Nancy Scattergood Jordan
Elizabeth Binford
Danny Ionazzi, Robert Long
Joan Davis
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Alfredo Corvino
Michael Maule

Genia Melikova
Hector Zaraspe

Modern Dance and Modern Dance Repertory

Kazuko Hirabayashi
Hanya Holm

Daniel Lewis
Helen McGehee
Kathy Posin*

Anna Sokolow
Ethel Winter

Additional Repertory

WENDY HILTON, *Baroque Dance*
GLORIA MARINA, *Classic Spanish Dance*
HECTOR ZARASPE, *Classic Spanish Dance*

Composition and Production

Alfredo Corvino
Martha Hill
Kazuko Hirabayashi

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Lincoln Center Student Program

Daniel Lewis

*For tour companies.

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Dance: Juilliard Students

By JACK ANDERSON

THE Juilliard Dance Ensemble does more than provide dance students at the Juilliard School with performing opportunities. It challenges them with new choreographic works that are real dances, not simply end-of-term display pieces. Moreover, because the company can draw upon Juilliard's musical resources, it can be musically adventurous. It can even produce hybrids that combine dance with song.

But, as Saturday evening's dance concert at the Juilliard Theater demonstrated, this emphasis upon the unfamiliar may result in highly uneven programs. Nevertheless, it is probably better to take risks in art than to be complacent.

Helen McGehee took a lot of choreographic risks, for she chose to stage one of the curiosities of modern music, Manuel de Falla's "El Retablo de Maese Pedro," a combination of song and mimetic action that at its premiere in 1923 was staged as a puppet play (with human singers for the vocal parts, of course).

Indeed, the work is about puppets. It retells the incident from Cervantes's "Don Quixote" in which the Don attends a puppet show and, because he thinks what he sees is real, intervenes in the action.

Miss McGehee's version, in collaboration with the Juilliard Chamber Ensemble (conducted by Richard Fletcher), used human performers throughout. But she frequently gave them stiff puppetlike gestures, and everyone scurried about in hippety-hoppety choreography that was presumably intended to look jolly. But because it was so relentless, its merriment seemed forced.

Perhaps no choreographer could have done much better, for the words of the text dictate what the stage action must be like and thereby limit choreographic flights of fancy. Still, it must be admitted that this version, despite its good intentions, was pretty dull. Its real oddity arose from Miss McGehee's decision to costume it in modern dress. Thus Brian Taylor's Don Quixote was not a woebegone old knight, but a young man in stylish sports clothes.

Because of the importance of the words, Michael Dash, Steven A. Schnurman and Kay Bowling sang the text in an English translation. What a pity that their diction was not as clear as it might have been.

Three excerpts from Hector Zaratraspe's suite, "Debussyana," were set to piano pieces by Debussy and played by Daniel Horn. They were piano pieces of a special kind, for each bor-

rowed elements of folk music. Following Debussy's example, Mr. Zaratraspe incorporated folk dance steps into his ballet.

A solo "Mazurka" for Irene Tsukada combined Polish folk dancing with academic Classicism. "Soirée dans Grenade" was a sultry Spanish dance for Francine Landes, Tzipora Levenboim, Cynthia Morales and Sylvia Morales. "Sicilienne," the weakest episode, was an uninventive romp with tambourines for Elizabeth Harris, Amy Wynn and Rodney McGuire. Some of the women in the ballet might have seemed better dancers if they had been a few pounds lighter.

Anna Sokolow's "Así es la Vida en Mexico," to taped music by Silvestre Revueltas, offered choreographic images of a nation obsessed with religion, for it opened and closed with sacred processions. The first section, called "La Noche de los Mayas," possessed the evening's most striking choreography.

A line of dancers appeared to be participants in some pre-Columbian ritual. They marched forward like supplicants, sometimes extending their arms to the gods, sometimes bowing their heads in contrition. Before the episode ended, the Mayan religion may have been supplanted by Christianity, for Miss Sokolow introduced agonized images of crucifixion into her choreography.

The second section contrasted energetic market women with dance-hall girls of dubious morals. Finally, into their midst came religious penitents carrying lighted candles. Conceivably, Miss Sokolow may have sought to achieve the panoramic scale of contemporary Mexican mural painting. But the choreography looked merely diffuse and it lacked the craggy grandeur of the Mayan ceremony.

Dances from the Juilliard Ensemble

By DON
McDONAGH

ANY DANCE faculty worth its salt is staffed with talented teachers and choreographers but the lucky few have a choreographer of genius. Over the years Anna Sokolow has been making dances for the Juilliard Dance Ensemble that examine the fabric of the soul with veracity and power that has not dimmed.

This past weekend she chose to add another section to her episodic examination of Mexican life in *Asi es la vida en Mexico*, a work that she started in 1976 with a beautiful evocation of the Mayan culture. This section with its sculptural friezes recalling the work of the great Mexican muralists has now been joined with scenes of domestic life, a glimpse of tawdry dance hall coupling and a religious procession. The work ebbs and flows with vitality and has the excitement of a detailed panorama.

Less happy was Helen McGehee's *El retablo de maese Pedro* which used a puppet show format to present an episode from *Don Quixote*. It was unduly encumbered by props and lacked the sparkle such a consciously artificial format must have for success.

Hector Zaraspe showed a charming excerpt from his *Debussyana* with Irene Tsukada doing a mazurka and a slight but pleasant *Bolero* to music from Verdi's *Sicilian Vespers* with Cynthia Morales.

Daniel Lewis' *Mostly Beethoven* was a spoof on the dream behavior of concert goers featuring a harassed Rodney McGuire as the usher and the program included Kazuko Hirabayashi's contemplative *The Stone Garden*. The ensemble performing was crisp and again one noticed the nimble Miss Tsukada midst the males who were spread out like zen garden objects.

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THE JUILLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Juilliard Faculty Members

Date 23 January, 1979

From: Louis Brunelli, Dean of Students

Louis Brunelli

Subject: Dance Division Students excused for Dance Production

Stage rehearsals for the February 16-20 dance performances and filming of the Dance Production in The Juilliard Theater are being held February 7 through February 20.

Certain rehearsals necessarily conflict with the L&M and academic classes as well as with major classes and related studies.

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

The following students are in the casts for the production:

Susan Allair, BFA	Tanya Gibson, BFA	Cynthia Morales, BFA
Teresa Bautista, DIP	Ralph Glenmore, BFA	Sylvia Morales, DIP
Caroline Billings, BFA	Stuart Gold, BFA	Morris Perry, BFA
Jeanette Bolding, BFA	Robin Gray, BFA	Donald Philpott, BFA
Kristen Borg, BFA	Eloisa Greene, DIP	Roberta Rennert, BFA
Gregory Burge, BFA	Elizabeth Harris, BFA	Madeleine Ribbing-Messihi, DIP
Jane Carrington, BFA	Barbara Hoon, BFA	Kim Richardson, BFA
Teresa Coker, BFA	Allan Hunter, DIP	Nina Ries, BFA
Jenny Coogan, BFA	Kevin Jeff, DIP	Pamela Risenhoover, BFA
Gregory DeJean, DIP	Marilyn Johnson, BFA	Anthony Salas, BFA
Jennifer Denham, BFA	Joan Karlen, BFA	Michael Simon, BFA
Mary Duncan, BFA	Lilittle Knox, BFA	Donald Smith, DIP
Bambie ElmalehdeBuenos, DIP	Francine Landes, BFA	Denise Stampone, BFA
James Erdesky, DIP	Wendy Leo, BFA	Brian Taylor, BFA
Phenicia Folkes, BFA	Tzipora Levenboim, DIP	Irene Tsukada, BFA
Karen Ford, DIP	Carol Lucas, DIP	Christopher Tuohy, DIP
Julie French, BFA	Dina McDermott, DIP	Jack Waters, BFA
Nan Friedman, BFA	Rodney McGuire, BFA	Julia Weitzer, DIP
David Fuerstenau, DIP	Elizabeth Maxwell, BFA	Ann Westhoff, BFA
Joseph Garcia, DIP	Donna Miranda, DIP	Lisa Woods, DIP
		Amy Wynn, BFA

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**JUILLARD DANCE
ENSEMBLE**

The Juilliard Theater, N.Y.C.
February 16-19

by Walter Sorell

The Juilliard Theater is one of the nicest dance theatres I can imagine, and I remember having seen some of the most spirited productions done by this ensemble. There have always been some wonderful artists on the staff, and this is certainly true today. But not all teachers, formerly famous dancers, are necessarily born choreographers. A case in point is Helen McGehee, who was seemingly ill-advised to show her *El Retablo de Maese Pedro*.

This is supposedly a show about Don Quixote. The program note sounded very promising, as a show within a show and a puppet show to boot, with Don Quixote in the audience and so inspired that he could not help getting up and join the dancers. What a marvellous piece that could have been! But it was constantly out of focus without ever finding the simplest way of getting anything clearly defined. One could say a few nice words about this or that little idea, but

since the center did not hold, everything fell apart.

In both programs Hector Zarspe did a very good job. First, he showed three pieces of a *Debussyana* of which the *Soirée dans Grenade* with the four dancers Francine Landes, Tzipora Levenboim, Cynthia Morales and Sylvia Morales was most exquisitely choreographed and danced, proving, if nothing else, excellent craftsmanship. In the second program Cynthia Morales was seen in a *Bolero* (Verdi) in tribute to Fanny Elssler, and the entire scenic device, the movement sequences and the execution were all a great delight to watch.

The first program ended with *Asi Es la Vida en Mexico* with a new section added to *La Noche de los Mayas*. It was a tremendous group work which pitted the ritual of the semi-primitive against the lost and loose life in a modern city. In each detail and its entirety the choreography had drama and contrast, it evoked a haunting feeling of the earthboundness of the Mexican people. There was a frightening calm even in those sculptured moments where one could sense a quiver of religious ecstasy going through it. Fortu-

nately for Juilliard there is an Anna Sokolow.

The second program had a long middle piece by Kazuko Hirabayashi called *The Stone Garden* which gave those young dancers—and particularly Irene Tsukada—a chance to show their abilities in making movement and stillness come alive. Choreographically, the piece is much too long for its own good, but had some balanced

(Continued on page 16)

Juilliard . . .

(continued from page 13)

sections with a touch of poetry.

The last dance done was Daniel Lewis' *Mostly Beethoven*. It may have been inspired by that wonderful, humorous work, *The Concert*, by Jerome Robbins, but whatever its genesis it was little inspired. Was it a spoof on concert-goers or on Beethoven? It had a lot of drive and zany action with insignificant dancing, it was full of gimmicks and sad in its fun. It was a rendezvous of the obvious with the innocuous and was not really fair to the players of the string quartet, seated on stage, nor to Beethoven. While watching it I was reminded of the saying of one of the most feted choreographers of our time during a TV interview: "Oh, Beethoven, that old European shit!" This exclamation will, unfortunately, linger longer in my memory than Daniel Lewis' ill-fated spoof.

From

Dance News

New York, May 1979

Vol. LXIV No. 9

THE JUILLIARD SCHOOL

PETER MENNIN, PRESIDENT

LINCOLN CENTER, NEW YORK, N. Y. 10023

Wriston Locklair, Public Relations Director
(212) 799-5000, Extension 207JUILLIARD DANCE ENSEMBLE TO PRESENTNEW AND REPERTORY WORKS FEB. 16-19

Peter Mennin, President of The Juilliard School, has announced that the Juilliard Dance Ensemble's spring season will feature new works by Hector Zaraspe, Anna Sokolow and Daniel Lewis in addition to the first New York performance of a work by Helen McGehee and the revival of a Kazuko Hirabayashi work. Performances will take place at 8 p.m. Friday, Saturday and Monday, Feb. 16, 17 and 19; and at 3 p.m. Sunday, Feb. 18, in the Juilliard Theater, 155 W. 65 St.

The new works by Zaraspe are "From Debussyana," set to music by Claude Debussy, and "Bolero," set to music by Guiseppe Verdi. "From Debussyana" will be given on Feb. 16 and 17, and "Bolero" on Feb. 18 and 19. "Quartet," the new work of Daniel Lewis, is set to Ludwig van Beethoven's String Quartet in C Major, Opus 59, No. 3, and will be presented Feb. 18 and 19.

Anna Sokolow's work, titled "Asi Es La Vida en Mexico," consists of two parts, the first a revival and the second a premiere. This two-part work, set to music by Silvestre Revueltas, will be offered Feb. 16 and 17. Helen McGehee's "El Retablo de Maese Pedro," with music by Manuel de Falla, will have its New York premiere on Feb. 16 and repeat on Feb. 17. Miss Hirabayashi's "The Stone Garden" will be danced on Feb. 18 and 19 to music by Ryohei Hirose.

Richard Fletcher will conduct the Juilliard Chamber Ensemble, and numerous singers and musicians will perform as assisting soloists.

The performances are a benefit for the Juilliard Dance Scholarship Fund. Admission is by minimum tax-deductible donation of \$4 and \$3 per person. Further information is available from the Juilliard Concert Office, (212) 799-5000, Ext. 235.

January 26, 1979

#####

Master of Music Degree Course (Con't.)

CHARLES HAMILTON SHERMAN,
Harpsichord

BENJAMIN SIMON, *Viola*

JOSHUA SINGER, *Organ*

ELISABETH K. SMALL, *Violin*

LARRY A. SMITH, *Composition*

JOHN DAVID SPRADLING, *Piano*

BARRIE MICHELE STAENBERG, *French Horn*

CHARLES F. STEGEMAN, *Violin*

ARTHUR LEWIS STORCH, *Percussion*

RICHARD H. SUMMERS, *Clarinet*

MARC S. TARTELL, *Trombone*

ERIK TAWASTSTJERNA, *Piano**

ROSA ANGELICA SEPULVEDA TRUJILLO,
Voice

PAUL ALEXANDER VALANT, *Harpsichord*

ANATOLY VIC, *Viola*

MARGARET ALICE VIGEVNO, *Voice*

WAYNE RICHARD VURTURE, *Trombone*

ROBERT JOHN WAGNER, *Bassoon*

ROBERT WARING, *Percussion*

UN-YONG WHANG, *Piano*

CATHERINE ANN WHITE, *Harp*

JEFFREY HOWARD WINTER, *Bassoon*

RONALD LAWRENCE WIRT, *Bassoon*

SUSAN CAROL WOODSON, *Organ*

Doctor of Musical Arts Degree Course

BRUCE BERG, *Violin**

JERRY PAUL BRAINARD, *Harpsichord*

STEVEN ERRANTE, *Composition*

MATTHIAS KRIESBERG, *Composition*

ALBERT LOTTO, *Piano*

MARC SCHACHMAN, *Oboe*

DAVID ALAN SCHIFF, *Composition*

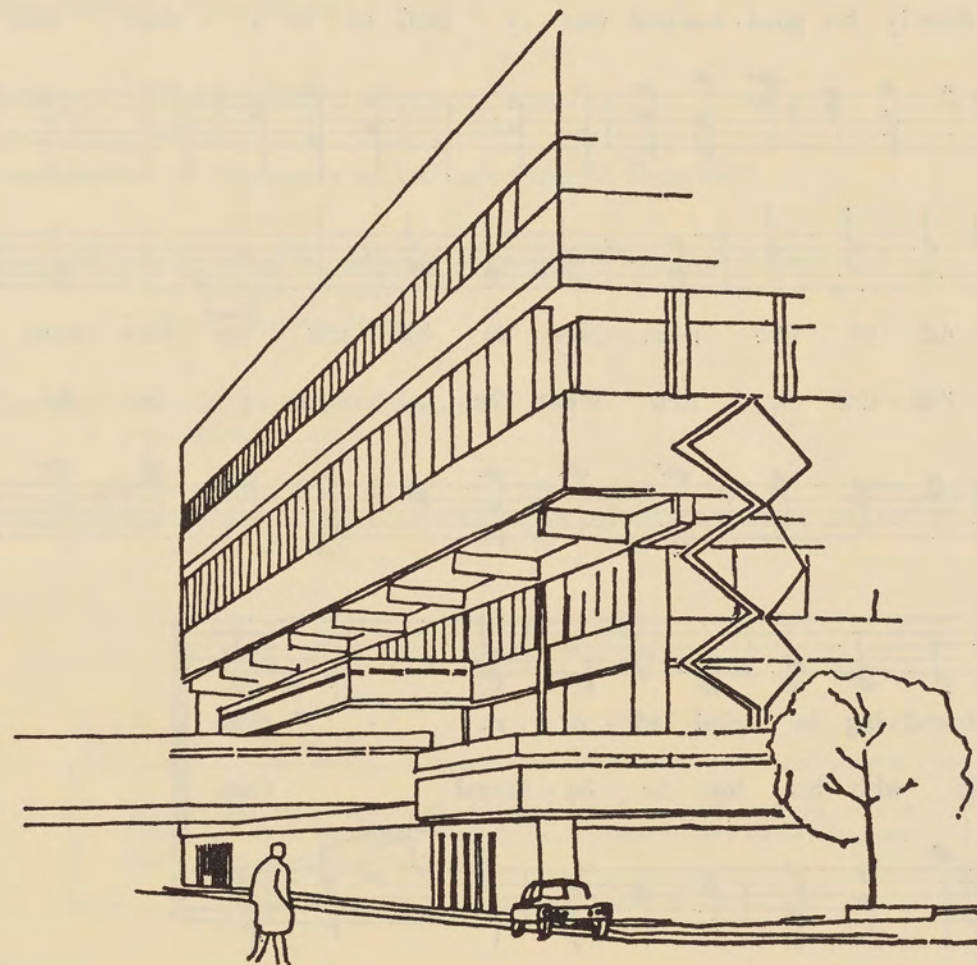
*Completed requirements August 31, 1978

†Completed requirements January 31, 1979

1978-1979 Season

THE JUILLIARD SCHOOL

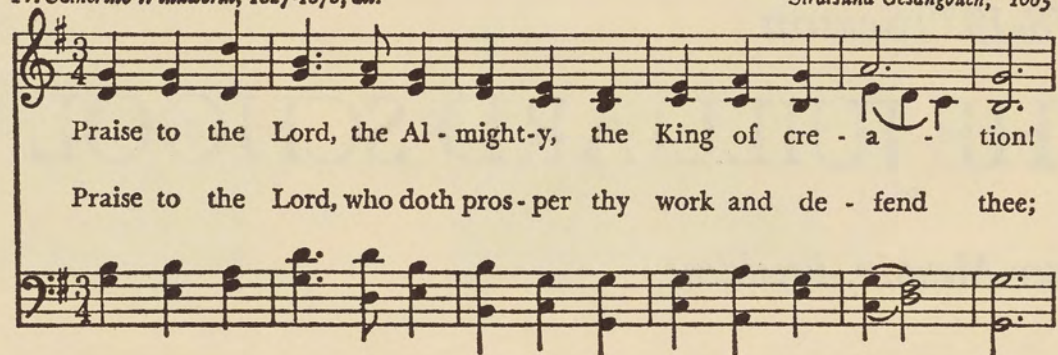
Peter Mennin, President



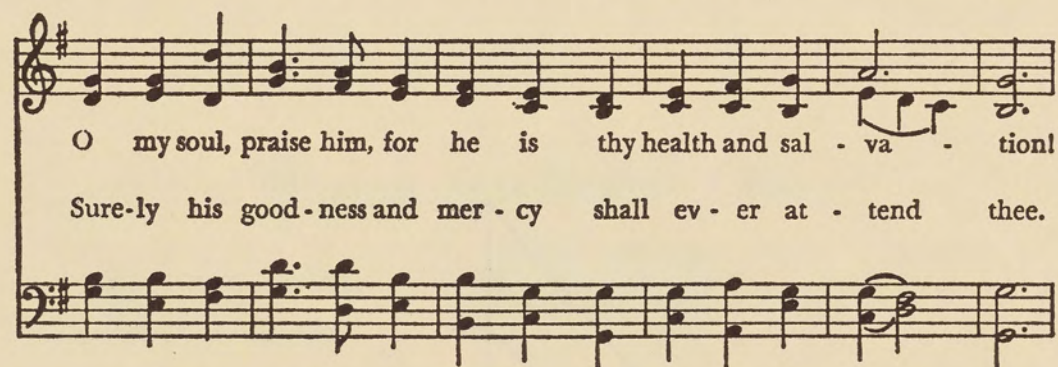
PRAISE TO THE LORD, THE ALMIGHTY

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

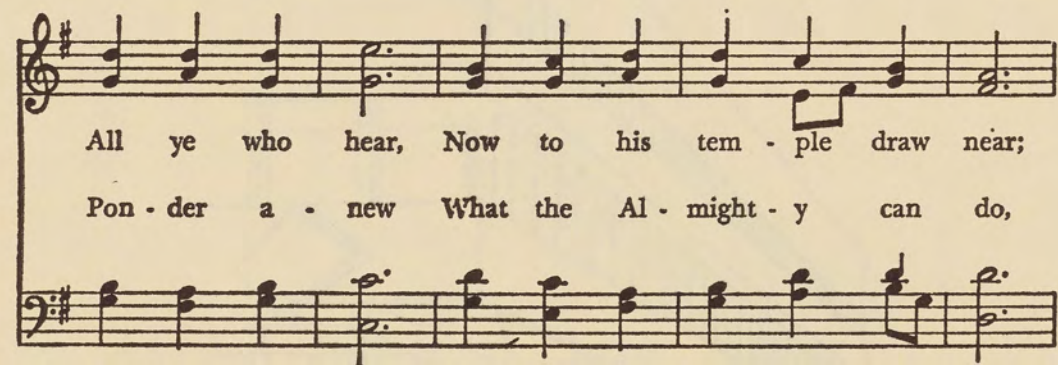
LOBE DEN HERREN 14.14.4.7.8.
"Stralsund Gesangbuch," 1665



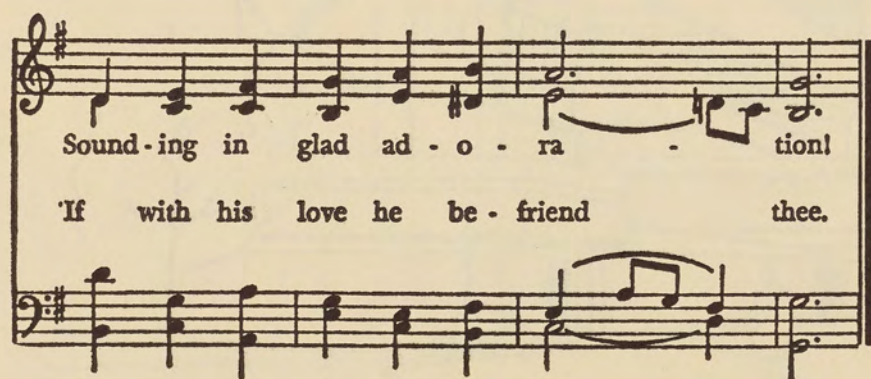
Praise to the Lord, the Al-might-y, the King of cre-a-tion!
Praise to the Lord, who doth pros-per thy work and de-fend thee;



O my soul, praise him, for he is thy health and sal-va-tion!
Sure-ly his good-ness and mer-cy shall ev-er at-tend thee.



All ye who hear, Now to his tem-ple draw near;
Pon-der a-new What the Al-might-y can do,



Sound-ing in glad ad-o-ra-tion!
If with his love he be-friend thee.

ACADEMIC EXERCISES

Friday Morning, June 1, 1979 at 11:00

ALICE TULLY HALL

1941 Broadway at 65th Street, New York, N.Y.

PROGRAM

Processional: Offertoire (*Messe pour les Paroisses*)

Francois Couperin

Chorale: "Praise to the Lord, the Almighty"
Peter Randall, Conductor

Traditional

Introduction: Peter Mennin, *President*

Speaker: Miss Alice Tully

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"
Peter Randall, Conductor

Traditional

Recessional: Chorale—Improvisation on "Nun danket alle Gott" Sigfrid Karg-Elert
Jon Gillock, *Organist*

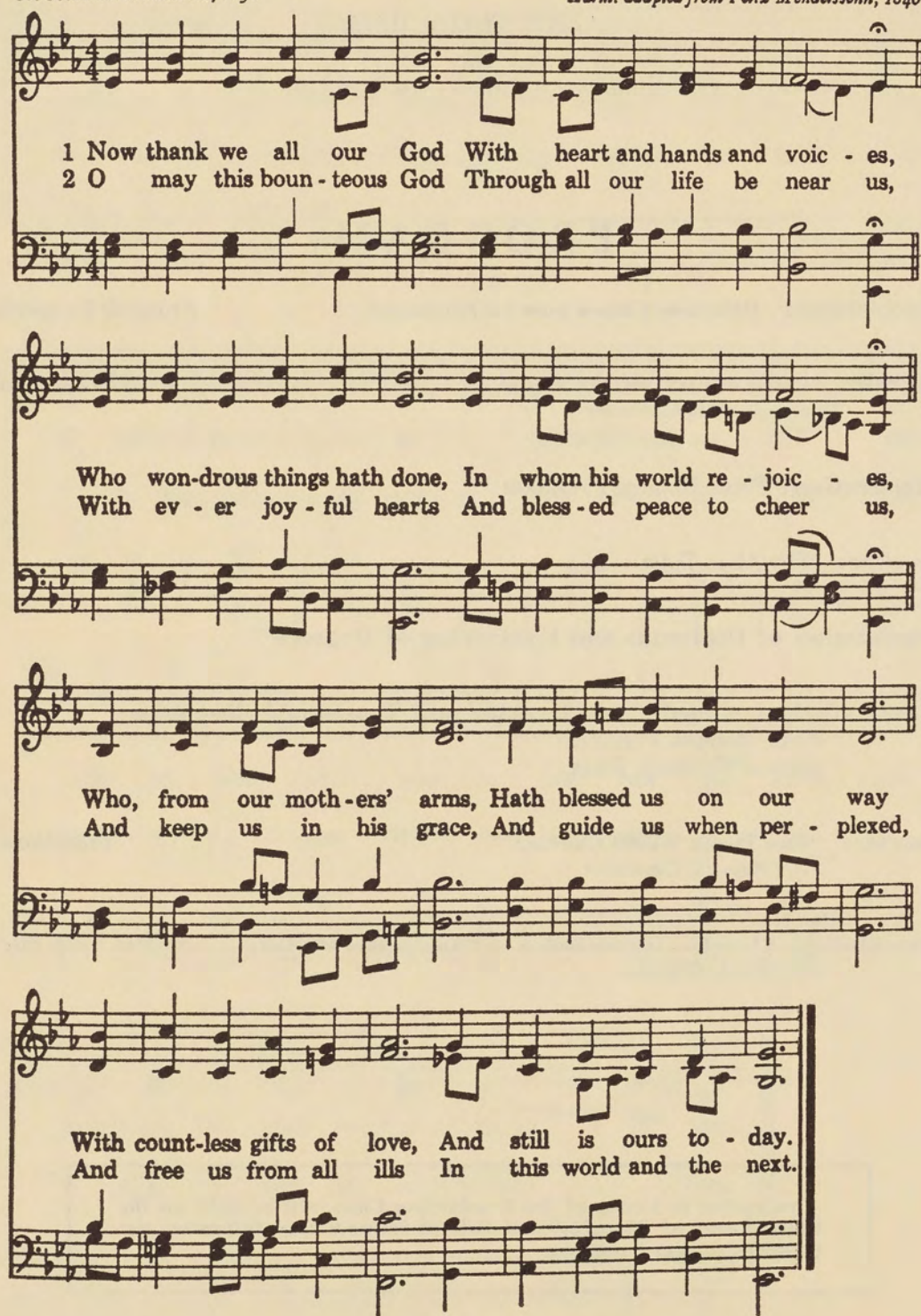
A reception in honor of the Graduating Class will be held on the Plaza Level of The Juilliard School immediately following the Commencement Exercises.

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

NOW THANK WE ALL OUR GOD

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

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



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

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

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

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

GRADUATES

June, 1979

Diploma Course

JAMES BERGWALL, *Drama*
JUNG HWA CHOI, *Piano**
ARIANNA GOLDIN, *Piano*
ELIZABETH GUERRERO, *Piano*
AKIKO HIROSE, *Violin*
SHLOMO MINTZ, *Violin*
CYNTHIA J. PETERSON, *Piano*
MARK PISKUNOV, *Violin**

MADELEINE E. E. RIBBING-MESSIHI, *Dance*
JEAN-FRANCOIS RIVEST, *Violin*
ELENA ROSTROPOVICH, *Piano*
OLGA ROSTROPOVICH, *Cello*
JURGEN SCHWIETERING, *Violin**
DMITRY SITKOVETSKY, *Violin*
JOEN G. VASQUEZ, *Viola*
MARK JAY WORGAFITK, *Percussion*

Postgraduate Diploma Course

ELLEN BARDEKOFF, *Oboe*
BONG-KU CHUN, *Voice*
MICHAEL C. FINN, *Bassoon*

KWI YOUNG LEE, *Piano*
YOUNGIN LEE, *Piano*
JUNKO OHTSU, *Violin**

Bachelor of Music Degree Course

EMILY H. ALBANO, *Piano*
 JEFFREY STEPHEN ALBRIGHT, *Trumpet*
 ALBERT ANTHONY APRIGLIANO, *Piano*
 CATALINO MATTHEW BALENSUELA, *Saxophone*
 C. J. NEIL BALM, *Trumpet*
 THOMAS E. BARKER, *Composition*
 EDWARD MARTIN BARNES, *Composition*
 DONALD BATCHELDER, *Trumpet*
 GEOFFREY BERGLER, *Trumpet*
 DANIEL M. BLOCK, *Clarinet*
 FREDERICK TODD BLUM, *Piano*
 ANDREW BUTLER BOWMAN, *Percussion*
 RONALD BRAUNSTEIN, *Conducting**
 RICHARD ALLEN BRICE, *Viola*
 ROBIE BROWN, *Cello*
 WILLIAM W. BURTON, *Violin*
 HEIDI ERICA CARNEY, *Violin*
 CLYDE A. COE, JR., *Cello*
 MARSHALL P. COID, *Violin*
 ROBERTA MEG COOPER, *Cello*
 JANICE CORI, *Voice†*
 NESTOR D. CYBRIWSKY, *Cello*
 MARK STEPHAN DAVIES, *Bassoon*
 CAROLYN C. DAVIS, *Double Bass*
 JOEL DE WITT, *Violin*
 KENNETH L. DURYEA, *Piano*
 STEPHEN EDSALL, *French Horn*
 DAVID FIEDLER, *Violin*
 DOUGLAS FINCH, *Piano*
 JACK ADAM FISHMAN, *Double Bass*
 JONATHAN MILES FREEMAN, *Piano*
 BARRY ROSS GOLD, *Cello*
 DAVID FREDERICK GRAF, *Organ*
 WILLIAM GREGORY, *Trombone**
 MAUREEN HANRAHAN, *Double Bass*
 BRENDAN THOMAS HARTZ, *Trombone*
 MARIE ELLEN HERSETH, *Flute*
 CATHY L. HETMAN, *French Horn*
 DANIEL P. HORN, *Piano**
 TERESA HURWITZ, *Piano*
 ROBERT ALAN HYMAN, *Violin*
 ROBERT B. INGLISS, *Oboe**
 JEFFREY E. JACOBI, *Viola*
 JOHN MILFORD JONES, JR., *Clarinet*
 JUNGUEN E. KIM, *Piano*
 YUNGHOO KIM, *Piano**
 JOSEPH KIMURA, *Cello*
 SHEILA KLES, *Violin*

JULIAN HAROLD KNIGHT, *Viola*
 NORMAN KRIEGER, *Piano*
 HOWARD ALAN KRUSKOL, *Trumpet*
 ROBERT JAY KRUSKOL, *Trombone*
 GREGORY KUPERSHTEYN, *Violin*
 JUDITH ANNE LACK, *Viola*
 CORDES JEFFREY LANGLEY, *Composition*
 KEVIN J. LAWRENCE, *Viola*
 GARY MICHAEL LEVINE, *Clarinet*
 KENNETH DUCORE LIEBERSON, *Composition*
 ALEXANDER C. LIM, *Composition*
 JULIA LIPMANOVICH, *Piano*
 SUSAN MARIE LOGAN, *Oboe*
 JANNA LOWER, *Violin*
 MARK FRANCIS MCGURTY, *Composition**
 STEVEN MACHAMER, *Percussion*
 LEON AARON MALLOY, *Percussion*
 NICHOLAS DUNCAN MANN, *Violin*
 SUSAN MENTZER, *Voice*
 KENNETH PAUL MIRKIN, *Viola*
 THALIA W. MOORE, *Cello*
 DEBORAH MARILYN MORAN, *Violin*
 CYNTHIA L. MOUSSAS, *Violin*
 JACQUELINE S. MULLEN, *Cello*
 ANDREA NEMECZ, *Piano*
 GEIR VIDAR OPAAS, *Trombone*
 HARRY CONSTANTINE ORBELIAN, *Piano*
 JOEL PITCHON, *Violin*
 SHARON PRATER, *Cello*
 ANTHONY PRINCIOTTI, *Viola*
 DEBORAH L. REDDING, *Viola*
 MADELYN RENEE, *Voice*
 JOSEPH J. ROCCARO, JR., *Tuba*
 NANCY K. ROTH, *Violin*
 MARK LELAND RUDOFF, *Cello*
 ANDREW SCHAW, *Violin*
 ANDREW D. SCHWARTZ, *Bassoon**
 SARAH MILDRED SHERRY, *Violin*
 BARBARA SIESEL, *Flute*
 LORI SINGER, *Cello*
 MARIKO L. SMILEY, *Violin*
 MARGUERITA OUNDJIAN SMITH, *Piano*
 SUSAN JANE SPLAWN, *Bassoon*
 STEPHEN STARKMAN, *Violin*
 JAMES EDWARD THOMA, *Percussion*
 BRADEN COOPER TOAN, *Bassoon*
 GERALD L. S. TONDI, *Trombone*
 HERMAN ZUKER, *Piano*

Bachelor of Fine Arts Degree Course

MARTHA SUSAN ALLAIR, *Dance*
 LISA BANES, *Drama*
 STEVE BASSETT, *Drama*
 GREGORY D. BURGE, *Dance*
 JANE CARRINGTON, *Dance*
 TERESA L. COKER, *Dance*
 SHEILA DABNEY, *Drama*
 WILLIAM DE ACUTIS, *Drama*
 JANET DEA DE MAY, *Drama*
 JULIE FRENCH, *Dance*
 BOYO GAINES, *Drama*
 KATHRYN GRANT, *Drama*

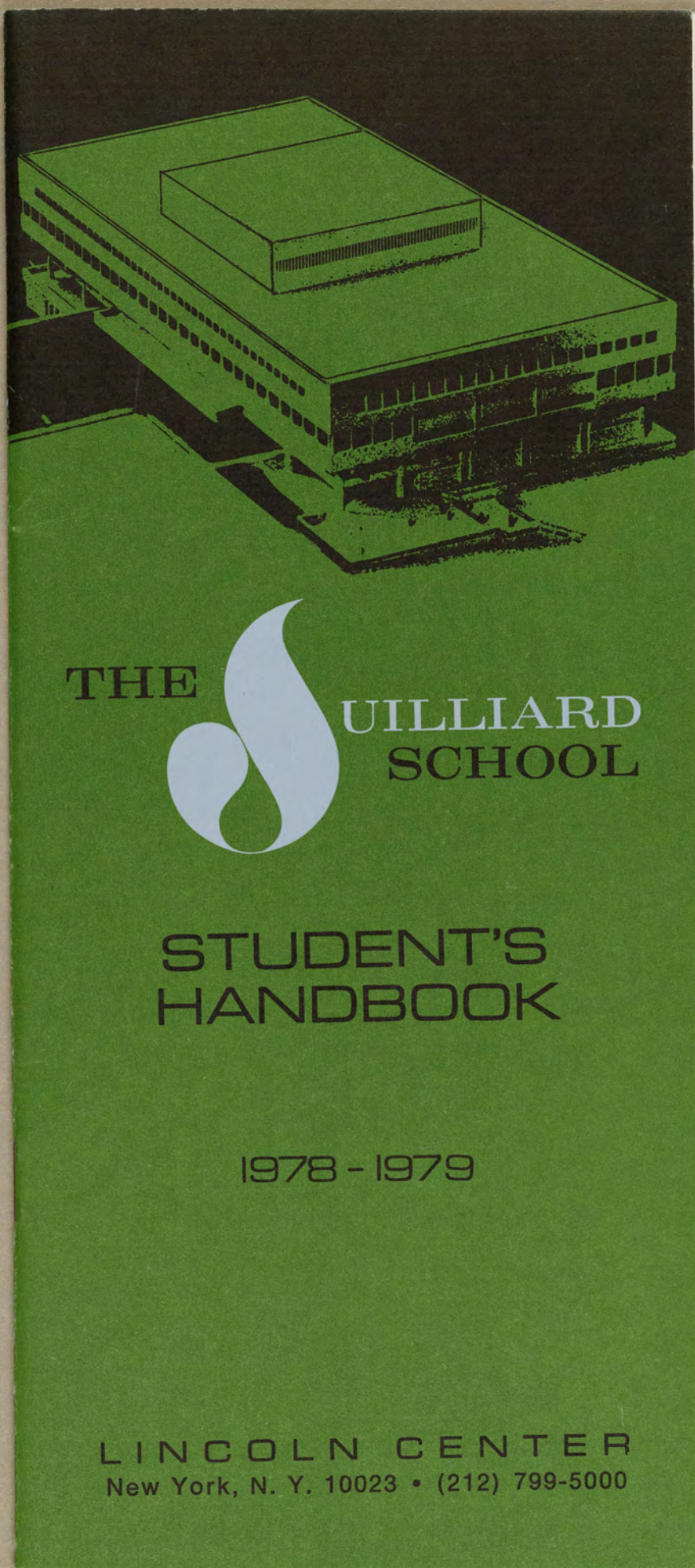
ELIZABETH INEZ HARRIS, *Dance*
 ELIZABETH ANNE KERRY, *Drama*
 STEVEN HOWARD LEVITT, *Drama*
 MITCHELL DAVID LITROFSKY, *Drama*
 ROBERT LOVITZ, *Drama*
 JUDITH LYNN OTTER, *Dance*
 SUSAN S. SALINGER, *Dance**
 DENISE STAMPONE, *Dance*
 IRENE TOMOKO TSUKADA, *Dance*
 LESTER JACK WATERS, JR., *Dance*
 KEITH WILLIAMS, *Drama*
 DENISE A. WOODS, *Drama*

Master of Music Degree Course

ANTONIA FRANCESCA ADEZIO, *Piano*
 DANIEL TED ALLRED, *Viola*
 ANN ALTON, *Cello*
 KATHERINE C. ASKEW, *Viola*
 DEBORAH L. BARON, *Flute*
 ERIC F. BARTLETT, *Cello*
 TAMAR LOUISE BEACH, *Oboe*
 CYNTHIA DANICE BELL, *Trombone*
 ROBERT WALTER BOTTI, *Oboe*
 ROBERT A. BRIGGS, *Voice*
 HAROLD THOMAS BROWN, *Piano*
 SARAH BULLEN, *Harp*
 GEORGE FLETCHER BUTLER III, *Trombone*
 BRIAN PASLEY BUTTOLPH, *Bassoon*
 DOUGLAS ARTHUR BUYS, *Piano*
 NEAL ALAN CARY, *Cello*
 DIANE ROSE CHAPLIN, *Cello*
 BRADLEY CHASE, *Bassoon*
 SANDRA LEE CHURCH, *Flute**
 ABBIE CONANT, *Trombone*
 SHARON ENG, *Viola*
 SHINJI T. ESHIMA, *Double Bass*
 STEPHEN B. ESKO, *Piano*
 MITCHELL STEWART ESTRIN, *Clarinet*
 JOHN JOSEPH FEENEY, *Double Bass*
 SUSAN FISHER, *Composition*
 ALAN MAC KAY FLETCHER, *Composition*
 RICHARD F. FLETCHER, *Conducting*
 SHARON LYNN FLIGNER, *Oboe*
 LAURINE CELESTE FOX, *Trumpet*
 MARION FRANCES GAFFNEY, *Piano*
 LINDA BETANCOURT GEIDEL, *Viola*
 STANLEY M. GEIDEL, *Clarinet*
 STEPHANIE GELFAN, *Viola*
 MARIE GELINAS, *Cello*
 LENORE E. GILBERT, *Viola*
 LIZA GOLDSTEIN, *Clarinet*
 PHILIP FREDERICK GOTTLING III, *Bassoon*
 KEITH MALCOLM GREEN, *Trombone**
 ERIC A. GRUNIN, *Composition*
 SAMUEL EVANS HAILE, *Piano*
 MATTHEW L. HARRIS, *Composition*
 CORNELIA L. HEARD, *Violin*
 DAVID HENRY HEISS, *Cello*
 DANIEL PAUL HORN, *Piano*
 KEVIN BURLEIGH HOSTEN, *Flute*

ROGER GLENN HOTT, *Clarinet*
 ALEXANDRA HUGHES, *Voice*
 DUANE CHARLES HULBERT, *Piano*
 SHIRLEY IREK, *Piano*
 REBEKAH J. JOHNSON, *Violin*
 JERILYN JORGENSEN, *Violin*
 ALECK KARIS, *Piano*
 HOWARD DAVID KATZ, *French Horn*
 MIHO KAWAGOE, *Piano**
 HAE-KYOUNG KIM, *Violin*
 YUNGHOO KIM, *Piano*
 HIDEKI KITAJIMA, *Piano*
 MARK S. KRUCZEK, *Organ*
 LINDA HELENE KUTTIS, *Piano*
 BRUCE LAZARUS, *Composition*
 CHRISTOPHER COLLINS LEE, *Violin**
 JUDITH LICHTMAN, *Bassoon*
 DIANE YUNG-JIN LIM, *Piano*
 MARSHA H. LONG, *Piano*
 DONNA ANNETTE LORENZO, *Viola*
 VIRGINIA GAIL LOWERY, *Voice*
 GEORGE LOWREY, *Saxophone*
 ELIZABETH L. LYON, *Oboe*
 RACHELLE ANN McCABE, *Piano*
 ROBERT JAMES McDONALD, *Piano*
 BROOKE J. McELDOWNEY, *Viola*
 NANCY ELIZABETH McFARLAND, *Violin*
 JONATHAN BRUCE McPHEE, *Conducting*
 MARGOT LOUISE MacLAINE, *Viola*
 NICHOLAS P. MARINO, *Trumpet*
 MARTA ROSARIO MARQUEZ, *Voice*
 PHILIP P. MARTORELLA, *Piano*
 CHARLOTTE S. MATTAX, *Harpsichord*
 JOHN H. MUGGE, *Piano*
 ROGER NIERENBERG, *Conducting*
 STEPHEN MICHAEL NORRELL, *Trombone*
 THOMAS B. OLCOTT, *Trombone*
 META M. OREAR, *Flute*
 VANESSA MARIE PENTZ, *Oboe*
 DAVID R. POWELL, *French Horn*
 JULES BYRON PUTTERMAN, *Clarinet*
 NANCY LYNN RICE, *Piano*
 ANN VIVIAN ROGGEN, *Viola*
 CHRISTOPHER GLEN RUMERY, *Trumpet*
 KURT SASSMANNSHAUS, *Violin*
 ANDREW DAVID SCHWARTZ, *Bassoon*

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



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

PETER MENNIN, President
The Juilliard School

EXECUTIVE OFFICERS

PETER MENNIN	President
GIDEON WALDROP	Dean
CHARLES C. LUCAS, JR.	Controller
MARY H. SMITH	Registrar
WRISTON LOCKLAIR	Assistant to the President, Director of Public Relations
LOUIS JEAN BRUNELLI	Assistant Dean, Orchestra Administrator
RICHARD J. PORTER	Director of Development
A. J. PISCHL	Concert Manager
BENNET LUDDEN	Librarian
SALVATORE BIANCHI	Director, Building and Facilities
MADELEINE ALBRIGHT	Administrator, Student Services
<hr/>	
MARTHA HILL	Director, Dance Division
ALAN SCHNEIDER	Director, Theater Center
STANLEY WOLFE	Director, Extension Division
OLEGNA FUSCHI	Director, Pre-College Division

ACADEMIC CALENDAR 1978

Orientation Day (for new students)	Wednesday, September 20, 11 a.m.
Completion of registration for currently enrolled students:	
Students who completed Spring Registration	Thursday, September 21
Students who filed late reservations	September 22 and 25
Registration for new and readmitted students	September 22 and 25
First semester begins	Thursday, September 28
Final date for program adjustments	Friday, October 6
Thanksgiving recess begins	Wednesday, November 22, 10 p.m.
Classes resume	Monday, November 27, 9 a.m.
Final date for dropping classes	Friday, December 8
Candidates for graduation file applications	December 1, 1978 through January 15, 1979
Christmas recess begins	Friday, December 22, 10 p.m.

1979

Classes resume	Monday, January 8, 9 a.m.
Registration for second semester	January 9 through 26
Mid-year examinations	January 22, 23 and 24
Second semester begins	Monday, January 29
March entrance examinations (classes dismissed)	March 5, 6 and 7
Spring recess begins	Friday, March 16, 10 p.m.
Classes resume	Monday, March 26, 9 a.m.
Final date for dropping classes	Friday, April 20
Graduation examinations begin	Monday, April 16
Registration of currently enrolled students for the academic year 1978-1979	April 24 through May 11
Final date to file reservation for the year 1978-1979	Friday, May 11*
Final date to apply for change of course or change of major field for the year 1978-1979	Friday, May 11*
Final date to apply for scholarships for the year 1978-1979	Friday, May 11
Final examinations in class subjects	May 21 through 25
Major examinations	May 28 through 31
Commencement	Friday, June 1, 11 a.m.

*After this date a late fee will be charged.

FACULTY

ORCHESTRAL CONDUCTING

SIXTEN EHRLING

CHORAL MUSIC

RICHARD WESTENBURG

PIANO

MARTIN CANIN
ANIA DORFMANN
RUDOLF FIRKUSNY
SASCHA GORODNITZKI
JACOB LATEINER
ADELE MARCUS

WILLIAM MASSELOS
JOSEF RAIEFF
NADIA REISENBERG
ABBEY SIMON
BEVERIDGE WEBSTER
HOWARD AIBEL (Assistant)

VOICE

ROSE BAMPTON
OREN BROWN
DANIEL E. FERRO

HANS JOACHIM HEINZ
BEVERLEY JOHNSON
ELEANOR STEBER

RICHARD TORIGI

STRINGED INSTRUMENTS

CLAUS ADAM	Violoncello
DOROTHY DeLAY	Violin
PAUL DOKTOR	Viola
JOSEPH FUCHS	Violin
LILLIAN FUCHS	Viola
IVAN GALAMIAN	Violin
SZYMON GOLDBERG	Violin
LYNN HARRELL	Violoncello
WILLIAM LINCER	Viola
HOMER MENSCH	Double Bass
LORNE MUNROE	Violoncello
MARGARET PARDEE	Violin
RUGGIERO RICCI	Violin
CHANNING ROBBINS	Violoncello
LEONARD ROSE	Violoncello
JOHN SCHAEFFER	Double Bass
HARVEY SHAPIRO	Violoncello
TOSSY SPIVAKOVSKY	Violin
SALLY THOMAS	Violin
DAVID WALTER	Double Bass
ALAN SCHILLER	Assistant, Violin

HARP

SUSANN McDONALD

HARPSICHORD

ALBERT FULLER

ORGAN

VERNON de TAR

LEONARD RAVER

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ORCHESTRAL INSTRUMENTS

WOODWIND

JOSEPH ALLARD	Clarinet, Bass Clarinet, Saxophone
JULIUS BAKER	Flute
SAMUEL BARON	Flute
ROBERT BLOOM	Oboe
STANLEY DRUCKER	Clarinet
ALBERT GOLTZER	Oboe
HAROLD GOLTZER	Bassoon
STEPHEN MAXYM	Bassoon
WILLIAM POLISI	Bassoon
PAULA ROBISON	Flute
RONALD ROSEMAN	Oboe
LEON RUSSIANOFF	Clarinet
THOMAS STACY	English Horn
LOIS WANN	Oboe
DAVID WEBER	Clarinet

BRASS

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

TIMPANI AND PERCUSSION

ELDEN BAILEY

SAUL GOODMAN

CHAMBER MUSIC AND ENSEMBLE

CLAUS ADAM
JOSEPH ALLARD
PER BREVIG
JANE CARLSON
EARL CARLYSS*
JAMES CHAMBERS
PAUL DOKTOR
RICHARD DUFALLO
JOSEPH FUCHS

LILLIAN FUCHS
ALBERT FULLER
FELIX GALIMIR
JOEL KROSNICK*
WILLIAM LINCER
ROBERT MANN*
SAMUEL RHODES*
GERARD SCHWARZ
DAVID WALTER

COMPOSITION

MILTON BABBITT
ELLIOTT CARTER

DAVID DIAMOND
VINCENT PERSICHETTI

ROGER SESSIONS

*Member, Juilliard String Quartet

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LITERATURE AND MATERIALS OF MUSIC

JOSEPH BLOCH	RENEE LONGY
SUZANNE BLOCH	JOSEPH MACHLIS
JANE CARLSON (Pedagogy)	DONAL NOLD
MARY ANTHONY COX	VINCENT PERSICHETTI
MICHAEL CZAJKOWSKI	FRITZ RIKKO
DAVID DIAMOND	SAMUEL SANDERS
ALBERT FULLER	REBECCA SCHLIEBEN SCOTT
NORMAN GROSSMAN	ROGER SESSIONS
GERRE HANCOCK	LESTER TRIMBLE
HUBERT HOWE	MICHAEL WHITE
CHARLES JONES	LAWRENCE WIDDOES

STANLEY WOLFE

BARRY BROOK	Graduate Seminar
IRVING KOLODIN	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
ROLF FJELDE	Drama History
RACHELLE L. KNAPP	French
BONA KOSTKA	Italian
TOBY LELYVELD	Literature
MARGARETTA M. SALINGER	Art
MARIE-FRANCOISE VACHON	French

HISTORY OF WESTERN CULTURE: ART AND LITERATURE

MUTIE FARRIS	MARIE SQUERCIATI
VIRGINIA HEADY	SAMUEL STETNER
JAMES V. MIROLLO	BEATRICE TAUSS

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DICTION

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

OPERA

AMERICAN OPERA CENTER OPERA TRAINING DEPARTMENT

PETER HERMAN ADLER	Director
MARTIN SMITH	Administrator and Head Coach
BERTHA MELNIK	Vocal Coach
VIOLA PETERS	Vocal Coach

DANCE

MARTHA HILL	Director
ALFREDO CORVINO	GENIA MELIKOVA
ROBERT DENNIS	CALVIN MORGAN
BERNADETTE HECOX	JANIS PFORSICH
WENDY HILTON	DORIS RUDKO
KAZUKO HIRABAYASHI	MARIAN SELDES
HANYA HOLM	CRAIG SHULER
AIRI HYNNINEN	JANET MANSFIELD SOARES
DANIEL LEWIS	ANNA SOKOLOV
BILLIE MAHONEY	ALFONSO SOLIMENE
GLORIA MARINA	STANLEY SUSSMAN
MICHAEL MAULE	JOHN WEST
HELEN McGEHEE	ETHEL WINTER

HECTOR ZARASPE

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THEATER CENTER

ALAN SCHNEIDER	Director
SURIA SAINT-DENIS	Consultant General
MARGOT HARLEY	Administrator
STEPHEN AARON	NANCY MARCHAND
NORMAN AYRTON	TIMOTHY MONICH
B. H. BARRY	MARIAN SELDES
STEPHEN BOOK	EVE SHAPIRO
HERMAN BUCHMAN	EDITH SKINNER
GERALD FREEDMAN	ELIZABETH SMITH
JANE GREENWOOD	ANNA SOKOLOW
MICHAEL HOWARD ^a	JOHN STIX
CINDIA HUPPELER	HAROLD STONE
MICHAEL KAHN	JOAN THORNE
JANE KOSMINSKY	BORIS TUMARIN
PIERRE LEFEVRE	SYLVIA WEAVER
JUDITH LEIBOWITZ	JOHN WEST
EUGENE LESSER	ROBERT WILLIAMS

MONI YAKIM

STAGE DEPARTMENT

CALVIN MORGAN	Production Manager and Technical Director
CAROLYN HAAS	Production Assistant

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.)

^aLeave of absence 1978-1979

ADMINISTRATIVE STAFF

	Room No.
EVELYN ALTER	Secretary, Director of Building and Facilities (214)
IRENE ANDERSON	Admissions (224)
CHEVA ARMOR	Supervisor of Records (223)
JERRY ARNOLD	Administrative Assistant, Student Services (233)
MATTHIAS BARTH	Master Piano Technician (101)
MAE BECKER	Tuition and Accounts Receivable
NADINE BLOCK	Secretary, Lincoln Center Student Program (228)
LOUIS JEAN BRUNELLI	Orchestra Administrator (222)
MARY CHUDICK	Administrative Assistant, Dance Division (477)
KAREN CUCCIO	Clerk, Admissions Office (224)
SANDRA CZAJKOWSKI	Record Librarian (538)
JERRY DALY	Supervisor of Maintenance (214)
BROOKE DAVIS	Admissions Secretary (224)
JOAN DAYTON	Secretary to the Chairman of the Board, Assistant to the Director of Development (213)
PAMELA DEELY	Secretary to the Registrar (225)
DOROTHY DICKERSON	Bookbinder (538)
GUGURTHA DUDLEY	Switchboard Operator
LAURIE EDELMAN	Schedule Coordinator, Theater Center (402)
CARYN G. FRIEDMAN	Assistant to the Controller
HENRY P. FRIEND, JR.	Director, Acoustics Department (319)
ZITA GERR	Accounts Payable
CAROLYN HAAS	Production Assistant, Stage Department (211)
BAIRD HASTINGS	Orchestra Librarian (317)
ELIZABETH HENLEY	Secretary, Dance Division (477)
ANDREW INVERNE	Bookbinder (538)
ALFONIA ISAACS, R.N.	Resident Nurse (203)
BRINTON JACKSON	Circulation Librarian (538)
RICHARD KILLOUGH	Director, Lincoln Center Student Program (228)
EDDIE LITTLEFIELD	Administrative Assistant, Student Services (233)
LOUISE LIU	Bookkeeper (230)
IRENE MACKAY	Payroll
JANET MELODY	Secretary, Pre-College Division (236A)
NINA DAVIS-MILLIS	Assistant Librarian (538)
CAROL MINNEROP, M.D.	Consulting Physician (203)
A. J. PISCHL	Manager, Juilliard Bookstore (S-13)
MIRIAM REID	Secretary, Concert Office (S-13)
JANE RIGNEY	Assistant, Director of Public Relations (221)
IRVING RUCKENS	Assistant Controller (226)
ARTHUR J. RUDY, Ph.D.	Consulting Psychologist (203)
LEE SAVAGE	Administrative Assistant, Theater Center (402)
KIERA SKIFF	Administrative Assistant, Student Services (233)
MARTIN SMITH	Administrator, American Opera Center (403)
RITA SMOLAND	Secretary, American Opera Center (403)
JANET SOMERS	Cataloguer and Reference Librarian (538)
JACQUELINE DE SURCY	Recorder, Registrar's Office
ROBERT TAIBBI	Assistant Engineer, Acoustics Department (319)
SYLVIA TOVER	Administrative Assistant, Student Services (233)
REGINA WYNNE	Secretary to the Dean

ACADEMIC REGULATIONS AND PROCEDURES

DEAN: GIDEON WALDROP
Miss Regina Wynne, Secretary

**ASSISTANT DEAN AND ORCHESTRA
ADMINISTRATOR:** Louis Jean Brunelli Room 222

REGISTRAR: MARY H. SMITH
Miss Irene Anderson, Admissions Room 224

The academic regulations and procedures at Juilliard are few and simple. The Dean and Assistant Dean 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 worldwide. It is assumed that any student accepted for study at Juilliard has made a total commitment to his chosen field and that, in many instances, genuine hardships and sacrifices have been made in order to begin or continue study here.

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

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.

PARTICIPATION IN ORCHESTRA

Orchestra concerts at Juilliard are one of the major performance opportunities of the season. Regular attendance at rehearsals throughout the year is required and it is expected that players will arrive at each rehearsal in advance of the announced starting time. No excuses will be accepted for an absence other than in proved cases of illness. The initiative for clarifying an absence lies with the student, who will be expected to contact the Assistant Dean. Any student not complying with these regulations is subject to disciplinary action, depending on the nature of the infraction. This could mean suspension or expulsion from the School and/or possible loss of scholarship aid.

EXCUSED "CUTS"

Students may be allowed limited 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 Assistant Dean's 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. Each student will be allowed one unexcused "cut" for each credit unit in a course.

B. Professional Engagements. Limited leaves of absence for professional engagements may be granted by the Dean or the Assistant Dean 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. Any program biography of the appearance should mention that the performer is a fully-enrolled student of the Juilliard School. In no case should absences conflict with rehearsals, concerts and other School functions.

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 Assistant Dean to the Faculty.

ABSENCE FROM MAJOR LESSON

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

CHANGE IN COURSE OF STUDY

You must complete each academic year in the course of study (Bachelor of Music, Diploma, etc.) for which you are matriculated. Requests to transfer from one course to another for the next academic year should be filed **in person** with the Registrar before May 11, 1979. Failure to make normal and satisfactory progress in your course of study will result in probationary status, or even possible termination of enrollment.

TO CHANGE MAJOR

Applications to change your major should be filed **in person** at the Registrar's Office, before May 11, 1979. 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. These requests should be made during the second and third weeks of May relative to a change of teacher for the following School year.

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 Registrar. 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)
- F — Failure
- IA — Insufficient attendance, a failing grade
- I — Incomplete, signifying that the student's work, though of passing quality, is incomplete as to required assignments. If the requirement is not completed within a month after the final examination, the mark will be interpreted as a failure.

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

REQUIREMENTS FOR GRADUATION

Detailed information on requirements for graduation in the various courses offered will be found in the Juilliard Catalog, page 62.

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 the Assistant Dean in Room 222.

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, Conducting 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 Assistant Dean.

CONTROLLER'S OFFICE

CONTROLLER: CHARLES C. LUCAS, JR.

Irving Ruckens, Assistant ControllerRoom 226

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

IDENTIFICATION CARD

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

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.

SCHOLARSHIPS AND FINANCIAL AID

See pages 17-18 for information regarding scholarships, 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

ORCHESTRA LIBRARIAN: BAIRD HASTINGS

LOCATION

The Lila Acheson Wallace Library is located on the fifth floor. The Orchestra Library is on the third floor, Room 317.

HOURS

9:00 a.m. to 9:00 p.m., Mon. through Thurs.

9:00 a.m. to 5:00 p.m., Friday

9:00 a.m. to 4:00 p.m., Saturday

CIRCULATION

Books and music circulate for a two-week period with a two-week renewal period if the renewal is made on or before the due date. Extended loans for the duration of a semester may be made

by special arrangement at the circulation desk for materials required for ensemble classes. Materials reserved for class assignments are limited to overnight use beginning one hour before closing time and must be returned by 10:00 a.m. the following day. Records do not circulate.

OVERDUE BOOKS

A fine of 50 cents for the first week or part thereof and of \$1.00 for each additional week or part thereof is imposed on each overdue book. If the fine is paid at the time the item is returned, the charge is reduced by half.

For overnight loans, a fine of 25 cents is levied after 10:00 a.m., the hour they are due.

LOST BOOKS

The loss of books or music should be reported at once to the Library to prevent the accumulation of overdue fines which are in effect until such reports are made. Charges of current replacement cost plus a \$5.00 service fee per item are imposed for lost materials.

Failure to return Library material on loan or reporting it as lost when, in fact, it is in the borrower's possession, constitutes theft and will be disciplined in accordance with School regulations (see sections on Probation and Dismissal, pages 14-15).

STUDENT SERVICES OFFICE

ADMINISTRATOR: MADELEINE ALBRIGHT

All matters pertaining to scholarships, financial aid, housing, placement, student services and counseling are handled in Room 233.

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 233.

FINANCIAL AID

Students wishing information concerning sources of financial aid should first carefully study the large Financial Aid Bulletin Board located near the entrance to Room 233. A staff member is available for further explanation and/or consultation.

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. Advice about student bank loans, state loans and scholarships is available through the Student Services Office as well as assistance in filling out and processing the proper forms.

The School has a modest Student Aid Fund, from which it may assist students in emergencies. Requests should be made in Room 233.

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 Office of Student Services has the necessary information and application forms. Some other states may offer similar grants; you should consult the education office of your home state.

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. The School also frequently receives requests for solo and ensemble performers from schools, colleges, hospitals, civic organizations and individuals. Some of these are volunteer while others are paid engagements. If you are interested in such opportunities you should register with the

Placement Office and also consult the Free-Lance Bulletin Board regularly. An adjacent bulletin board is used for posting part-time non-music-related positions.

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 233. No arrangements will be valid until this condition has been met.

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 233.

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 233.

CONCERTS

CONCERT MANAGER: A. J. PISCHL Room S-13, Street Level

Students at Juilliard have ample opportunity to attend concerts and other performances both at the 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, orchestra members 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-13, Street Level.

NEW YORK CITY OPERA

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

METROPOLITAN OPERA

Score desks for some performances of the Metropolitan Opera are available in Room S-13, Street Level, at a nominal charge. Admission to dress rehearsals and certain other rehearsals is available to a limited number of students. Information is available in the Concert Office.

NEW YORK PHILHARMONIC

Student discount coupons for the New York Philharmonic and other orchestra concerts are available in Room S-13, Street Level, from 9:30 a.m. to 5:30 p.m. 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 Room 222.

LINCOLN CENTER STUDENT PROGRAM

A limited number of professionally qualified Juilliard students and alumni appear in performance in junior and senior high schools in New York City, New York State and certain outlying areas

under the auspices of the Lincoln Center Student Program. These performers are recommended to the Student Program office at Juilliard (Room 228) by the major Faculty and are screened by an Administrative reviewing committee. See pages 18-19 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-13, Street Level, and applications must be approved by the major teacher. Only students graduating with a Master's or DMA degree may schedule recitals for the second semester before the Christmas vacation. All other students may schedule for the second semester only after the Christmas vacation. 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 through the Office of Student Services.

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 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 a.m. to 1:00 p.m. and from 2:00 p.m. to 4:00 p.m., 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 1978-79

School year, you are covered by a health insurance policy which covers all Regular Division students at the School. However, please note that the coverage provided is **very limited** and you should seriously consider supplementing it with a policy of your own. The coverage continues as long as you are registered as a student until June 15, 1979. Information forms for filing claims, and information relative to 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.

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 sandwiches, 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 8:00 a.m. to 3:00 p.m. Monday through Saturday.

STUDENT LOUNGE

A lounge is maintained on the second floor; it is open from 9:00 a.m. to 10:00 p.m. Monday through Friday, Saturday from 9:00 a.m. to 6:00 p.m.

PUBLICATIONS

Special announcements concerning student or School activities will be distributed in the Student Lounge and 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. Students who wish to have their activities mentioned in the Bulletin should personally submit the material to the Concert Office for consideration.

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 Salvatore Bianchi, Director, 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 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.

Student mailboxes are located in the student lounge on the second floor. Students should check these boxes daily for important telephone messages or messages from other students. To reach a student quickly, the Administrative Offices will also place a message in the box.

EMERGENCY VACATING OF BUILDING

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

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

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The Juilliard School
Dance Division

To: Dance Faculty and Staff

Date August 8, 1979

From: Martha Hill

Subject:

- 1) SEPTEMBER ENTRANCE EXAMINATIONS are scheduled for WEDNESDAY, SEPTEMBER 12 and, if needed, THURSDAY, SEPTEMBER 13.

Wednesday, September 12
9:00 - 11:00 1st group
11:00 - 1:00 2nd group
1:00 - 2:00 Lunch Break
2:00 - 3:30 Make-up Exams

(if needed)
Thursday, September 13
9:00 - 11:00 1st group
11:00 - 1:00 2nd group

- 2) PRE-REGISTRATION MAJOR CLASSES: Monday, September 17 and Wednesday, September 19.

We wish to remind you the importance of adjusting students' levels in ballet and modern dance before registration. Reasons for adjustment are

(a) technical change in individual students over the summer, (b) necessity to make the levels more homogeneous which is best done when students are seen together. Therefore, classes for this purpose will be scheduled for Monday, September 17 and Wednesday, September 19, with the hope that all major faculty members will be able to collaborate on the decisions. Any changes in level after registration cause serious conflicts for the students. Major faculty should telephone us or write us to confirm their availability for these classes. Schedule is as follows:

(MODERN DANCE) Monday, September 17 - Faculty: Hirabayashi, Lewis, Winter
9:00-10:15 St. 321 Modern Dance for New Students. Lewis, Inst.
[Hirabayashi, Winter observing]
10:30-11:45 St. 321 Modern Dance for Returning Students. Hirabayashi,
[Lewis, Winter observing] Inst.

(Class Levels will be posted at 12:15 pm on 4th Floor Dance Div. Bulletin Board)

The following Modern Dance Classes are tentatively scheduled. The afternoon classes will be held only if needed for faculty to test group in each level. Confirmation or cancellation of these classes will be posted on Dance Division bulletin board.

1:00-1:45 St. 321 Modern Dance for New Students
2:00-2:45 St. 321 Modern Dance for Returning Students

(BALLET) Wednesday, September 19 - Faculty: Corvino, Maule, Melikova

9:00-10:15 St. 320 Ballet for New Students. Melikova, Inst.
[Corvino, Maule observing]
10:30-11:45 St. 320 Ballet for Returning Students. Corvino, Inst.
[Maule, Melikova observing]

(11:00 a.m. in Michael Paul Hall, Orientation for New Students)

(Class Levels will be posted at 12:15 pm on 4th Floor Dance Div. Bulletin Board)

The following Ballet Classes are tentatively scheduled. The afternoon classes will be held only if needed for faculty to test group in each level. Confirmation or cancellation of these classes will be posted on Dance Division bulletin board.

1:00-1:45 St. 320 Ballet for New Students
2:00-2:45 St. 320 Ballet for Returning Students

- 3) Attached is a list of students for next year. It is, of course, a tentative list since there may be some students changing plans during the summer. We shall have a revised list for you at the time of the September Entrance Examinations.

- 4) FIRST DAY OF CLASSES - THURSDAY, SEPTEMBER 27

*March Admits
**June Admits

The Juilliard School
Dance Division
STUDENT LISTING 1979-80
64 total

June 13, 1979

* Abedor, Carolyn	Gold, Stuart	Risenhoover, Pamela
* Bain, Anastasia	Gray, Robin	** Saunders, George
Bautista, Teresa	Greene, Eloisa	** Schumacher, Michael
* Benjamin, Shell	Hall, Krystal	** Sebek, Herman
Billings, Caroline	** Holland, Chandler	Simon, Michael
Bolding, Jeanette	** Januzzi, Dircelia	* Tambussi, Donna
Borg, Kristen	Johnson, Marilyn	Taylor, Brian
* Butler, Diane	Karlen, Joan	Weitzer, Julia
** Carpenter, Elizabeth	Knox, Lilitte	Westhoff, Ann
** Coogan, Christa	Landes, Francine	Wynn, Amy
Coogan, Jenny	Lehovec, Linda	
** DeGarmo, Mark	* Leinbach, Jonathan	
DeJean, Gregory	Levenboim, Tzipora	
* DeSousa, Denise	Lucas, Carol	
Denham, Jennifer	McDermott, Dina	
Denne, Lisa	McGuire, Rodney	
* Dugger, Aaron	** MacDonald, Charles	
Duncan, Mary	Maxwell, Elizabeth	
Elmaleh-de Buenos, Bambi	Miranda, Donna	
** Factor, Cheryl	** Mochizuki, Tatsuo	
Ford, Karen	Morales, Cynthia	
* Ford, Robbin	Morales, Sylvia	
Friedman, Nan	Perry, Morris	
, Fuerstenau, David	Philpott, Donald	
* Gargiulo, Anthony	Rennert, Roberta	
** Garland, Robert	Richardson, Kim	
Gibson, Tanya	Ries, Nina	

MEN (19)

DeGarmo, Mark
DeJean, Gregory
Dugger, Aaron
Fuerstenau, David
Gargiulo, Anthony
Garland, Robert
Gold, Stuart
Holland, Chandler
Leinbach, Jonathan
McGuire, Rodney
MacDonald, Charles
Mochizuki, Tatsuo
Perry, Morris
Philpott, Donald
Saunders, George
Schumacher, Michael
Sebek, Herman
Simon, Michael
Taylor, Brian

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THE JULLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Modern Dance Faculty

Date October 2, 1978

From: Martha Hill

Subject:

Will you please write either O.K. or "not advised" on this memorandum and return it to Mary Chudick this week.

This memo concerns a request that may be of interest to us as well as to a young man involved and seems a justifiable request.

John deMent, a very personable young man from St. Louis, is currently a School of American Ballet advanced student with scholarship and stipend. He has studied modern dance for three years (1974-77) with Annelise Mertz and Gregg Mayer at Washington University in St. Louis, taking two classes per day for five or six days a week. He wishes to continue his interest and technical advancement in modern dance.

He does not have funds sufficient to provide for his study at modern dance studios.

His commitment to SAB is a daily 12:30-2 class and a Tuesday, Friday, partnering class either 2:00 to 3:00 or 3:00 to 4:00.

He would be available to go into our intermediate class Monday, Wednesday, Thursday, and into our tutorial class Tuesday and Friday.

Will you be willing to look at him during the week of October 9 to see if you would approve his entering your classes in case the Dean approves it as a courtesy to SAB.

He looks to me like a potential to call upon for production and/or Workshop projects where we may need men.

If you approve the above, I shall take it up with the Dean.

OCTOBER 2, 1978

VIA WESTERN UNION (telephone)

DAY LETTER

AMERICAN DANCE CENTER
MINSKOFF STUDIOS
1515 BROADWAY
NEW YORK, NEW YORK 10036

THE FACULTY AND STUDENTS OF THE DANCE DIVISION OF THE JULLIARD SCHOOL
SEND THEIR DEEP SYMPATHY TO THE AMERICAN DANCE CENTER AND TO THE
PARENTS AND FRIENDS OF THE ALVIN AILEY COMPANY NUMBER TWO.

MARTHA HILL

MH/MC

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THE JUILLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Major Dance Faculty

Date October 5, 1978

From: Martha Hill

Subject:

Concerning levels of major classes:

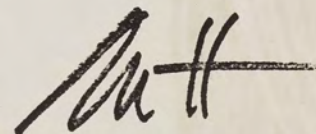
- 1] Our policy has always been that a student may attend classes at a lower level than his own with the permission of the instructor [certain sections may be too large so that extra members would not be welcome).
- 2] A student may not attend classes of a higher level than his own.
- 3] In order to change level officially in ballet or modern dance, students must have permission of all major teachers in writing. That is, all ballet or modern dance instructors should sign a form (see attached) which is then given to the Dance Division Office.

There may be exceptions where Miss Winter or Mr. Lewis might accept a student at a higher level while Miss Hirabayashi might not. This would mean that a student has a mixed level in modern dance. The ballet being a more classic technique would mean that the ballet faculty would be in more common agreement. Mixed level is inadvisable and difficult at the time of grading as you would know.

You must realize that change of level at this time is inadvisable, in some cases impossible, because of academic and music conflicts. The reason for pre-registration classes was to avoid changes after registration. Therefore, do not encourage your students to change level.

- 4] In registration we have attempted to keep students at their own levels. Where an unsolvable conflict occurred, we have put that student in a class lower than his level on the day of the conflict.

MH/mc



THE JULLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Milton Babbit, Elliott Carter,
David Diamond, Vincent Persichetti,
Roger Sessions, Stanley Wolfe

Date October 5, 1978

From: Martha Hill

Subject:

Janet Soares of our choreography department is eager to have her students collaborate with composition students this term. Unfortunately the composition faculty is in Juilliard Tuesdays and Wednesdays and Mrs. Soares' day with us is Thursday. This makes it difficult to arrange a meeting. Perhaps we can communicate through telephone and memoranda.

Mrs. Soares' Thursday schedule is:

9:30-10:30 in studio 321
12:00- 1:00 in studio 321
1:00- 2:30 in studio 320

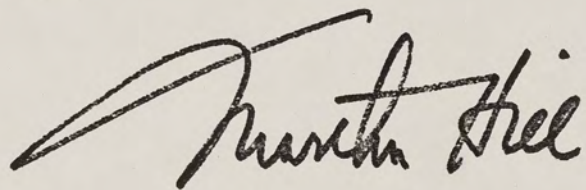
Of these times, the 9:30-10:30 class is the most likely for music-dance projects.

If you or any of your students wish to call Mrs. Soares on the telephone, her number is (914)478-0318, and the best time to reach her there is evenings after 6 pm.

We are interested in collaborating in short, modest studies written specifically for student dancers' works.

We have October and November performances in our studios and The Juilliard Theater, and we would be interested in showing collaborations on these programs.

MH/mc
cc: Mrs. Soares



THE JULLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Dance Faculty and Staff

Date October 5, 1978

From: Martha Hill

Subject:

- 1) All classes are being suspended on the Jewish High Holiday, Yom Kippur, Wednesday, October 11. The building, however, will be open for practice on this day.
- 2) Linda Diamond, a young choreographer, has offered to show a short program of her choreographic works to our students. We have scheduled it for Thursday, October 12, 8:00 p.m., in studio 321.
- 3) Composition and Repertory Faculty should prepare for the informal Dance Workshop (Dance Event II or III) in The Juilliard Theater November 10 with rehearsals possible November 8 and 9 and possibly November 7. This is a good opportunity for the new students to get acquainted with backstage and the Marley floor. There will be general overall light, a stage manager who will run the tapes which should be organized so that the portion to be used is at the beginning of the tape, not in the middle, and everything will be done in studio costume. The public will not be invited but the Juilliard community and friends will be welcome. We hope to take a trial silent film of part of the Workshop in order to judge full light with the white Marley floor. Our films have been somewhat dark using the black Marley floor and black legs and upstage curtain. We hope to have a light colored upstage curtain and black legs for this experimental occasion. Give us your thoughts and possibilities as soon as possible.

The reason I have called The Juilliard Theater Event II or III is because we may need to schedule one or two small Workshops or Showings of student dances in 320 and/or 321 before the November 10 Event.

- 4) Faculty members (and students as well) should never approach the Costume Shop with problems or needs. This must always go through Miss Hill or Mrs. Chudick so that it can be taken care of officially. You do not realize that we are even charged for time spent by the costume staff in telephone calls concerning our needs.

THE JULLIARD SCHOOL

INTER-OFFICE MEMORANDUM

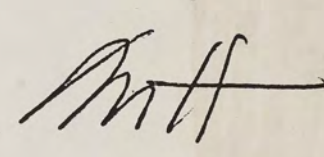
To: Composition and Repertory Faculty Date October 5, 1978
From: Martha Hill
Subject:

Thursday, October 26, 4:00 p.m. in studios 320 and 321

Friday, November 3, 4:00 p.m. in studios 320 and 321

Above are proposed times for the informal showings of students' works and repertory works to precede the November 10 Theater occasion.

I am sending this memorandum to the two L&M instructors who teach 2:30-5:15 p.m. on Fridays to ask them to consider teaching short classes on that single day, November 3.



MH/mc
cc: Mr. Dennis
Mr. Shuler

The Juilliard School
Dance Division

MEMORANDUM

November 14, 1978

To: Dance Faculty and Staff
From: Martha Hill

1] LINCOLN CENTER STUDENT PROGRAM

-The first tour goes out on Monday, November 27, with the Juilliard Dance Ensemble in Group A: Mary Duncan, Nan Friedman, Barbara Hoon, Ann Westhoff; Rodney McGuire, Morris Perry, Donald Smith, Jack Waters.

-Group B with Caroline Billings, Julie French, Judith Otter, Denise Stampone; Rodney McGuire, Morris Perry, Brian Taylor, Jack Waters, will tour at later dates.

-Understudies are: Robin Gray, Betsy Harris and David Fuerstenau

-Future dates for the Lincoln Center Student Program Tours:

Week of December 11

Week of March 5 (Mon, Tues, Wed, of that week, there are no classes because of Entrance Examinations; therefore, students touring will miss classes only on Thurs. and Fri.)

Week of March 19 (Spring Recess; therefore, no classes will be missed)

Week of May 14 (This is the week following Dance Graduation Exams)

(The dancers are to be officially excused from their classes on these performance dates.)

-There will be a Lincoln Center Student Program Showing of the tour program going out November 27 on TUESDAY, NOVEMBER 21, at 5:00 PM, in STUDIO 320.

Excerpts from "There is a Time" (Jose Limon-Norman Dello Joio) will be performed. On future tours, both "There is a Time" and "Waves", choreography by Kathryn Posin, are to be performed by the Juilliard Dance Ensemble.

FACULTY, STUDENTS (not involved in rehearsals that day) AND STAFF ARE INVITED TO COME TO THIS SHOWING. Also invited are Lincoln Center Insitute personnel. Daniel Lewis is director of the Lincoln Center Student Program Tour.

2] THANKSGIVING RECESS: Thursday, November 23 through Sunday, November 26.
(Classes resume Monday, November 27)

The building will be open for practice Friday, November 24, and Saturday, November 25, 8:00 a.m. to 7:00 p.m.

3] American Opera Center is presenting in The Juilliard Theater Giuseppe Verdi's "The Masked Ball", conducted by Sixten Ehrling, directed by Tito Gobbi, choreography by Hector Zaraspe. Eight Dance Division students will be dancing in this opera: Lisa Denne, Bambi Elmaleh de Buenos, Marilyn Johnson, Roberta Rennert; James Erdesky, Stuart Gold, Michael Simon, Christopher Tuohy.

The performances are as follows: Wednesday, December 6, 8:00 p.m.
Saturday, December 9, 8:00 p.m.
Sunday, December 10, 3:00 p.m. (matinee)

4] Bruce Davis and Kevin Jeff are now officially enrolled in the Dance Division -- please add their names to your class lists.
Nanette Ruggiero has officially withdrawn from Juilliard for the first semester. She expects to return second semester, 1978-79.

5] We tentatively plan to schedule a Workshop (Dance Event V) the week of December 18, just before Christmas Recess commencing Saturday, December 23 and ending Sunday, January 7 (classes resume Monday, January 8).
Program material for Event V should be submitted to the Dance Division Office the week of December 11. This Event will take place in studios 321 and 320.

THE JULLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Hector Zaraspe
Janet Soares
Doris Rudko
Genia Melikova
Gloria Marina
Billie Mahoney
and all other interested persons

Date 18 December, 1978

From: Martha Hill

Subject:

The event scheduled for this Wednesday, 1:00 pm, in studios 320 and 321, will be set up with the audience viewing in an east-west direction. Hopefully, this will be workable for your presentations.

The Juilliard School
Dance Division

MEMORANDUM

January 16, 1979

To: Dance Faculty and Staff
From: Martha Hill

- 1] We have been officially advised by Mary Smith, Registrar, that Final Examinations in class subjects for the first semester of 1978-79 should be given on Monday, January 22; Tuesday, January 23; and Wednesday, January 24. Classes that meet only on Thursday or Friday should be given their examinations this week, the week of January 15.

For Thursday, January 25 and Friday, January 26, there will be only a single Ballet Class, each day, for all levels and rehearsals.
- 2] GRADES must be handed in to Mary Chudick by Monday, January 29, the latest.
- 3] Second Semester begins Monday, January 29.
- 4] Meetings for the major faculty to discuss students and first semester grades are called as follows (in Martha Hill's office):
 Wednesday, January 17, 2:00-3:30 p.m. - Modern Dance Faculty
 Friday, January 19, 2:30-4:00 p.m. - Ballet Faculty

 If related subjects teachers (composition, notation) or L&M teachers wish to join either of these meetings, we will be happy to have you.
- 5] The Juilliard American Opera Center is presenting L'ORFEO, music by Claudio Monteverdi, conducted by Peter Herman Adler, directed by Sandro Sequi, choreographed by Hector Zaraspe, on Thursday, February 1, Saturday, February 3, both 8:00 pm performances and Sunday, February 4, 3:00 pm performance. Eight girls and one boy of the Dance Division will be performing in the dance scenes. To date, the dancers are Ma.Teresa Bautista, Joyce deMoose, Lisa Denne, Alana Halperin, Sharon Koncius, Linda Lehovec, Roberta Rennert, Herminia Vasquez and Ralph Glenmore.

Performances are in The Juilliard Theater.
- 6] Our Dance Production of New and Repertory Dance Works will be performed by the Juilliard Dance Ensemble in The Juilliard Theater, February 16 - February 19. Attached is flyer copy of the program. Faculty, accompanist and student complimentary tickets will be available.
- 7] Oscar Escaviriaz, Balletmaster of Municipal Ballet, Santiago, Chile, will be visiting Dance Division classes until February 22.
- 8] Regarding Students: Bruce Davis withdrew from Juilliard in December 1978. Allan Hunter (June 1978 Admit) has officially enrolled for 2nd semester, 1978-79. Krystal Hall is performing in "The Wiz". She will not be missing any classes since there are no Wednesday matinees. Ida Broughton and Allysia Sneed will not be returning for second semester. They will be on national tour with the show, "Your Arms Too Short To Box With God".
- 9] Medical Excuses:
 Gregory Burge, Phenecia Folkes, Terrence Mason, Judith Otter, Kathleen Abbey, Donald Philpott, Sharon Koncius.

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The Juilliard School
Dance Division

MEMORANDUM

February 21, 1979

To: Dance Faculty and Staff

From: Martha Hill

- 1] The deadline for removal of INCOMPLETE GRADES is Wednesday, February 28.
- 2] LINCOLN CENTER STUDENT PROGRAM TOUR: Monday, March 5 through Friday, March 9. Students involved are: Caroline Billings, Julie French, Barbara Hoon, Denise Stampone; David Fuerstenau, Ralph Glenmore, Rodney McGuire (Captain), Morris Perry, Brian Taylor, Jack Waters. Also Robin Gray, Betsy Harris. Eight students will go out on each date, final lists not available now. The dancers are to be officially excused from their classes on performance dates.
- 3] MARCH ENTRANCE EXAMINATIONS FOR DANCE (in studios 320 and 321) as follows:

Monday, March 5
1:30 - 3:30, 1st group
3:30 - 5:30, 2nd group

Wednesday, March 7
9:00 - 11:00, 1st group
11:00 - 1:00, 2nd group

There are 45 applicants.
- 4] There will be no classes March 5, 6 and 7 since these three days have been scheduled for entrance examinations for the entire School. CLASSES WILL RESUME THURSDAY, MARCH 8.
- 5] We tentatively plan to schedule DANCE EVENT VI the week of March 12, the exact date to be announced shortly. Program material should be submitted to the Dance Division Office as soon as possible.
- 6] SPRING RECESS: Saturday, March 17 through Sunday, March 25. Classes resume Monday, March 26.
- 7] DANIEL LEWIS PRODUCTION CLASS - Showing in Drama Studio 301, April 9, 10, 11. Further announcement to be made in the near future.
- 8] EASTER RECESS: Thursday, April 12 through Sunday, April 15. CLASSES WILL RESUME Monday, April 16

Thursday, April 12 is also the first day of the Passover Holiday.
- 9] DANCE GRADUATION EXAMINATIONS: Monday, May 7 and Tuesday, May 8 in The Juilliard Theater. Schedule to be posted in the near future.
- 10] INFORMAL WORKSHOP in THE JUILLIARD THEATER: May 9 - 11. Further announcements will be made. Please watch bulletin board
- 11] FINAL EXAMINATIONS IN CLASS SUBJECTS: May 21 - 25.
- 12] MAJOR EXAMINATIONS IN DANCE: Week of May 28. Scheduled dates to be announced.
- 13] COMMENCEMENT: Friday, June 1, 11:00 a.m. in Alice Tully Hall.
- 14] The following students have not registered for second semester, 1978-79: Kathleen Abbey, Joyce deMoose, Alana Halperin, Kevin Jeff. (In our faculty memorandum of January 16, we already mentioned Bruce Davis withdrawing from school and also Ida Broughton and Allysia Sneed touring with "Arms Too Short To Box With God") All these names should be deleted from your class lists.

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MEMORANDUM

May 1, 1979

To: Dance Faculty and Staff
From: Martha Hill

- 1) Two Dance Events are being presented in The Juilliard Theater as follows:

Dance Event XI: Thursday, May 3, at 4:00 pm
STUDENT CHOREOGRAPHIC WORKS

Dance Event XII: Friday, May 4, at 5:30 pm
CHOREOGRAPHERS COMPOSERS COLLABORATION

Students, Faculty and Friends are invited!

- 2) Forthcoming Dance Events: Wednesday, May 16 and Thursday, May 17.
Further announcements will be made in the near future.
- 3) GRADUATION EXAMINATIONS: Monday, May 7 and Tuesday, May 8, 1:30 - 4:00 pm
in The Juilliard Theater.
Graduation Examination Jury: Martha Hill, chairperson; Alfredo Corvino, Kazuko Hirabayashi, Daniel Lewis, Helen McGehee, Doris Rudko, Janet Soares, Hector Zaraspe. Other faculty members are invited to come to see the graduation examinations.
- 4) GRADES FOR GRADUATING STUDENTS: Due in the Dance Office by 12:00 noon, Monday, May 14.
- 5) FINAL EXAMINATIONS IN CLASS SUBJECTS: Week of May 21. (If possible, we urge the faculty to give their examinations the week before so that grades may be handed in to the Dance Office by Friday, May 25.)
- LAST DAY OF CLASSES: Friday, May 25.
- 6) MAJOR (JURY) EXAMINATIONS: Schedule to be announced within a few days.
All Dance Faculty are urged to attend, including the Dance Composition and Notation Faculty. The Anatomy and Music(Dance) Faculty are invited to come to these examinations.

- * 7) LINCOLN CENTER STUDENT PROGRAM TOUR (CAST B) - Performances in the vicinity of New York City: May 9 through May 11 and May 14 through May 17.
Students involved: Caroline Billings, Julie French, Barbara Hoon, Denise Stampone; Ralph Glenmore, Rodney McGuire, Morris Perry, Jack Waters, David Fuerstenau
Program: "There is a Time" (Jose Limon, choreographer) and "Waves" (Kathryn Posin, choreographer)
- 8) COMMENCEMENT: Friday, June 1, 11:00 a.m. in Alice Tully Hall. Miss Tully will speak.
- 9) JUNE ENTRANCE EXAMINATIONS: Monday, June 4 and Wednesday, June 6, 9:00 am-2:30 pm, each day. To date, we have 56 applicants.
- 10) The following foreign visitors will be observing Dance Division classes during the month of May: Deborah Bertonoff who has a studio in Holon, Israel and works with the Dance Research Institute, also in Holon; Gary Sherwood, Balletmaster of Ballet Rambert.
- 11) Joan Karlen was chosen in an audition to participate as a dancer in the four week workshop for Young Professional Choreographers and Composers to be held during the 1979 American Dance Festival in Durham, North Carolina from July 1 - July 28.