

# THE JUILLIARD SCHOOL

LINCOLN CENTER  
NEW YORK, NEW YORK 10023

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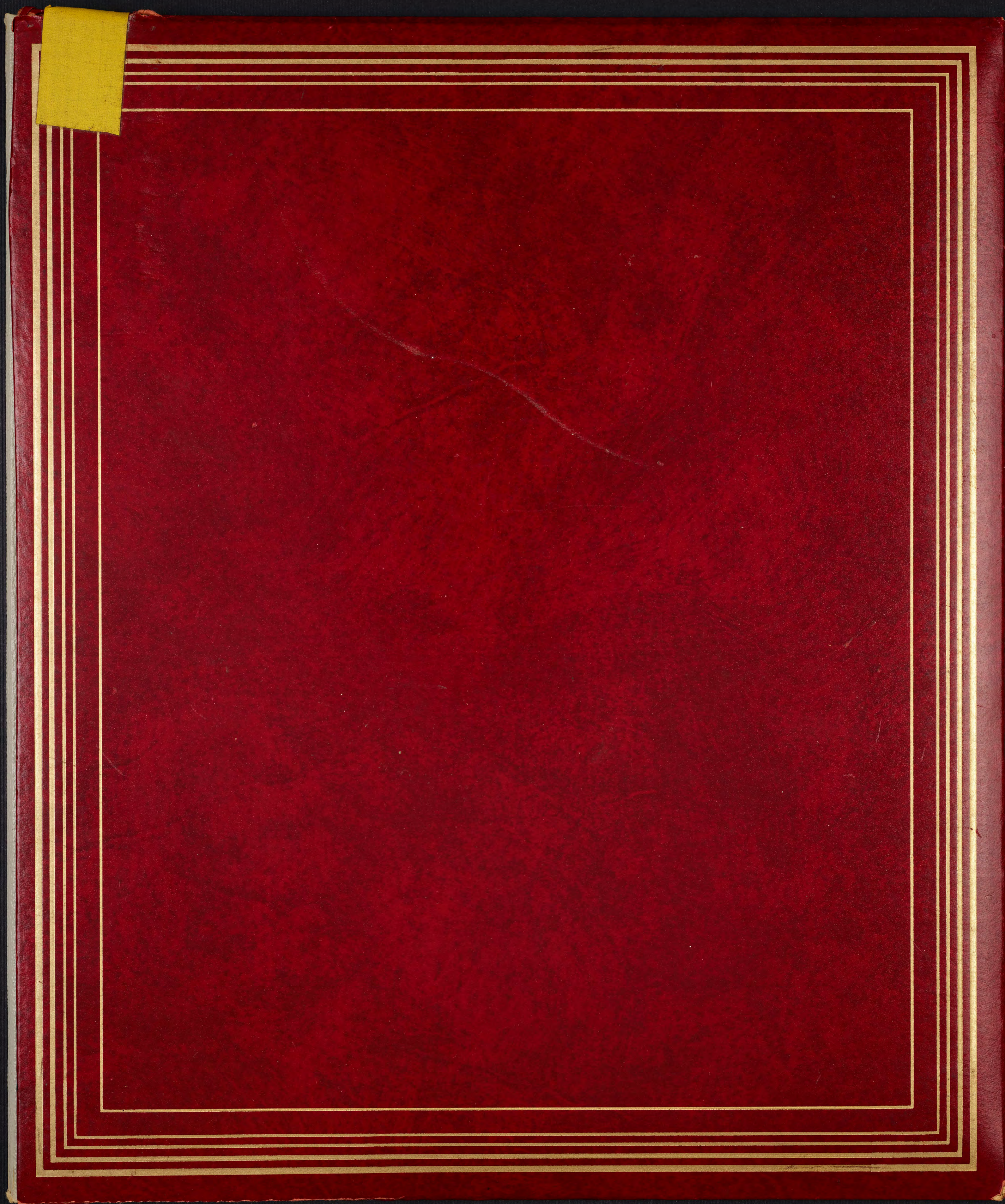
TELEPHONE 212-799-5000

**JUILLIARD SCHOOL**

**DANCE DIVISION SCRAPBOOKS**

16. 1971/1972

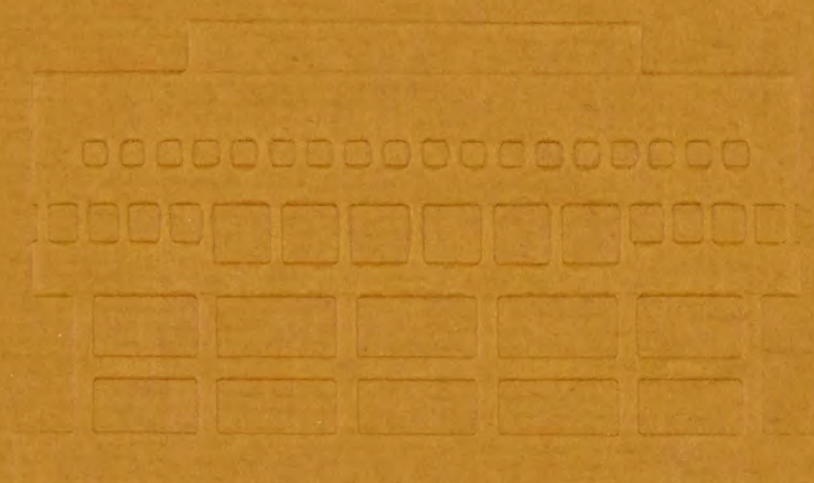






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# The Juilliard School



Catalog 1971-1972





View of The Juilliard School, looking southwest.



## Faculty continued

### Criticism of Music

IRVING KOLODIN

### Academic Studies

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

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

### Diction

EVELINA COLORNI (Italian)  
ALICE HOWLAND (German)

### Dance Division

#### TECHNIQUES AND REPERTORY

*Major Instruction and  
Supervision*

MARTHA GRAHAM  
JOSE LIMON

#### *Instructors*

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

### Drama Division

SURIA SAINT-DENIS  
(Consultant Director)  
MARGOT HARLEY  
(Administrator)  
STEPHEN AARON  
RENE AUBERJONIS  
HOVEY BURGESS  
EDWARD PAYSON CALL  
MARGARET FREED  
GERALD FREEDMAN  
PETER FRISCH  
JANE GREENWOOD  
MICHAEL KAHN

### Stage Department

JOSEPH PACITTI (Director)

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

MADELEINE MARSHALL (English)  
MARGUERITE MEYEROWITZ (French)

#### DANCE HISTORY AND CRITICISM

MARTHA HILL

#### ANATOMY FOR DANCERS

LULU E. SWEIGARD

#### COMPOSITION

JOSE LIMON  
DORIS RUDKO  
JANET MANSFIELD SOARES

#### NOTATION

BILLIE MAHONEY

#### MUSIC

GEORGE QUINCY  
ELIZABETH SAWYER

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



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THE JUILLIARD SCHOOL

1971-1972 SEASON

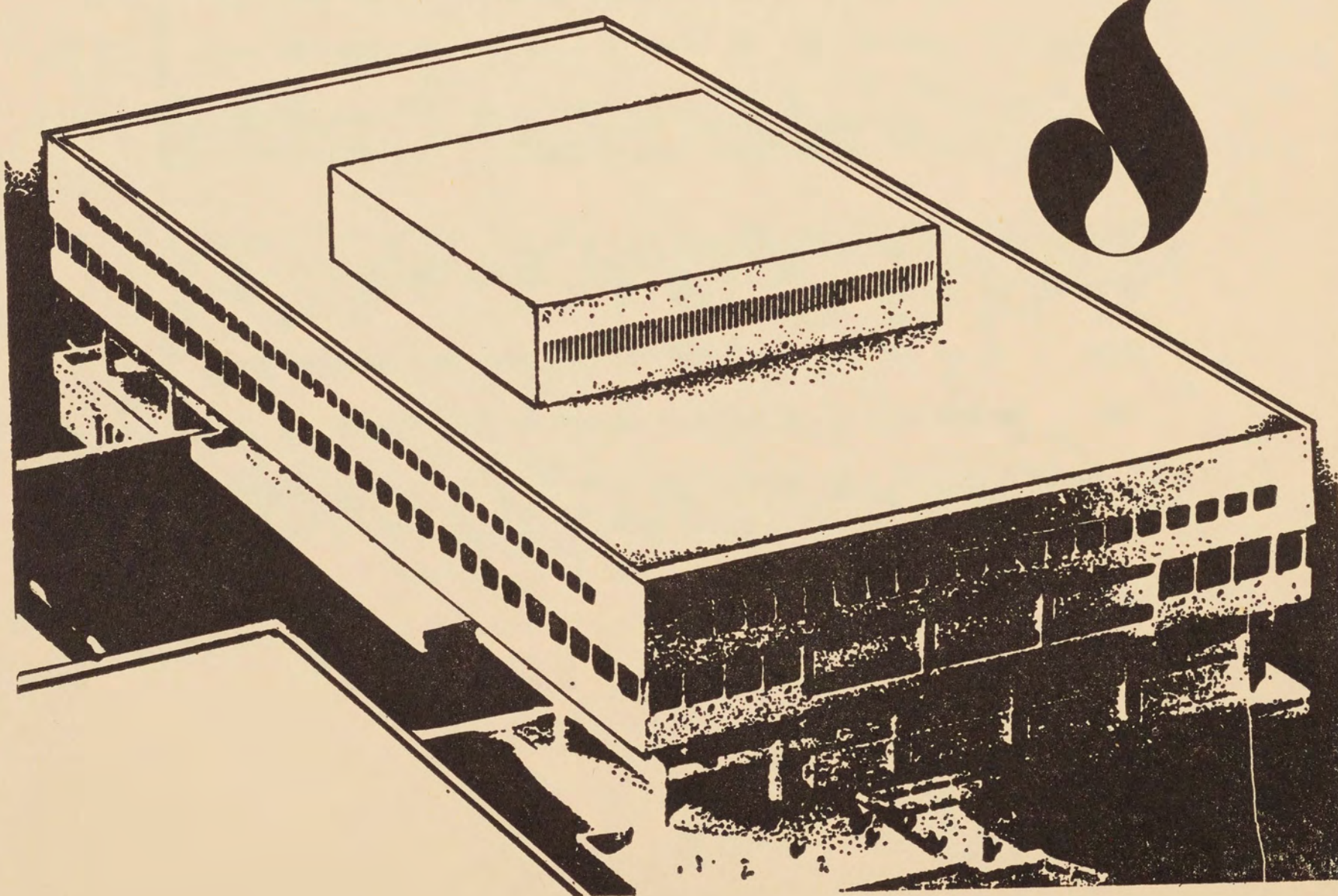
Wednesday Afternoon, October 6, 1971 at 1:00 p.m.

CONVOCATION

Sixty-seventh Academic Year

THE JUILLIARD THEATER

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





## PROGRAM

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

Speakers: Peter Mennin  
*President*

Jennie Tourel  
*Member of Voice Faculty*

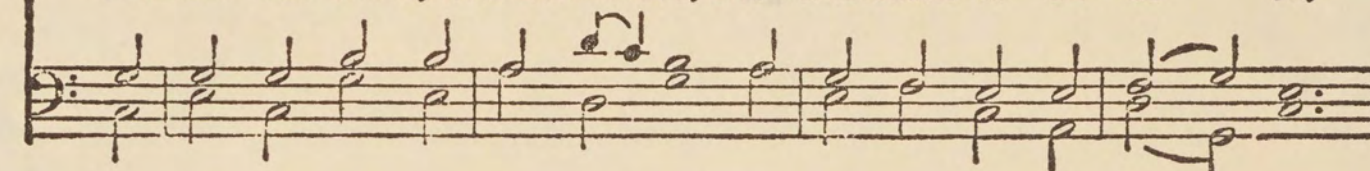
Maurice Valency  
*Chairman of Academic Faculty*

## A MIGHTY FORTRESS IS OUR GOD



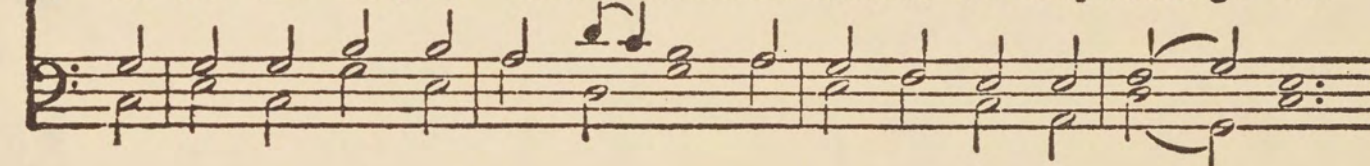
A migh - ty for - tress is our God, A bul - wark nev - er fail - ing;

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



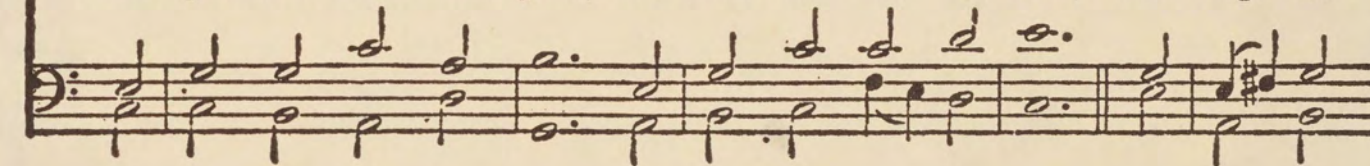
Our help - er he a - mid the flood Of mor - tal ills pre - vail - ing:

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



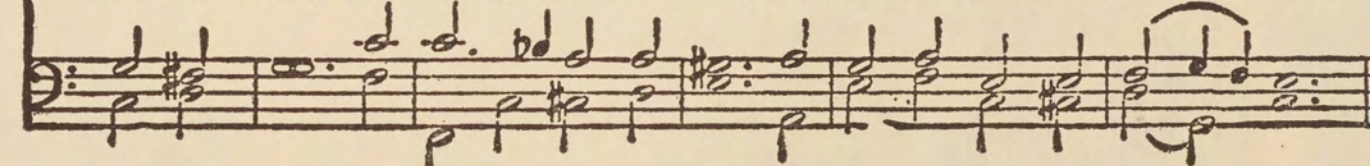
For still our an - cient foe Doth seek to work us woe; His craft and

The prince of dark - ness grim, We trem - ble not for him; His rage we



power are great, And, armed with cruel hate, On earth is not his e - qual.

can en - dure, For lo! his doom is sure, One lit - tle word shall fell him.





October 20, 1971

THE JUILLIARD SCHOOL  
LINCOLN CENTER  
NEW YORK, NEW YORK 10023

DANCE FACULTY AND STAFF  
(1971-72)

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

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ADMINISTRATIVE STAFF

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

Director

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

Administrative  
Assistant

Mr. Dennis M. Dubin  
46 West 83rd Street, Apt. 6H  
New York, New York 10024  
Home Tel: TR 7-0576

Secretary

\*\*\*\*\*

---

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

Acoustics Dept.

Mr. Thomas Theiss  
549 Riverside Drive, Apt. 3G  
New York, New York  
Tel: MO 2-4864

Acoustics Dept.



Regular Division, Dance  
1. Major Dance Faculty

Miss Martha Graham  
316 East 63rd Street  
New York, New York 10021  
Studio Tel: TE 8-5886

Mr. Jose Limon  
Box 226  
Stockton, New Jersey 08559

2. Instructors (other than I&M)

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

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

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

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

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

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

Also: Studio  
58 West 25th Street  
(near Sixth Avenue)

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

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

Also:  
Farnworth Studio  
Tel: 581-0599



5  
Miss Genia Melikova  
35 West 92nd Street  
New York, New York 10025  
Home Tel: 222-9834 (or MO 3-4739)

Mr. Lawrence Rhodes  
303 West 18th Street  
New York, New York 10011  
Home Tel: 691-8884

Mr. Bertram Ross  
411 East 51st Street  
New York, New York 10022  
Home Tels: 753-5748 & 832-7604

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

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

Mrs. Janet Mansfield Soares (Mrs. Arthur Soares)  
560 Riverside Drive, Apt. 8B  
New York, New York 10027  
Home Tel: UN 4-5371

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

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

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

Hector Zaraspe (con't)  
Diagonal Norte 885  
Buenos Aires City,  
Republic of Argentina

Mr. Hector Zaraspe  
43 West 70th Street  
New York, New York 10023  
Home Tel: 8730023

Also: Teatro Municipal  
Rio de Janeiro  
Brazil



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3. Music Faculty (Dance Division)

Mr. George Quincy  
160 West 73rd Street  
Studio 9D  
New York, New York 10023  
Tel: TR7-6700 Ext. 9D

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

4. Accompanists (Dance Division)

Gheorghe Costinescu  
125 Riverside Drive, Apt. 10D  
New York, New York 10024  
No phone listed

Marianna R. Creshevsky  
Hotel Ansonia  
73rd Street and Broadway  
New York, New York 10023  
Tel: SU 7-3300, Ext. 640

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

Jonathan Morris  
554 West 113th Street, Apt. 3F  
New York, New York 10025  
Tel: 663-8484

Steven Rosenthal  
Spencer Arms Hotel  
140 West 69th Street  
New York, New York 10023  
Tel: SU 7-4700, Ext. 109B

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



5  
Marilyn Rosenberger  
114 West 183rd Street  
Bronx, New York 10025  
Tel: FO 7-3006

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

Janet Thomas  
200½ West 102nd Street  
New York, New York 10025  
No phone at present

5. Student Assistants (Dance Division)

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

David Briggs  
353 West 56th Street  
New York, New York 10019  
CI 7-6990 #34

Janet Eilber  
139 West 82nd Street, Apt. 1C  
New York, New York 10024

Mercie Hinton  
635 East 11th Street  
New York, New York 10009

Hannah Kahn  
202 Riverside Drive, Apt. 3J  
New York, New York 10025  
Tel: 865-3474

Ryland Jordan  
38 James Street  
Englewood, New Jersey 07631  
Tel: (201) 568-8526



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Gretchen Langstaff  
128 West 13th Street  
New York, New York 10011  
Tel: 242-2915

Linda Levy  
300 Central Park West  
New York, New York 10024  
Tel: 724-0004

Susan McGlothlin  
140 West 70th Street, Apt. 1F  
New York, New York 10023  
Tel: 877-5325

Dalienne Majors  
220 West 107th Street  
New York, New York 10025  
Tel: 865-7817

Jon Peasenelli  
55 East Houston  
New York, New York

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

Peter Sparling  
210 West 85th Street  
New York, New York 10024  
Tel: 873-0295

Marc Stevens  
170 Park Row  
New York, New York 10038  
Tel: 267-1794

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



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THE JUILLIARD SCHOOL

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Memorandum

November 1, 1971

To: Juilliard Faculty Members who teach  
dance majors involved in the  
November 12 and 13 Dance Performances

From: Gordon Hardy, Dean of Students

Stage rehearsals and orchestra rehearsals for the November 12 and 13  
Dance Production are being held the weeks of November 1 and 8. Certain  
rehearsals necessarily conflict with the L&M and academic courses.

The following students are in the casts for the production:

David Briggs (BFA)  
Richard Caceres (BFA)  
Ann DeGange (BFA)  
Jennifer Douglas (BFA)  
Janet Eilber (BFA)  
Judy Endacott (BFA)  
Barbara Feldman (BFA)  
Pamela Fiala (Dip)  
Annu Hiragushi (SSP)  
Ryland Jordan (BFA)  
Hannah Kahn (BFA)  
Linda Levy (BFA)  
Jane Lowe (BFA)  
Daliene Majors (BFA)  
Susan McGlothlin (BFA)  
Gregory Mitchell (Dip)  
Buenaventura Negron-Rivera (BFA)  
Aaron Osborne (BFA)  
Christopher Pilafian (Dip)  
Martia Roumain (Dip)  
Peter Sparling (BFA)  
Marc Stevens (BFA)  
Evan Williams (BFA)  
John Wohl (BFA)  
Angeline Wolf (BFA)  
Debra Zalkin (BFA)

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

Thank you

G.H.



November 4, 1971

THE JUILLIARD SCHOOL  
DANCE DIVISION SCHEDULE

1971-72

(Subject to Change)  
(ALL REPERTORY CLASSES "ON CALL", WATCH CALL BOARD)

MONDAY

|               |         |  |                       |
|---------------|---------|--|-----------------------|
| 9:00 - 10:15  | St. 320 | Ballet Int.                            | Inst.; Tisen, Acc.    |
|               | St. 321 |  |                       |
|               | Rm. 508 | I&M II, Sec. 1. Quincy, Inst.          |                       |
| 10:30 - 12:00 | St. 320 | Ballet Adv.                            | , Inst.; Tisen, Acc.  |
|               | St. 321 | Ballet Tut.                            | ; Inst.; Thomas, Acc. |
|               | St. 314 |  |                       |
|               | Rm. 508 | I&M II, Sec. 2. Quincy, Inst.          |                       |
| 12:00 - 12:50 | St. 320 |  |                       |
|               | St. 321 |  |                       |
|               | St. 314 | * Notation II. Mahoney, Inst.          | Thomas, Acc.          |
|               | Rm. 508 | I&M I, Sec. 2. Quincy, Inst.           |                       |
| 1:00 - 2:15   | St. 320 |  |                       |
|               | St. 321 | Modern Dance. Int.                     | Inst.; Thomas, Acc.   |
|               | Rm. 546 | Dance History & Criticism. Hill, Inst. |                       |
| 2:30 - 3:45   | St. 320 |  |                       |
|               | St. 321 | Modern Dance Adv.                      | Inst.; Thomas, Acc.   |
|               | Rm. 510 | * I&M I, Sec. 1. Sawyer, Inst.         |                       |
| 4:00 - 5:15   | St. 320 |  |                       |
|               | St. 321 | Modern Dance Tut.                      | Inst.; Thomas, Acc    |
|               | Rm. 510 | I&M IV. Sawyer, Inst.                  |                       |
| 5:30 - 7:00   | Rm. 510 | * I&M III. Sawyer, Inst.               |                       |

\* I&M I, Sec. 1 - Additional Time to be arranged  
\* I&M III - Additional Time to be arranged  
\* Notation II - Additional Time to be arranged



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TUESDAY

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|               |                               |  |   |
|---------------|-------------------------------|--|---|
| 9:00 - 10:15  | St. 320<br>St. 321            | Ballet Int.  | Inst.; Tisen, Acc.                        |
| 10:30 - 12:00 | St. 320<br>St. 321            | Ballet Adv.<br>Ballet Tut.   | Inst.; Tisen, Acc.<br>Inst.; Thomas, Acc. |
| 12:00 - 12:50 | St. 320<br>St. 321<br>Rm. 508 | L&M III. Sawyer, Inst,   |   |
| 1:00 - 2:15   | St. 320<br>St. 321<br>St. 314 | Musical Coaching. Sawyer, Inst.<br>Modern Dance Int.                       | Inst.; Hansen, Acc.                       |
| 2:30 - 3:45   | St. 320<br>St. 321<br>St. 314 | Projects in Choreography. Sec. 1. Hill, Limon, Insts.<br>Modern Dance Adv. | Inst.; Hansen, Acc.                       |
| 4:00 - 5:15   | St. 320<br>St. 321<br>Rm. 510 | Modern Dance Tut.<br>L&M IV. Sawyer, Inst.                                 | Inst.; Hansen, Acc.                       |



WEDNESDAY

|               |  |  |   |
|---------------|--|--|---|
| 9:00 - 10:15  | St. 320<br>St. 321<br>Rm. 508            | Ballet Int.<br>L&M II, Sec. 2. Quincy, Inst.   | Inst.; Tisen, Acc.                        |
| 10:30 - 11:45 | St. 320<br>St. 321<br>Rm. 508<br>Rm. 527 | Ballet Adv.<br>Ballet Tut.<br>L&M II, Sec. 2. Quincy, Inst.<br>Anatomy for Dancers. Sweigard, Inst | Inst.; Tisen, Acc.<br>Inst.; Thomas, Acc. |
| 12:00 - 12:50 | St. 320<br>St. 321<br>Rm. 508<br>Rm. 527 | L&M I, Sec. 2. Quincy, Inst.<br>Anatomy Lab. Sweigard, Inst.                                       |   |
| 12:00 - 12:45 | Rm. 527                                  | Anatomy Lab. Sweigard, Inst.   |   |
| 1:15 - 2:00   | Rm. 527                                  | Anatomy Lab. Sweigard, Inst.   |   |
| 1:00 - 2:00   | ALICE TULLY<br>HALL                      | <u>O N E O' C L O C K C O N C E R T</u>  |   |
| 2:00 - 3:15   | St. 320<br>St. 321                       | Modern Dance Adv.  | Inst.; Thomas, Acc.                       |
| 2:00 - 3:15   | St. 314                                  | Pre-Classic & Modern Forms. Sec. 1. Soares, Inst.; Hansen, Acc.                                    |   |
| 3:30 - 4:30   | St.                                      | Pre-Classic & Modern Forms. Sec. 2. Soares, Inst.; Hansen, Acc.                                    |   |
| 3:30 - 4:45   | St. 320<br>St. 321                       | Projects in Choreography, Sec. 2. Hill, Limon, Insts.<br>Modern Dance Int.                         | Inst; Thomas, Acc.                        |
| 5.00 - 6:00   | St. 320<br>St. 321                       | Modern Dance Tut.  | Inst.; Thomas, Acc.                       |

TO BE ARRANGED:

Group Forms. Soares, Inst.



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THURSDAY

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|               |         |                     |                             |
|---------------|---------|---------------------|-----------------------------|
| 9:00 - 10:15  | St. 320 | Ballet Int.         | Inst.; Tisen, Acc.          |
|               | St. 321 |                     |                             |
|               | St. 314 | Notation I, Sec. 2. | Mahoney, Inst.              |
| 10:30 - 12:00 | St. 320 | Ballet Adv.         | Inst.; Sawyer, Acc.         |
|               | St. 321 | Ballet Tut.         | Inst.; Tisen, Acc.          |
|               | St. 314 | Notation I, Sec. 1. | Mahoney, Inst. Thomas, Acc. |
| 12:00 - 12:50 | St. 320 |                     |                             |
|               | St. 321 |                     |                             |
|               | Rm. 508 | * I&M I, Sec. 2.    | Sawyer, Inst.               |
|               | Rm. 503 | Notation II.        | Mahoney, Inst.              |
| 1:00 - 2:15   | St. 320 |                     |                             |
|               | St. 321 | Modern Dance Int.   | Inst.; Hansen, Acc.         |
| 2:30 - 3:45   | St. 320 |                     |                             |
|               | St. 321 | Modern Dance Adv.   | Inst.; Hansen, Acc.         |
| 4:00 - 5:15   | St. 320 |                     |                             |
|               | St. 321 | Modern Dance Tut.   | Inst.; Hansen, Acc.         |

\* I&M I, Sec. 1. - Additional Time to be arranged



FRIDAY

|               |         |                        |                               |
|---------------|---------|------------------------|-------------------------------|
| 9:00 - 10:15  | St. 320 | Ballet Int.            | Inst.; Tisen, Acc.            |
|               | St. 321 |                        |                               |
|               | St. 314 | Notation I, Sec. 2.    | Mahoney, Inst. Thomas, Acc.   |
| 10:30 - 12:00 | St. 320 | Ballet Adv.            | Inst.; Tisen, Acc.            |
|               | St. 321 | Ballet Tut.            | Inst.; Thomas, Acc.           |
|               | St. 314 | Notation I, Sec. 1.    | Mahoney, Inst..               |
| 12:00 - 12:50 | St. 320 |                        |                               |
|               | St. 321 |                        |                               |
|               | St. 508 | I&M I, Sec. 2.         | Quincy, Inst.                 |
| 1:00 - 2:15   | St. 320 |                        |                               |
|               | St. 321 | Modern Dance Int.      | Inst.; Hansen, Acc.           |
|               | St. 314 | Composition Materials. | Rudko, Inst. Creshevsky, Acc. |
| 2:30 - 3:45   | St. 320 |                        |                               |
|               | St. 321 | Modern Dance Adv.      | Inst.; Hansen, Acc.           |
|               | St. 314 |                        |                               |
| 4:00 - 5:15   | St. 320 |                        |                               |
|               | St. 321 | Modern Dance Tut.      | Inst.; Hansen, Acc.           |

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SATURDAY

Technique Class and Rehearsals to be arranged



The Juilliard School  
Dance Division

\* \* \*

STUDENT CHOREOGRAPHIC WORKS  
Wednesday, November 10, 1971 at 6 PM

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

- 
- 1) Movement Sequence I.....J. Duckworth\*  
(Sequence I)  
Choreographed and danced by Mary Patrice Regnier
  - 2) "Tell It".....Mongo Santamaria \*  
Choreographed and danced by Gregory Mitchell
  - 3) Journeyer.....Tape Collage\*\*  
Choreographed and danced by Robert Shweder
  - 4) Cycle.....Jacob Druckman\*  
(Animus II)  
Choreographed and danced by Evan Williams
  - 5) Solo.....Toru Takemitsu\*  
Love in the birds' singing  
Love in the sweethearts' blood  
Love in the stone, and numberless loves  
Choreographed and danced by Annu Hiragushi
  - 6) Group Piece.....Paul Epstein, C. Pilafian  
Choreographed by Christopher Pilafian  
Danced by Betsy Ann Baron, Richard Caceres, Ann DeGange  
Loren Mansbach, Nancy Mapother, Mary Regnier, Stanley  
Roberts, Nancy Scher, Sheldon Schwartz, Cathy Sullivan
  - 7) Beneath the Surface.....Paul Horn\*  
Choreographed by Martial Roumain  
Danced by Buenaventura Negron-Rivera and Martial Roumain
  - 8) Dance Studies (Pianist: Reed Hansen)
    - A. Collages based on stand/standing/travelling solos  
Structured by Barbara Mintz and Robert Shweder
    - B. Time Studies  
Structured by Dian Dong and Jon PeasenelliA & B choreographed and danced by Betsy Ann Baron,  
Richard Caceres, Carmen Cammarota, Dian Dong, Barbara  
Feldman, Teagan Jaskelainen, Loren Mansbach, Pat  
Mayweather, Barbara Mintz, Jon Peasenelli, Christopher  
Pilafian, Mary Regnier, Martial Roumain, Robert Shweder,  
Wendy Shor, Cathy Sullivan, Teri Weksler
  - C. Time Studies with three changes in Tempo and Space  
Choreographed and danced by Daryl Bratches, Mercie  
Hinton, Nancy Mapother, Elena Parres, Stanley Roberts  
Nancy Scattergood, Robin Somers



- 8
- 9) Trio.....Joan Baez\*  
Choreographed by Susan McGlothlin  
Danced by Jennifer Douglas, Barbara Feldman, Pamela Fiala
- 10) The Snow (Witch's Dance).....Toru Takemitsu\*  
Choreographed and danced by Annu Hiragushi

Prepared in the classes of Martha Hill, Jose Limon, Janet Soares

Bob Mahoney, sound technician

\* Tape recordings

\*\* Tape collage for Robert Shweder's Journeyer:  
David Poliakin, the Incredible String Band, Ravi Shankar  
and the Woodstock Rain Chant



FOR IMMEDIATE RELEASE

Wriston Locklair  
Director of Public Relations  
The Juilliard School  
Lincoln Center  
New York, N.Y. 10023  
Tel. (212) 799-5000, Ext. 20

THE JUILLIARD DANCE ENSEMBLE TO MAKE ITS  
LINCOLN CENTER DEBUT ON NOVEMBER 12 AND 13

Peter Mennin, President of The Juilliard School, announced today the revival of a work by Martha Graham, a new work by Anna Sokolow, and Jose Limon's "The Unsung" and "Revel" on a program by the Juilliard Dance Ensemble, its first public performances since the School moved to Lincoln Center.

The performances, to benefit the Juilliard Dance Scholarship Fund, are scheduled for the Juilliard Theater on Friday and Saturday, November 12 and 13, at 8 p.m.. Miss Martha Hill is Director of the Dance Department. Conducting the orchestra and chamber ensemble will be James Conlon.

A revival of Martha Graham's "Diversion of Angels" with music by Norman Dello Joio opens the program. It was last performed by the Ensemble in 1968. The new work by Miss Sokolow, "Scenes from the Music of Charles Ives," is described as Charles Ives' world as seen through the eyes of the choreographer. Costumes for the production were designed by John David Ridge.

Two works by Jose Limon complete the program. "The Unsung" has been characterized by the choreographer as "a paeon to the heroic defenders of the American patrimony - a Pantheon evoking the heroes Metacomet, Pontiac, Tecumseh, Red Eagle, Black Hawk, Osceola, Sitting Bull and Geronimo." The work is performed in silence broken occasionally by rhythmic sounds growing out of the dance movement.

-more-



Mr. Limon's "Revel" to the woodwind quintet of Elizabeth Sawyer, an instructor in the Dance Department, "envisions creatures disporting themselves in their various habitats: the terrestrial ones who swarm over a smiling landscape; the aquatic creatures immersed in cool depths, and most festive of all, the winged beings who know the swift soaring ecstasy of flight," according to the choreographer. Costumes for the two Limon works are by Charles D. Tomlinson.

#..# #

October 28, 1971



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The Juilliard School

presents

Juilliard Dance Ensemble  
in  
A Program of Dance

Choreography by

MARTHA GRAHAM

JOSÉ LIMÓN

ANNA SOKOLOV

Juilliard Orchestra

and

Chamber Ensemble

James Conlon, conductor

Friday, November 12, 1971 at 8:00 p.m.

Saturday, November 13, 1971 at 8:00 p.m.

THE JUILLIARD THEATER

155 West 65th Street, New York, New York 10023

A Benefit for the Juilliard Dance Scholarship Fund



THE JULLIARD SCHOOL

PETER MENNIN, *President*

1971-1972 SEASON

JULLIARD DANCE ENSEMBLE

presents

A PROGRAM OF DANCE

JULLIARD REPERTORY ORCHESTRA

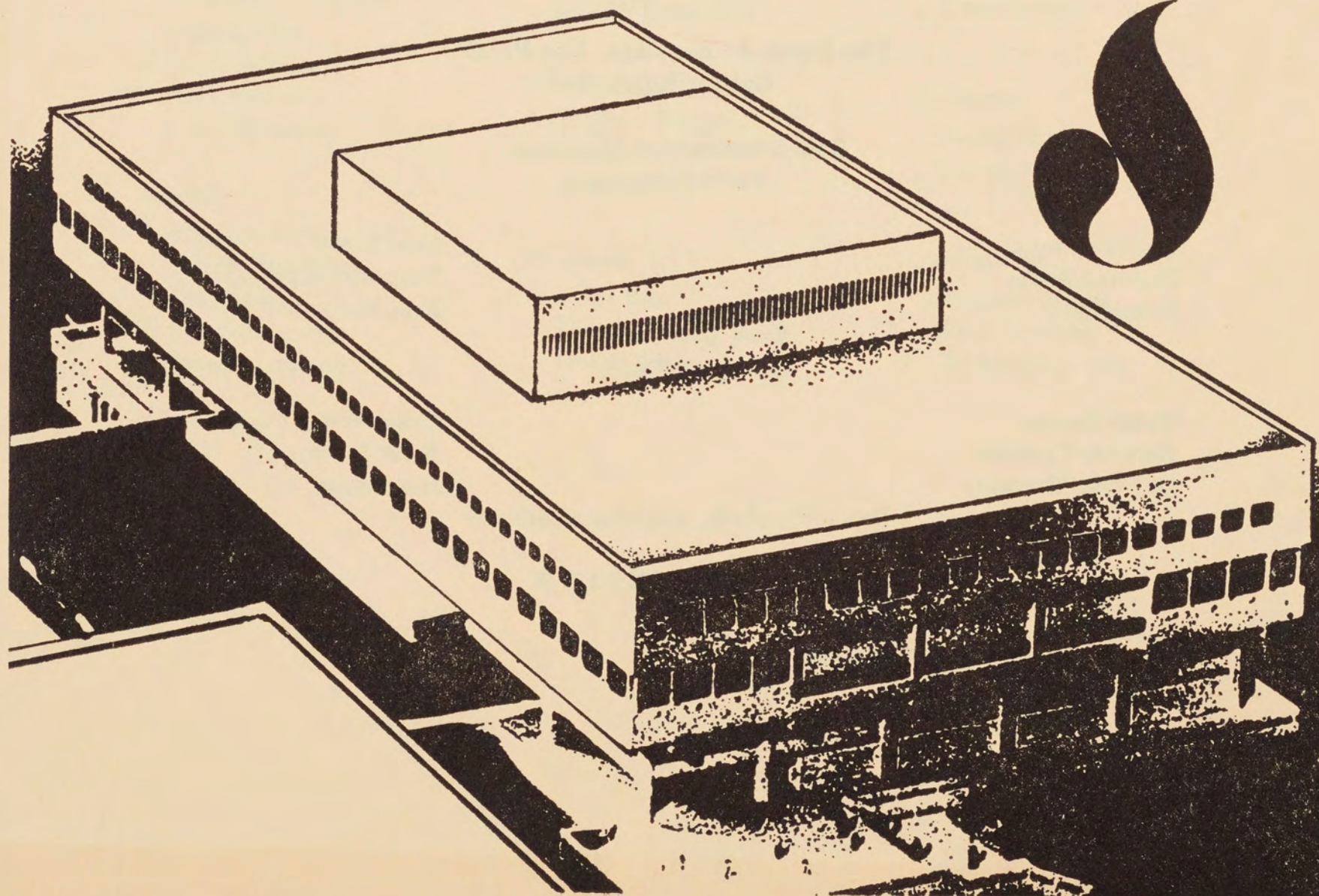
JAMES CONLON, *Conductor*

Friday, November 12, 1971 at 8:00 p.m.

Saturday, November 13, 1971 at 8:00 p.m.

THE JULLIARD THEATER

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





## DIVERSION OF ANGELS

**Choreography (1948)**

**Direction**

**Music (1948)**

**Lighting**

MARTHA GRAHAM  
ETHEL WINTER, BERTRAM ROSS  
NORMAN DELLO JOIO  
JEAN ROSENTHAL

Diversion of Angels is a lyric ballet about the loveliness of youth, the pleasures and playfulness, quick joy and quick sadness of being in love for the first time. It tells no story but, like a lyric poem, simply explores its theme.

PAMELA KNISEL  
PETER SPARLING

JANET EILBER  
RYLAND JORDAN

RISA STEINBERG  
MARC STEVENS

HANNAH KAHN  
DALIENNE MAJORS

DAVID BRIGGS

BONNIE ODA  
DEBRA ZALKIND

## INTERMISSION

## SCENES FROM THE MUSIC OF CHARLES IVES

(Premiere Performances)

**Choreography (1971) and Direction**

"Three Outdoor Scenes," Excerpt from "Theatre Set,"\*  
"The Unanswered Question" (1898-1908)

**Costumes**

**Lighting**

ANNA SOKOLOW

CHARLES EDWARD IVES  
JOHN DAVID RIDGE  
WILLIAM H. BATCHELDER

Hallowe'en  
Entire Company

Central Park in the Dark  
Entire Company

The Pond, In the Cage, The Pond  
Gregory Mitchell

The Unanswered Question  
Entire Company

PAMELA FIALA  
HANNAH KAHN  
LINDA LEVY

JANE LOWE  
DALIENNE MAJORS  
RISA STEINBERG

EVAN WILLIAMS  
ANGELINE WOLF

DAVID BRIGGS  
RICHARD CACERES  
GREGORY MITCHELL

CHRISTOPHER PILAFIAN  
MARC STEVENS  
JOHN WOHL

Daniel Spurlock, *Assisting Conductor*

## INTERMISSION

\*By arrangement with Theodore Presser Co.

## THE UNSUNG

(New York premiere performances in honor of Ted Shawn)

**Choreography (1970) and Direction**

**Costumes**

**Lighting**

JOSE LIMON  
CHARLES D. TOMLINSON  
WILLIAM H. BATCHELDER

## Pantheon

Metacomet—Pontiac—Tecumseh—Red Eagle  
Black Hawk—Osceola—Sitting Bull—Geronimo

MARC STEVENS  
EDWARD DESOTO

PETER SPARLING  
GARY MASTERS

LOUIS SOLINO  
DANIEL LEWIS

AARON OSBORNE  
RYLAND JORDAN

## INTERMISSION

## REVEL

(Premiere Performances)

**Choreography (1971) and Direction**

**Woodwind Quintet (1963)**

**Costumes**

**Lighting**

JOSE LIMON  
ELIZABETH SAWYER  
CHARLES D. TOMLINSON  
WILLIAM H. BATCHELDER

Prelude — Fantasy — Chorale — Nocturne — Dance

ANN DEGANCE  
JENNIFER DOUGLAS  
JANET EILBER  
JUDY ENDACOTT  
BARBARA FELDMAN

HANNAH KAHN  
SUSAN MCGLOTHIN  
BUENAVENTURA NEGRON-RIVERA  
RISA STEINBERG  
DEBRA ZALKIND

RYLAND JORDAN  
GREGORY MITCHELL  
PETER SPARLING

Michael Perloff, *flute*  
Thomas Boyd, *oboe*  
Meryl Sacks, *clarinet*  
Steve Jordan, *bassoon*  
Julie Landsman, *French horn*



## CREDITS

Gary Masters is performing his original role in *The Unsung* through the courtesy of The Pennsylvania Ballet Company and its director, Barbara Weisberger.

The Juilliard Dance Ensemble is grateful to the Martha Graham Center for lending the costumes for *Diversion of Angels*.

## STAFF FOR A PROGRAM OF DANCE

|  |                       |
|--|-----------------------|
| <b>Production Director</b>                     | Martha Hill           |
| <b>Technical Director</b>                      | Joseph Pacitti        |
| <b>Production Stage Manager</b>                | William H. Batchelder |
| <b>Master Carpenter</b>                        | Jack Mulrain          |
| <b>Master Electrician</b>                      | Thomas Maher          |
| <b>Electrician</b>                             | Chris Cavanaugh       |
| <b>Costume Supervision</b>                     | John David Ridge      |
| <b>Assistant to Mr. Ridge</b>                  | Leanne Mahoney        |
| <b>Wardrobe Mistress</b>                       | Gail Forsythe         |
| <b>Execution of Masks</b>                      | Susan Rodgers         |
| <b>Make-up Supervision</b>                     | Steve Atha            |
| <b>Assistant to Mr. Limón</b>                  | Daniel Lewis          |
| <b>Administrative Assistant for Production</b> | Mary Chudick          |
| <b>Secretary for Production</b>                | Dennis M. Dubin       |

\* \* \*

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

\* \* \*

Philip Grausman, sculptor, honors the Dance Division of The Juilliard School with the first showing of his bronze portrait of José Limón which is exhibited in the lobby of The Juilliard Theater.



## JUILLIARD REPERTORY ORCHESTRA

### First Violins

William Hayden,  
*Concertmaster*  
Marianne Griffin  
Paul Hatton  
Hyun Woo Kim  
Stanley Kurtis  
David Pollitt  
Rony Rogoff  
Martin Stoner  
Moto Takeda  
Lawrence Wermuth  
George Wozniak

### Second Violins

John Dexter  
Nancy Elan  
Elizabeth Hubley  
Muriel Moebius  
Divinagracia Montalban  
Setsuko Nagata  
Jeffrey Puccio  
Yurika Sinoto  
David Tobey  
Neil Weintrob

### Violas

Amy-Louise Barlowe  
Anna Brady  
Francesco Giannini  
Joseph Kim  
Patricia Kopek  
Sara Ricketts  
Eric Shumsky

### Cellos

Stephen Erdody  
Bonnie Hartman  
John Hine  
Matthew Irving  
Jeanne LeBlanc

Helene Martineau  
Peter Mauricci  
Frances Mitchell  
David Sella

### Basses

Robert Bates  
John Cabbage  
Michael Gregori  
Jennifer Rubin  
Joseph Russo  
Michael Willens

### Flutes

Laurie Baker  
Alan Cox  
Timothy Malosh  
Michael Parloff

### Piccolo

Timothy Malosh

### Oboes

Thomas Boyd  
Jessica Murrow  
Stephen Taylor

### English Horn

Merrill Greenberg

### Clarinets

Virginia Filepp  
Bonnie Isbey  
Meryl Sacks

### Bassoon

Davis Fox  
Elaine Jizba  
Steven Jordan

### Horns

Lee Bracegirdle  
Katherine Eisner  
Julie Landsman  
Scott Mason  
Kurt Snyder  
Dale Whitman

### Trumpets

Bruce Engel  
Edward Helbein  
Philip Smith  
William Wharton

### Trombones

Jenorrid Harvey  
David Langlitz  
Thomas Pinto

### Tuba

Paul Smith

### Harp

Gretchen Van Hoesen

### Piano

Gary DeSesa

### Tympani

David Cox  
Joseph Kuhn

### Percussion

Richard Bozeat  
Paul Dowling  
Richard Kravetz



JUILLIARD DANCE DIVISION  
Dancers in Nov. 12-13, 1971 Production

|                    | ANGELS | EVES | UNSWUNG | REVEL |                   | ANGELS | EVES | UNSWUNG | REVEL |
|--------------------|--------|------|---------|-------|-------------------|--------|------|---------|-------|
| Briggs, David      | ✓      | ✓    |         |       | Lowe, Jane        |        | ✓    |         |       |
| Caceres, Richard   |        | ✓    |         |       | Majors, Daliene   | ✓      | ✓    |         |       |
| Degange, Ann       |        |      |         | ✓     | McGlothlin, Susan |        |      |         | ✓     |
| DeSoto, Edward (A) |        |      | ✓       |       | Mitchell, Gregory |        | ✓    |         | ✓     |
| Douglas, Jennifer  |        |      |         | ✓     | Negro-Rivera, B.  |        |      |         | ✓     |
| Eilber, Janet      | ✓      |      |         | ✓     | Oda, Bonnie (A)   | ✓      |      |         |       |
| Endacott, Judy     |        |      |         | ✓     | Osborne, Aaron    |        |      | ✓       |       |
| Feldman, Barbara   |        |      |         | ✓     | Pilafian, Chris   |        | ✓    |         |       |
| Fiala, Pamala      |        | ✓    |         |       | Roumain, Martial  |        |      | ✓       |       |
| Hiragushi, Annu    | ✓      |      |         |       | Solino, Louis (A) |        |      | ✓       |       |
| Jordan, Ryland     | ✓      |      | ✓       | ✓     | Sparling, Peter   | ✓      |      | ✓       | ✓     |
| Kahn, Hannah       | ✓      | ✓    | ✓       | ✓     | Steinberg, Risa   | ✓      | ✓    |         | ✓     |
| Knisel, Pamala (A) | ✓      |      |         |       | Stevens, Mark     | ✓      | ✓    | ✓       |       |
| Levy, Linda        |        | ✓    |         |       | Williams, Evan    |        | ✓    |         | ✓     |
| Lewis, Daniel (A)  |        |      | ✓       |       | Wohl, John        |        | ✓    |         |       |
|                    |        |      |         |       | Wolf, Angeline    |        | ✓    |         |       |
|                    |        |      |         |       | Zalkind, Debra    | ✓      |      |         | ✓     |



13

JAMES J. CONLON  
6 CHERRY STREET  
DOUGLASTON, N. Y. 11363

November 15, 1971

Dear Dance Divison,

To all the members of the Dance Division I would like to say thank you for the two marvelous programs. I can't possibly tell you how much fun the whole experience was for me, and most of all I am very happy to have made all of your acquaintances.

If all dancers are as great to work with as you have been I will really look forward to doing others work in this area. Best wishes for all your future work.

Sincerely,

*Jim Conlon*



NEW YORK TIMES

November 15, 1971

## Juilliard Group Gives Premiere Of Limon and Sokolow Dances

By ANNA KISSELGOFF

Three new works, two by Limon, the piece very successful José Limón and one by Anna Sokolow, and a performance of Martha Graham's "Diversion of Angels" made up the program Saturday night of the Juilliard Dance Ensemble. It was the company's first regular public presentation in the Juilliard Theater since the Juilliard School moved to its Lincoln Center location.

We should see this ensemble more often. Not only is the level of dancing much higher than in most modern dance concerts during the year, but the opportunity to see revivals of such classics as the Graham work when her own company is not performing is reason enough for the house to be packed. And it was.

Mr. Limón's "The Unsung," created for the Pennsylvania Ballet and receiving its New York premiere, is an inventive and deeply felt tribute to eight "unsung" American leaders — the Indian heroes Metacomb, Pontiac, Tecumseh, Red Eagle, Black Hawk, Osceola, Sitting Bull and Geronimo. Danced by eight men to silence or the rhythm of their own foot move-

ment, the piece very successfully utilizes images from American Indian dances themselves such as the eagle pose or hunting stance without becoming a pastiche of Indian ritual. There is very little of the smooth flow one associates with such dances. The power of "The Unsung" lies precisely in its own rhythms — the sharp outbursts of emotion-packed movement in which each warrior, in a series of solos that never resemble each other, defines an attitude of pride and defiance. The performers were superb.

The two other premieres were "Revel," a minor work by Mr. Limón and Miss Sokolow's "Scenes from the Music of Charles Ives." Using four Ives pieces and perhaps failing to be convincing in a central solo, Miss Sokolow deals again with her concern for the human condition. Some of her traditional frontal-stare groupings are there. Yet this is not an angry piece, and its contrast between an initial group of playful masked Halloween figures (as we would like to be) and the following images of loneliness (as we are) was very effective.



the village VOICE, November 18, 1971

## dance

by Deborah Jowitt

AN EXTREMELY IMPORTANT concert of modern dance slid in and out of town last week in almost total silence. The most bollixed-up public relations job I've known in some time. You'd think that the Juilliard School didn't want to publicize its dance department. However when that concert includes a Martha Graham masterpiece, "Diversion of Angels," and official premieres of new works by Jose Limon and Anna Sokolow . . . well, it makes you wonder . . .

Limon's "The Unsung" is his most impressive work since "The Winged," I think. It was conceived as eight male solos preceded by a group dance. Each solo is named for a departed Indian chief: Metacombet, Sitting Bull, Geronimo, et al. These are dances of valor and heroism—aristeia against a vanishing space, against a dwindling glory. The men dance in a ghostly silence, punctuated by their rhythmic stamps—Limon's occasional use of actual Indian dancesteps as a motif.

The work is so spartan, so lonely that I almost resented the too-smooth transitions between solos, those neat little compositional links by which a skilled dance craftsman uses a group to manipulate one dancer off the stage and another on. This is a roster of warrior spirits, and I wish the audience could take it neat.

The seven solos (A most spectacular one, danced by Charles Hayward at last year's preview performance, was, regrettably, missing.) are, naturally, distinctive, but Limon has not made each a one-thing dance, so that you could remember them by saying "There was the one on the floor, the one that used no arm gestures, the one that went around and around in a circle." None is that simple. "The Unsung" may be spartan in its form, but each solo is rich and complicated. If the work is a roster of spirits, on another level it is a kind of glossary of Limon male-dancing. All the things you

ever saw him do, plus all the things he ever wanted to do. The dancers project the pride, savagery, wariness of hunters who became the quarry. But there is little that is "primitive" in their

movement. Except perhaps the reiterated rhythms of slaps and stamps and a few squared-off arm positions. Everything else is pure Limon: the spreading fingers, angled wrists, diving turns in attitude, the gestures that curl in quickly and expand on the slow release of a breath, above all the sense of weighty soaring.

I didn't mean to imply that there is no contrast between solos. There is, and there is also a shrewd use of each dancer's particular quality. The assertive and impetuous dance performed by Peter Sparling is followed by a wonderfully hushed, low-swirling one by Louis Solino. And while Sparling is solid, but of a rubbery flexibility, Solino is delicate, precise, reserved in his carriage. And Solino is followed by Aaron Osborne in a solo that makes subtle use of his high extensions and long, curving line. Gary Master's quick series of fluttering leaps (is he Black Hawk then?) precedes the solid, more earth-bound dancing of Edward de Soto, whose stamps punctuate the big-cat pulsing like grunts or

growls. Daniel Lewis is springy, strong—driving his weight down into the floor and rebounding from the impact, but Ryland Jordan skims smoothly along the ground as if propelled by the twin circlings of his arms.

The premiere performance of "The Unsung" was dedicated to Ted Shawn. As the great pioneer in choreography for men, he should be terribly pleased. It's not often these days that you see men dancing with this particular kind of beauty.

Anna Sokolow's "Scenes from the Music of Charles Ives" was composed for the talented Juilliard students. It's in four unrelated parts. The first, "Halloween," has the whole large group posturing in marvelous silk bloomers and medicine-man masks by John David Ridge. They scatter giddily and converge to make a ghoulish family group for the audience. Their sweet, simper dancing contrasts nicely with the scary faces.

"Central Park in the Dark" features four identically-moving, clustered trios. An interesting facet of Sokolow's style: each dancer uses quite simple, almost everyday gestures, but when they all move at the same time, the effect is highly designed. For instance, each dancer may stretch one arm out in a very personal and emotional gesture; yet the way Sokolow groups and times, say, three dancers doing it, may make the spectator's eye see a branching tree or an icon of grief.

The solo, "The Pond, in the Cage, the Pond," is also typically Sokolow. A young man (Gregory Mitchell) alone in a pool of light stretches toward the source of that light in the kind of yearning that already betokens defeat. Each stretch is followed by a protective coiling in to himself.

Finally, "The Unanswered Question"—a slowly, slowly moving tableau of searching gestures and looks by the company. They end on the floor, heads facing the audience, faces covered by their hands as if the answer might, in the end, be more than they bargained for.



## World of Dance

Walter Terry

### Exotic Festival

THE HIGHLY ENTERTAINING, colorful, and instructive Afro-Asian Festival, which the Brooklyn Academy of Music presented October 19-November 21 in the Opera House (certain units also toured), opened with the Classical Khmer Ballet of Cambodia [SR, Nov. 6] and continued with the Senegalese National Company [SR, Nov. 20]. The diminutive and very elegant Khmer artists were forced to open at less than full strength. Elaborate costumes were delayed in transit, and only a handful of dancers attempted to project their minimal actions from the huge stage. Later, the dazzling costumes arrived, and subsequent audiences saw the full ballet.

Following Cambodia and Senegal were Morocco and Iran. The National Dance Company of Morocco based its program not so much upon dancing as upon scenes and ceremonies from villages in the southern part of the kingdom. It was delightful, ranging from a nuptial rite centered upon a shy bride (we even hear a high-pitched musical tremolo symbolic of the instant the virgin becomes a woman) and the sophisticated songs and gestures of the "blue" women to the bounding, soaring boy-acrobats and the glittering wielders of flashing bayonets.

The Ritual Acrobats of Persia were not dancers either, nor were they actually acrobats. They were strong men

seen in their very formal training schedule. They lifted and manipulated mighty warrior shields or enormous, weighted (100 pounds) juggler clubs. They even, en masse, did pushups, not just fifteen or twenty, but hundreds, while spread-eagled on the floor with their hands grasping the ends of wooden bars. Small wonder their pectoral muscles would not only shame a Steve Reeves but make a Raquel Welch appear flat-chested! Chants in Persian, narration in English, and musical rhythms (with reflecting panels of aluminum overhead) accompanied these bodybuilders, who have served emperors from Darius the Great, more than two thousand years ago, to the present Shah.

The final and the best troupe of the festival was the Sierra Leone National Dance Company. The program, beautifully costumed and staged, was rich in tribal dance variety. The music, played on diverse instruments, was the most rewarding of the series. And the virtuosity of the performers—dancing athletes and acrobats—was astonishing. How about a Broadway season for Sierra Leone's stunning showcase of African accomplishment?

I remember when Ann Halprin seemed like a nice Jewish girl whose most successful solo was a dervish-like reconstruction of an ancient Israelite dance of ecstasy. This was twenty years ago. William Bales, dancer-choreographer and now dean of dance at the new University of New York at Pur-

chase, remembers more than thirty years back when he danced with her at the Bennington Dance Festival in a hornpipe-type affair (choreographed by Eleanor King) that he recoils as being a "cute" number.

Today, Miss Halprin, past fifty, divests herself of all her clothes and, heading her San Francisco Dancers' Workshop, churns about with a group of nude males. She did this recently in a ballroom, Downstairs at City Center. It was so very pitiful. The program was called *Initiations and Transformations*. The cast jumped (badly), ran about (badly), and howled and growled (badly). There was even a nude massage scene, and no one, including the recipient, got excited. How's that for boredom? The tragic, tragic thing was that Miss Halprin was not shocking—it was all terribly square—but inexcusably dull. A few years back, she had a number that involved nude dancers and rolls of brown wrapping paper, and this was engaging to look at. What she did this time at a feeble "encounter" session was appallingly bad. She would be better off going back to her hornpipe and the stovepipe hat she wore in the Israelite ceremony. Incidentally, the National Endowment for the Arts and the New York State Council on the Arts helped pay for this. The taxpayers have every right to protest.

Action of a considerably more adult and avant-garde nature was to be seen in the programs offered by the Joffrey II Company (the junior division of the City Center Joffrey Ballet) and Martha Hill's splendid Juilliard Dance Ensemble. The Joffrey youngsters (the average age is seventeen), directed by Jonathan Watts and Sally Brayley, danced at the City Center in two programs (one for young people and one for senior citizens) in grownup works and in ballets created especially for them. They are talented and personable, and if they do not yet have the polish of their seniors, they do possess eagerness, communicable vitality, and high promise. Of the new pieces, Lawrence Rhodes's *Four Essays* (Tadeusz Baird) was especially effective.

The Juilliard dancers at the Juilliard Theater offered Martha Graham's radiant *Diversion of Angels*, Anna Sokolow's new *Scenes from the Music of Charles Ives* (a good piece, but it will not erase images of George Balanchine's *Ivesiana* for the New York City Ballet), and two works of José Limón, *The Unsung*, a superb and deeply felt tribute to eight American Indian chiefs (danced without music to the dancers' own breathings and footbeats), and the minor *Revel* (Elizabeth Sawyer Woodwind Quintet). In all, an absorbing program by Juilliard's best.



Ritual Acrobats of Persia—"bodybuilders who have served emperors from Darius the Great . . . to the present Shah."





Juilliard News Bulletin



**A Program of Dance  
November 12 & 13**



*The Unsung* (Limón/unaccompanied)



*Revel* (Limón/Sawyer)

10



Members of the Juilliard Dance Ensemble in José Limón's *The Unsung*

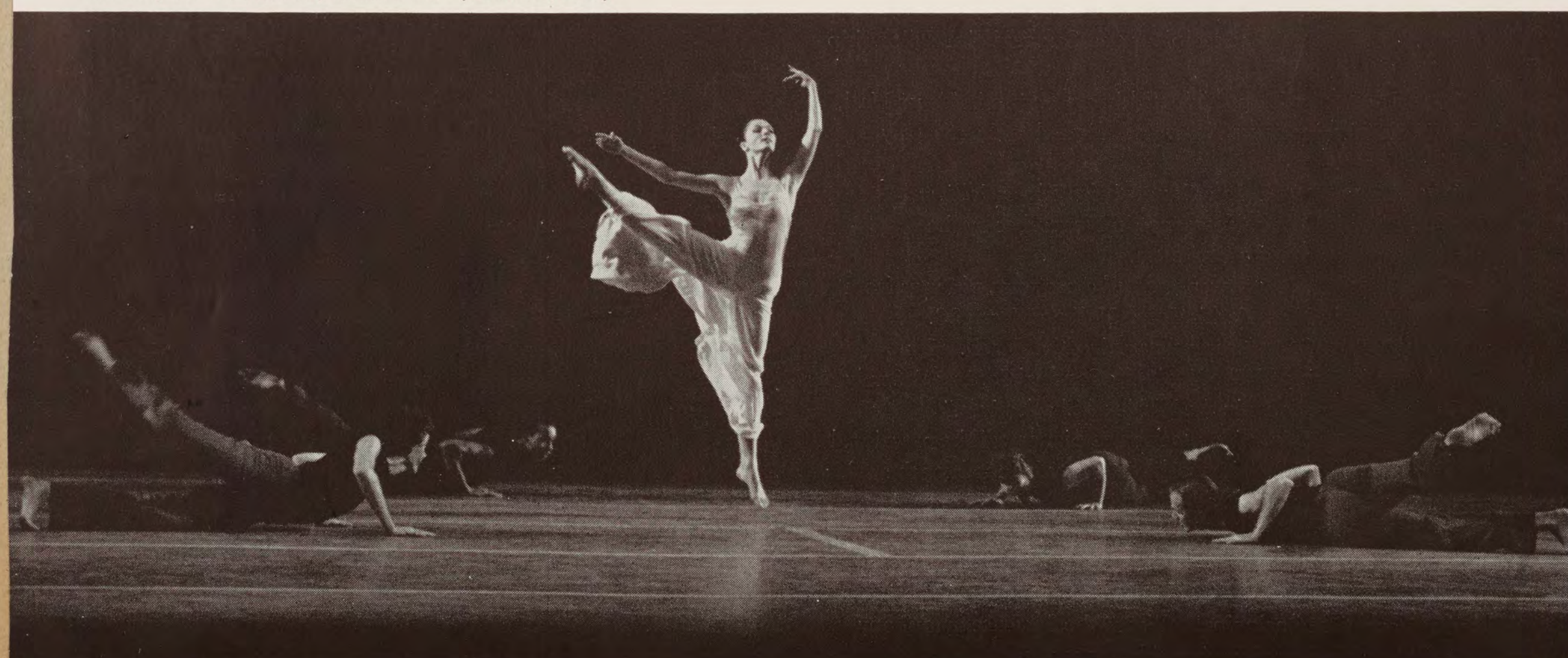




The Juilliard Dance Ensemble gave the premiere of *Scenes from the Music of Charles Ives*, with choreography by Anna Sokolow



*Scenes from the Music of Charles Ives* (Sokolow/Ives)

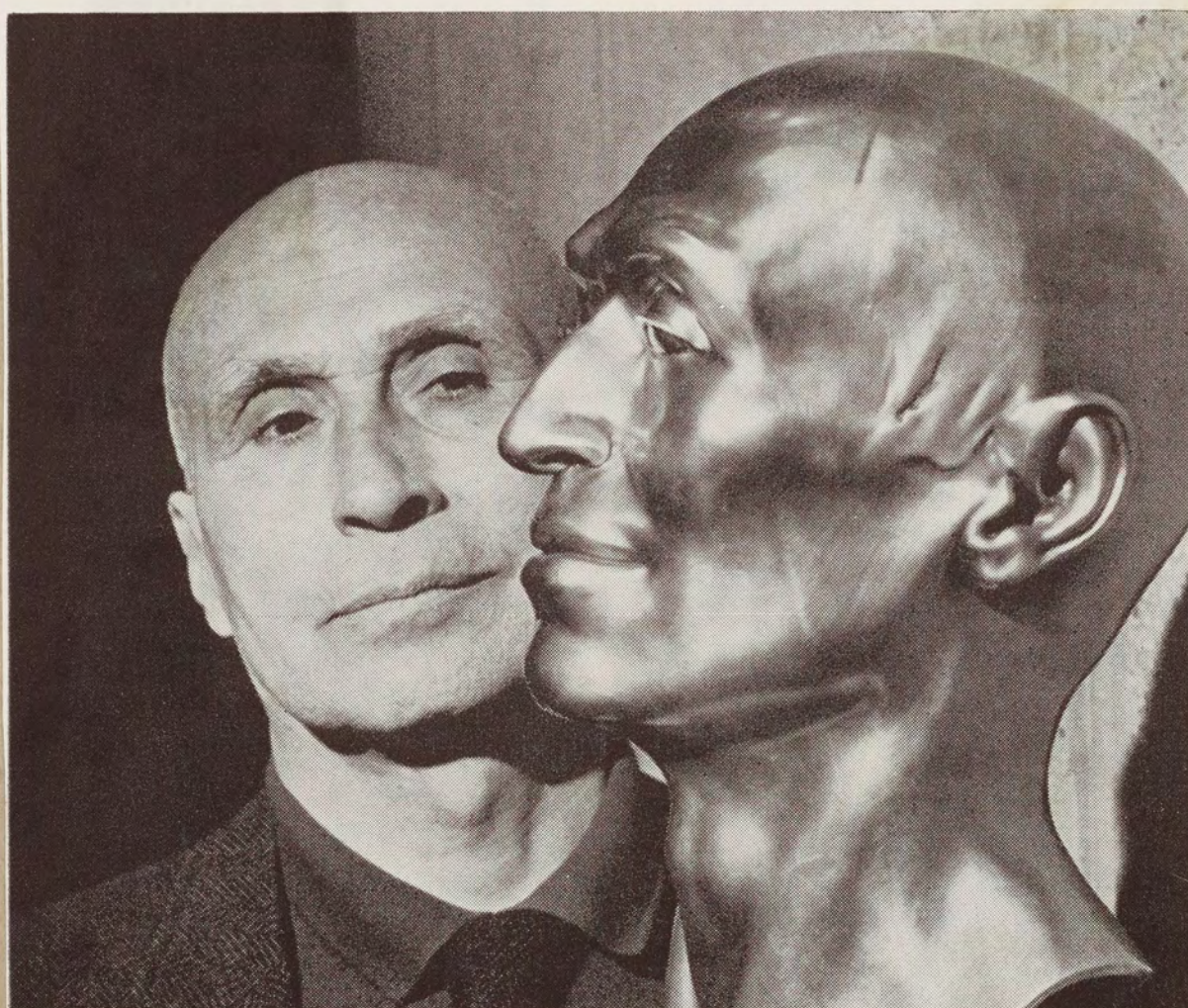


*Diversion of Angels* (Graham/DelloJoio)





Auditorium of The Juilliard Theater, which seats 933. This theater is designed for opera, drama and dance productions.



*José Limón poses alongside the sculptured head done by Philip Grausman, which was displayed in the lobby of The Juilliard Theater during the Program of Dance on November 12 and 13*



NOVEMBER 22, 1971

DANCE DIVISION STUDENT LISTING 1971-72

Richard Arbach  
845 West End Ave., Apt.#A2  
New York, New York 10025  
c/o Arthur Hyman

Gregory Cary  
49 West 85th Street  
New York, New York 10024  
874-6954

John Auerbacher  
1 Sheridan Square, Apt. 3C  
New York, New York 10014  
929-8939

Laura Crain  
Barbizon Hotel  
Lexington & 63rd Street  
New York, New York 10021  
TE 8-5700

Betsy Ann Baron  
170 West 73rd Street, Apt. 11D  
New York, New York 10023

Ann DeGange  
91 Central Park West, Apt. 7F  
New York, New York 10023  
873-7875

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

Dian Dong  
100 Porter Ave.  
Bergenfield, New Jersey 07621  
(201)-384-3631

Whitney Rau Bergman  
515 West 110th Street, Apt. 8F  
New York, New York 10025  
749-2045

Jennifer Douglas  
202 Riverside Drive, Apt. 3J  
New York, New York 10025  
865-3474

Baryl Bratches  
51 Orchard Lane  
Rye, New York 10580  
(914)-967-4921

Janet Eilber  
139 West 82nd Street, Apt. 1C  
New York, New York 10024

David Briggs  
353 West 56th Street  
New York, New York 10019  
CI 7-6990 #34

Mary Lou Fager  
12 West 75th Street, Apt. 1B  
New York, New York 10023  
799-8867

Blake Brown  
101 West 80th Street, Apt. 5A  
New York, New York 10024  
877-4931

Barbara Feldman  
159 West 71st Street  
New York, New York 10023  
873-5608

Richard Caceres  
99-52 66th Street  
Forest Hills, New York 11475  
459-4291

Pamela Fiala  
253 West 72nd Street, Apt. 1106  
New York, New York 10023  
362-7803

Carmen Cammarota (799-6460)  
331 West 76th Street  
New York, New York 10023

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\_\_\_\_\_  
\_\_\_\_\_



Elizabeth Haberer  
East End Hotel  
East River Drive & 78th Street  
New York, New York 10021  
LE 5-5600

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

Joyce Herring  
69 Main Street  
Grassy Point, New York 10980

Mercie Hinton  
635 East 11th Street  
New York, New York 10009

Annu Hiragushi  
309 West 71st Street  
New York, New York 10023  
877-8315

William Holcomb  
46 West 83rd Street, Apt. 6H  
New York, New York 10024  
TR7-0576

Teagan Jaskelainen  
118 West 13th Street  
Katharine House; room 610  
New York, New York 10011  
242-6566

Ryland Jordan  
38 James Street  
Englewood, New Jersey 07631  
201-568-8526

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202 Riverside Drive, Apt. 3J  
New York, New York 10025  
865-3474

Jaynie Katz  
50 Central Park West  
New York, New York 10023  
873-2446

Gretchen Langstaff  
128 West 13th Street  
New York, New York 10011  
242-2915

Linda Levy  
300 Central Park West, Apt. 22D  
New York, New York 10024  
724-0004

Jane Lowe  
311 West 87th Street, Apt. 2R  
New York, New York 10024

Susan McGlothlin  
140 West 70th Street, Apt. 1F  
New York, New York 10023  
877-5325

Dalienne Majors  
220 West 107th Street  
New York, New York 10025  
Messages at: 865-7817

Nancy Mapother  
63-50 Wethercle Street  
Rego Park, New York 11374  
275-1968

Loren Mansbach  
140 West 74th Street  
New York, New York 10023

Patricia Mayweather  
260 Riverside Drive  
New York, New York 10025

Barbara Mintz  
138 West 70th Street, Apt. 3B  
New York, New York 10023

Gregory Mitchell  
124 West 73rd Street, apt. 2  
New York, New York 10023

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21

Buenaventura Negron-Rivera  
456 Schenectady Avenue  
Brooklyn, New York 11203  
PR8-5548

Aaron Osborne  
328 West 21st Street  
New York, New York 10011  
9895467

Elena Parres  
124 West 72nd Street, Apt. 11A  
New York, New York 10023

Jon Peasenelli  
55 East Houston, Apt. 4F  
New York, New York 10002

Christopher Pilafian  
210 West 85th Street  
New York, New York 10024  
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Mary Patrice Regnier  
620 East 6th Street  
New York, New York 10003  
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Stanley Roberts  
359 Dean Street  
Brooklyn, New York 11217

Martial Roumain  
75 East 4th Street  
New York, New York 10003  
260-5348

Yaeko Sasaki  
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New York, New York 10021  
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Nancy Scattergood  
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New York, New York 10016  
MU 5-8348

Nancy Scher  
210 West 85th Street  
New York, New York 10024  
873-0295

Sheldon Schwartz  
465 West 57th Street  
New York, New York 10019  
582-3672

Wendy Shor  
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New York, New York 10011  
989-2748

Robert Schweder  
9 West 70th Street, Apt. 5B  
New York, New York 10023

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

Peter Sparling  
210 West 85th Street  
New York, New York 10024  
873-0295

Marc Stevens  
170 Park Row  
New York, New York 10038  
267-1794

Catherine Sullivan  
30 West 72nd Street  
New York, New York 10023

Teri Weksler  
138 West 70th Street, Apt. 3B  
New York, New York 10023

Dorian Williams  
715 East 226th Street  
Bronx, New York 10466  
798-3994



Evan Williams  
International House, Room 426  
500 Riverside Drive  
New York, New York 10027  
666-7600 #G34

John Wohl  
40 Stoner Ave., Apt. 3Y  
Great Neck, New York 11021

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

Colette Yglesias  
224 Valley Road  
Montclair, New Jersey 07042  
(201)-783-6866

Debra Zalkind  
16-35 201st Street  
Bayside, New York 11360  
631-3275



22

The Juilliard School  
114 West 66th Street. New York, N.Y.  
Dance Division

(Corrected  
Program)

STUDENT CHOREOGRAPHIC WORKS  
Wednesday, December 15, 1971  
6:15 PM in Studio 309, Third Floor

1a. Solo choreographed and danced by Pamela Flala  
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1) Interlocutor: Jon Peasenelli

Performers: Richard Arbach, John Auerbacher, Pierre Barreau,  
Gregory Cary, Ann DeGange, Mary Lou Fager, Elizabeth  
Haberer, Joyce Herring, Jaynie Katz, Jon Peasenelli,  
Yaeko Sasaki, John Wohl, Colette Yglesias, Deborah  
Zalkind  
Marianna Creshevsky, accompanist

II

2) Left-over Time Studies.....Self-accompanied  
Composed and danced by Mary Patrice Regnier, Dian Dong,  
Catherine Sullivan and Christopher Pilafian

3) Suites:

A - Nancy Scattergood / Bach

B - Nancy Mapother / Duet with Stanley Roberts / Poulenc

C - Jon Peasenelli / with Christopher Pilafian, William  
Holcomb and Robert Shweder / Bach

D - Christopher Pilafian / with Ann DeGange and Nancy Scher / Purcell  
Bach

Marianna Creshevsky  
Reed Hansen, pianist

C. Barbara Mintz and Richard Coceres / Water Music, Handel

III

4) Studies on William Blake's "Job".....Unaccompanied  
Choreographed and danced by Whitney Bergman and  
Peter Sparling

5) Themes for a Dance in Progress.....Unaccompanied  
Choreographed and danced by Diana Hart

6) Solo Sections and Themes for a Duet.....Unaccompanied  
Choreographed and danced by Jane Lowe

7) Highway 81.....Tape Collage\*  
Choreographed and danced by Nancy Scher



22

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~~Holcomb and Robert Shweder / Bach~~  
D - Christopher Pilafian / with Ann DeGange and Nancy Scher / *Burcell*  
Bach

*Marianna Creshevsky* Reed Hansen, pianist

*C. Barbara Mintz and Richard Caceres* *from Water Music, Handel*  
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7) Highway 81.....Tape Collage\*  
Choreographed and danced by Nancy Scher



- 8) Toki.....Toru Takemitsu\*  
Choreographed and danced by Anna Hiragushi
- 9) Cycle.....Jacob Druckman\*  
(Animus II)  
Choreographed and danced by Evan Williams
- 10) Solo.....Heitor Villa-Lobos\*  
(Prelude No.1 in E-minor)  
Choreographed and danced by Gregory Mitchell
- 11) In a Medieval Garden.....Jacob Obrecht, Borlet, anon., anon.\*  
Choreography by Susan McGlothlin

Dian Dong, Richard Caceres  
Loren Mansbach, Barbara Mintz, Teri Weksler  
Susan McGlothlin

12) Group Piece \_\_\_\_\_ Traditional East Indian  
Directed by Barbara Feldman and Robert Shuler

Prepared in the classes of Martha Hill, Jose Limon, Doris Rudko,  
and Janet Soares

Thomas Thies, sound technician  
Dennis M. Dubin, sound-technician assistant

\*Tape recordings



The Juilliard School  
114 West 66th Street. New York, N.Y.  
Dance Division

(Corrected  
Program)

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Haberer, Joyce Herring, Jaynie Katz, Jon Peasenelli,  
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Zalkind  
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- 3) Suites:  
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D - Christopher Pilafian / with Ann DeGange and Nancy Scher / *Burcell*  
~~Bach~~

*Marianna Creshevsky* Reed-Hansen, pianist

*C. Barbara Mintz and Richard Caceres* from *Water Music, Handel*  
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Thomas Thuis, sound technician  
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\*Tape recordings



## THE JULLIARD SCHOOL

1971-1972 SEASON

JULLIARD AMERICAN  
OPERA CENTER*presents*

## THE MAGIC FLUTE

An Opera in Two Acts by

WOLFGANG AMADEUS MOZART

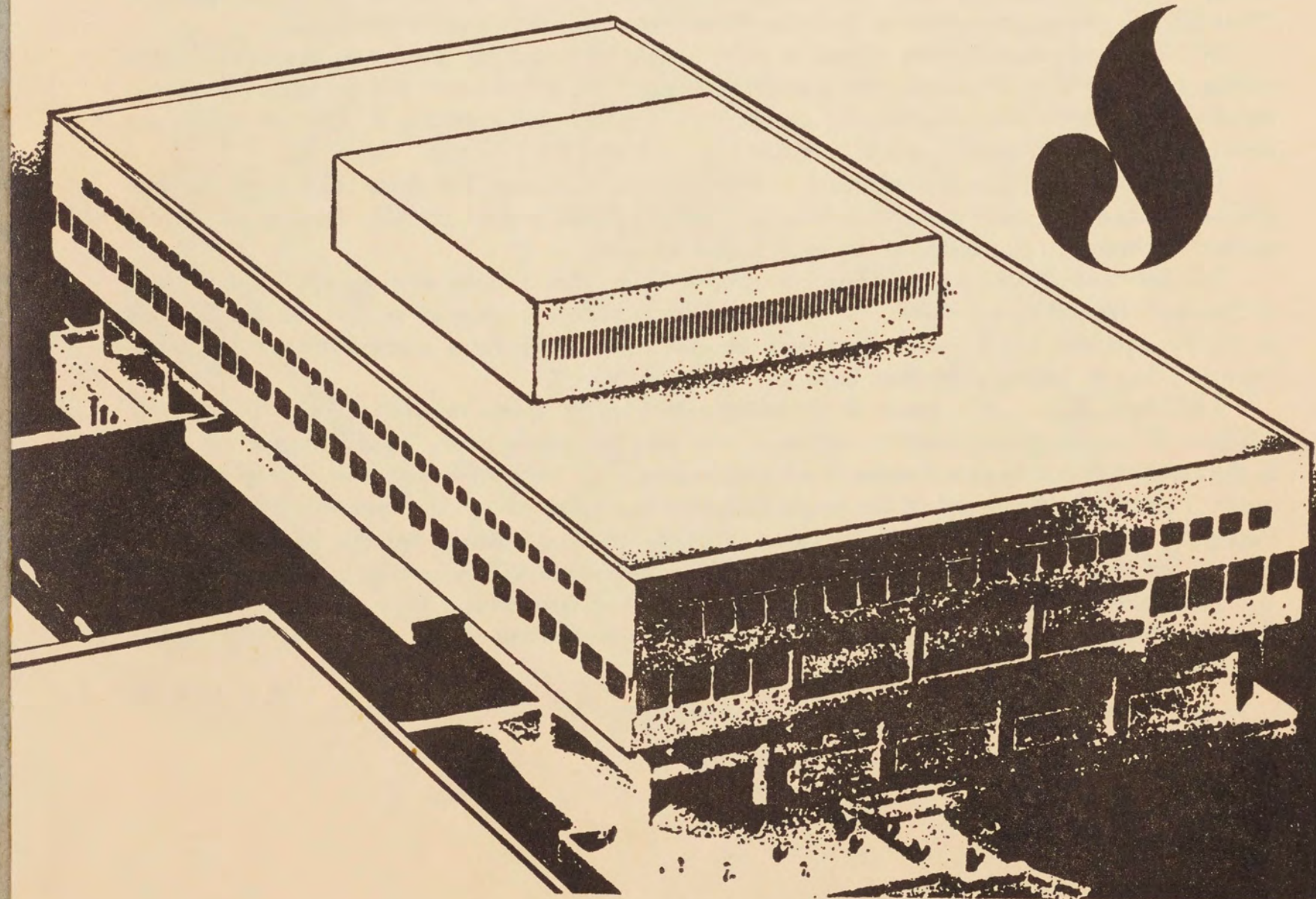
Tuesday, December 14, 1971 at 8:15 p.m.

Wednesday, December 15, 1971 at 8:15 p.m.

Thursday, December 16, 1971 at 8:15 p.m.

## THE JULLIARD THEATER

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





## ACT I

Tamino, a prince, is pursued by a furious monster. His life is saved by Three Ladies. After admiring his good looks as he lies unconscious they go off to tell their mistress, the Queen of The Night, about him. He recovers and meets Papageno, a bird-catcher, who claims that he was Tamino's rescuer. The Ladies re-enter; after locking up Papageno's mouth with a padlock as a punishment for lying, they give Tamino a portrait of Pamina, the Queen's daughter, with whom he at once falls in love. The Queen appears and bids him rescue Pamina, who is a prisoner in the hands of the High Priest Sarastro. The Ladies further say that Papageno is to go with him and that they will be directed by Three Boys; they give Tamino a magic flute, and a magic chime of bells to Papageno.

Pamina, having attempted to escape, is caught and brought back by Monostatos. Papageno enters; he and Monostatos are each frightened at the sight of the other and run away, but Papageno talks to Pamina and suggests that they should set off together in search of Tamino.

Tamino meanwhile has been guided by the Three Boys to the temples of Nature, Reason and Wisdom. At the doors of the first two he is repulsed, but at the third he is met by the Speaker, who explains to him that Sarastro is not the cruel tyrant described by the Queen but the head of a brotherhood of wise and good men; he hints cryptically that Tamino may perhaps wish to join it. Tamino fails at first to understand; he can think only of Pamina who is still alive, he is told by an unseen chorus. The playing of the magic flute consoles him and wild creatures come to listen to it; hearing it answered by Papageno's panpipe, he goes to look for him. Papageno enters with Pamina, looking for Tamino, but they are intercepted by Monostatos and his slaves; Papageno starts to play on his bells and Monostatos and the slaves are obliged to dance off.

Sarastro now enters with priests and people. Pamina throws herself at his feet and confesses her attempt to escape, but says that she did so to avoid the amorous advances of Monostatos, who now leads in Tamino and accuses him of trying to abduct Pamina. Tamino and Pamina see each other for the first time. Sarastro orders Monostatos to the bastinado. Tamino and Papageno are led away for probation while Pamina remains in Sarastro's care.

## ACT II

Sarastro prevails upon the priests to accept Tamino as a candidate for initiation into their mysteries. Tamino and Papageno are then subjected to their first trial, the test of silence; the Three Ladies appear and endeavor to make them speak, but they remain steadfast.

Monostatos, finding Pamina asleep, is on the point of assaulting her but is prevented by the sudden appearance of the Queen, who gives her a dagger and orders her to kill Sarastro. The Queen vanishes and Monostatos snatches the dagger from Pamina and threatens to kill her unless she yields to his desires. Sarastro enters, berates him and consoles Pamina.

Tamino and Papageno are subjected to a second test of silence. The Boys bring back the flute and bells; they also provide a generous meal which Papageno enjoys greedily. Pamina enters, but neither of them will speak to her in spite of her distress.

The lovers are now brought before Sarastro, who says that Tamino must take his last farewell of Pamina. Tamino is led away. Papageno meanwhile makes it quite clear that the brotherhood is not for him and has a comic scene with an old woman, who for a moment reveals herself as Papagena but is immediately sent away by the priest.

The Three Boys sing a hymn to the rising sun. Pamina enters in wild despair, intending to kill herself, but she is prevented by the Boys, who lead her gently away. Tamino is now subjected to the third trial and in this Pamina is allowed to join him. They pass unharmed through fire and water, protected by the sound of the magic flute, and are admitted to the company of the initiates. Papageno, still unable to find his Papagena, attempts to hang himself, but the Boys tell him to play on his bells, and while he does so they bring in Papagena with whom he is finally united.

The Queen, with Monostatos and the Ladies, makes a last attempt to destroy the temple but Sarastro appears, and they sink to eternal night while the chorus sings a hymn of thanksgiving to Isis and Osiris.

E. J. D., C. W.

# THE MAGIC FLUTE

Opera in Two Acts by

WOLFGANG AMADEUS MOZART

*Text by Emmanuel Schickaneder and Karl Ludwig Giesecke*

*English Version by Henry Reese*

*Dialogue by George London*

*Conducted by Theodore Bloomfield*

*Directed by George London*

*Sets designed by Ming Cho Lee*

*Principals' costumes designed by Hal George*

*Lighting by Joe Pacitti*

## Characters in Order of Appearance:

|  | December 14, 16     | December 15     |
|--|---------------------|-----------------|
| TAMINO, a Prince                           | MICHAEL BEST        | JONATHAN RIGG   |
| FIRST LADY                                 | CAROLYN VAL-SCHMIDT |                 |
| SECOND LADY                                | BADIENNE MAGAZINER  |                 |
| THIRD LADY                                 | DORIS HOLLENBACH    |                 |
| PAPAGENO, a bird-catcher                   | JOHN SEABURY        | ROBERT SHIESLEY |
| THE QUEEN OF THE NIGHT                     | SYBLE YOUNG         |                 |
| MONOSTATOS, in the service of Sarastro     | FRANK SPOTO         |                 |
| PAMINA, daughter of the Queen of the Night | JACQUELYN BENSON    | CYNTHIA CLAREY  |
| FIRST GENIE                                | BARBARA HENDRICKS   |                 |
| SECOND GENIE                               | ANNE FARR           |                 |
| THIRD GENIE                                | JEAN FUERSTENAU     |                 |
| SPEAKER                                    | ALAN ORD            |                 |
| SARASTRO, the High Priest                  | WILLARD WHITE       | DAVID WILDER    |
| FIRST PRIEST                               | FREDERICK SCHOEPLIN |                 |
| SECOND PRIEST                              | PETER ELKUS         |                 |
| FIRST MAN IN ARMOR                         | NEIL SHICOFF        |                 |
| SECOND MAN IN ARMOR                        | ALAN ORD            |                 |
| PAPAGENA, Papageno's sweetheart            | SONDRA HARNES       | PEGGY PRUETT    |

*Dragon:* Whitney Bergman, Colette Yglesias

*Other Animals:* Barbara Feldman, Stanley Roberts, Cathy Sullivan, John Wohl

*Slaves, Priests, People*

## JUILLIARD THEATER ORCHESTRA

*Chorus Master—Warren Brown*

*Assistant Conductor—Michael Martin*

THERE WILL BE ONE INTERMISSION



The distinguished bass-baritone GEORGE LONDON made his professional operatic debut in 1941 as Dr. Grenvil in "La Traviata" at the Hollywood Bowl. In 1946 he sang the world premiere of Hindemith's "Requiem" in New York City.

In 1949 Mr. London went to Europe to seek operatic experience, and his first audition resulted in a contract with the Vienna State Opera. His debut there made him an overnight sensation. The distinguished critic, Heinrich Kralik, in his book on the Vienna Opera, referred to Mr. London as "the particular favorite of the post-war Vienna Opera ensemble in the Theater an der Wien."

Mr. London was invited to sing the role of Amonasro in "Aida" on the opening night of the 1951-52 season of the Metropolitan Opera. Since that time he has performed at the leading festivals and opera houses in Europe, South America and the United States. For 12 years he was a mainstay of the Wagner Festival in Bayreuth. He opened the Metropolitan Opera season on three occasions, and in 1962 performed in the gala opening night concert at Lincoln Center's Philharmonic Hall. In 1954 Mr. London was named Kammersaenger (Singer to the Court) by the Chancellor of Austria, the first American thus honored in the post-war era.

In 1960 Mr. London toured the Soviet Union and became the first non-Russian ever to sing the title role of "Boris Godunov" at the Bolshoi Theater in Moscow.

Mr. London has appeared frequently on television, has written extensively for leading magazines, and is active in the field of international cultural relations. In 1966, he was a judge at the first Tchaikowsky Vocal Competition in Moscow.

He is a past president of the American Guild of Musical Artists and is on the Board of Directors of the New York City Center. Last July he was appointed General Director of the newly organized Music Center Opera Association in Los Angeles. Since September he has been Executive Director of the National Opera Institute in Washington. Prior to that time he had served as Artistic Administrator of the John F. Kennedy Center for the Performing Arts in Washington.

This production of "The Magic Flute" at Juilliard marks Mr. London's debut as a director of opera.

\* \* \*

Born in Cleveland, Ohio, THEODORE BLOOMFIELD graduated from Oberlin Conservatory in 1944 and from The Juilliard School in 1948. He served for one year as apprentice conductor and personal assistant to George Szell with the Cleveland Orchestra. Mr. Bloomfield founded and conducted the Cleveland Little Symphony from 1948 to 1952. He was Conductor and Music Director of the Portland Symphony Orchestra in Oregon for four seasons prior to accepting the leadership of the Rochester Philharmonic. Since 1963 Mr. Bloomfield, who had been Conductor and Music Director of the Rochester Philharmonic Orchestra from 1959 to 1963, has lived in Europe and appeared extensively with major orchestras and opera companies. From 1964 to 1966, he was First Kapellmeister of the Hamburg State Opera and from 1966 to 1968 he served as General Music Director of the Frankfurt Opera and Artistic Director of the Frankfurt Museum Concerts in Germany. In the United States Mr. Bloomfield has been guest conductor of the Cleveland Orchestra, Indianapolis Symphony Orchestra, St. Louis Symphony and the Grant Park Symphony in Chicago. In Europe he has repeatedly conducted the Berlin Philharmonic, Royal Philharmonic in London, the Royal Orchestra of Copenhagen, Oslo Philharmonic, Santa Cecilia Symphony Orchestra in Rome, Radio Italiana Symphony, the orchestras of Rome, Milan, and Turin, the Belgian Radio Symphony Orchestra of Brussels, and other leading orchestras. He conducted a production of the Stockholm Royal Opera at the Stockholm Festival in 1964. A specialist in the music of Mozart, he has conducted many of the Hamburg State Opera's performances of Mozart operas.

\* \* \*

A professional actor while still in college at the University of Southern California and the University of Chicago, HENRY REESE moved into journalism early as a member of the editorial staffs of Esquire Magazine, Coronet and the Fawcett publications, later as a free-lance writer for the Saturday Evening Post and other publications.

He studied voice for fun and soon found himself singing professionally, eventually adding operatic translation and stage direction.

Mr. Reese has written more than 25 English versions of operas, including "Carmen" for the Hollywood Bowl, "Eugene Onegin" at the Metropolitan Opera, "Il Tabarro" for the NBC-TV Opera, and "The Bartered Bride" for the Los Angeles Guild Opera.

His credits as a principal singer include the Hollywood Bowl, Los Angeles Civic Light Opera, and the first NBC Opera Workshop presentation of scenes from "The Barber of Seville," in which he appeared as Figaro with George London as Basilio, in 1948.

In recent years Mr. Reese has written, directed and produced many shows for Santa Barbara's annual Old Spanish Days Fiesta, and is currently preparing the production of a combined Spanish-Mexican ballet in Southern California. For the past 20 years he has served on the National Board and Los Angeles Executive Committee of the American Guild of Musical Artists—for many years chairman of the latter—and in 1969 became the 12th artist to receive AGMA's Merit Award for "outstanding achievement . . . and high standard of accomplishment . . . in the Musical arts."

\* \* \*



24

Born in Shanghai, China, MING CHO LEE came to the United States as a student at Occidental College. A student of Chinese landscape painting, he became interested in theater design, and began work in New York with Jo Mielziner. His extensive work in opera has taken him to the Metropolitan Opera National Company and the San Francisco Opera, and he has collaborated with Tito Capobianco on such productions for the New York City Opera as *Don Rodrigo*, *Bomarzo*, *Le Coq d'Or*, and *Julius Caesar*, which was also produced in Hamburg, Germany. Mr. Lee has been the Principal Designer for the Juilliard Opera Theater since 1964, as he is now for the Juilliard American Opera Center. Principal Designer also for the New York Shakespeare Festival, he has designed 31 productions since 1962 for the Delacorte Theatre in Central Park, and the Anspacher Theatre at the Public Theatre, including the original N.Y.S.F. production of *Hair*. His work in dance has included designs for Martha Graham, José Limón, Alvin Ailey, and Gerald Arpino of the City Center Joffrey Ballet. More recently becoming interested in the total theater environment, he became a member of the American Theatre Planning Board and the Theater Projects Committee, which advises the City Planning Commission on new theaters in the Broadway area, and has collaborated on the design of theatres including the Anspacher and Newman Theatres at the New York Shakespeare Festival Public Theatre, and the in-progress four-theater complex for the State University of New York at Purchase, with architect Edward Barnes.

\* \* \*

Credits for costumes by HAL GEORGE have been featured in the programs for operas at The Juilliard School since 1965, and his services have been frequently used by major theaters and opera houses from coast to coast. He was Assistant Designer to Boris Aronson for the 1970 production of "Fidelio" at the Metropolitan Opera; designer for the current production of "Manon" for the San Francisco Opera, as well as the Boito "Mefistofele" for the New York City Opera. Mr. George has been associated with productions of the American Shakespeare Festival in Stratford, Conn., the Caramoor Festival and at Santa Fe, in addition to shows on and off Broadway.

#### JUILLIARD OPERA CHORUS

Barbara Ann Adams, Marilyn Appel, Donald Barnum, Verne Behnke, Kita Bouroff, Regina Boyan, Sabra Dahl, Ron De Fesi, Brenda Gardner, C. H. Gehman, Mary Ann Heym, Dorothy Indenbaum, Michael Hogins, Terry Joshi, Dennis Keene, Brad Keimach, Marie H. LaMarr, Kyung R. Lee, Melvin Lowery, Robert Markel, Fred Norring, Jeffrey Palmer, John Palmore, Peter Randall, Dean Russell, Rita Smoland, Sol Smoland, Joyce Ellen Sternberger, David Wasser, Gordon Weston, David Winder.

#### JUILLIARD THEATER ORCHESTRA

##### Violins

Hoamo Fujiwara  
Concertmaster  
Timothy Baker  
Laurence Braunstein  
Andrea Byers  
Katherine Cash  
Min Yen Chien  
Sin-Tung Chiu  
Han Won Choi  
Mary Crowder  
Sonja Foster  
Nisanne Graff  
Henry Hutchinson  
Evan Johnson  
Myung He Kim  
Nam Yun Kim  
Curtis Macomber  
Gil Morgenstern  
Robin O'Brien  
Kineoko Okumura  
Cordula Rosow  
Iriko Sato  
Kathy Seplow  
Helen Strilec  
Marti Sweet  
Moiria Uriewicz  
Gloria Veith

##### Violas

Charlotte Donady

Kenneth Edwards  
Linda Ghidossi  
Rose Marie Glyde  
Joanna Hervig  
John Kella  
Daniel Reed  
Daniel Seidenberg

##### Cellos

Karen Cornelius  
Lisa Lancaster  
Warren Lash  
Nancy Libowitz  
Lanny Paykin  
Fred Slatkin  
Diane Toth

##### Double Basses

Joseph Bongiorno  
Susan Hall  
Vivian Luca  
Dennis Masuzzo  
Harold Onderdonk  
Harold Slapin  
Michael Tomasulo  
Marie Van Halle

##### Flutes

Donna Cutler  
Trudy Hartman  
Eleanor Duncan

##### Oboes

Alan Dolid  
Gerald Reuter

##### Clarinets

Paul Green  
Steven Hartman  
Gerhardt Koch

##### Bassoons

Lauren Goldstein  
Samuel Grabarski  
Karen Sargent

##### French Horns

Paul Brown  
David Lowry  
David Smith

##### Trumpets

Paul Costanzo  
Rolla Durham  
Fredric Dweir  
George EcKenrode

##### Trombones

Harold Haff  
Thomas Kolpakas  
Guri Yavnielli

##### Timpani

Joseph Kuhn

##### Celesta

Bertha Melnik



( ) = Year in course  
 G = Prospective graduate 1972  
 (Tut)(Int)(Adv)= Ballet Levels

December 20, 1971

THE JUILLIARD SCHOOL  
 DANCE DIVISION  
 1971-72  
 \* \*

Student Listing

- (1) Arbach, Richard (DIP): Tut Major; L&M I; Comp Mat; NI
- (1) Auerbacher, John (DIP): Tut Major; L&M II; Comp Mat; NI; Anatomy; Lab.
- (1) Baron, Betsy Ann (BFA): Int Major; L&M III; Pre Cl; NI; Lab.
- (1) Barreau, Pierre (DIP): Tut Major; L&M II; Comp Mat; NI; Lab.
- G (4) Bergman, Whitney Rau (BFA): Adv Major; L&M IV; DH&C; Lab.
- (1) Bratches, Daryl (BFA): Tut Major; L&M I; Pre Cl;
- (2) Briggs, David (BFA): Int/Adv Major (Adv); L&M IV; Proj Chor(D215-6); NII; Lab.
- G (4) Brown, Blake (BFA): Adv. Major; L&M IV; DH&C
- (1) Caceres, Richard (BFA): Tut Major(Int); L&M II; Pre Cl; NI; Lab.
- (1) Cammarota, Carmen (DIP): Int Major; L&M I; Pre Cl; NI; Lab.
- (1) Crain, Laura (BFA): Tut Major (Adv); L&M I; NI
- G (4) DeGange, Ann (BFA): Adv Major; L&M IV; Proj Chor(D315-6); DH&C; Lab.
- (1) Dong, Dian (BFA): Int Major (Tut); L&M II; Pre Cl; NI; Lab.
- (2) Douglas, Jennifer (BFA): Int Major (Adv); L&M II; Proj Chor(D315-6).
- (3) Eilber, Janet (BFA): Adv Major; L&M III; GF (D411-2)
- (1) Fager, Mary (BFA): Tut Major; L&M II; Comp Mat; NI; Lab.
- (1) Feldman, Barbara (BFA): Int Major; L&M II; Pre Cl; NI; Lab.
- (2) Fiala, Pamela (DIP): Int Major(Int&Tut); L&M II; Proj Chor(D315-6); NI; Lab.
- (1) Haberer, Elizabeth (BFA): Tut Major (Int); L&M II; Comp Mat; NI
- (3) Hart, Diana (BFA): Adv Major; L&M IV; Proj Chor (D415-6)
- (1) Herring, Joyce (BFA): Tut Major (Int); L&M I; Comp Mat; NI; Lab.
- (1) Hinton, Mercie (BFA): Tut Major; L&M I; Pre Cl: NI; Lab.
- (1) Hiragushi, Annu (SSP): Adv Major; L&M I; Adv. Chor. (D513-4)
- (2) Holcomb, William (DIP): Int Major(Tut/Int); L&M II; Pre Cl; NII; Anatomy; Lab.



- (2) Jaskelainen, Teagan (DIP): Int Major; L&M II; Pre Cl; NI (audit 1st&2nd sem)
- G (2) Jordan, Ryland (BFA): Adv Major; L&M IV; Proj Chor (D315-6); DH&C; NII
- G (4) Kahn, Hannah (BFA): Adv. Major; L&M IV; DH&C; Lab.
- (1) Katz, Jaynie (BFA): Tut Major (Int); L&M I; L&M I; Comp Mat; NI
- G (4) Langstaff, Gretchen (BFA): Adv Major (Int); L&M IV; DH&C
- G (4) Levy, Linda (BFA): Adv Major; NII; DH&C; Lab
- (3) Lowe, Jane (BFA): Adv Major; L&M II; Proj Chor (D315-6); NII (audit 1st sem)
- (2) McGlothlin, Susan (BFA): Adv Major; L&M III; GF (D311-2); NII
- G (4) Majors, Dalienne (BFA): Adv Major; DH&C; Lab
- (1) Mansbach, Loren (BFA): Int Major; L&M I; Pre-Classic; NI; Lab
- (1) Mapother, Nancy (DIP): Tut Major (Int); L&M II; Pre Classic; NI; Lab
- (1) Mayweather, Patricia (BFA): Int Major (Tut); L&M I; Pre-Cl; DH&C; Anatomy; Lab
- (1) Mintz, Barbara (BFA): Int Major; L&M I; Pre Cl; NI; Anatomy; Lab.
- (3) Mitchell, Gregory (DIP): Adv Major (Int); L&M IV; Proj Chor (D315-6); NII; Lab.
- (2) Negron-Rivera, Buenaventura (BFA): Int Major; L&M II; Proj Chor (D315-6);  
NI (audit 1st&2nd sem)
- G (4) Osborne, Aaron (BFA): Adv Major; L&M IV; Proj Chor (D415-6); DH&C
- (1) Parres, Elena (DIP): Tut Major; L&M I; Pre Cl; NI; Lab.
- (1) Peasenelli, Jon (DIP): Tut Major; L&M I; Comp Mat; NI; Anatomy; Lab.
- (1) Pilafian, Christopher (DIP): Int Major (Tut); L&M II; Pre Cl; NI; Lab.
- (1) Regnier, Mary (BFA): Tut/Int Major (Tut); L&M I; Pre Cl; NI; Lab.
- (1) Roberts, Stanley (BFA): Tut Major; L&M I; Pre Cl; Anatomy; Lab
- (1) Roumain, Martial (DIP): Int Major (Tut/Int); L&M I; Pre Cl; NI; Lab.
- (1) Sasaki, Yaeko (DIP): Adv Major; L&M I; Comp Mat; NI
- (1) Scattergood, Nancy (DIP): Tut Major (Adv); L&M I; Pre Cl; NI
- (2) Scher, Nancy (BFA): Int Major (Tut); L&M III; Proj Chor (D315-6); NI; Lab
- (2) Schwartz, Sheldon (BFA): Int Major (Adv); L&M III; Proj Chor (D315-6); NII
- (1) Shor, Wendy (BFA): Tut Major; L&M II; Pre Cl; NI; Lab
- (1) Shweder, Robert (DIP): Tut Major; L&M I; Pre Cl; Anatomy, Lab.



- (1) Somers, Robin (DIP): Tut Major; L&M II; Pre Cl; NI
- (3) Sparling, Peter (BFA): Adv Major; Proj Chor (D415-6); NII; DH&C
- G (4) Stevens, Marc (BFA): Adv Major; L&M IV; NII (audit 1st sem); DH&C; Lab.
- (1) Sullivan, Catherine (BFA): Int Major; L&M II; Pre Cl; NI
- (1) Weksler, Teri (BFA): Int Major; L&M I; Pre Cl; NI; Lab.
- (2) Williams, Dorian (DIP): Int Major (Tut/Int); L&M III; Proj Chor (D315-6);  
NII; Lab.
- (3) Williams, Evan (DIP): Adv Major (Int); L&M III; Proj Chor (D315-6); NII; Lab.
- (1) Wohl, John (BFA): Tut Major; L&M I; Comp Mat; Anatomy; Lab.
- (2) Wolf, Angeline (BFA): Adv Major; L&M II; GF (311-2); NII
- (1) Yglesias, Colette (BFA): Tut Major (Int); L&M II; Comp Mat; NI
- (2) Zalkind, Debra (BFA): Adv Major; L&M III; Proj Chor (D315-6); NI

---

MEN STUDENTS (19)

Arbach, Richard  
Auerbacher, John  
Barreau, Pierre  
Briggs, David  
Brown, Blake  
Caceres, Richard  
Hinton, Mercie  
Holcomb, William  
Jordan, Ryland  
Mitchell, Gregory  
Osborne, Aaron  
Peasenelli, Jon  
Pilafian, Christopher  
Roberts, Stanley  
Schwartz, Sheldon  
Shweder, Robert  
Sparling, Peter  
Stevens, Marc  
Wohl, John

PROSPECTIVE GRADUATES, JUNE 1972 (10)

Bergman, Whitney  
Brown, Blake  
DeGange, Ann  
Jordan, Ryland  
Kahn, Hannah  
Langstaff, Gretchen  
Levy, Linda  
Majors, Dalienne  
Osborne, Aaron  
Stevens, Marc



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As of Jan. 7, 1972

BALLET CLASSES

ADVANCED

Bergman, Whitney  
Briggs, David  
Brown, Blake  
Crain, Laura  
DeGange, Ann  
Douglas, Jennifer  
Eilber, Janet  
Hart, Diana  
Hiragushi, Anna  
Jordan, Ryland  
Kahn, Hannah  
Levy, Linda  
Lowe, Jane  
McGlothlin, Susan  
Majors, Dalienne  
Osborne, Aaron  
Sasaki, Yaeiko  
Scattergood, Nancy  
Schwartz, Sheldon  
Sparling, Peter  
Stevens, Marc  
Wolf, Angeline  
Zalkind, Debra

INTERMEDIATE

Arbach, Richard  
Baron, Betsy Ann  
Caceres, Richard  
Cannarota, Carmen  
Dong, Dian  
Feldman, Barbara  
Haberer, Elizabeth  
Herring, Joyce  
Jaskelainen, Teagan  
Katz, Jaynie  
Langstaff, Gretchen  
Mansbach, Loren  
Mapother, Nancy  
Mintz, Barbara  
Mitchell, Gregory  
Negron-Rivera, Buena  
Pilafian, Christopher  
Roumain, Martial  
Somers, Robin  
Sullivan, Catherine  
Weksler, Teri  
Williams, Evan  
Yglesian, Colette

TUTORIAL

Auerbacher, John  
Barreau, Pierre  
Bratches, Daryl  
Fager, Mary  
Fiala, Pamela  
Hinton, Mercie  
Holcomb, William  
Mayweather, Patricia  
Paxres, Elena  
Peasenelli, Jon  
Regnier, Mary  
Roberts, Stanley  
Scher, Nancy  
Shor, Wendy  
Shweder, Robert  
Williams, Dorian  
Wohl, John



January 10, 1972

AMERICAN DANCE CLASSES

ADVANCED

Baron, Betsy Ann  
Bergman, Whitney  
Briggs, David  
Brown, Blake  
DeGange, Ann  
Eilber, Janet  
Hart, Diana  
Hiragushi, Annu  
Jordan, Ryland  
Kahn, Hannah  
Langstaff, Gretchen  
Levy, Linda  
Lowe, Jane  
McGlothlin, Susan  
Majors, Dalienne  
Mitchell, Gregory  
Osborne, Aaron  
Sasaki, Yaeko  
Sparling, Peter  
Stevens, Marc  
Williams, Evan  
Wolf, Angeline  
Zalkind, Debra

INTERMEDIATE

Cammarota, Carmen  
Dong, Dian  
Douglas, Jennifer  
Feldman, Barbara  
Fiala, Pamela  
Holcomb, William  
Jaskelainen, Teagan  
Mansbach, Loren  
Mayweather, Patricia  
Mintz, Barbara  
Negron-Rivera, Buena  
Pilafian, Christopher  
Regnier, Mary (& Tut)  
Scher, Nancy  
Schwartz, Sheldon  
Sullivan, Catherine  
Weksler, Teri  
Williams, Dorian  
ROUMAIN, MARTIAL

TUTORIAL

Arbach, Richard  
Auerbacher, John  
Barreau, Pierre  
Bratches, Daryl  
Caceres, Richard  
Crain, Laura  
Fager, Mary  
Haberer, Elizabeth  
Herring, Joyce  
Hinton, Mercie  
Katz, Jaynie  
Mapother, Nancy  
Parres, Elena  
Peasenelli, Jon  
Regnier, Mary (& Int.)  
Roberts, Stanley  
Roumain, Martial  
Scattergood, Nancy  
Shor, Wendy  
Shweder, Robert  
Somers, Robin  
Wohl, John  
Yglesias, Colette



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REVISED: FEBRUARY 3, 1972

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Rye, New York 10580  
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David Briggs  
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Lexington & 63rd Street  
New York, New York 10021  
TE 8-5700

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New York, New York 10023  
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Dian Dong  
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Jennifer Douglas  
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Janet Eilber  
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799 - 2861

Mary Lou Fager  
12 West 75th Street, Apt. 1B  
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Barbara Feldman  
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New York, New York 10023  
873-5608

Pamela Fiala  
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New York, New York 10023  
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28  
Elizabeth Haberer  
515 East 78th Street  
New York, New York 10021

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

Joyce Herring  
69 Main Street  
Grassy Point, New York 10980

Mercie Hinton  
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Annu Hiragushi  
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William Holcomb  
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New York, New York 10024  
TR7-0576

Teagan Jaskelainen  
118 West 13th Street  
Katharine House; room 610  
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Ryland Jordan  
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Englewood, New Jersey 07631  
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Hannah Kahn  
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New York, New York 10025  
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Jaynie Katz  
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New York, New York 10024

Gretchen Langstaff  
128 West 13th Street  
New York, New York 10011  
242-2915

Linda Levy  
300 Central Park West, Apt. 22D  
New York, New York 10024  
724-0004

Jane Lowe  
311 West 87th Street, Apt. 2R  
New York, New York 10024

Susan McGlothlin  
140 West 70th Street, Apt. 1F  
New York, New York 10023  
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Dalienne Majors  
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New York, New York 10025  
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Nancy Mapother  
63-50 Wetherole Street  
Rego Park, New York 11374  
275-1968

Loren Mansbach  
140 West 74th Street  
New York, New York 10023

Patricia Mayweather  
260 Riverside Drive  
New York, New York 10025

Barbara Mintz  
138 West 70th Street, Apt. 3B  
New York, New York 10023

Gregory Mitchell  
124 West 73rd Street, apt. 2  
New York, New York 10023

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28  
Bienaventura Negron-Rivera  
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Aaron Osborne  
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New York, New York 10002

Christopher Pilafian  
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Mary Patrice Regnier  
210 West 85th St., Apt. 1W  
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Tel: 873 - 0295

Stanley Roberts  
359 Dean Street  
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Martial Roumain  
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Yaeko Sasaki  
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Sheldon Schwartz  
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New York, New York 10019  
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Wendy Shor  
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Robert Schweder  
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New York, New York 10023

Robin Somers  
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Fishkill, New York 12524  
(914)-896-6630

Peter Sparling  
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873-0295

Marc Stevens  
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New York, New York 10038  
267-1794

Catherine Sullivan  
30 West 72nd Street  
New York, New York 10023

Teri Weksler  
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New York, New York 10023

Dorian Williams  
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New York, New York 10023  
Tel: 724 - 0149



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Evan Williams  
International House, Room 426  
500 Riverside Drive  
New York, New York 10027  
666-7600 #034

John Wohl  
40 Stoner Ave., Apt. 3Y  
Great Neck, New York 11021

Angeline Wolf  
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New York, New York 10024  
Tel: 595 - 0005

Colette Yglesias  
224 Valley Road  
Montclair, New Jersey 07042  
(201)-783-6866

Debra Zalkind  
16-35 201st Street  
Bayside, New York 11360  
631-3275



You are invited  
to attend

A DANCE WORKSHOP

by

Students of the Juilliard Dance Division

Wednesday, February 16, at 6:15 p.m.

Room 309 and Plaza Level



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(Corrected paper)

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

\* \* \* \* \*

DANCE WORKSHOP

Wednesday, February 16, 1972 at 6:15 p.m.  
in  
Plaza Level, First Floor  
Room 309, Third Floor

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On the Plaza Level

I.

Negotiations with Space

To the audience: You are invited to wander in the space as you view the dances.

A composite of studies bracketed in time and space

Mary Lou Fager, Elizabeth Haberer, Joyce Herring,  
Richard Arbach, John Auerbacher, Pierre Barreau

Environmental Studies

Debra Zalkind  
Jon Peasanelli  
Yaeko Sasaki

Marianna Creshevsky, **accompanist**

Prepared in the classes of Doris Rudko

In Studio 309, Third Floor

II.

Works in Progress

Takehi.....Contemporary Japanese Composer\*\*  
(Announced by Yaeko Sasaki)  
Choreographed and danced by Annu Hiraqushi

Solo.....Gabriel Fauré\*\*  
Choreographed by David Briggs  
Danced by Jennifer Douglas

Bird.....Sound Score\*\*  
Choreographed and danced by Dorian Williams

Prepared in the classes of Martha Hill and José Limón



III.

Dances with Conventional Structures

- Trio.....Nancy Mapother/Poulenc\*  
with Daryl Bratches, Dian Dong, Robin Somers
- Solo.....Elena Parres/Debussy\*
- Trio.....Daryl Bratches/Pleyel\*  
with Nancy Mapother, Robin Somers, Mercie Hinton
- "Flight".....Patricia Mayweather
- Duet.....Loren Mansbach and Teri Weksler
- ~~"Snout".....Dian Dong/Bartok\*\*  
with Catherine Sullivan, Dian Dong,  
Richard Caceres, Christopher Pilafian~~
- "Sweet".....Barbara Mintz, Richard Caceres/Handel\*\*

Dances with Unconventional Structures

- ~~"Handels's Water Music".....Mary Patrice Regnier\*\*~~
- Duet.....Christopher Pilafian  
with Catherine Sullivan
- "Vicious Cycles".....Jon Peasanelli
- "One And Two".....Nancy Mapother  
with Patricia Mayweather, Teri Weksler,  
Richard Caceres, Christopher Pilafian

Apple Scruffs.....George Harrison\*\*  
Choreographed by Hannah Kahn  
Danced by Whitney Bergman, Christopher Pilafian

Pole Mze.....Miriam Makeba\*\*  
Choreographed by Hannah Kahn  
Danced by Whitney Bergman, Jennifer Douglas, Diana Hart,  
Nancy Scattergood, Evan Williams  
Marilyn Rosenberger, pianist

Prepared in the classes of Janet Soares

IV.

Class Demonstration of Classic Spanish Dance including Jota (Viva Navarra",  
J. Larregla)\*\*

Hector Zaraspe

John Auerbacher, Pierre Barreau, Gregory Mitchell, Buenaventura Negron-Rivera  
Marta Pulford, Eric Weichardt, Joe Wilson

\* piano  
\*\* tape



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THE JULLIARD SCHOOL

PETER MENNIN, *President*  
1971-1972 SEASON

JULLIARD AMERICAN  
OPERA CENTER

*presents*

VIRGIL THOMSON'S  
LORD BYRON

An Opera in Three Acts

Libretto by JACK LARSON

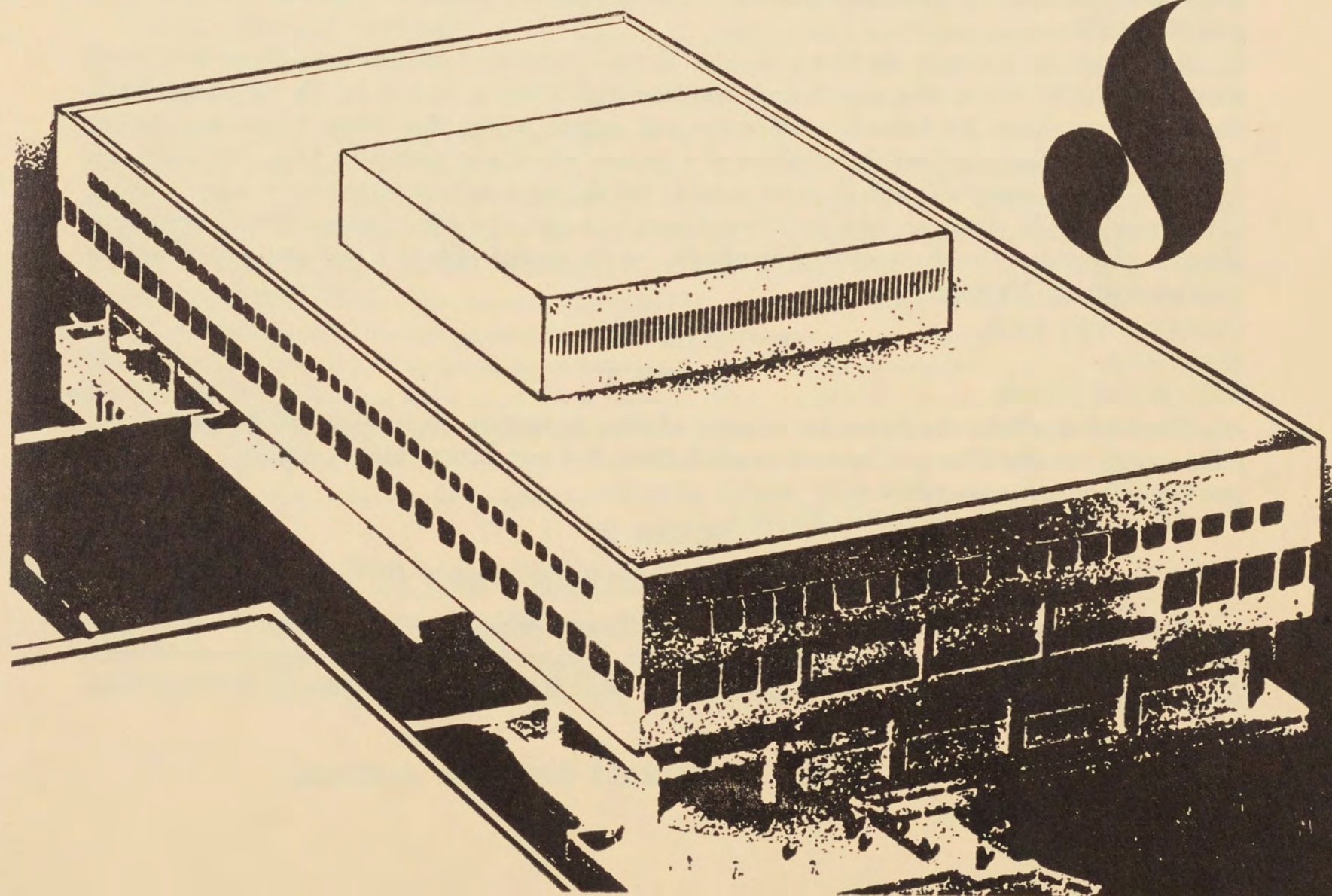
Thursday, April 20, 1972 at 8:00 p.m.

Saturday, April 22, 1972 at 8:00 p.m.

Sunday, April 23, 1972 at 8:00 p.m.

THE JULLIARD THEATER

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





This season, Juilliard is honoring several composers in their 75th years who have made important contributions to the arts in America.

The world premiere of *Lord Byron* culminates a year of recognition and tributes to Virgil Thomson. He has written in virtually every medium, but the human voice has always held a special fascination for him. His third opera *Lord Byron* was commissioned by The Ford Foundation and the Koussevitzky Foundation. I am pleased that we at Juilliard have taken the initiative in presenting this work with the composer's involvement in every aspect of its production.

PETER MENNIN

## SYNOPSIS

### ACT I

#### SCENE 1

*The Thames Embankment, early in 1824.*

"Byron is dead.

"Weep to hear it said."

The people of London mourn the freedom-fighter and poet whose body has arrived from Greece.

#### SCENE 2

*Inside Westminster Abbey.*

In Poets Corner the shades of Spenser, Johnson, Milton, Dryden, Thomson, and Gray mourn their colleague. A committee summoned by John Hobhouse meets to petition the Dean for his burial in the Abbey—his publisher Murray, his sister Augusta Leigh, his estranged wife, and the poet Thomas Moore.

Accompanying the body are Count Gamba, Byron's companion in the Greek War, the Count's sister Contessa Guiccioli, who was Byron's last love, also a statue of him by Thorwaldsen. While the visitors are absent for unloading the statue and moving it into the Abbey, Moore and Murray reveal to the alarmed survivors the existence of a memoir which may embarrass both wife and sister.

The statue is brought in and its crate opened; people, poets and friends crowd to view it. Then Lord Byron's shade strolls on with beribboned mandolin and, revisiting London after a seven-year absence, addresses to the city a satirical apostrophe, as the curtain falls on a company still speechless with admiration of his statue.

### ACT II

#### SCENE 1

The friends admire the statue but dispute whether to destroy the memoir, till Moore cuts in: "You cannot censure what you have not read. I insist it is our duty to him to read it."

Four memory scenes follow:

#### SCENE 2

*A morning party at Lady Melbourne's, spring of 1812.*

Here Byron first meets her niece Annabella Milbank, who rescues him from the teasing of young women who by begging him to waltz have with deliberate cruelty drawn attention to his club foot. His gratitude leads to a tender moment with Miss Milbank and the offer of her friendship.

## VIRGIL THOMSON'S LORD BYRON

### An Opera in Three Acts

*Libretto by JACK LARSON*

*Commissioned by The Ford Foundation and Koussevitzky Foundation.*

*Used by arrangement with G. Schirmer, Inc.*

*Ballet music by arrangement with Boosey and Hawkes, Inc.*

*Conducted by GERHARD SAMUEL*

*Directed by JOHN HOUSEMAN*

*Choreography by ALVIN AILEY*

*Sets designed by DAVID MITCHELL*

*Costumes designed by PATRICIA ZIPPRODT*

*Lighting by JOE PACITTI*

### The Characters

LORD BYRON ..... GRAYSON HIRST  
THOMAS MOORE, the poet ..... LENUS CARLSON  
JOHN HOBHOUSE, Byron's very good friend ..... WALTER HOOK  
JOHN MURRAY, his publisher ..... FREDERICK SCHOEPLIN  
COUNT GAMBA, his companion in the Greek War ..... FREDERICK BURCHINAL  
JOHN IRELAND, Dean of Westminster Abbey ..... DAVID WILDER  
TWO ENGLISH NOBLEMEN ..... DONALD BARNUM, JEROME MANN  
ABBEY POETS

GRAY and THOMSON ..... JONATHAN RIGG, NEIL SHICOFF  
SPENSER and DRYDEN ..... DONALD SLONIM, NORMAN PHILLIPS  
MILTON and JOHNSON ..... PETER ELKUS, MICHAEL LI-PAZ  
SHELLEY ..... JOHN SEABURY

THE HON. MRS. LEIGH, Lady-in-Waiting to the

Queen and Lord Byron's sister ..... CAROLYN VAL-SCHMIDT  
LADY BYRON, née Annabella Milbank ..... LYNNE WICKENDEN  
CONTESSA GUICCIOLI, Byron's last mistress ..... HARI KATZ  
LADY MELBOURNE, a former mistress ..... BARRIE SMITH  
LADY CHARLOTTE ..... BARBARA HENDRICKS  
LADY JANE ..... JEAN FUERSTENAU  
MISS RAWDON ..... ANN FARR  
LADY CAROLINE ..... DIANE SCHWARTZ  
The People of London ..... Juilliard Opera Chorus  
The Abbey Choir ..... The Trinity Parish Choir of Southport, Connecticut  
Sailors ..... Charles Ellison, Mark Rasmussen, David Richardson,  
Jeffrey Rockwell, Lee Stevens, Craig Wyckoff

### THE JUILLIARD ORCHESTRA

Neil Varon, Assistant Conductor

Warren Brown, Chorus Master

GENERAL ARTISTIC DIRECTOR—VIRGIL THOMSON



### SCENE 3

*A Victory Ball at Burlington House, summer of 1814.*

Byron's sister is pregnant and gossip is restless, in view of their known affection. At Lady Melbourne's suggestion that he quiet scandal by marrying, he proposes to Miss Milbank. She accepts, and Mrs. Leigh appears for now to be abandoned.

### SCENE 4

*At Lady Melbourne's house and at Byron's club, winter of 1814, simultaneous gatherings on the eve of the marriage.*

Lady Melbourne, Miss Milbank, and Mrs. Leigh inspect the wedding gown. Byron, Hobhouse, Murray, and Moore play at a mock marriage. Annabella betrays anxiety; the women try to calm her. Byron in an alcoholic enthusiasm denounces all women.

## ACT III

### SCENE 1

*Mrs. Leigh's country house, fall of 1815, Lord and Lady Byron visiting.*

Brother and sister, still deeply attached, are surprised by the wife. In the ensuing recriminations Lady Byron offers forgiveness to Augusta if she will swear never to see him again. Byron pleads that she elope with him to the continent. Lacking courage for that, she accepts Annabella as her moral protector. Byron, thus abandoned, faces exile from his family and from England.

### SCENE 2

In a danced interlude Byron's life abroad is evoked choreographically—in Switzerland writing poetry, his beginning friendship with Shelley, carnivals and debaucheries in Venice, Shelley's drowning in a storm off Pisa, his own death of a fever at Missalonghi.

### SCENE 3

Hobhouse in the Abbey, with Mrs. Leigh's consent but over Moore's protests and to the Contessa's horror, burns the memoir's manuscript in a brasier. The Dean, observing this effort to save Byron's reputation, denounces the poet's impiety and denies him Abbey burial.

"As for his death in Greece, though there is public acclaim,

"Freeing nations is hardly our king and country's aim."

He retires, bowing to all but Mrs. Leigh.

Denunciations of British hypocrisy by the Contessa and her brother. Recrating of the statue and its removal by sailors; laments of the crowd; departure of the family and friends.

The poets too lament, till Shelley, their latest member, brings them Byron, whom they welcome to their Abbey enclave.

\* \* \*

*George Gordon Lord Byron was buried at Hacknall Torkard Church in Nottinghamshire, 1824. In 1969 a plaque honoring his poetry was placed in Westminster Abbey.*

\* \* \*

### Jack Larson

Following Gertrude Stein's death, Virgil Thomson searched for nearly two decades before he found a librettist for his third opera, *Lord Byron*. Poet-playwright Jack Larson, the recipient of awards from the Rockefeller, Ford and Koussevitzky Foundations, is a native of California and his verse play *The Candied House* was the premiere attraction at the Bing Theatre of the Los Angeles County Museum. Another two-act work, *Cherry, Larry, Sandy, Doris, Jean, Paul*, was first seen off-off-Broadway at the Loft and became one of the successes of the 1969 Edinburgh Festival as

presented by the U.S.C.-U.S.A. Festival Company. A short play *Chuck* was performed at the Mark Taper Forum in Los Angeles' Music Center as one of the opening works of "New Theatre for Now," and then off-Broadway as part of an evening called "Collision Course" in 1968. It has since been broadcast on National Educational Television, published by Random House and reprinted in Macmillan's college literary text *Grooving the Symbol*.

Mr. Larson has collaborated on song cycles with Ned Rorem and David Diamond and with Gerhard Samuel on *The Relativity of Icarus* which was heard at Town Hall in February. Last August his new adaptation of Berlioz's *Lelio*, a monodrama for actor, orchestra and chorus, was performed by the Los Angeles Philharmonic at the Hollywood Bowl under Mr. Samuel's baton, and his new concert adaptation of the Goethe-Beethoven *Egmont* will be presented next March by the L.A. Philharmonic. He is currently at work in a new play *Bang*.

### Gerhard Samuel

Gerhard Samuel became Associate Conductor of the Los Angeles Philharmonic in 1970, following a twelve-year affiliation with the Oakland Symphony during which he transformed the orchestra from a non-professional group into a highly-polished organization whose annual attendance grew from 4,800 in 1959 to over 100,000. He founded the Cabrillo Music Festival in 1963 and during the following six years attracted considerable attention with the introduction of many new works and performances of operas by Haydn, Rameau, and Lou Harrison. He was also responsible for the widely acclaimed West Coast premiere of Frank Martin's opera *Le Vin Herbé* in 1968.

During his ten years as Music Director of the San Francisco Ballet, Mr. Samuel led that organization's orchestra in almost every state in the union. His début with the San Francisco Spring Opera took place in 1965 in a production of Bartók's *Bluebeard's Castle* and he has since been a steady guest with that organization.

Mr. Samuel is much sought after as a guest conductor, having appeared with many orchestras in the U.S., Canada, Mexico, South America, Europe and the Philippines. His recent appearances with the Leningrad Philharmonic and other orchestras of the U.S.S.R. won him great acclaim.

A champion of contemporary music, Mr. Samuel has given West Coast audiences their first performances of works by Boulez, Christou, Subotnick, Penderecki, Berio, Stockhausen and many others, in addition to premieres of his own compositions. He has recorded American works with the Royal Philharmonic in London as well as works with the West Coast New Music Ensemble and the Oakland Symphony.

### John Houseman

The work of John Houseman is currently the center of much interest for both book and drama reviewers. His memoirs, *Run-through*, recently published by Simon and Schuster, have received national acclaim. His direction of Clifford Odets' *The Country Girl*, the first American play in the Eisenhower Theater at the Kennedy Center for the Performing Arts in Washington, was so successful that it has been brought to Broadway to continue its run.

For Mr. Houseman, the production of *Lord Byron* continues his long-time association with Virgil Thomson which dates back to the 1930s and their historic collaboration on *Four Saints in Three Acts*. In later years they worked together on two motion pictures as well as six Shakespeare plays for the festival at Stratford, Connecticut.

Early in Mr. Houseman's varied career, he directed Maxwell Anderson's *Valley Forge* and produced Archibald MacLeish's first play *Panic*. He next headed two projects for the Federal Theatre: the Negro Theatre Project where he and Orson Welles created the famous Haitian *Macbeth* and Project 891 which produced Marlowe's



*Doctor Faustus* and Marc Blitzstein's *The Cradle Will Rock*. In 1937, Houseman and Welles became co-founders of The Mercury Theatre: its productions include the "modern-dress" *Julius Caesar*, *The Shoemaker's Holiday*, *Heartbreak House*, Richard Wright's *Native Son* and on radio, the notorious "Men from Mars" broadcast which rocked the nation in November 1938.

In January 1942, Mr. Houseman joined the O.W.I. as Chief of the Overseas Radio Program Bureau, where for two years he supervised the productions of all "Voice of America" programs overseas. Between 1944 and 1962, he produced motion pictures which included *Julius Caesar*, *Letter From An Unknown Woman*, *They Live By Night*, *The Blue Dahlia*, *The Bad and the Beautiful*, *Executive Suite* and *Lust for Life*.

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

Between 1956 and 1959 Mr. Houseman was Artistic Director of the American Shakespeare Festival Theatre at Stratford, Connecticut, and in 1960 became Artistic Director of the Theatre Group in Los Angeles. He currently heads the Drama Division of The Juilliard School, where he also directed three operas, *The Mines of Sulphur*, *Antigone* and *The Losers*.

### Alvin Ailey

For Alvin Ailey the 1971-72 season is one of the busiest and most successful in a long career of triumphs. Last Tuesday evening the Alvin Ailey American Dance Theater opened its fourth New York engagement in the past fourteen months, an unprecedented record for a modern dance company. Earlier in the season the company played a vital role in the production of Leonard Bernstein's *Mass* marking the opening ceremonies of the John F. Kennedy Center for the Performing Arts in Washington. Mr. Ailey created the choreography for *Mass* and the company was engaged to perform in the Center's Opera House shortly after the opening.

The season has seen Mr. Ailey's ballet *The River* become one of the major successes of the American Ballet Theater repertory. In addition, he has created six new works for his own company and *Mingus Dances* for the Joffrey Ballet.

Mr. Ailey first appeared on Broadway as leading dancer in *House of Flowers* and later as leading dancer in Harry Belafonte's *Sing, Man, Sing* and, with great success, in the Lena Horne musical *Jamaica*. He has also appeared in motion pictures and as an actor on Broadway.

Just one year ago the Alvin Ailey company opened its official school in New York, the American Dance Center.

### Patricia Zipprodt

One of the best-known costume designers, Patricia Zipprodt received the Antoinette Perry (Tony) Award for costumes for *Fiddler on the Roof* and for *Cabaret*. The Drama Desk Award went to her for *1776* and also *Zorba*.

Much in demand by ballet and opera companies as well as Broadway and film producers, Miss Zipprodt has created costumes for the New York City Ballet's new production of *Watermill* by Jerome Robbins, for the American Ballet Theater's highly-praised production of *Les Noces* as well as work for the Joffrey Ballet. Her film credits include *The Graduate* and *1776*, to be released later this year. On Broadway among her more notable contributions have been the Mike Nichols production of *The Little Foxes*, *Plaza Suite*, *The Rope Dancers*, *A Period of Adjustment* and *A Visit to a Small Planet*.

## JUILLIARD OPERA CHORUS

Bruce Adolphe, Marilyn Appel, Randy Atcheson, Reba Auerbach, Regina Boyan, Donna Brown, Steven Cafario, Cynthia Clarey, Cherie Dossabhoy, Jonathan Feldman, Richard J. Fields, Patricia Handy, Mary Heinkle, Ruby Jones, Dennis Keene, Brad Keimach, Marie LaMarr, John Melcher, Lorna Myers, Eileen Nelson, Kenneth Newton, Jenna Orkin, Kyu Do Park, Peggy Pruett, Peter Randall, Mike Roush, Dean Russell, Don Salmon, Susan Schindler, Liz Stephenson, Edward Stolarz, David Tilman, Virginia Walker, David Wasser, Elliott Weiss, Gordon Weston

## JUILLIARD DANCE ENSEMBLE

Maria Barrios (Contessa), Daryl Bratches, Dian Dong, Annu Hiragushi, Jane Lowe, Dalienne Majors, Buenaventura Negron-Rivera, Teri Weksler; David Briggs (Shelley), Richard Caceres, Gregory Mitchell (Lord Byron), Christopher Pilafian, Stanley Roberts, Sheldon Schwartz, John Wohl.

## CHOIR OF MEN AND BOYS

Trinity Parish, Southport, Connecticut

Frederic DeHaven, *Choirmaster*

Ted Bancroft, Peter Blight, James Chueka, James Cutter, Stewart Day, Andrew Goodspeed, Nathan Hagelin, Ward Jennings, Christopher Kenyon, Geoffrey Lutley, Jonathan Mandeville, William Mandeville, Gregory Scholl, Jeffrey Scholl, Andrews Sill, James Stein, John Wallace, Jonathan Walsh, Timothy Walsh, David Winton; Paul Diana, Michael Lutley, Gray Shaw, John Walsh, Daniel Hursey, David Lutley, Donald Nelson, Bryant Northcutt; Frank Estes, James Frederick, Martin Walsh, Robert Winton. Donald Austin, (Crucifer).

## JUILLIARD ORCHESTRA

### Violins

Eugene Drucker  
Concertmaster  
Robert Dan  
Wilfredo Deglans  
Philippe Djokic  
Bruce Dukoff  
Roberta Fehling  
Martin Foster  
Kikuei Ikeda  
Lee Joiner  
Anthony Lucia  
Thomas Ludwig  
Denise Lupien  
Muriel Moebius  
Junko Ohta  
Jacqueline Ross  
Hiroko Saito  
Kishiko Suzumi  
David Taylor  
Jennie Wagner  
Sook Yoon

### Violas

Penny Anderson  
Daniel Avshalomov  
Robert Becker  
Christine Shepherd  
Nancy Vinograd

### Cellos

Evelyn Elsing  
Ellen Hassman

Ulrich Heinen  
Kazuhide Isomura  
Yo Yo Ma  
Marc Shuman

### Double Basses

Nathaniel Ayers  
Mark Bernat  
Richard Frederickson  
Glenn Louis

### Flutes

Nadine Asin  
Carol Wincenc

### Oboes

Tom Boyd  
Marc Schachman

### English Horn

Joshua Siegel

### Clarinet

Donald Suder

### Bass Clarinet

Dennis Smylie

### Bassoons

Richard Henzler  
Daniel Worley

### French Horns

Lee Bracegirdle  
Peter Leonard  
Priscilla McAfee  
Peter Samuelson  
David Wakefield

### Trumpets

Bruce Engel  
Robert Karon

### Trombones

Christopher Bohl  
Bruce Bonuissuto  
Vernon Post

### Tuba

Joseph Eggebeen

### Timpani

David Frost

### Percussion

Richard Cutler  
Norman Freeman  
Barry Jekowsky

### Harp

Julie Raines  
Gretchen van Hoesen

### Organ

Karen Flammia



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Linda Levy

Sections from "The Winged".....Hank Johnson  
Choreography by Jose Limon  
"Sky Rite" with Christopher Pilafian  
"Flight of Furies" with Jennifer Douglas, Diana Hart

Leaping variation and Chicken variation from  
"Passacaglia and Fugue in C Minor".....J. S. Bach  
Choreography by Doris Humphrey  
Danced with Gretchen Langstaff, Jane Lowe, Dalienne Majors

Solo from "Lyric Suite".....Alban Berg  
Choreography by Anna Sokolow

Dalienne Majors

Ballet from "Lord Byron".....Virgil Thompson  
Choreography by Alvin Ailey  
Danced with Maria Barrios, Dian Dong, Jane Lowe, Buena Negron-Rivera  
Teri Weksler, David Briggs, Richard Caceres, Gregory Mitchell,  
Christopher Pilafian, Stanley Roberts, Sheldon Schwartz, John Wohl

Chicken and Leaping variations from  
"Passacaglia and Fugue in C Minor".....J. S. Bach  
Choreography by Doris Humphrey  
Danced with Whitney Bergman, Diana Hart, Gretchen Langstaff, Linda  
Levy, Jane Lowe

Duet from "Lyric Suite".....Alban Berg  
Choreography by Anna Sokolow  
Danced with Christopher Pilafian

Aaron Osbrone

First movement from "The Exiles".....Schoenberg  
Choreography by Jose Limon  
Danced with Laura Glenn

Solo from "The Unsung".....Unaccompanied  
Choreography by Jose Limon

Marc Stevens

Section from "The Winged"..... Hank Johnson  
Choreography by Jose Limon  
"Hopper" (solo)

Solo variation from  
"Passacaglia and Fugue in C Minor".....J. S. Bach  
Choreography by Doris Humphrey  
Danced with Jennifer Douglas



THE JUILLIARD SCHOOL  
DANCE DIVISION  
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GRADUATION EXAMINATIONS

April 19, May 2, 3, and 4, 1972

Juilliard Theater & Studio 320

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Whitney Rau Bergman

Bell and Chicken variations from  
"Passacaglia and Fugue in C Minor".....J. S. Bach  
Choreography by Doris Humphrey  
Bell variation with Diana Hart (2:00)  
Chicken variation with Diana Hart, Linda Levy, Dalienne Majors (1:00)

Excerpt from "Rickus"  
"Apple Scruffs".....George Harrison  
Choreography by Hannah Kahn  
Danced with Christopher Pilafian (4:30)

Feather variation from "Field and Stream".....Elliot Carter  
Choreography by Peter Sparling  
Solo (4:00)-

Blake Brown

"Le Corsaire" pas de deux.....Drigo  
and Men's variation  
Choreography by Alfredo Corvino  
Danced with Sylvia Yamada (8:00)

Ann DeGange

Excerpt from "Day on Earth".....Aaron Copland  
Choreography by Doris Humphrey  
Danced with Peter Sparling, Janet Eilber

Excerpt -- "Sarabande" from "Dark Meadow".....Carlos Chavez  
Choreography by Martha Graham  
Danced with Peter Sparling

"Joan as Maid" from "Seraphic Dialogue".....Norman Dello Joio  
Choreography by Martha Graham  
Solo (5:00)



Ryland Jordan

Solo ("Geronimo") from "The Unsung".....Unaccompanied  
 Choreography by Jose Limon

Section from "The Winged".....Hank Johnson  
 Choreography by Jose Limon  
 "Duel" with Peter Sparling

Hannah Kahn

Excerpts from "Day on Earth".....Aaron Copland  
 Choreography by Doris Humphrey  
 Danced with Peter Sparling, Diana Hart

Opening Quartet and Lyric Variation from  
 "Passacaglia and Fugue in C Minor".....J. S. Bach  
 Choreography by Doris Humphrey  
 Opening Quartet with Debra Zalkind, Susan McGlothlin, Evan Williams (2:00)  
 Lyric Variation with Gretchen Langstaff, Jane Lowe, Susan McGlothlin, Barbara Mintz, Evan Williams (2:00)

Solo and Quartet from "Lyric Suite".....Alban Berg  
 Choreography by Anna Sokolow  
 Quartet with Elizabeth Haberer, Gretchen Langstaff, Teri Weksler

Gretchen Langstaff

"Lament for Ignacio Sanchez Mejias".....Norman Lloyd  
 Choreography by Doris Humphrey  
 Danced with Gregg Mitchell, Debra Zalkind (20:00)

Lyric variation and Leaping variation from  
 "Passacaglia and Fugue in C Minor".....J. S. Bach  
 Choreography by Doris Humphrey  
 Lyric variation with Hannah Kahn, Jane Lowe, Susan McGlothlin, Barbara Mintz, Evan Williams (2:00)  
 Leaping variation with Linda Levy, Jane Lowe, Dalienne Majors (2:00)

Quartet from "Lyric Suite".....Alban Berg  
 Choreography by Anna Sokolow  
 Danced with Elizabeth Haberer, Hannah Kahn, Teri Weksler



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FOR IMMEDIATE RELEASE

April 18, 1972

Wriston Locklair  
Director of Public Relations  
The Juilliard School  
Lincoln Center  
New York, New York 10023  
Tel. (212) 799-5000, Ext. 207

THE JUILLIARD DANCE ENSEMBLE TO HONOR DORIS HUMPHREY  
DURING ITS REPERTORY SEASON FROM MAY 17TH THROUGH 20TH

The Juilliard Dance Ensemble will pay tribute to the memory of the late Doris Humphrey with two evenings devoted exclusively to her work during the Ensemble's spring season from May 17 through May 20. Also scheduled are works by Anna Sokolow and Jose Limon. All performances will take place in the Juilliard Theater, 155 West 65th Street, beginning at 8 p.m.

The May 17th program, to be repeated on May 19th, is all-Humphrey. Jose Limon of the Juilliard Dance Faculty has directed the re-creation of four works. Opening the program will be "The Shakers," in which Miss Humphrey herself created the role of the Eldress in her evocation of the ritual of that 19th-Century religious sect. "Day on Earth," set to the Piano Sonata of Aaron Copland, follows. The third offering, "Lament for Ignacio Sanchez Mejias," was composed by Miss Humphrey for Jose Limon who created the role of the Andalusian bull-fighter memorialized in the poem of Federico Garcia Lorca. Miss Humphrey considered the work her elegy for all the dead of World War II, and it was choreographed when Mr. Limon returned from military service. Music is by Norman Lloyd. Concluding the program will be Miss Humphrey's "Passacaglia and Fugue in C Minor," to Bach's setting, and called one of her "most majestic and nobly beautiful works."

On May 18 and 20, Anna Sokolow's "Lyric Suite," to music of Alban Berg, will have its first New York showing for a number of seasons. Mr. Limon's "The Winged," his tribute to all wing-borne creatures real, legendary and mythic, and Miss Humphrey's "Passacaglia and Fugue in C Minor" complete the program.

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



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The Juilliard School

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MEMORANDUM

May 4, 1972

To: Juilliard Faculty Members who teach  
dance majors involved in the  
May 17, 18, 19, 20 Two Dance Repertory Programs  
in The Juilliard Theater

From: Gordon Hardy, Dean of Students

Stage rehearsals for the Two Repertory Dance Programs are being held  
the weeks of May 8 and May 15. Certain dance rehearsals necessarily  
conflict with the L&M and academic courses.

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

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

|                     |                             |
|---------------------|-----------------------------|
| *Arbach, Richard    | Mansbach, Loren             |
| *Auerbacher, John   | Mapother, Nancy             |
| *Barreau, Pierre    | *Mintz, Barbara             |
| Bergman, Whitney    | *Mitchell, Gregory          |
| Bratches, Daryl     | *Morin, Peter               |
| Briggs, David       | Negron-Rivera, Buenaventura |
| Caceres, Richard    | *Peasenelli, Jon            |
| *Camarota, Carmen   | *Pilafian, Christopher      |
| DeGange, Ann        | Regnier, Mary               |
| Dong, Dian          | Roberts, Stanley            |
| Douglas, Jennifer   | Scattergood, Nancy          |
| Eilber, Janet       | Scher, Nancy                |
| Fager, Mary Lou     | Schwartz, Sheldon           |
| Haberer, Elizabeth  | *Somers, Robin              |
| Hart, Diana         | Sparling, Peter             |
| Herring, Joyce      | Stevens, Marc               |
| Hinton, Mercie      | Sullivan, Catherine         |
| Jordan, Ryland      | Weksler, Teri               |
| Kahn, Hannah        | *Williams, Dorian           |
| Katz, Jaynie        | *Williams, Evan             |
| Langstaff, Gretchen | *Wohl, John                 |
| Levy, Linda         | Wolf, Angeline              |
| Lowe, Jane          | Yglesias, Colette           |
| McGlothlin, Susan   | Zalkind, Debra              |
| Majors, Dalienne    |                             |

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THE JUILLIARD SCHOOL

DANCE DIVISION

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The Dance Division invites Juilliard students, faculty and staff  
to the following in The Juilliard Theater:

Monday, May 15 -and- Tuesday, May 16

2:00 p.m. Dress Rehearsal of REPERTORY PROGRAM II

Passacaglia and Fugue in C Minor  
Lyric Suite  
The Winged

7:30 p.m. Dress Rehearsal of REPERTORY PROGRAM I

The Shakers  
Day on Earth  
Lament for Ignacio Sanchez Mejias  
Passacaglia and Fugue in C Minor

Friday, May 19

4:00 p.m. DANCE WORKSHOP OF NEW CHOREOGRAPHY

-Student works  
-Alumnus work  
-Faculty work



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The Juilliard School

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presents

Juilliard Dance Ensemble  
in  
Two Repertory Programs  
of Dance

Choreography by

DORIS HUMPHREY      JOSE LIMON  
ANNA SOKOLOW

Juilliard Chamber Orchestra

Neil Varon, Conductor

Wednesday, May 17, 1972 at 8:00 p.m.

DORIS HUMPHREY MEMORIAL PROGRAM

Thursday, May 18, 1972 at 8:00 p.m.

REPERTORY PROGRAM

Friday, May 19, 1972 at 8:00 p.m.

DORIS HUMPHREY MEMORIAL PROGRAM

Saturday, May 20, 1972 at 8:00 p.m.

REPERTORY PROGRAM

THE JUILLIARD THEATER

155 West 65th Street, New York, New York 10023

A Benefit for the Juilliard Dance Scholarship Fund

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THE JUILLIARD SCHOOL

PETER MENNIN, *President*

1971-1972 SEASON

JUILLIARD DANCE ENSEMBLE

presents

TWO REPERTORY  
PROGRAMS OF DANCE

JUILLIARD CHAMBER ORCHESTRA

NEIL VARON, *Conductor*

Wednesday, May 17, 1972 at 8:00 P.M.

DORIS HUMPHREY MEMORIAL PROGRAM

Thursday, May 18, 1972 at 8:00 P.M.

REPERTORY PROGRAM

Friday, May 19, 1972 at 8:00 P.M.

DORIS HUMPHREY MEMORIAL PROGRAM

Saturday, May 20, 1972 at 8:00 P.M.

REPERTORY PROGRAM

THE JUILLIARD THEATER

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



## IV

### PASSACAGLIA AND FUGUE IN C MINOR

Choreography (1938)\*

Direction

Rehearsal Direction

Music (1685-1750)\*\*

Costumes

Lighting

DORIS HUMPHREY

JOSE LIMON

BILLIE MAHONEY

JOHANN SEBASTIAN BACH

PAULINE LAWRENCE

WILLIAM H. BATCHELDER

Passacaglia, a "dance through the streets," is of medieval Italian origin.

"The minor melody, according to the traditional Passacaglia form, insistently repeated from beginning to end, seems to say 'How can a man be saved and be content in a world of infinite despair?' And in the magnificent fugue which concludes the dance the answer seems to mean—'Be saved by love and courage'. . . . (The dance was inspired by) the need for love, tolerance and nobility in a world given more and more to a denial of these things."

*(From Doris Humphrey's program notes for the premiere of 'Passacaglia' at Bennington College in 1938.)*

"Now is the time for me to tell of the nobility that the human spirit is capable of, stress the grace that is in us, give the young dancers a chance to move harmoniously with each other, say in my small way there is hope as long as corners remain where unity prevails. . . . I picked Bach for music because I still think he has the greatest of all genius for these very qualities of variety held in unity, of grandeur of the human spirit, of grace for fallen man . . . ."

*(From a letter by Doris Humphrey to John Martin, 1943.)*

|                |   |
|----------------|---|
| SOLOISTS ..... | (Wed.) JENNIFER DOUGLAS AND MARC STEVENS<br>(Fri.) ANGELINE WOLF AND DAVID BRIGGS   |
| MEN .....      | Richard Arbach, Gregory Mitchell, Christopher Pilafian, Sheldon Schwartz  |
| WOMEN .....    | Whitney Bergman, Diana Hart, Hannah Kahn, Gretchen Langstaff,<br>Linda Levy, Jane Lowe, Susan McGlothin, Daliene Majors, Barbara Mintz,<br>Mary Regnier, Evan Williams, Debra Zalkind |

### THURSDAY AND SATURDAY PROGRAM

## I

### PASSACAGLIA AND FUGUE IN C MINOR

*Same cast as Wednesday and Friday Program except:*

|                |   |
|----------------|---|
| SOLOISTS ..... | (Thurs.) ANGELINE WOLF AND DAVID BRIGGS<br>(Sat.) JENNIFER DOUGLAS AND MARC STEVENS |
|----------------|---|

## INTERMISSION

\*Re-created from Labanotation score.

\*\*Tape.



WEDNESDAY AND FRIDAY PROGRAM

In Memory of Doris Humphrey

I

THE SHAKERS

|                       |                       |
|-----------------------|-----------------------|
| Choreography (1931) * | DORIS HUMPHREY        |
| Direction             | JOSE LIMON            |
| Rehearsal Direction   | BILLIE MAHONEY        |
| Music (1931)          | TRADITIONAL           |
| Costumes              | PAULINE LAWRENCE      |
| Lighting              | WILLIAM H. BATCHELDER |

The Shakers were a religious sect who flourished in this country in the 19th century. They were simple and devout people whose service was unique among Protestant denominations in that it included dancing. In the fervor of dance and song they believed they could shake away their sin, hence were known as "Shakers."

"The subject (of Shakerism) is fascinating to read about—but is chiefly important as a starting point for the composition. The subject is never the point—you know. . . ." "It seems to me that the motivation behind all my dances, from 'Shakers' to 'Chorale Preludes' has been the same to the point of monotony—and can be epitomized in the Shaker faith that 'ye shall be saved when ye are shaken free of sin.' (Sin is) the cheapness of average aspiration."

(Quoted from the letters of Doris Humphrey.)

|                       |                         |
|-----------------------|-------------------------|
| The Eldress . . . . . | (Wed.) MARY REGNIER     |
|                       | (Fri.) COLETTE YCLESIAS |

| Wednesday      | Wednesday and Friday | Friday             |
|----------------|----------------------|--------------------|
| DARYL BRATCHES | JOHN AUERBACHER      | CARMEN CAMMAROTA   |
| DIAN DONG      | PIERRE BARREAU       | ELIZABETH HABERER  |
| MARY LOU FAGER | RICHARD CACERES      | JOYCE HERRING      |
| JAYNIE KATZ    | MERCIE HINTON        | NANCY SCATTERGOOD  |
| NANCY MAPOTHER | PETER MORIN          | CATHERINE SULLIVAN |
| ROBIN SOMERS   | JON PEASENELLI       | TERI WEKSLER       |

INTERMISSION

\*Re-created from Labanotation score.

II

DAY ON EARTH

|                        |                             |
|------------------------|-----------------------------|
| Choreography (1947)    | DORIS HUMPHREY              |
| Direction              | JOSE LIMON WITH LETITIA IDE |
|                        | ASSISTED BY BILLIE MAHONEY  |
| Piano Sonata (1938-41) | AARON COPLAND               |
| Costumes               | PAULINE LAWRENCE            |
| Lighting               | WILLIAM H. BATCHELDER       |

|                      |                     |
|----------------------|---------------------|
| MAN . . . . .        | PETER SPARLING      |
|                      | (Wed.) JANET EILBER |
| WOMAN . . . . .      | (Fri.) HANNAH KAHN  |
|                      | (Wed.) ANN DeGANCE  |
| YOUNG GIRL . . . . . | (Fri.) DIANA HART   |
| CHILD . . . . .      | ELIZABETH HAIGHT    |

DAVID WASSER, piano

INTERMISSION

III

LAMENT FOR IGNACIO SANCHEZ MEJIAS

|                     |                             |
|---------------------|-----------------------------|
| Choreography (1946) | DORIS HUMPHREY              |
| Direction           | JOSE LIMON WITH LETITIA IDE |
| Speech Direction    | MARIAN SELDES               |
| Music (1946)        | NORMAN LLOYD                |
| Costumes            | PAULINE LAWRENCE            |
| Set                 | MICHAEL CZAJA               |
| Lighting            | WILLIAM H. BATCHELDER       |

Based on the poem by Federico Garcia Lorca

|                            |
|----------------------------|
| Prologue                   |
| The Catching and the Death |
| The Spilling of the Blood  |
| Body Present — Absent Soul |

|                                      |                           |
|--------------------------------------|---------------------------|
| THE BULL FIGHTER (Ignacio) . . . . . | GREGORY MITCHELL          |
|                                      | (Wed.) DEBRA ZALKIND      |
| FIGURE OF DESTINY . . . . .          | (Fri.) SUSAN MCGLOTHLIN   |
|                                      | (Wed.) GRETCHEN LANGSTAFF |
| FIGURE OF A WOMAN . . . . .          | (Fri.) EVAN WILLIAMS      |

The poem concerns the life and death of an Andalusian bullfighter, and is in four parts, presented without pause. Beginning with the departure of Ignacio and his fatal wounding in the bull ring, the poem recalls his past glory and ends with a memory of the absent soul. The poet's words are expressed by two women: one, the inexorable figure who marks the destiny of Ignacio; the other, the mourner, who watches the beloved hero.

Federico Garcia Lorca was, before his death during the Spanish Civil War, Spain's leading poet and dramatist. The excerpts used in the dance-drama are from various English translations.

INTERMISSION



## LYRIC SUITE

**Choreography (1953) and Direction  
Lyric Suite for String Quartet (1926)\*\*  
Lighting**

ANNA SOKOLOW  
ALBAN BERG  
WILLIAM H. BATCHELDER

|                               |          |   |
|-------------------------------|----------|---|
| I. ALLEGRETTO GIOVALE .....   | (Thurs.) | MARC STEVENS  |
|                               | (Sat.)   | DAVID BRIGGS  |
| II. ANDANTE AMOROSO .....     | (Thurs.) | HANNAH KAHN   |
|                               | (Sat.)   | DEBRA ZALKIND   |
| III. ALLEGRO MISTERIOSO       |          |   |
| TRIO ESTATICO .....           | (Thurs.) | JENNIFER DOUGLAS  |
|                               | (Sat.)   | LINDA LEVY  |
| IV. LARGO DESOLATO .....      | (Thurs.) | JANE LOWE AND RICHARD CACERES                                       |
|                               | (Sat.)   | DALIENNE MAJORS AND CHRISTOPHER PILAFIAN                            |
| V. PRESTO DELIRANDO .....     |          | GREGORY MITCHELL  |
| VI. ADACIO APPASSIONATO ..... |          | ELIZABETH HABERER, HANNAH KAHN,<br>GRETCHEN LANGSTAFF, TERI WEKSLER |

## INTERMISSION

## THE WINGED

**Choreography (1966) and Direction\***  
**Incidental Music\*\***  
**Costumes**  
**Lighting**

JOSE LIMON  
HANK JOHNSON  
CHARLES D. TOMLINSON  
WILLIAM H. BATCHELDER

|                        |   |
|------------------------|---|
| DAWN CHORUS .....      | COMPANY   |
| RARA AVIS .....        | GREGORY MITCHELL  |
| NUPTIAL FLIGHT .....   | (Thurs.) JENNIFER DOUGLAS AND SHELDON SCHWARTZ<br>(Sat.) ANGELINE WOLF AND SHELDON SCHWARTZ           |
| SWIFTS .....           | (Thurs.) ANGELINE WOLF AND MARC STEVENS<br>(Sat.) DALIENNE MAJORS AND MARC STEVENS                    |
| SKY RITE .....         | (Thurs.) BUENAVENTURA NEGRON-RIVERA AND RICHARD CACERES<br>(Sat.) LINDA LEVY AND CHRISTOPHER PILAFIAN |
| DUEL .....             | RYLAND JORDAN AND PETER SPARLING  |
| HOPPER .....           | MARC STEVENS  |
| FEAST OF HARPIES ..... | (Thurs.) (Sat.)   |
|                        | WHITNEY BERGMAN DIAN DONG   |
|                        | DARYL BRATCHES JOYCE HERRING  |
|                        | ELIZABETH HABERER NANCY MAPOTHER  |
|                        | JANE LOWE MARY REGNIER  |
|                        | LOREN MANSBACH NANCY SCATTERGOOD  |
|                        | CATHERINE SULLIVAN NANCY SCHER  |

*Continued on next page*

\*Assisted by Laura Glenn, Daniel Lewis, Carla Maxwell, Jennifer Scanlon and Louis Solino, members of the José Limón Dance Company.  
 \*\*Tape.

**\*\*Tape.**



THE NEW YORK TIMES, FRIDAY, MAY 19, 1972

## Juilliard Dance Troupe Honors Doris Humphrey With 4 Works

By ANNA KISSELGOFF

To open its four-day season through tomorrow night, the Juilliard Dance Ensemble presented a concert in memory of Doris Humphrey Wednesday night at the Juilliard Theater.

Repeated tonight, this program of four major works by Miss Humphrey is, of course, to be recommended to anyone interested in dance, and in the course of American modern-dance in particular. The works were "The Shakers" (1931), "Day on Earth" (1947), "Lament for Ignacio Sanchez Mejias" (1946) and "Passacaglia and Fugue in C Minor" (1938).

Since Miss Humphrey's death in 1958, there has been a concerted effort to preserve her works through notation and reconstruction. As a result, all of the works on this particular program have been performed at one time or another within the last few years by various dance companies. This program's retrospective virtues, with its opportunities for tracing the creative career of a modern-dance pioneer, are obvious.

Comparisons with performances by other groups, however, suggested that in this case the strongest pieces did not necessarily receive the strong-

est performances. This was particularly true of a potentially powerful work such as "Lament for Ignacio Sanchez Mejias" where Miss Humphrey's complete integration of stark movement and recitation of Garcia Lorca's tribute to a fallen matador was reduced to pomposity by its three student performers.

Very different were the deeply felt performances of Peter Sparling as the Man, Janet Eilber as the Woman, Ann DeGange as the Young Girl, and Elizabeth Haight as the Child in "Day on Earth." Set to a Copland score, this very American creation — an ode to the work ethic — is very much a universal and humanist commentary on love and sorrow, as seen through the life cycle of one family.

The two group works, "The Shakers," with its rigid symmetry, breakaway figures and piercing restricted movements, and the contrasting majestic Bach "Passacaglia" were excellently performed. "The Shakers," however, had a touch of charm that seemed out of place. But the architectural and sculptural groupings, led by Jennifer Douglas and Marc Stevens, of the Bach piece, came over very impressively.



DANCE WORKSHOP  
May 19, 1972  
4:00 PM  
THE JUILLIARD THEATER

\*\*\*\*\*

I

"Ole de la Curra".....F. Ga. Navas  
Choreographed by Hector Zaraspe  
Danced by Marti Ramona

"Zapateado".....Pablo Sarasate  
Choreographed by Hector Zaraspe  
Danced by Gregory Mitchell

"Jota".....Manuel F. Caballero  
Choreographed by Hector Zaraspe  
Danced by Buenaventura Negrón-Rivera & John Auerbacher  
Marti Ramona & Pierre Barreau

From the Spanish Dance classes of Hector Zaraspe  
Ronald Musicus, piano

II

"Traces".....Lucas Foss  
(Handel Larghetto)  
Choreographed and danced by Janet Eilber, Diana Hart  
Peter Sparling, Angeline Wolf

"Duet".....Incredible String Band  
Choreographed by Peter Morin  
Danced by Nancy Mapother and Peter Morin

"Whit's End".....Ramayana Monkey Chant  
Choreographed by Whitney Bergman  
Danced by Whitney Bergman, Jennifer Douglas, Diana  
Hart, Hannah Kahn, Jane Lowe, Dalienne Majors,  
Christopher Pilafian  
Commissioned by Dancers Uptown in Repertory with the  
support of the New York State Council on the Arts

"Quartet".....Bela Bartok  
(Sonata for Piano)  
Choreographed by Dian Dong  
Danced by Richard Caceres, Dian Dong, Loren Mansbach  
Christopher Pilafian

Choreography faculty committee: 1971  
Martha Hill, Jose Limon, Doris Rudko, Janet Soares

INTERMISSION



III

"Precedent".....Irving Fine  
(Fantasia for String Trio)

"Necessa est unum mori pro populo"  
----- from the transcript of  
Mary Stuart's trial  
(It is necessary for one to die  
for the sake of the people)

Choreography by Francis Joel Patrelle  
Juilliard Dance Graduate, June 1971

Cast:  
Lord Bothwell.....Sheldon Schwartz  
Elizabeth's court.....Angeline Wolf  
Queen Elizabeth.....Nancy Scattergood  
Queen Mary.....Susan McGlothlin

"....in my end is my beginning....."  
----- Mary Stuart

IV

"Autopsia para mi Sombra".....Marlos Nobre  
(Mosaico)

Choreography and text by Hector Zaraspe

Cast:  
Life.....Marti Ramona  
Death.....Lucia Marina  
Hunger.....Nicholas Hilferink  
Pestilence.....Eric Weichardt  
War.....Joe Wilson

The dancers, students of Hector Zaraspe, appear as  
guests of the Dance Division.

All music is taped, except where noted.

Dance Division  
The Juilliard School  
114 West 66th Street  
New York, New York 10023



40  
( ) = Year in course  
G = Prospective graduate 1972  
(Tut) (Int) (Adv) = Ballet Levels

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

May 22, 1972

1971-72  
Student Listing  
2nd Semester

(1) Arbach, Richard (DIP): Tut Major; (Int)

(1) Auerbacher, John (DIP): Tut Major;

(1) Barreau, Pierre (DIP): Tut Major;

G (4) Bergman, Whitney Rau (BFA): Adv Major

(1) Bratches, Daryl (BFA): Tut Major;

(2) Briggs, David (BFA): Adv Major

G (4) Brown, Blake (BFA): Adv. Major;

(1) Caceres, Richard (BFA): Tut Major (Int)

(1) Cammarota, Carmen (DIP): Int Major;

(1) Crain, Laura (BFA): Tut Major (Adv)

G (4) DeGange, Ann (BFA): Adv Major;

(1) Dong, Dian (BFA): Int Major

(2) Douglas, Jennifer (BFA): Int Major (Adv)

(3) Eilber, Janet (BFA): Adv Major;

(1) Fager, Mary (BFA): Tut Major;

(1) Feldman, Barbara (BFA): Int Major;

(1) Haberer, Elizabeth (BFA): Tut Major (Int);

(1) Hackley, Thomas (DIP); Tut Major

(3) Hart, Diana (BFA): Adv Major;

(1) Herring, Joyce (BFA): Tut Major (Int)

(1) Hinton, Mercie (BFA): Tut Major;

(1) Hiragushi, Annu (SSP): Adv Major;

(2) Holcomb, William (DIP): Int Major (Tut/Int);



40  
(2) Jaskelainen, Teagan (DIP): Int Major;

G (2) Jordan, Ryland (BFA): Adv Major

G (4) Kahn, Hannah (BFA): Adv. Major;

(1) Katz, Jaynie (BFA): Tut Major (Int);

G (4) Langstaff, Gretchen (BFA): Adv Major

G (4) Levy, Linda (BFA): Adv Major;

(3) Lowe, Jane (BFA); Adv Major;

(2) McGlothlin, Susan (BFA); Adv Major;

G (4) Majors, Dalienne (BFA): Adv Major

(1) Mansbach, Loren (BFA); Int Major;

(1) Mapother, Nancy (DIP); Tut Major (Int)

(1) Mayweather, Patricia (BFA): Int Major (Tut);

(1) Mintz, Barbara (Dip) Int Major;

(3) Mitchell, Gregory (DIP): Adv Major (Int)

(1) Morin, Peter (Dip) Tut Major (Int)

(2) Negron-Rivera, Buenaventura (BFA): Int Major;

G (4) Osborne, Aaron (BFA): Adv Major;

(1) Parres, Elena (DIP): Tut Major;

(1) Peasenelli, Jon (DIP): Tut Major;

(1) Pilafian, Christopher (DIP): Int Major (Tut)

(1) Regnier, Mary (BFA): Tut/Int Major (Tut)

(1) Roberts, Stanley (BFA): Tut Major;

(1) Sasaki, Yaeko (DIP): Adv Major;

(1) Scattergood, Nancy (BFA) Tut Major (Adv)



40  
(2) Scher, Nancy (BFA): Int Major (Tut)

(2) Schwartz, Sheldon (BFA): Int Major (Adv)

(1) Shor, Wendy (BFA): Tut Major;

(1) Shweder, Robert (DIP): Tut Major

(1) Somers, Robin (DIP): Tut Major ( Int)

(3) Sparling, Peter (BFA): Adv Major

G (4) Stevens, Marc (BFA): Adv Major.

(1) Sullivan, Catherine (BFA): Int Major;

(1) Weksler, Teri (BFA): Int Major;

(2) Williams, Dorian (DIP): Int Major (Tut)

(3) Williams, Evan (DIP): Adv Major (Int)

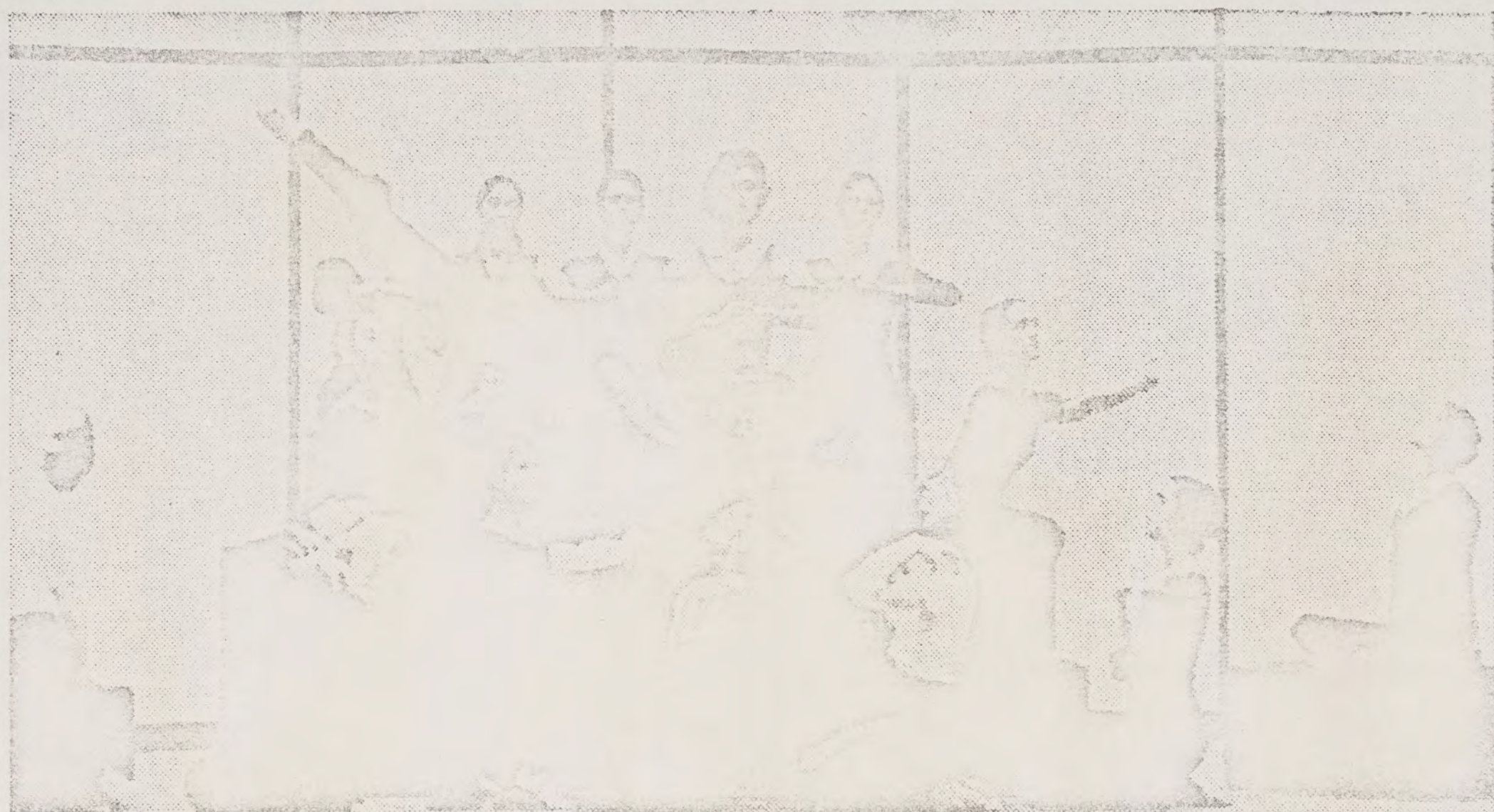
(1) Wohl, John (Dip) Tut Major;

(2) Wolf, Angeline (BFA): Adv Major;

(1) Yglesias, Colette (BFA): Tut Major (Int)

(2) Zalkind, Debra (BFA): Adv Major





Members of the Juilliard Dance Ensemble rehearse "Passacaglia in C Minor."

## Well Ahead of Her Time

By GEORGE CELLES  
Star Staff Writer

NEW YORK — Art is as fickle as fashion, and what once was a breakthrough can later seem stale. Fourteen years after her death, Doris Humphrey demands a reappraisal. As an artist, Miss Humphrey led the second generation of American modern dancers. Her style was a forceful concentration of the lessons taught by Denishawn—Ruth St. Denis and Ted Shawn—and as a social being, she was well ahead of her time. Her choreography in its day must have been magnificent, for one can still see the literary relevance and kinetic presence that placed it in the vanguard of advanced ideas.

"Passacaglia in C Minor" was first seen in 1933, and it resurfaced here last weekend when the Juilliard Dance Ensemble presented a memorial program in the choreographer's honor. It's a self-conscious work that takes itself very seriously, indeed. At the time of the piece's premiere, Miss Humphrey wrote that it was inspired by "the need for love, tolerance and nobility in a world given more and more to a denial of these things." But in striving to embody the highest ideals, "Passacaglia" falls prey to the pretentious.

MISS HUMPHREY chose her music from the most "noble" of composers, Johann Sebastian Bach, and her work is a visualization of the ethos she sees in the score. Rhythmically, she is content to follow his lead, and though this gives the texture a certain unanimity of em-

phasis, it prevents the choreography from having much life of its own as an independent counterpoint.

Seen as a visual entity, "Passacaglia" has a center of gravity that is located low. One gets a feeling of anti-elevation, both from the semi-squat look of "demi-plies in second" that keep the piece close to the ground, and from the kinetic conflict at the heart of the piece.

Throughout, the horizontal is played against the vertical. The former is heavy and earth-bound, the latter expansive and open. As a visual signature, the dancers hold their forearms in front of their chests and parallel, with the fingertips of one arm poised over the elbow of the other. In varying this motif, a dancer will draw his arms outward when the mood becomes lyrical, for instance, or stretch his entire body on the stage with an arm and opposite leg extended. In juxtaposition to these gestures is a striking pose that stresses the vertical, a body arched taut with one arm flung upward, the other down, the fists of both clenched tight.

AS RAW MATERIALS, these movements are rich in possibility, for they're distinctive, clean and malleable. Their full potential, however, hasn't been found. Attention is drawn to the individual gesture rather than to the on-going growth of the whole, and the flow of the piece is constipated by a detrimental fussiness with detail.

This cramped compositional style was avoided by Miss Humphrey in the other of her pieces seen at the Juilliard. "The Shakers," "Day on Earth," and the

"Lament for Ignacio Sanchez Mejias," composed in 1931, '47, and '48 respectively, are united in a simplicity of means and a deep adoration for a largeness of spirit.

Formally, the pieces are studies in contrast. "Shakers" is an idealization of the prayer service once conducted by the 19th-century sect, a rite of passage in which the religious shook their way from a state of sin to cleanliness. "Day on Earth," a paean to the agrarian life set in a rosy and optimistic never-never land, celebrates a simple, communal existence such as the one the Shakers might have sought. And the "Lament," danced to the narration of a Lorca poem, bemoans the death in the bullring of the matador Sanchez.

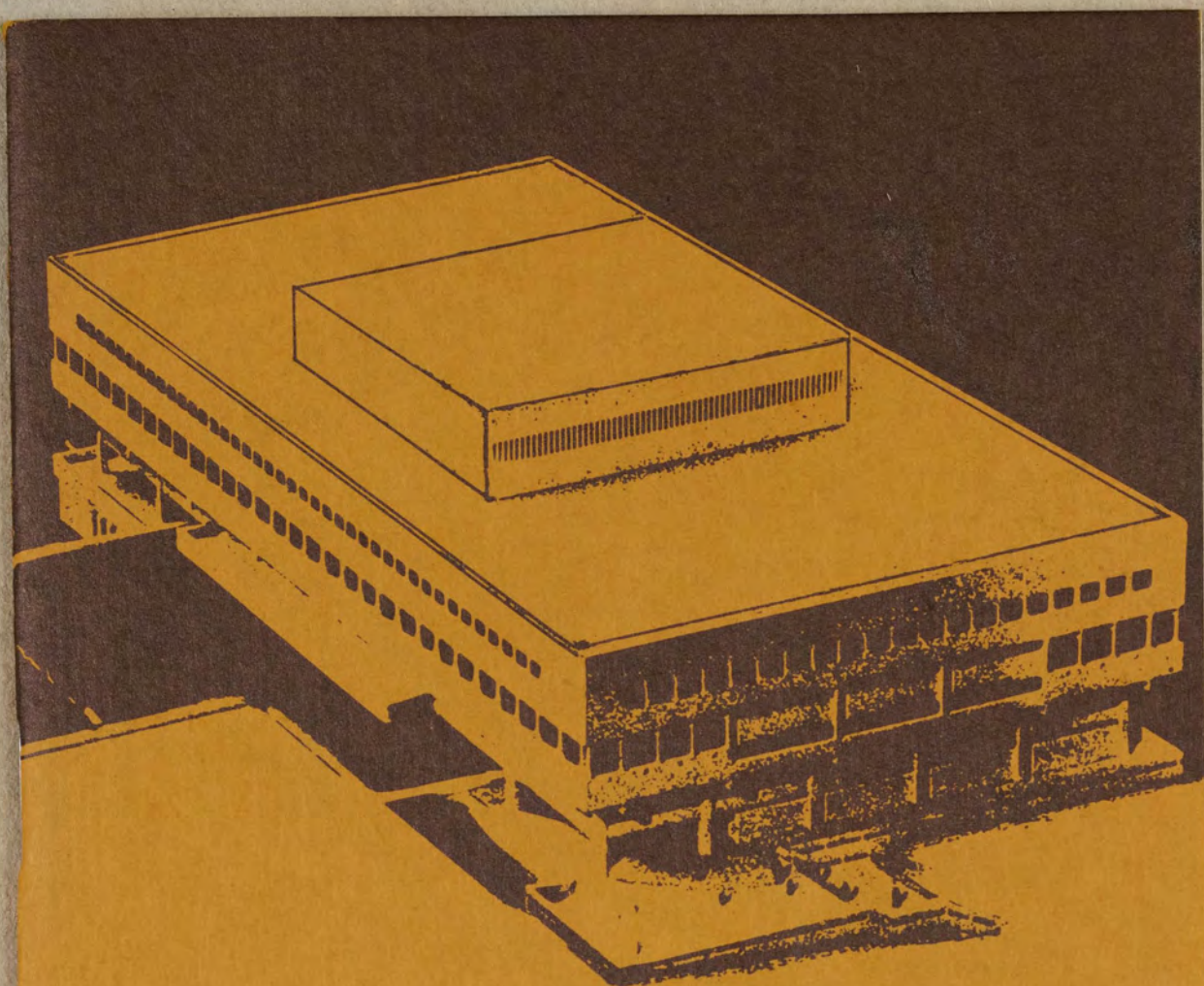
Miss Humphrey had a marvelous command of dance inflections, and these pieces range from the historical stylization of "Shakers," to the mostly mimed tableau of "Lament," to a more standard modern dance language, used with poetic sensitivity in the "Day on Earth."


THE STUDENTS at the Juilliard School gave performances that were always adequate, though only David Briggs and Gregory Mitchell as yet have styles that are really their own.

It was a useful and valuable experience remeeting Miss Humphrey. If the force of her works has been weakened by time, one can nonetheless appreciate the intellectual honesty and creative power that once made them so compelling.



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THE  UILLIARD  
SCHOOL

STUDENT'S  
HANDBOOK

1971-1972

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





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

**PETER MENNIN**, President  
The Juilliard School

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



## EXECUTIVE OFFICERS

PETER MENNIN ..... President

GIDEON WALDROP ..... Dean

GORDON HARDY ..... Dean of Students

CHARLES C. LUCAS, JR. .... Controller

JUDSON EHRBAR ..... Registrar

WRISTON LOCKLAIR ..... Assistant to the President  
Director of Public Relations

SOPHY P. Q. HAYNES ..... Assistant Dean

JAY K. LONGACRE ..... Director of Development

A. J. PISCHL ..... Concert Manager

BENNET LUDDEN ..... Librarian

MARTHA HILL ..... Director, Dance Division

JOHN HOUSEMAN ..... Director, Drama Division

STANLEY WOLFE ..... Director, Extension Division

## ACADEMIC CALENDAR 1971

Orientation Day (for new students) ..... Wed., Sept. 22, 11 a.m.

Completion of registration for currently enrolled students:

Candidates for degrees ..... Thurs., Sept. 23

Candidates for diplomas, and special students ..... Sept. 24 and 27

Registration for new and readmitted students ..... Sept. 24 and 27

First semester begins ..... Thurs., Sept. 30

Convocation ..... Wed., Oct. 6, 1 p.m.

Final date for program adjustments ..... Fri., Oct. 8\*

Thanksgiving recess begins ..... Wed., Nov. 24, 10 p.m.

Classes resume ..... Mon., Nov. 29, 9 a.m.

Candidates for graduation file  
applications ..... Dec. 1, 1971 through Jan. 15, 1972

Final date for dropping classes ..... Fri., Dec. 10

Christmas recess begins ..... Fri., Dec. 17, 10 p.m.

## 1972

Classes resume ..... Mon., Jan. 3, 9 a.m.

Registration for second semester ..... Jan. 11 through 28

Mid-year examinations ..... Jan. 24 through 29

Second semester begins ..... Mon., Feb. 7

March entrance examinations ..... Mar. 6, 7 and 8

Spring recess begins ..... Fri., Mar. 24, 10 p.m.

Classes resume ..... Mon., Apr. 3, 9 a.m.

Graduation examinations begin ..... Mon., Apr. 17

Final date for dropping classes ..... Fri., Apr. 21

Registration of currently enrolled students  
for the academic year 1972-1973 ..... Apr. 25 through May 12

Final date to file reservation for the year 1972-73 ..... Fri., May 12\*

Final date to apply for change of course or  
change of major field for the year 1972-1973 ..... Fri., May 12\*

Final date to apply for scholarships for  
the year 1972-1973 ..... Fri., May 12\*

Final examinations in class subjects ..... May 22 through 26

Major examinations ..... May 29 through June 1

Commencement ..... Fri., June 2, 11 a.m.

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



## FACULTY

### ORCHESTRAL CONDUCTING

ALFRED WALLENSTEIN

### CHORAL CONDUCTING

ABRAHAM KAPLAN

### PIANO

KATHERINE BACON  
ANIA DORFMANN  
IRWIN FREUNDLICH  
SASCHA GORODNITZKI  
ILONA KABOS

JACOB LATEINER  
ROSINA LHEVINNE  
ADELE MARCUS  
MIECZYSLAW MUNZ  
JOSEF RAIEFF

BEVERIDGE WEBSTER

### VOICE

MARION SZEKELY-FRESCHL  
HANS JOACHIM HEINZ  
BEVERLEY JOHNSON  
FLORENCE PAGE KIMBALL

ALEXANDER KIPNIS  
EDITH PIPER  
ELEANOR STEBER  
JENNIE TOUREL

GIORGIO TOZZI

### STRINGED INSTRUMENTS

|                   |             |
|-------------------|-------------|
| CLAUS ADAM        | Violoncello |
| DOROTHY DeLAY     | Violin      |
| PAUL DOKTOR       | Viola       |
| MAURICE EISENBERG | Violoncello |
| JOSEPH FUCHS      | Violin      |
| LILLIAN FUCHS     | Viola       |
| IVAN GALAMIAN     | Violin      |
| GARY KARR         | Double Bass |
| WILLIAM LINCER    | Viola       |
| HOMER MENSCH      | Double Bass |
| ZARA NELSOVA      | Violoncello |
| SAMUEL RHODES     | Viola       |
| LEONARD ROSE      | Violoncello |
| HARVEY SHAPIRO    | Violoncello |
| OSCAR SHUMSKY     | Violin      |
| SALLY THOMAS      | Violin      |
| WALTER TRAMPLER   | Viola       |
| DAVID WALTER      | Double Bass |

### HARP

MARCEL GRANDJANY

### HARPSICHORD

ALBERT FULLER

### ORGAN

VERNON de TAR

ANTHONY NEWMAN

[ 4 ]

## ORCHESTRAL INSTRUMENTS

### WOODWIND

|                 |                                    |
|-----------------|------------------------------------|
| JOSEPH ALLARD   | Clarinet, Bass Clarinet, Saxophone |
| JULIUS BAKER    | Flute                              |
| STANLEY DRUCKER | Clarinet                           |
| AUGUSTIN DUQUES | Clarinet                           |
| HAROLD GOLTZER  | Bassoon                            |
| HAROLD GOMBERG  | Oboe                               |
| MELVIN KAPLAN   | Oboe                               |
| ARTHUR LORA     | Flute                              |
| STEPHEN MAXYM   | Bassoon                            |
| WILLIAM POLISI  | Bassoon                            |
| LOIS WANN       | Oboe                               |

### BRASS

|                    |          |
|--------------------|----------|
| PER BREVIG         | Trombone |
| MELVYN BROILES     | Trumpet  |
| JAMES CHAMBERS     | Horn     |
| RANIER DeINTINIS   | Horn     |
| EDWARD HERMAN, JR. | Trombone |
| ROBERT NAGEL       | Trumpet  |
| JOSEPH NOVOTNY     | Tuba     |
| JOSEPH SINGER      | Horn     |
| ROGER SMITH        | Trombone |
| EDWARD TREUTEL     | Trumpet  |
| WILLIAM VACCHIANO  | Trumpet  |

### TYMPANI AND PERCUSSION

ELDEN BAILEY

SAUL GOODMAN

### CHAMBER MUSIC AND ENSEMBLE

|                |                  |
|----------------|------------------|
| CLAUS ADAM*    | MARCEL GRANDJANY |
| PER BREVIG     | MELVIN KAPLAN    |
| JANE CARLSON   | WILLIAM LINCER   |
| EARL CARLYSS*  | ROBERT MANN*     |
| JAMES CHAMBERS | ROBERT NAGEL     |
| FELIX GALIMIR  | SAMUEL RHODES*   |

DAVID WALTER

### COMPOSITION

|                |                     |
|----------------|---------------------|
| LUCIANO BERIO  | HALL OVERTON        |
| ELLIOTT CARTER | VINCENT PERSICHETTI |
|                | ROGER SESSIONS      |

\*Member, Juilliard String Quartet

[ 5 ]



LITERATURE AND MATERIALS OF MUSIC

|                         |                     |
|-------------------------|---------------------|
| JOSEPH BLOCH            | RENEE LONGY         |
| SUZANNE BLOCH           | JOHN NELSON         |
| JANE CARLSON (Pedagogy) | ANTHONY NEWMAN      |
| MARY ANTHONY COX        | HALL OVERTON        |
| JACOB DRUCKMAN          | VINCENT PERSICHETTI |
| FRANCES GOLDSTEIN       | FRITZ RIKKO         |
| NORMAN GROSSMAN         | SAMUEL SANDERS      |
| GERRE HANCOCK           | ROGER SESSIONS      |
| GORDON HARDY            | ROBERT STARER       |
| ABRAHAM KAPLAN          | LESTER TRIMBLE      |
| STANLEY WOLFE           |                     |

|                |                  |
|----------------|------------------|
| IRVING KOLODIN | Graduate Seminar |
| OTTO LUENING   | Graduate Seminar |
| GUSTAVE REESE  | Graduate Seminar |

ACADEMIC STUDIES

|                        |                              |
|------------------------|------------------------------|
| MAURICE VALENCY        | Director of Academic Studies |
| BEATRICE TAUSS         | Academic Advisor             |
| ANNE H. BERGER         | German                       |
| EMILE CAPOUYA          | Literature                   |
| MUTIE FARRIS           | Literature                   |
| ARMAND FELL            | History                      |
| VIRGINIA HEADY         | History                      |
| RONNIE HOFFMAN         | Literature                   |
| FREDERICK KEENER       | Philosophy                   |
| RACHELLE L. KNAPP      | French                       |
| TOBY LELEYVELD         | Literaure                    |
| ARTHUR J. RUDY         | Psychology                   |
| MARGARETTA M. SALINGER | Visual Arts                  |
| MARIE SQUARCIATI       | Literature                   |
| BERNARD STAMBLER       | Literature                   |
| SAMUEL STETTNER        | Literature                   |
| BEATRICE TAUSS         | Literature                   |
| MARIE-FRANCOISE VACHON | French                       |

DICTION

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

DANCE

|             |          |
|-------------|----------|
| MARTHA HILL | Director |
|-------------|----------|

Techniques and Repertory

Major Instruction and Supervision

|               |            |
|---------------|------------|
| MARTHA GRAHAM | JOSE LIMON |
|---------------|------------|

Instructors

|                    |                  |
|--------------------|------------------|
| ALFRED CORVINO     | HELEN McGEHEE    |
| KAZUKO HIRABAYASHI | BERTRAM ROSS     |
| BETTY JONES        | ELIZABETH SAWYER |
| GENIA MELIKOVA     | ANNA SOKOLOW     |
| ETHEL WINTER       |                  |

Composition

|                        |             |
|------------------------|-------------|
| JOSE LIMON             | DORIS RUDKO |
| JANET MANSFIELD SOARES |             |

Related Studies and Music

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



## DRAMA

|                         |                     |
|-------------------------|---------------------|
| JOHN HOUSEMAN .....     | Director            |
| SURIA SAINT-DENIS ..... | Consultant Director |
| MARGOT HARLEY .....     | Administrator       |
| STEPHEN AARON           | JANE KOSMINSKY      |
| RENE AUBERJONIS         | PIERRE LEFEVRE      |
| BRIAN BEDFORD           | EUGENE LESSER       |
| WILLIAM BURDICK         | JUDITH LEIBOWITZ    |
| HOVEY BURGESS           | RICHARD MATTHEWS    |
| EDWARD CALL             | MARIAN SELDES       |
| MARGARET FREED          | EDITH SKINNER       |
| GERALD FREEDMAN         | ELIZABETH SMITH     |
| PETER FRISCH            | ANNA SOKOLOW        |
| ROLAND GAGNON           | BORIS TUMARIN       |
| JANE GREENWOOD          | ROBERT WILLIAMS     |
| MICHAEL KAHN            | WILLIAM WOODMAN     |

SALOMON YAKIM

## STAGE DEPARTMENT

|                      |          |
|----------------------|----------|
| JOSEPH PACITTI ..... | Director |
|----------------------|----------|

## ADMINISTRATIVE STAFF

|                             | Room No.   |
|-----------------------------|--|
| EVELYN ALEXANDER, R.N. .... | Resident Nurse (203)   |
| EVELYN ALTER .....          | Secretary, Building Manager (214)                              |
| IRENE ANDERSON .....        | Assistant to the Registrar (224)                               |
| RUDOLF BARTESCH .....       | Assistant Piano Technician (465)                               |
| MATTHIAS BARTH .....        | Master Piano Technician (101)                                  |
| MARIANNE BAUMGARTEN .....   | Sec'y, Pre-College Divison (228)                               |
| SALVATORE BIANCHI .....     | Manager, Building and Facilities (214)                         |
| POLLY BLAIR .....           | Faculty Sec'y (224)  |
| WARREN BROWN .....          | Orchestra Manager  |
| GARNER CALDWELL .....       | Director, Food Services  |
| ROBERTA CHARLTON .....      | Supervisor of Records (223)                                    |
| MARY CHUDICK .....          | Administrative Assistant, Dance (417)                          |
| SANDRA CZAJKOWSKI .....     | Records Librarian (538)  |
| JOAN DAYTON .....           | Sec'y to the President   |
| GEORGE DICKEY .....         | Administrative Assistant (228)                                 |
| JUNE DUNBAR ....            | Director, Lincoln Center Student Program (236)                 |
| CARYN G. FRIEDMAN .....     | Sec'y to the Controller  |
| CHERYL FRIEDMAN .....       | Sec'y, Concert Office (S-15)                                   |
| HENRY P. FRIEND, JR. ....   | Director, Acoustics Department (319)                           |
| JOAN HOPKINS .....          | Sec'y to the Registrar (225)                                   |
| BRINTON JACKSON .....       | Assistant Librarian (538)                                      |
| MARGUERITE KLOBE .....      | Sec'y to the Director,<br>Lincoln Center Student Program (236) |
| LORNA LEVANT                | Assistant to the Director of Public Relations (221)            |
| WILLIAM MURPHY .....        | Custodian Supervisor (214)                                     |
| CAMILLE NORVELL .....       | Recorder, Registrar's Office (224)                             |
| LEE OWENS .....             | Administrative Assistant,<br>American Opera Center (403)       |
| JEAN PRICE .....            | Administrative Assistant (213)                                 |
| IRVING RUCKENS .....        | Assistant Controller (226)                                     |
| MARY SHARTLE .....          | Sec'y, Drama Division (402)                                    |
| JANET SOMMERS .....         | Cataloguer and Research Librarian (538)                        |
| SYLVIA TOVER .....          | Sec'y, Assistant Dean's Office (213)                           |
| WILLIAM VICKERY .....       | Orchestra Librarian (317)                                      |
| RACHEL WEINTRAUB .....      | Admissions Sec'y (224)   |
| REGINA WYNNE .....          | Sec'y to the Assistant Dean (213)                              |



## ACADEMIC REGULATIONS AND PROCEDURES

DEAN: GIDEON WALDROP

DEAN OF STUDENTS: GORDON HARDY

REGISTRAR: JUDSON EHRBAR

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

STUDENT ADVISER: MRS. SOPHY P. Q. HAYNES ..... Room 213

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

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

### STUDENT CONDUCT

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

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

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

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

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

### ATTENDANCE

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

### UNEXCUSED "CUTS"

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

### EXCUSED "CUTS"

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

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



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

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

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

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

### **ABSENCE FROM MAJOR LESSON**

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

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

You must complete each academic year in the course of study, (Bachelor of Music, Diploma, etc.) for which you are matriculated. Requests to transfer from one course to another for the next academic year should be filed **in person** with the Registrar before May 12, 1972.

### **TO CHANGE MAJOR**

Applications to change your major should be filed **in person** at the Registrar's Office, before May 12, 1972. 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 OF 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. Applications may be made in the office of the Dean only between May 17 and June 1, 1972, to take effect in the academic year 1972-1973.

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

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

### **CHANGE OF CLASS SUBJECT**

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

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

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

### **CHANGE OF CLASS SECTION**

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

### **EXAMINATIONS**

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



## GRADING

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

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

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

## REQUIREMENTS FOR GRADUATION

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

## PROBATION

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

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

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

## DISMISSAL

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

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

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

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

## REQUEST TO WITHDRAW

If you wish to withdraw from School, you should make your request in writing to Mrs. Haynes, Room 213.

## FOREIGN STUDENTS

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

## DRAFT STATUS

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

## TEACHING FELLOWSHIPS

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

## SCHOLARSHIPS

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



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

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

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

## **FINANCIAL AID**

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

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

## **CONTROLLER'S OFFICE**

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

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

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

## **IDENTIFICATION CARD**

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

## **TUITION**

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

## **NEW YORK STATE TUITION AID**

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

## **SCHOLARSHIPS, STUDENT AID**

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

## **LOCKERS**

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

## **LIBRARY**

**LIBRARIAN:** BENNET LUDDEN

## **LOCATION**

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

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

## **HOURS**

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

9:00 AM to 5:00 PM, Friday

9:00 AM to 2:00 PM, Saturday

## **CIRCULATION**

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

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

Materials reserved for class assignments are



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

### **OVERDUE BOOKS**

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

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

### **LOST BOOKS**

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

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

Jean Price, Administrative Assistant ..... Room 213

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

### **REGISTRATION**

In order to avail yourself of this service, you must register with the Office of the Assistant Dean in Room 213 and supply the necessary information for setting up your file. To this may be added confidential information from faculty.

### **PART-TIME WORK**

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

### **CONCERT APPEARANCES**

The School frequently receives requests for solo and ensemble performers from schools, col-

leges, hospitals, civic organizations, etc. Some of these are volunteer performances, while others are paid engagements. If you are interested in such performances, you should so advise the Office of the Assistant Dean.

### **ACCOMPANYING**

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

### **EMPLOYMENT IN SCHOOL**

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

## **CONCERTS**

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

Cheryl Friedman, Secretary ..... Room S-15, Street Level

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

### **AT JUILLIARD**

Juilliard presents a variety of public performances, orchestra and choral concerts, opera 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. For a few events tickets are distributed to the public on the basis of a contribution to the Scholarship Fund; in many such cases, students and faculty are admitted without charge or are offered an opportunity to attend a dress rehearsal.

### **IN NEW YORK**

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



## **NEW YORK CITY OPERA**

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

## **METROPOLITAN OPERA**

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

## **NEW YORK PHILHARMONIC**

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

## **PERFORMANCE OPPORTUNITIES**

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

## **LINCOLN CENTER STUDENT PROGRAM**

A limited number of professionally qualified Juilliard students and alumni appears 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 236) by the major faculty and are screened by an admin-

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

## **STUDENT RECITALS**

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

## **GENERAL INFORMATION**

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

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

## **LIVING QUARTERS**

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

## **CHANGE OF ADDRESS**

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



## **SCHOOL NURSE**

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

## **HEALTH INSURANCE**

Through your registration for the 1971-72 School year, you are covered under an accident and sickness insurance policy carried at School expense. This coverage continues as long as you are registered as a student until June 15, 1972. Information, forms for filing claims, and information for Summer coverage may be obtained in Room 203.

## **PRACTICE ROOMS**

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

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

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

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

## **RECORDING STUDIO**

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

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

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

## **MUSIC REPRODUCTION**

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

## **TEXTBOOKS**

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

## **CAFETERIA AND SNACK BAR**

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

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

## **STUDENT LOUNGE**

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

## **PUBLICATIONS**

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

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

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



## CHECK ROOM

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

## YOUR PROPERTY

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

All thefts or lost and found items should be reported immediately to Mr. Bianchi, Manager, Building and Facilities in Room 214, or to 20th Precinct Headquarters: 877-0353. **Students' property in the School building is there at the sole risk of the owner, and the School is not responsible for loss, theft or damage to such property for any cause. Students are advised to carry their own insurance on musical instruments and other valuables.**

## MESSAGES FOR FACULTY

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

## TELEPHONE

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

## ANNOUNCEMENTS

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

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

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



## EMERGENCY VACATING OF BUILDING

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



## Dance

## England's Royal Ballet and New York's Student Dancers

BY WALTER TERRY

Anyone who can make the incredibly beautiful Carmen de Lavallade appear unattractive or the incredibly brilliant Rudolf Nureyev seem shackled has got to have some sort of weird, perverse talent. Glen Tetley, the American dancer-turned-choreographer who has achieved something of a vogue in Europe, worked his worst on Miss de Lavallade a few seasons back and his worst on Britain's Royal Ballet, Nureyev included, in *Field Figures* (to music of Stockhausen), created especially for the troupe in 1970 and shown here during the Royal Dancers' spring engagement at the Metropolitan Opera House.

*Field Figures* is a dreadful ballet. It is not simply that Tetley rarely shows heart in his dances (George Balanchine is basically a heartless choreographer) but that the Tetley steps and patterns are so superficially contrived. Challenge, daring, innovation, even insults are not to be found in *Field Figures*—it is just an overblown bore. At its American premiere, the Met audience seemed fairly equally divided between applauding and booing contingents.

As for Mr. Nureyev, he danced with emotional passion and physical splendor in other assignments with the Royal Ballet. At thirty-four he is not only in peak form but also clearly on his way to even higher pinnacles of accomplishment. It has been ten years since his U.S. debut (eleven years since his defection to the West), and he has had downs as well as ups. He is not, and never was, a cautious dancer; he takes chances on stage. Sometimes he muffs an excursion into high virtuosity, and perhaps he will even sulk because of it, but his daring is magnificent, and this year he has shown us feats of skill that dazzle the eye and boggle the mind. There are other male virtuosi in ballet, but Nureyev is unique. He is explosive, but he is neat. To see him step, with an impeccably placed foot and perfect aplomb, onto

high *demi-pointe* is to see one of the stylistic wonders of ballet today.

In Jerome Robbins's *Dances at a Gathering*, as produced by the Royal Ballet—it was initially created for the New York City Ballet—Nureyev gives an unforgettable performance. It isn't simply that he is light and facile of step, joyous and perhaps even fey in manner, but that he moves his total body with the sinuous strength of a marvelous catlike animal. Indeed, the torso is not rigid; it is alive, and the spine moves with an eloquence that Martha Graham herself would extol.

The Robbins masterpiece—and it is just that—is open to many interpretations. Personally, I prefer that of the Royal Ballet to the one danced so neatly by the City Ballet. This is not so much a matter of pedal exactitude but of faces. Under George Balanchine the star system is discouraged, if not stamped out entirely (not even he can cancel the flash of a Melissa Hayden, a Violette Verdy, a Jacques d'Amboise, or an Edward Villella), but the Royal Ballet fosters faces, highly individual talents, even those wild and wonderful idiosyncrasies that make a star. Thus, Robbins's *Dances at a Gathering*, with its glorious evocations of the smiles, longings, sadnesses, and happy irreverences with the Chopin music, takes on new dimensions with Nureyev, the irresistible Antoinette Sibley and Anthony Dowell, Michael Coleman, whose impish grin matches his exuberant leg-beats, and Monica Mason, who shows precisely the difference between executing and performing steps.

Naturally, the very special star of the Royal's New York season was Dame Margot Fonteyn, who not only gave us a stunning *Swan Lake* early in the engagement but, subsequently, a lovely *Sleeping Beauty* (not as perfect as the one she did with our National Ballet of Washington in Newark), a dashing *Raymonda*, and a poignant *Poème de l'Extase*, first created for her by John Cranko when she guested with his Stuttgart Ballet. *Poème* is not a great work, but it is a major vehicle for a major star, and Dame Margot is as captivating in it as she is in *Marguerite and Armand*, a Camille capsule that Sir Frederick Ashton created especially for her and Nureyev a very few years ago.

In the modern dance field, the Juilliard Dance Ensemble, gave two spring

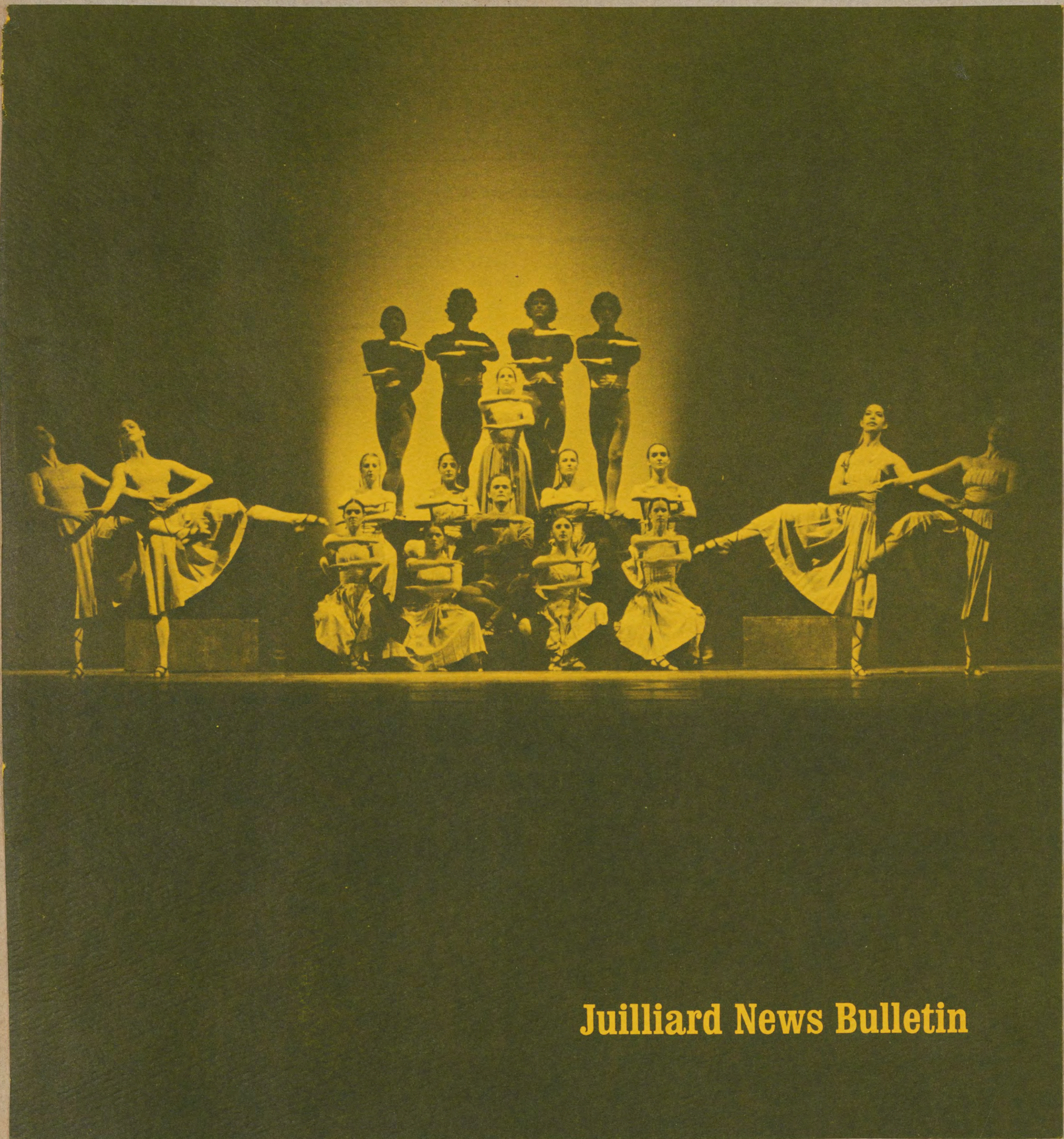
programs plus workshop sessions. It is presided over by one of the great women of contemporary dance, Martha Hill, who heads the modern-ballet-ethnic Juilliard dance department. In the modern dance area, one bill was repertory and the second a Doris Humphrey Memorial Program. In honoring the late Miss Humphrey, one of the great choreographers of this century, the Juilliard dancers performed *The Shakers* (1931), *Day on Earth* (1947), *Lament for Ignacio Sanchez Mejias* (1946), and Bach's *Passacaglia and Fugue in C Minor* (choreography, 1938).

For most who recalled the vast Humphrey repertory, *Day on Earth* (to an Aaron Copland score) and *Lament* (Norman Lloyd) were the most impressive. In *Passacaglia*, Miss Humphrey's breath-taking gravity principle of fall-and-recovery was not fully realized, and the movements came out somewhat wooden. In *Shakers*, caution replaced the intended primal ecstasy.

*The Shakers* fared much better in the annual concert given by New York City's High School of Performing Arts. The audience yelled with unrestrained enthusiasm as the dancers, teen-agers all, fell to their duties with mesmerizing abandon. I remember being present when Miss Humphrey, Charles Weidman, and their company always danced it to continuing bravos a quarter of a century ago. Incidentally, both productions of *Shakers* were reconstructed from Labanotation.

The rest of the HSPA program, composed of both modern dance and ballet, was excellent. There seemed to be a coming ballet star in sixteen-year-old George Kulszyki, who displayed not only a technique one would not expect for his tender years but also a performing *élan* related to the Nureyev approach. But a potential such as this is not surprising for HSPA. Its graduates are to be found in every show on Broadway, in all ballet and modern dance companies, on TV, in Las Vegas, clad and nude, or in scholarly Labanotation, and in regional theaters. Former students? Would you believe—and this is but a handful—Villella, Eliot Feld, Arthur Mitchell, Bruce Marks (now doubling as a *premier danseur* with both the American Ballet Theatre and the Royal Danish Ballet), Keith Lee, Christian Holder, Cora Cahan, Zelma Bustillo, Louis Falco. □





Juilliard News Bulletin



Costumes by *Pauline Lawrence*  
Set by *Michael Czaja*  
Lighting by *William H. Batchelder*

The Bull Fighter (Ignacio), *Gregory Mitchell*  
Figure of Destiny, (Wed.) *Debra Zalkind*  
(Fri.) *Susan McGlothlin*  
Figure of a Woman, (Wed.) *Gretchen Langstaff*  
(Fri.) *Evan Williams*

PASSACAGLIA AND FUGUE IN C MINOR

Choreography (1938) \* by *Doris Humphrey*  
Direction by *José Limón*  
Rehearsal Direction by *Billie Maboney*  
Music (1685-1750) \*\* by *Johann Sebastian Bach*  
Costumes by *Pauline Lawrence*  
Lighting by *William H. Batchelder*

Soloists, (Wed.) *Jennifer Douglas* and *Marc Stevens*  
(Fri.) *Angeline Wolf* and *David Briggs*  
Men, *Richard Arbach*, *Gregory Mitchell*, *Christopher Pilafian*,  
*Sheldon Schwartz*  
Women, *Whitney Bergman*, *Diana Hart*, *Hannah Kahn*,  
*Gretchen Langstaff*, *Linda Levy*, *Jane Lowe*, *Susan McGlothlin*,  
*Dalienne Majors*, *Barbara Mintz*, *Mary Regnier*,  
*Evan Williams*, *Debra Zalkind*

Thursday and Saturday, May 18 and 20 at 8:00

PASSACAGLIA AND FUGUE IN C MINOR

Same cast as Wednesday and Friday Program except:  
Soloists, (Thurs.) *Angeline Wolf* and *David Briggs*  
(Sat.) *Jennifer Douglas* and *Marc Stevens*

LYRIC SUITE

Choreography (1953) and Direction by *Anna Sokolow*  
Lyric Suite for String Quartet (1926) \*\* by *Alban Berg*  
Lighting by *William H. Batchelder*  
Allegretto Giovale, (Thurs.) *Marc Stevens*, (Sat.) *David Briggs*  
Andante Amoroso, (Thurs.) *Hannah Kahn*, (Sat.) *Debra Zalkind*  
Alegro Misterioso, Trio Estatico  
(Thurs.) *Jennifer Douglas*, (Sat.) *Linda Levy*  
Largo Desolato, (Thurs.) *Jane Lowe* and *Richard Caceres*  
(Sat.) *Dalienne Majors* and *Christopher Pilafian*  
Presto Delirando, *Gregory Mitchell*  
Adagio Appassionato, *Elizabeth Haberer*, *Hannah Kahn*,  
*Gretchen Langstaff*, *Teri Weksler*

THE WINGED

Choreography (1966) and Direction† by *José Limón*  
Incidental Music\*\* by *Hank Johnson*  
Costumes by *Charles D. Tomlinson*  
Lighting by *William H. Batchelder*

Dawn Chorus, *Company*  
Rara Avis, *Gregory Mitchell*  
Nuptial Flight, (Thurs.) *Jennifer Douglas* and *Sheldon Schwartz*  
(Sat.) *Angeline Wolf* and *Sheldon Schwartz*  
Swifts, (Thurs.) *Angeline Wolf* and *Marc Stevens*  
(Sat.) *Dalienne Majors* and *Marc Stevens*  
Sky Rite, (Thurs.) *Buenaventura Negron-Rivera*  
and *Richard Caceres*  
(Sat.) *Linda Levy* and *Christopher Pilafian*  
Duel, *Ryland Jordan* and *Peter Sparling*  
Hopper, *Marc Stevens*  
Feast of Harpies,  
(Thursday) *Whitney Bergman*, *Daryl Bratches*, *Elizabeth Haberer*, *Jane Lowe*, *Loren Mansbach*, *Catherine Sullivan*  
(Saturday) *Dian Dong*, *Joyce Herring*, *Nancy Mapother*,  
*Mary Regnier*, *Nancy Scattergood*, *Nancy Scher*  
Borrowed Wings,  
(Thurs.) *Buenaventura Negron-Rivera* and *Pierre Barreau*  
(Sat.) *Whitney Bergman* and *Sheldon Schwartz*  
Circular Flight, *Company*  
Sphinx, (Thurs.) *Janet Eilber*, (Sat.) *Debra Zalkind*  
Pegasus, *Gregory Mitchell*  
Flight of Furies, *Diana Hart*, *Linda Levy*, *Buenaventura Negron-Rivera*, *Richard Arbach*, *John Auerbacher*,  
*Jon Peasenelli*  
Finale, *Company*  
Company for Dawn Chorus, Circular Flight and Finale  
*Richard Arbach*, *John Auerbacher*, *Pierre Barreau*, *Daryl Bratches*, *Dian Dong*, *Mary Lou Fager*, *Elizabeth Haberer*,  
*Joyce Herring*, *Jaynie Katz*, *Loren Mansbach*, *Nancy Mapother*,  
*Jon Peasenelli*, *Mary Regnier*, *Stanley Roberts*, *Nancy Scattergood*, *Catherine Sullivan*, *Teri Weksler*, *Dorian Williams*

\* Re-created from Labanotation score.

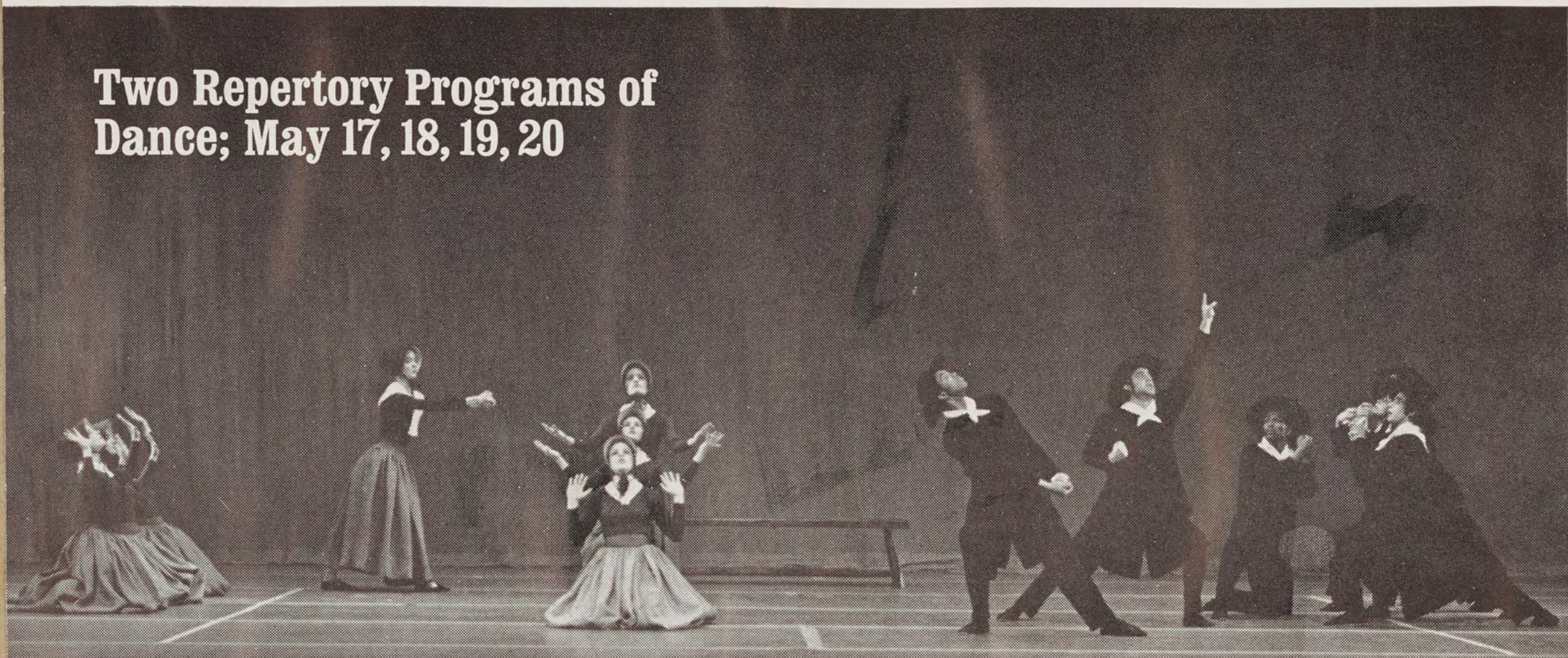
\*\* Tape

† Assisted by *Laura Glenn*, *Daniel Lewis*, *Carla Maxwell*, *Jennifer Scanlon*  
and *Louis Solino*, members of the Jose Limon Dance Company.

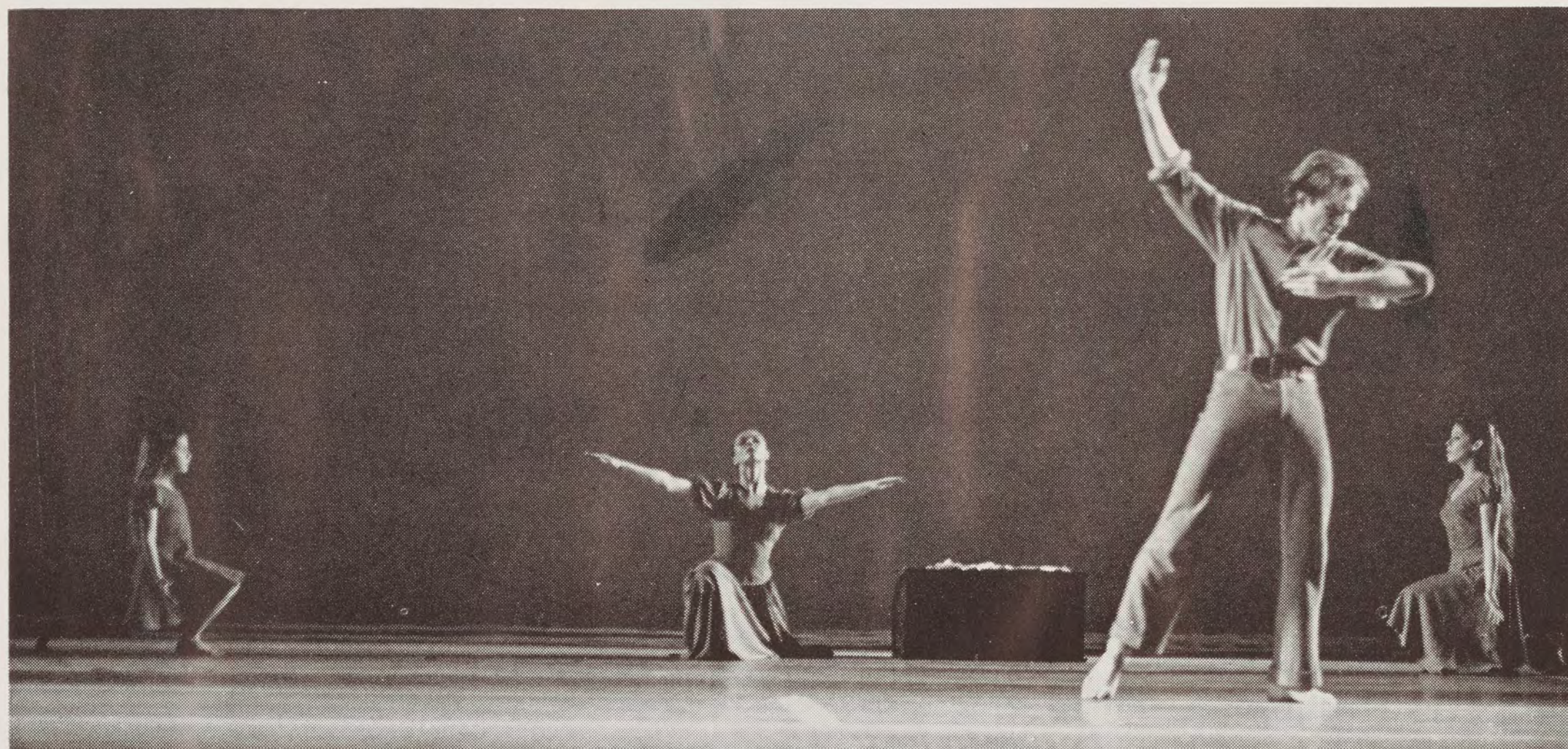


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**Two Repertory Programs of  
Dance; May 17, 18, 19, 20**



*The Shakers (Humphrey/Traditional)*

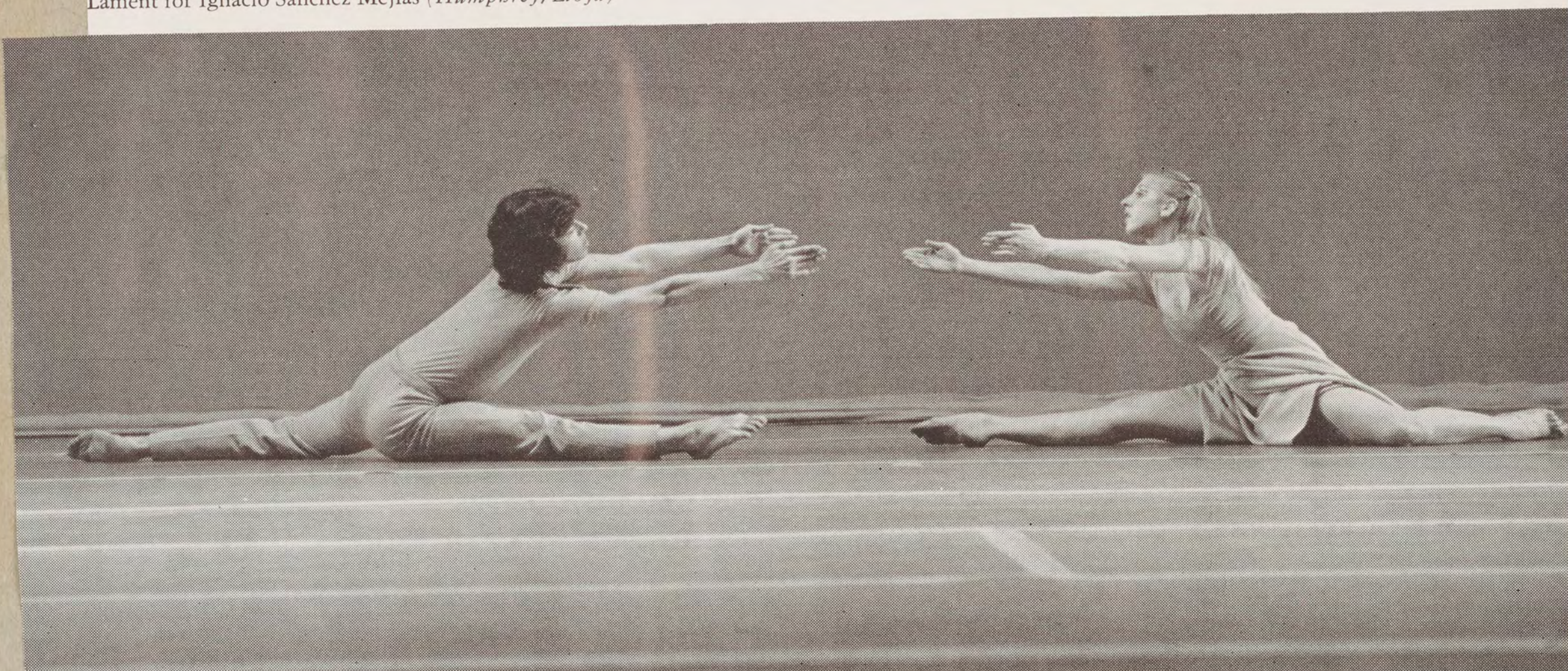


*Day on Earth (Humphrey/Copland)*





Lament for Ignacio Sanchez Mejias (*Humphrey/Lloyd*)



Lyric Suite (*Sokolow/Berg*)





*José Limón rehearses members of the Juilliard Dance Ensemble in his dance The Winged*

# JUILLIARD DANCE ENSEMBLE

Two Repertory Programs of Dance

Juilliard Chamber Orchestra

*Neil Varon*, conductor

*Wednesday and Friday, May 17 and 19 at 8:00*

In Memory of Doris Humphrey

## THE SHAKERS

Choreography (1931) \* by *Doris Humphrey*

Direction by *José Limón*

Rehearsal Direction by *Billie Maboney*

Music (1931)—*Traditional*

Costumes by *Pauline Lawrence*

Lighting by *William H. Batchelder*

The Eldress, (Wed.) *Mary Regnier*, (Fri.) *Colette Yglesias*  
Company,

(Wednesday) *Daryl Bratches, Dian Dong, Mary Lou Fager,*  
*Jaynie Katz, Nancy Mapother, Robin Somers*

(Wednesday and Friday) *John Auerbacher, Pierre Barreau,*

*Richard Caceres, Mercie Hinton, Peter Morin, Jon Peasenelli*

(Friday) *Carmen Cammarota, Elizabeth Haberer, Joyce*

*Herring, Nancy Scattergood, Catherine Sullivan, Teri Weksler*

## DAY ON EARTH

Choreography (1947) by *Doris Humphrey*

Direction by *José Limón* with *Letitia Ide*

Assisted by *Billie Maboney*

Piano Sonata (1938-41) by *Aaron Copland*

Costumes by *Pauline Lawrence*

Lighting by *William H. Batchelder*

Man, *Peter Sparling*

Woman, (Wed.) *Janet Eilber*, (Fri.) *Hannah Kahn*

Young Girl, (Wed.) *Ann DeGange*, (Fri.) *Diana Hart*

Child, *Elizabeth Haight*

*David Wasser*, piano

## LAMENT FOR IGNACIO SANCHEZ MEJIAS

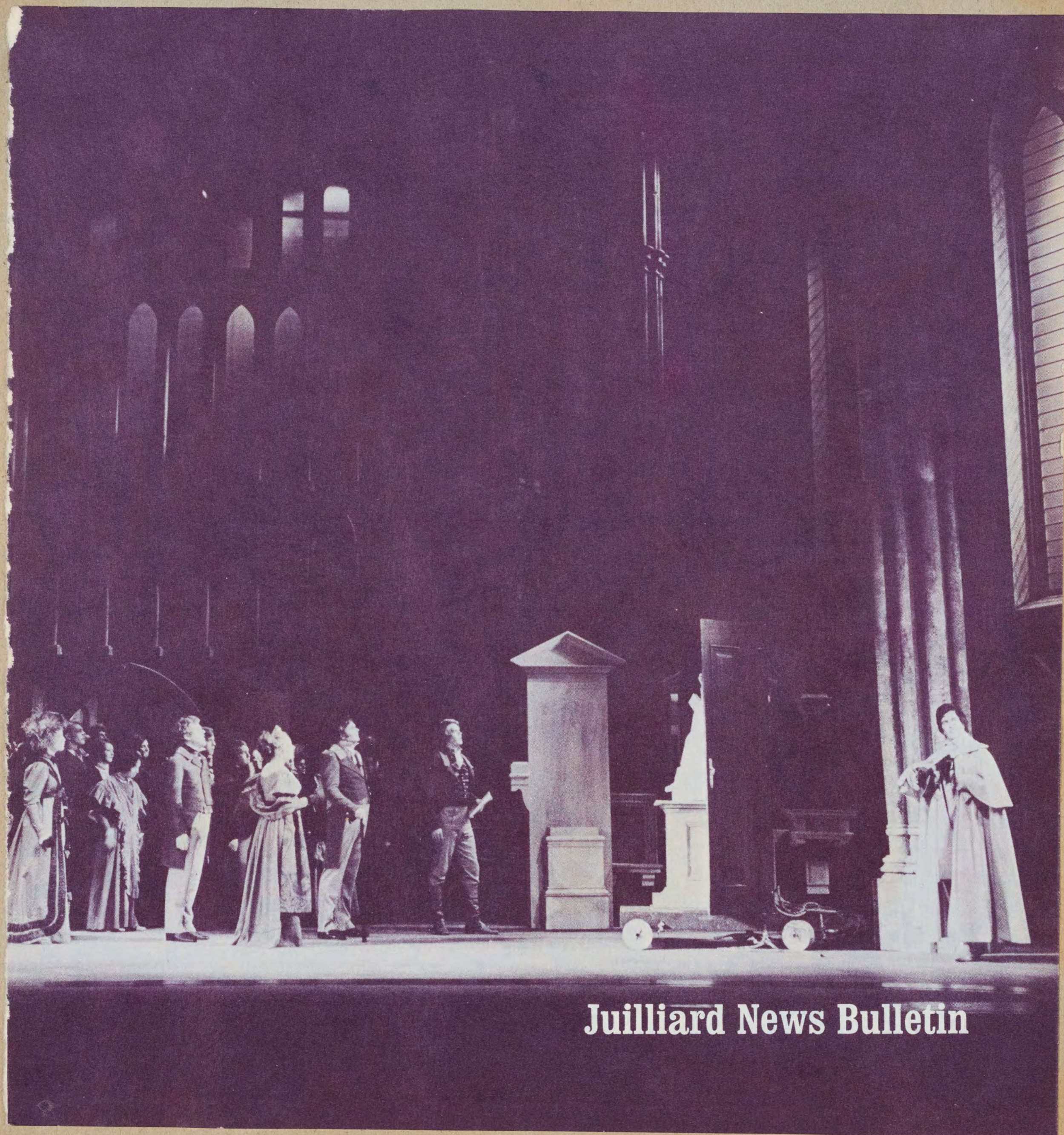
Choreography (1946) by *Doris Humphrey*

Direction by *José Limón* with *Letitia Ide*

Speech Direction by *Marian Seldes*

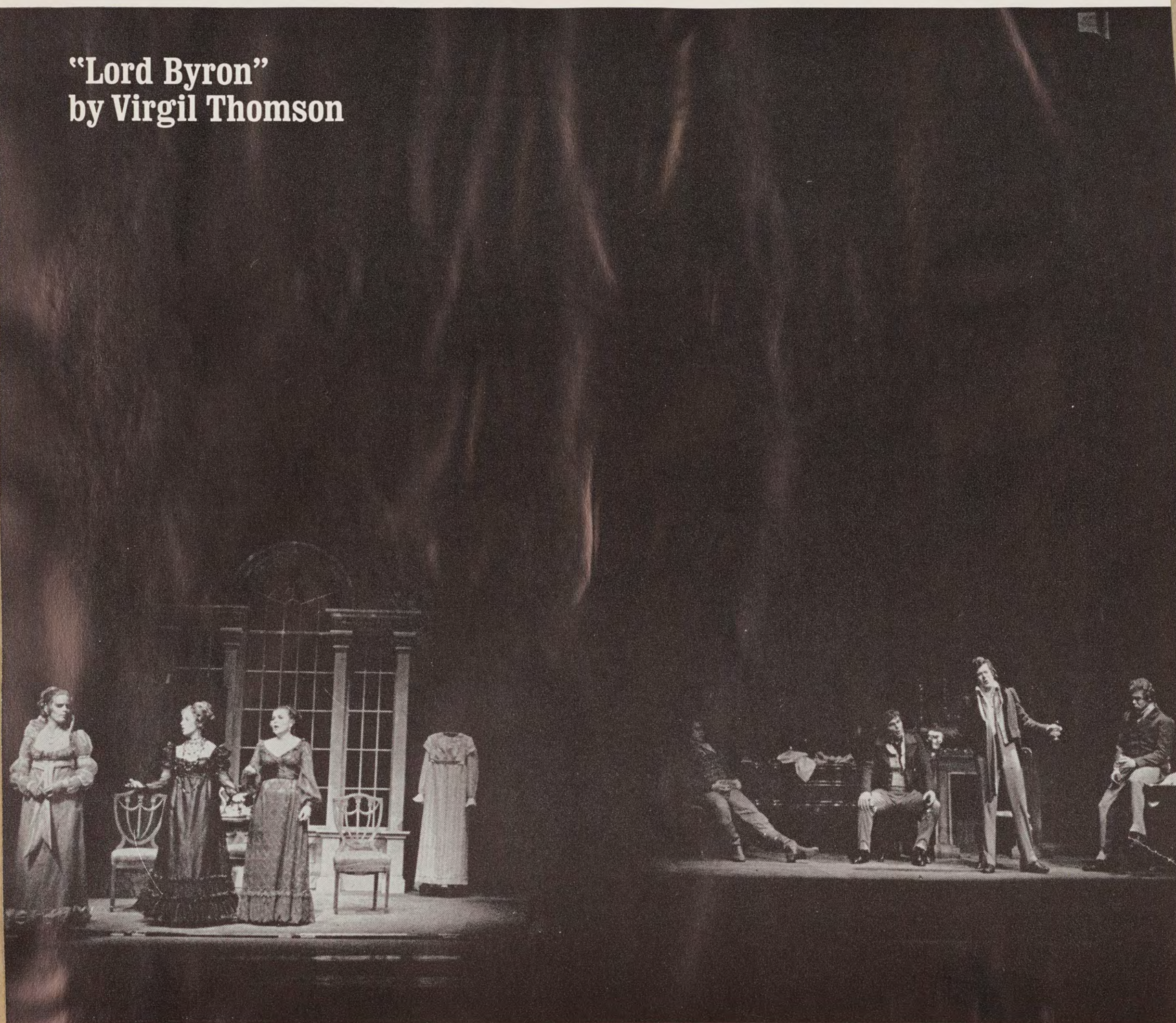
Music (1946) by *Norman Lloyd*







**"Lord Byron"**  
by Virgil Thomson



*Act II, Scene 4, Lady Melbourne's house and Byron's club*





*Alvin Ailey's ballet from Act III, Scene 2.*