THE JUILLIARD SCHOOL
LINCOLN CENTER
NEW YORK, NEW YORK 10023

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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

14. 1969/1970

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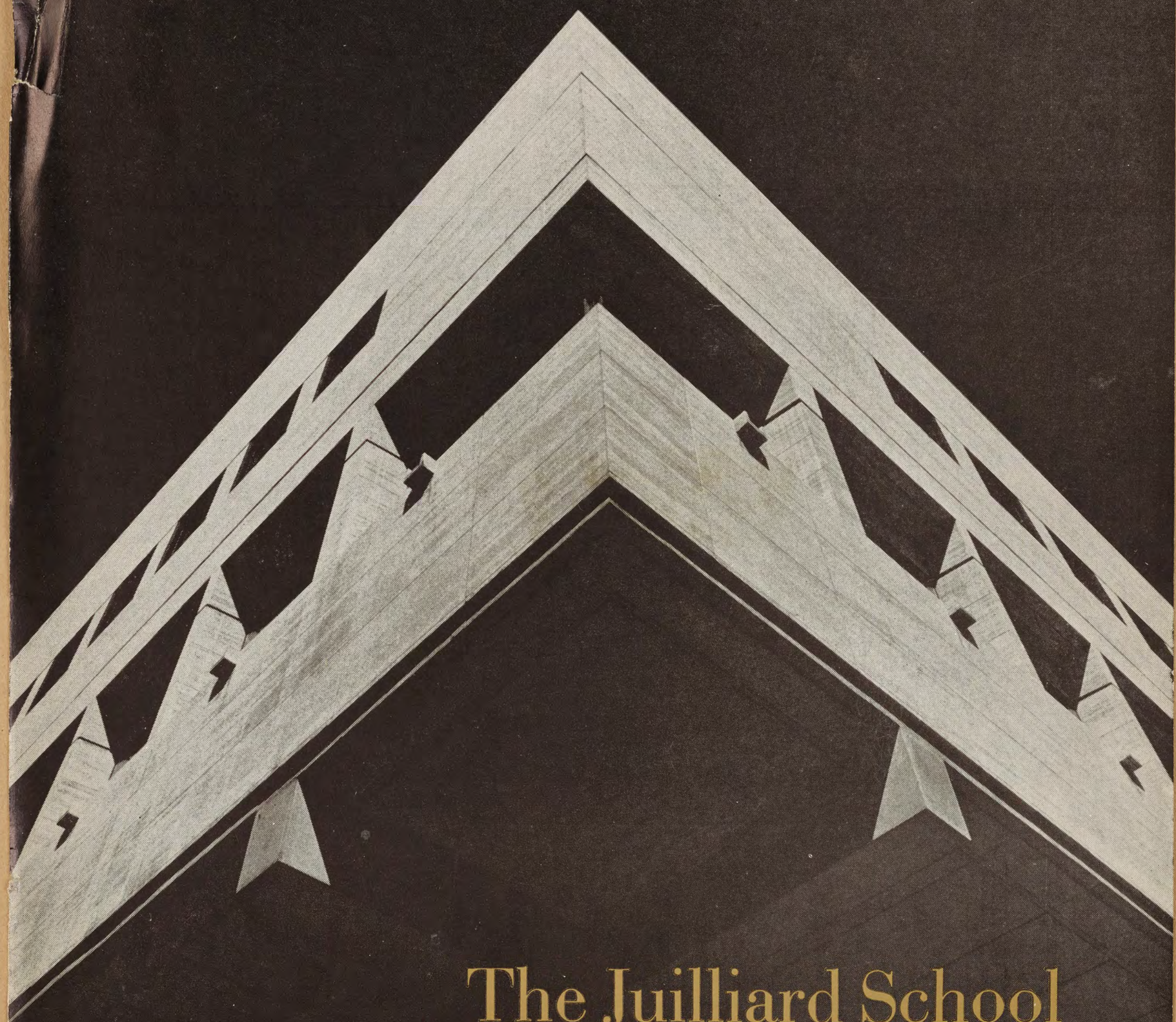
ALICE TULLY HALL

LINCOLN CENTER FOR THE PERFORMING ARTS

1969-1970



The Juilliard School

DEDICATION CONCERT

OCTOBER 26, 1969

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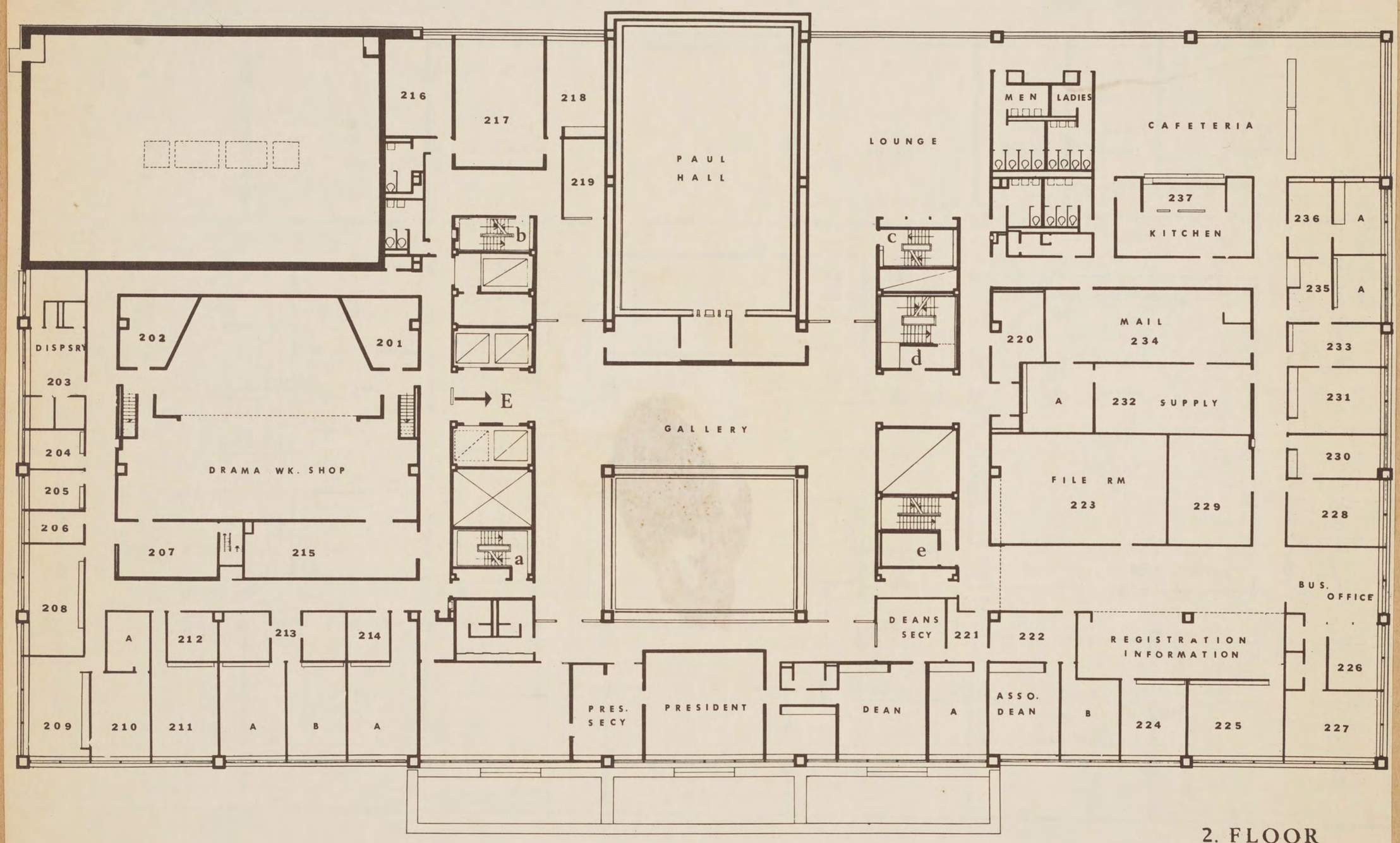
THE JUILLIARD SCHOOL



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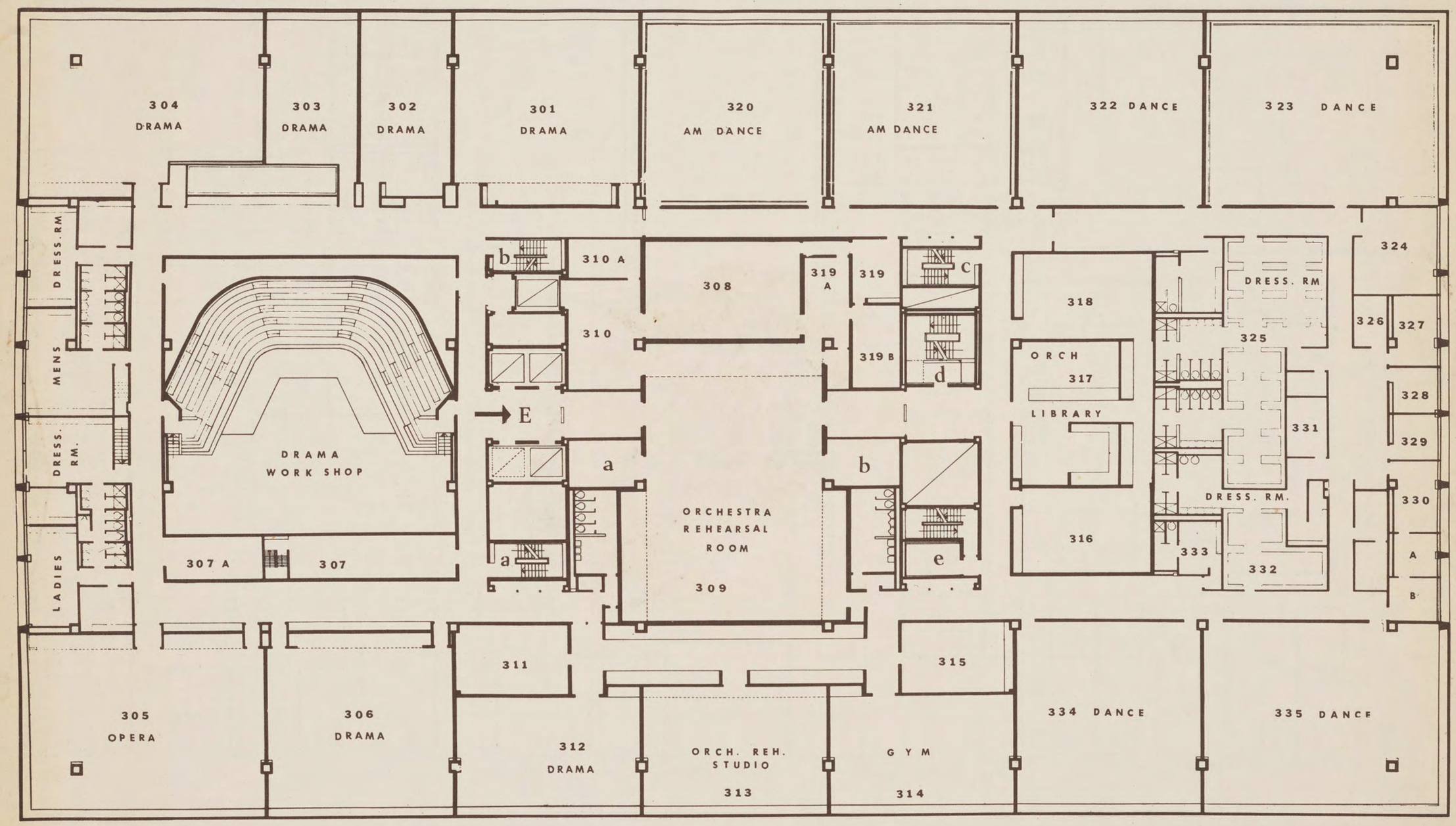
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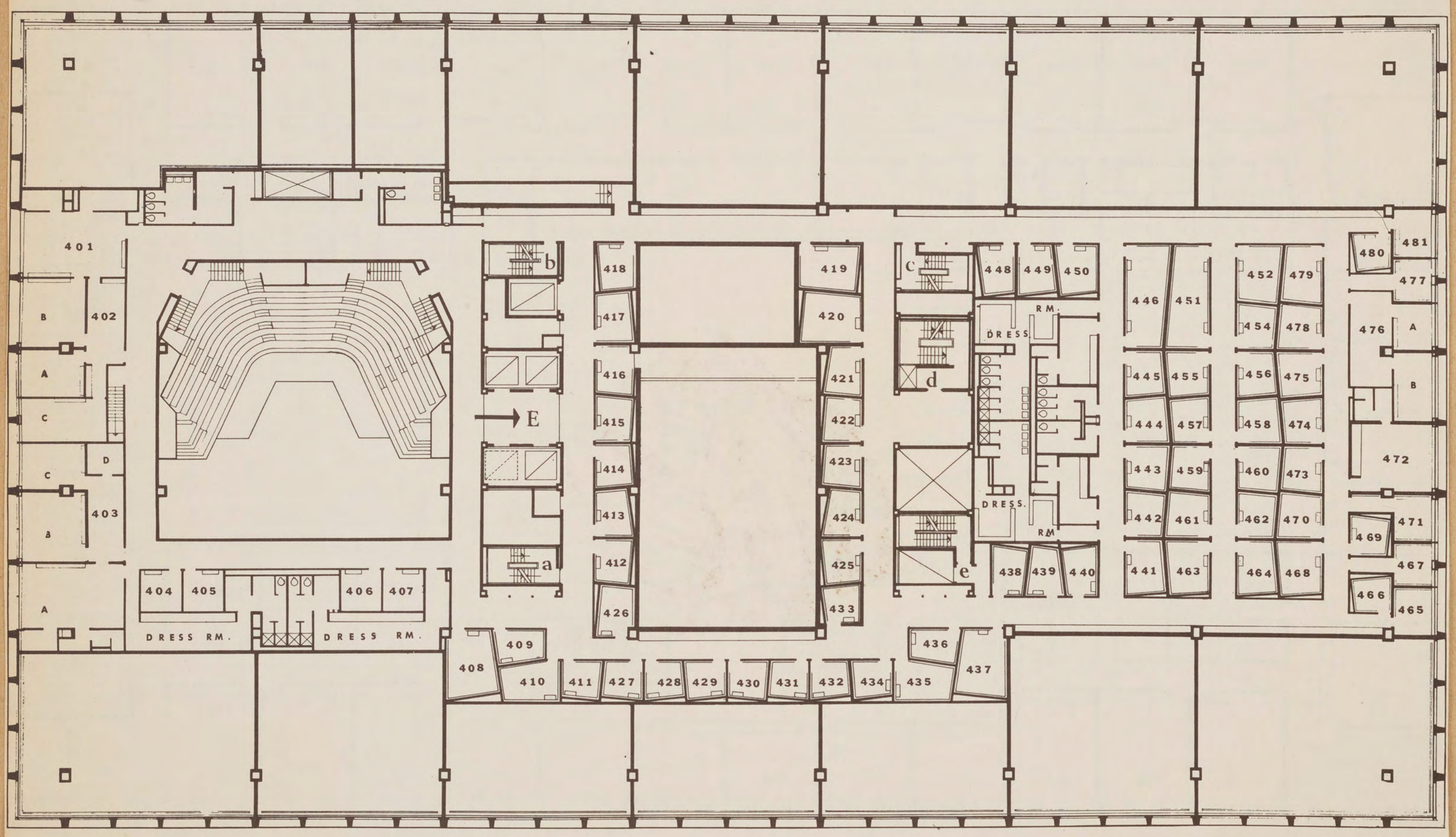
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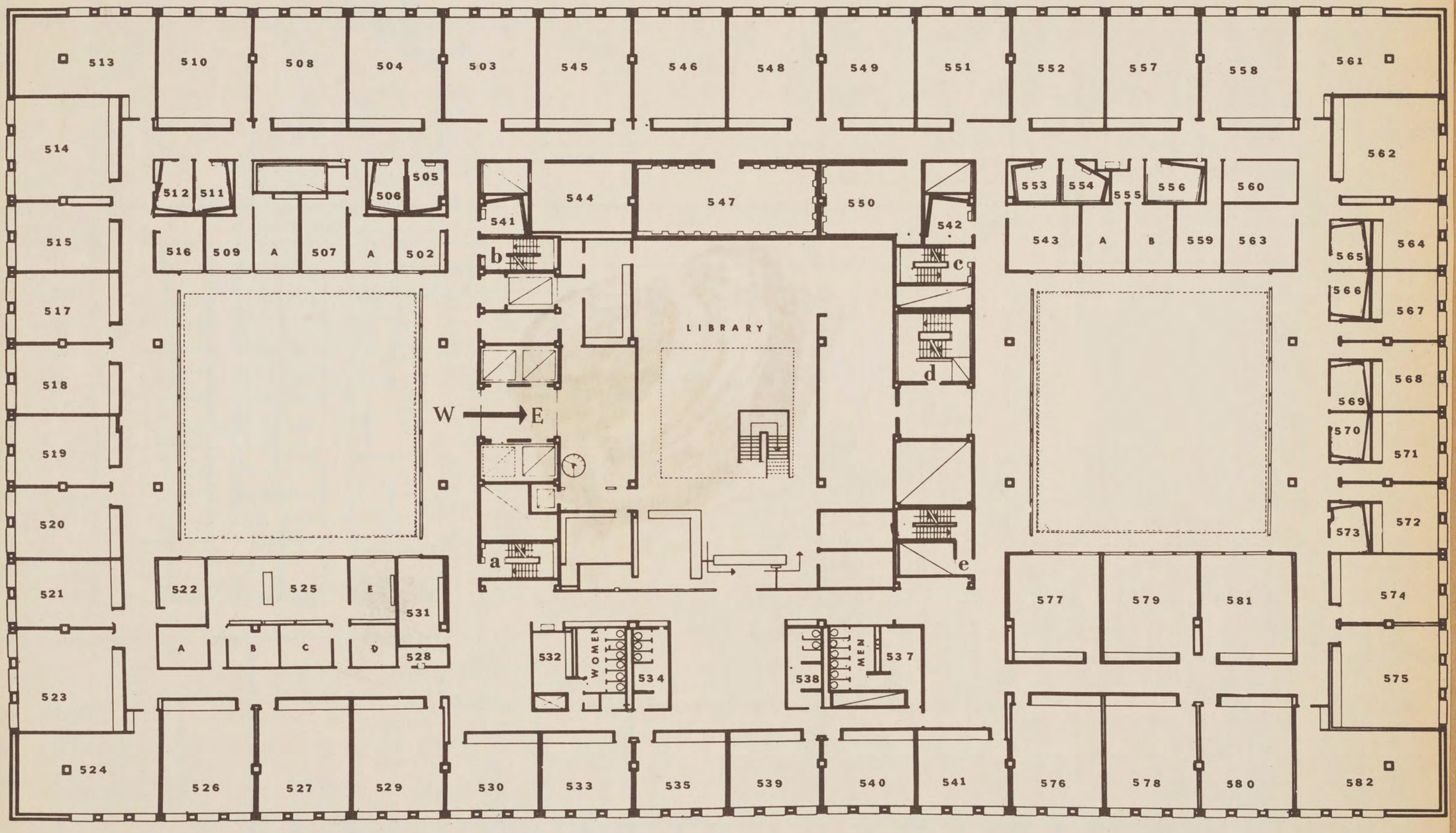
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5. FLOOR

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The Juilliard School

Sunday Afternoon, October 26, 1969, at 5:30

Shirley Verrett, *Mezzo-soprano*
Van Cliburn, *Piano*
Itzhak Perlman, *Violin*
Juilliard Orchestra
Leopold Stokowski, *Guest Conductor*
Jean Morel, *Conductor*

The Star-Spangled Banner

WAGNER Preludes to Acts I and III of "Lohengrin"

REMARKS BY JOHN D. ROCKEFELLER 3RD, CHAIRMAN OF THE BOARD OF LINCOLN CENTER FOR THE PERFORMING ARTS
PETER MENNIN, PRESIDENT OF THE JUILLIARD SCHOOL

PAGANINI First Movement (Allegro maestoso) of Violin Concerto No. 1 in D major, Op. 6

ITZHAK PERLMAN

MOZART Alleluia, from "Exsultate, Jubilate," K. 165

DONIZETTI Per questa fiamma indomita, from "Anna Bolena"

SAINT-SAENS Mon coeur s'ouvre a ta voix, from "Samson et Dalila"

SHIRLEY VERRETT

RAVEL Danse Generale from "Daphnis et Chloe": Suite No. 2

LISZT Piano Concerto No. 1 in E-flat major
Allegro maestoso
Quasi adagio — Allegretto vivace
Allegro marziale animato

VAN CLIBURN

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

Members of the audience who must leave the auditorium before the end of the concert are earnestly requested to do so between numbers, not during the performance.

A

BUS STOP
NO
STANDING

8

Dance Division

MARTHA HILL (Director)
MARY CHUDICK
(Administrative Assistant)

TECHNIQUES AND REPERTORY

Major Instruction and Supervision

MARTHA GRAHAM
JOSE LIMON
ANTONY TUDOR

Instructors

ALFREDO CORVINO
MARY HINKSON
BETTY JONES
KAZUKO HIRABAYASHY
HELEN McGEHEE
DENNIS NAHAT
GEORGE QUINCY

BERTRAM ROSS
DORIS RUDKO
ELIZABETH SAWYER
ANNA SOKOLOW
SARAH STACKHOUSE
MICHAEL UTHOFF
SALLIE WILSON
ETHEL WINTER

DANCE HISTORY AND CRITICISM

MARTHA HILL

ANATOMY FOR DANCERS

LULU E. SWEIGARD

COMPOSITION

LUCAS HOVING
JOSE LIMON
JANET MANSFIELD SOARES
ANTONY TUDOR

NOTATION

CHRISTINE SMITH
MURIEL TOPAZ

MUSIC

GEORGE QUINCY
ELIZABETH SAWYER
STANLEY WALDEN
JOHN WILSON

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September 24, 1969

THE JUILLIARD SCHOOL
DANCE DIVISION SCHEDULE
1969-70

(Subject to Change)
[All repertory classes "on call", watch call board]

MONDAY

9:00 - 10:15	St. 320	Ballet II. Corvino, Inst.
	St. 321	Modern Dance IV. Winter, Inst.
	Rm. 217	L&M II, Sec. 1. Quincy, Inst.
10:30 - 11:45	St. 320	Ballet IV. Tudor, Inst.
	St. 321	Modern Dance III. Winter, Inst.
	Rm. 217	L&M II, Sec. 2. Quincy, Inst.
	Rm. 102	Notation I, Sec. 1. Smith, Topaz, Inst.
12:00 - 12:50	Rm. 218	L&M IV. Sawyer, Inst.
	Rm. 217	L&M I, Sec. 1. Walden, Wilson, Inst.
12:30 - 1:45	Rm. 508	Notation I, Sec. 2. Smith, Topaz, Inst.
1:00 - 2:15	St. 320	Ballet III. Corvino, Inst.
	St. 321	Modern Dance Repertory. McGehee (Winter), Inst.
	Rm. 218	L&M III. Sawyer, Inst.
2:30 - 3:45	St. 320	Ballet Repertory. Nahat, Uthoff, Inst.
	St. 321	Modern Dance II. McGehee (Winter), Inst.
4:00 - 5:15	St. 320	Pointe. Sallie Wilson, Inst.
4:00 - 6:00	St. 321	Modern Dance Repertory. Sokolow (Limon), Inst.
6:00 - 8:00	St. 320	Ballet Repertory. Uthoff, Nahat, Inst.

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TUESDAY

9:00 - 10:15	St. 320	Ballet II. Corvino, Inst.
	St. 321	Modern Dance IV. Ross, Inst.
10:30 - 11:45	St. 320	Ballet IV. Tudor, Inst.
	St. 321	Modern Dance III. Ross, Inst.
	Rm. 102	Notation II. Topaz, Smith, Inst.
12:00 - 12:50	St. 320	Adagio. Tudor, Inst.
1:00 - 2:15	St. 320	Ballet III. Corvino, Inst.
	St. 321	Modern Dance Repertory. Ross, Inst.
2:30 - 3:45	St. 320	Ballet Repertory. Nahat, Uthoff, Inst.
	St. 321	Modern Dance II. Ross, Inst.
4:00 - 5:15	St. 320	(Ballet Composition, To be scheduled later if needed)
	Rm. 545	L&M I, Sec. 2. Walden, Wilson, Inst.
4:00 - 6:00	St. 321	Modern Dance Repertory. Limon, Inst.
6:00 - 8:00	St. 320	Ballet Repertory. Uthoff, Nahat, Inst.

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WEDNESDAY

9:00 - 10:15	St. 320	Ballet II. Corvino, Inst.
	St. 321	Modern Dance IV. Lewis,Muller (for Stackhouse), Inst.
	Rm. 217	L&M II, Sec. 1. Quincy, Inst.
10:30 - 11:45	St. 320	Ballet IV. Tudor, Inst.
	St. 321	Modern Dance III. Lewis,Muller (for Stackhouse),Inst.
	Rm. 217	L&M II, Sec. 2. Quincy, Inst.
	Rm. 527	Anatomy for Dancers. Sweigard, Inst.
12:00 - 12:50	St. 320	Boys Repertory. Tudor, Inst.
	Rm. 217	L&M I, Sec. 1. Walden, Wilson, Inst.
	Gym or St. 321	Pre Classic & Modern Forms, Sec. 1. Soares, Inst.
	Rm. 527	Anatomy Lab. Sweigard, Inst.
1:00 - 2:00		ONE O'CLOCK CONCERT
1:45 - 2:30	Rm. 527	Anatomy Lab. Sweigard, Inst.
2:00 - 3:15	St. 320	Ballet III. Tudor, Inst.
	St. 321	Modern Dance Repertory. Limon, Inst.
	Gym	Pre Classic & Modern Forms, Sec. 2. Soares, Inst.
3:30 - 4:45	St. 320	Ballet Repertory. Nahat, Uthoff, Inst.
	St. 321	Modern Dance II. Lewis, Muller (for Stackhouse), Inst.
	Rm. 514	Dance History & Criticism, Sec. 1. Hill, Inst.
5:00 - 6:15	Rm. 529	L&M IV. Sawyer, Inst.
5:00 - 7:00	St. 321	Modern Dance Repertory. Limon, Inst.
7:00 - 9:00	St. 320	Ballet Repertory. Uthoff, Nahat, Inst.

Group Forms to be arranged on Wednesday

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THURSDAY

9:00 - 10:15	St. 320	Ballet II. Corvino, Inst.
	St. 321	Modern Dance IV. McGehee; Hirabayashi, alt.,Inst.
10:30 - 11:45	St. 320	Ballet IV. Tudor, Inst.
	St. 321	Modern Dance III. McGehee; Hirabayashi, alt.; Inst.
	Rm. 217	Notation I, Sec. 1. Topaz, Smith, Inst.
12:00 - 12:50	Rm. 217	L&M I, Sec. 1. Walden, Wilson, Inst.
	Rm. 218	Dance History & Criticism, Sec. 2. Hill,Inst.
	St. 320	Musical Coaching. Sawyer, Inst.
1:00 - 2:15	Rm. 320	Ballet III. Corvino, Inst.
	Rm. 321	Modern Dance Repertory. Winter; Limon, Inst.
	Rm. 218	L&M III. Sawyer, Inst.
	Rm. 313	Notation I, Sec. 2. Topaz, Smith, Inst.
2:30 - 3:45	St. 320	Ballet Repertory. Nahat, Uthoff, Inst.
	St. 321	Modern Dance II. Winter; Hirabayashi, Alt.; Inst.
4:00 - 5:15	St. 320	Pointe (Repertory). Sallie Wilson, Inst.
4:00 - 6:00	St. 321	Modern Dance Repertory. Limon, Inst.
6:00 - 8:00	St. 320	Ballet Repertory. Uthoff, Nahat, Inst.

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FRIDAY

9:00 - 10:15	St. 320	Ballet II. Corvino, Inst.
	St. 321	Modern Dance IV. Jones, Inst.
10:30 - 11:45	St. 320	Ballet IV. Tudor, Inst.
	St. 321	Modern Dance III. Jones, Inst.
	Rm. 217	Notation II. Topaz, Smith, Inst.
12:00 - 12:50	St. 320	Adagio. Corvino, Inst.
	Gym or St. 321	Composition (Materials). Sec. 1. Hoving, Rudko, Inst.
1:00 - 2:15	St. 320	Ballet III. Tudor, Inst.
	St. 321	Modern Dance Repertory. Limon; Sokolow, alt., Inst.
2:30 - 3:45	St. 320	Ballet Repertory. Nahat, Uthoff, Inst.
	St. 321	Modern Dance II. Jones, Inst.
	Gym or St. 313	Composition (Materials), Sec. 2. Hoving, Rudko, Inst.
4:00 - 5:15	St. 320	Ballet Composition. Tudor, Inst.
	Gym or St. 313	Composition (Projects in Choreography),Sec.1. Hoving,Rudko,Inst.
	Rm. 545	L&M I, Sec. 2. Walden, Wilson, Inst.
4:00 - 6:00	St. 321	Modern Dance Repertory. Sokolow, Inst.
5:30 - 6:45	Gym or St.313	Composition (Projects in Choreography),Sec.2.Hoving,Rudko,Inst.
6:00 - 8:00	St. 320	Ballet Repertory. Uthoff, Nahat, Inst.

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FILM SHOWING

Wednesday, November 5, 1969

Studio 321

5-6:30 p.m.

Timing

38:00 "THERE IS A TIME". . . . . .Limon,Jose - Dello Joio,Norman

18:00 "JARDIN AUX LILAS" . . . . . Tudor,Antony - Chausson,Ernest

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THE JUILLIARD SCHOOL

DANCE WORKSHOP

Friday, November 21, 1969

5:30 p.m. - Studio 321

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PROGRAM

I.

Found Object Studies

Prepared in the Composition Classes of Lucas Hoving;
Doris Rudko, assisting.

George Costinescu, pianist

II.

PRE-CLASSIC FORMS

Pavane

Composed and danced by Peter Sparling.....Jahn

Galliards

Composed and danced by Janet Eilber.....Hassler
Composed and danced by Ann DeGange.....Morley
Composed and danced by Craig Gruenberg.....Unaccompanied
Composed and danced by Whitney Rau.....Williamson

Allemande

Composed and danced by Janet Eilber.....Handel

III.

INDEPENDENT PROJECT

Solo

Composed and danced by Margaret F. Randi

IV.

GROUP FORMS

Trio: Part II from "Hinamatsuri" (Japanese Doll Festival).....Yoshiro Irino
Composed by Saeko Ichinohe
Danced by Janel Eilber, Joan Gervot, Nanette Hassall

Trio: "Over/lapse" .....String Quartet: Mayazumi
Composed by Irene Dowd
Danced by Gretchen Eisenberg, Jane Lowe, Nancy Paris

Quartet/Trio: Untitled.....Earle Brown
Composed by Gretchen Eisenberg
Danced by Janet Eilber, Hannah Kahn, Jessica Roth, Evan Williams

Prepared in the classes of Janet Soares
Frances Lumpkin, pianist

THE JUILLIARD SCHOOL

ALICE TULLY HALL/LINCOLN CENTER

Wednesday One O'Clock Concert Series

January 14, 1970

JUILLIARD DANCE DIVISION

PROGRAM

I.

Studies and Excerpts from Works in Progress.....Improvisations

Irene Dowd, Ilze Dreimanis, Eugene Harris, Linda Levy, Dalienne Majors, Nancy Paris, Suzanne Smith, **Gary Flannery, Nanette Hassall, Gregory Mitchell, Patrick Suzeau, Evan Williams**

Prepared in the Composition Classes of Lucas Hoving
Assisted by Doris Rudko

George Costinescu, pianist

II.

Part II from "Hinamatsuri" (Japanese Doll Festival)...Yoshiro Irino*
Choreography by Saeko Ichinohe

Janet Eilber, Joan Gervat, Nanette Hassall

Prepared in the Composition Classes of Janet Soares

III.

Excerpts from Night Spell, 2nd and 3rd Movements Priaulx Rainier*
Choreography by Doris Humphrey (1951)
Direction by Jose Limon
Assisted by Daniel Lewis

The Sleeper.....Gary Masters
Night Figures.....Eugene Harris,
Eleanor McCoy, Margaret Fargnoli

IV.

Streetsong.....Sound Tape by Peter Sparling*
Choreography by Peter Sparling

Peter Sparling

V.

Excerpts from "There is a Time" Norman Dello Joio*
Choreography (1956) and Direction by Jose Limon
Assisted by Daniel Lewis

"To every thing there is a season, and a time
to every purpose under the heaven:"

"A time to be born;".....Jerome Weiss

"A time to embrace;".....Mary Margaret Giannone, Gary Masters

Ensemble

	Craig Gruenberg
Ilze Dreimanis	Eugene Harris
Mary Margaret Giannone	Gary Masters
Nanette Hassall	Gregory Mitchell
Pamela Knisel	Peter Sparling
Gretchen Langstaff	
Risa Steinberg	Gene Stulgaitis
Linda Yoder	

VI.

Inner Space.....Earle Brown*
Choreography by Gretchen Langstaff

Janet Eilber, Hannah Kahn, Jessica Roth, Evan Williams

Prepared in the Composition Classes of Janet Soares

VII.

The Minding of the Flesh is Death.....Halim El-Dabh*
Choreography by Daniel Lewis (1967)

"No one can dance and remain pure." Dr. E. S. Sumners

Craig Gruenberg, Eleanor McCoy, Margaret Fargnoli,
Gary Masters, Patrick Suzeau

Supers: Dalienne Majors, Wendy Smith, Lynne Colburn, Linda Levy.

*Recording

The Wednesday One O'Clock Concert Series is designed to supplement the classwork of the students in the School. All students are eligible to perform in these concerts, and occasionally there will be performances by members of the Faculty. All students are expected to attend these concerts as a part of their regular classwork.

October 29, 1969

THE JUILLIARD SCHOOL
DANCE DIVISION SCHEDULE

1969-70

(Subject to Change)
(All repertory classes "on call", watch call board)

MONDAY

9:00 - 10:15	St. 320	Ballet II. Corvino, Inst; Reese, Acc.
	St. 321	Modern Dance IV. Winter,Inst; Wilson, Acc.
	Rm. 217	L&M II, Sec. 1. Quincy, Inst.
10:30 - 11:45	St. 320	Ballet IV. Tudor, Inst; Sawyer, Acc.
	St. 321	Modern Dance III. Winter, Inst; Wilson, Acc.
	Rm. 217	L&M II, Sec. 2. Quincy, Inst.
	Rm. 313(102)	Notation I. Sec. 1. Smith, Inst; Reese, Acc.
12:00 - 12:50	Rm. 218	L&M IV. Sawyer, Inst.
	Rm. 217	L&M I, Sec. 1. Wilson, Inst.
12:00 - 1:00	St. 321	Notation II. Topaz, Inst; Costinescu, Acc.
1:00 - 2:15	St. 320	Ballet III. Corvino, Inst; Reese, Acc.
	St. 321	
	St. 314	Notation I, Sec. 2. Smith, Inst.
	Rm. 218	L&M III.Sawyer, Inst.
2:30 - 3:45	St. 320	
	St. 321	Modern Dance II. McGehee (Winter), Inst; Reese, Acc.
4:00 - 5:15	St. 320	Pointe. Sallie Wilson, Inst; Reese, Acc.
	St. 321	

TUESDAY

9:00 - 10:15	St. 320	Ballet II. Corvino, Inst; Reese, Acc.
	St. 321	Modern Dance IV. Ross, Inst; Wilson, Acc.
10:30 - 11:45	St. 320	Ballet IV. Tudor, Inst; Tisen, Acc.
	St. 321	Modern Dance III. Ross, Inst; Reese, Acc.
11:45 - 12:45	St. 314	Pre-Classic Practice Hour. Lumpkin, Acc.
12:00 - 12:50	St. 320	Adagio. Tudor, Inst; Tisen, Acc.
1:00 - 2:15	St. 320	Ballet III. Corvino, Inst; Reese, Acc.
	St. 321	
2:30 - 3:45	St. 320	
	St. 321	Modern Dance II. Ross, Inst; Wilson, Acc.
4:00 - 5:15	St. 320	
	St. 321	
	Rm. 545	L&M I, Sec. 2. Walden, Inst.

WEDNESDAY

9:00 - 10:15	St. 320	Ballet II. Corvino, Inst; Tisen, Acc.
	St. 321	Modern Dance IV. Lewis, Muller, Inst; Wilson, Acc.
	Rm. 217	L&M II, Sec. 1. Quincy, Inst.
10:30 - 11:45	St. 320	Ballet IV. Tudor, Inst; Tisen, Acc.
	St. 321	Modern Dance III. Lewis, Muller, Inst; Wilson, Acc.
	Rm. 217	L&M II, Sec. 2. Quincy, Inst.
	Rm. 527	Anatomy for Dancers. Sweigard, Inst.
12:00 - 12:50	St. 320	Boys Repertory. Tudor, Inst; Sawyer, Acc.
	Rm. 217	L&M I, Sec. 1. Wilson, Inst.
	St. 314	Pre-Classic & Modern Forms, Sec. 1. Soares, Inst;Lumpkin,Ac
	Rm. 527	Anatomy Lab. Sweigard, Inst.
1:00 - 2:00		ONE O'CLOCK CONCERT
1:45 - 2:30	Rm. 527	Anatomy Lab. Sweigard, Inst.
2:00 - 3:15	St. 320	Ballet III. Tudor, Inst; Sawyer, Acc.
	St. 321	
	St. 314	Pre-Classic & Modern Forms, Sec. 2. Soares,Inst;Lumpkin; Ac
3:30 - 4:45	St. 320	Ballet Composition, Tudor, Inst; Sawyer, Acc.
	St. 321	Modern Dance II. Lewis, Muller, Inst. Wilson, Acc.
5:00 - 6:15	Rm. 529	L&M IV. Sawyer, Inst.

Group Forms to be arranged on Wednesday, alternate weeks.

THURSDAY

9:00 - 10:15	St. 320	Ballet II. Corvino, Inst; Morris, Acc.
	St. 321	Modern Dance IV. McGehee; Hirabayashi, alt. Inst;Hansen,Acc.
10:30 - 11:45	St. 320	Ballet IV. Tudor, Inst. Sawyer, Acc.
	St. 321	Modern Dance III. McGehee; Hirabayashi, alt. Inst;Hansen,Acc
	Rm. 217	Notation I, Sec. 1. Smith, Inst.
12:00 - 12:50	Rm. 217	L&M I, Sec. 1. Wilson,Inst.
Dance Div.	Office	Dance History & Criticism, Sec. 2. Hill, Inst.
	St. 320	Musical Coaching, Sawyer, Inst.
12:00 - 1:00	Rm. 503	Notation II. Topaz, Inst.
1:00 - 2:15	Rm. 320	Ballet III. Corvino, Inst; Tisen, Acc.
	Rm. 321	
	Rm. 218	L&M III. Sawyer, Inst.
	Rm. 313	Notation I, Sec. 2. Smith, Inst; Lumpkin, Acc.
2:30 - 3:45	St. 320	
	St. 321	Modern Dance II. Winter; Hirabayashi, Alt. Inst;Hansen, Acc.
4:00 - 5:00	Rm. 508	Notation II. Topaz, Inst.
4:00 - 5:15	St. 320	Pointe. Sallie Wilson, Inst; Godjevatz, Acc.
	St. 321	

FRIDAY

9:00 - 10:15	St. 320	Ballet II. Corvino, Inst; Morris, Acc.
	St. 321	Modern Dance IV. Jones, Inst; Wilson, Acc.
10:30 - 11:45	St. 320	Ballet IV. Tudor, Inst; Tisen, Acc.
	St. 321	Modern Dance III. Jones, Inst; Wilson, Acc.
12:00 - 12:50	St. 320	Adagio. Corvino,Inst; Godjevatz, Acc.
	St. 314	Composition (Materials). Sec. 1. Hoving,Rudko, Insts; Costinescu, Acc.
1:00 - 2:15	St. 320	Ballet III. Tudor,Inst;Tisen, Acc.
	St. 321	
2:30 - 3:45	St. 320	
	St. 321	Modern Dance II. Jones, Inst; Wilson, Acc.
4:00 - 5:15	St. 320	
	St. 321	
	St. 314	Composition(Projects in Choreography), Sec. 1. Hoving, Rudko, Insts; Costinescu, Acc.
	Rm. 545	L&M I, Sec.2. Walden Inst.
5:30 - 6:45	St. 314	Composition(Projects in Choreography), Sec.2. Hoving,Rudko, Inst; Costinescu, Acc.

SATURDAY

11:00 - 1:00	St. 320	Ballet Class (Girls & Boys) including Pointe and Adagio. Tudor, Inst; Grablewski, Acc.

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View of the new Juilliard School, looking southeast, showing the Broadway entrance to the school.

View of The Juilliard School, looking north across the reflecting pool and the Henry Moore sculpture, with the main entrance to the Vivian Beaumont Theater in the foreground.

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DANCE WORKSHOP

Friday, April 17, 1970
in
Studio 321 at 12:00 noon

A. COMPOSITION STUDIES

1. Movement Study which developed from a class exploration using the physical properties of a newspaper as the stimulus.
   Jerome Weiss

2. Movement Study which developed from images suggested by words chosen at random from a dictionary.
   Timothy Young

3. Space-Environment Studies
   a. Game Board - Dalienne Majors
   b. Outer Space - Nancy Paris

Prepared in the classes of Doris Rudko. Gheorghe Costinescu, Pianist.

B. MODERN FORMS

1. Asymmetrical Rhythm Studies --------- Self-accompanied
   Janet Eilber and Peter Sparling

2. "Piece" ---------Carl Michelson (Tape)
   Choreography by Irene Dowd
   Dancers: Ann DeGange, Ilze Dreimanis, Hannah Kahn, Nancy Paris, Whitney Rau, Craig Gruenberg

Prepared in the classes of Janet Soares

C. INDIVIDUAL PROJECTS

1. "Lamento della Ninfa" ----------Monteverdi (Tape)
   Choreography by Nicoletta Giavotto
   Dancers: Richard Ornellas, Sam Weber, Evan Williams, Nicoletta Giavotto

2. "The Death of Mary" ---------- Anton Webern (Tape)
   (6 Pieces for Orchestra--Opus 6. Fourth & Fifth Movements)

   Choreography by Eugene Harris

   Duet - Nanette Hassall
   Janet Eilber

   Trio - Jane Lowe
   Marc Stevens
   Eugene Harris

   Solo - Eleanor McCoy

The Juilliard School
Lincoln Center Plaza
New York, New York 10023

Feb. 1970

DANCE FACULTY AND STAFF

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

Miss Martha Hill (Mrs. Thurston J. Davies) — DIRECTOR
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3021 Holland Avenue
Bronx, New York 10467
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Miss Cindy Winn — Secretary
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New York, New York 10023
Home Tel: 362-0184

Mrs. Betty Williams — Costume Supervisor
250 West 14th Street
New York, New York 10011
Studio Tel: WA 4-4736 & WA 4-4758

****

A. Regular Division, Dance
   1. Major Dance Faculty

Miss Martha Graham
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Mr. Jose Limon
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Box 226
Stockton, New Jersey 08559

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New York, New York 10016
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2. Instructors

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New York, New York
Home Tel: YU 9-5770

Also: Cunningham Dance Studio
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New York, New York
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Mr. Alfredo Corvino
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New York, New York 10019
Home Tel: CI 7-2564

Also: Dance Circle
763 Eighth Avenue (Bet. 46th & 47th
Tel: 245-9882

Miss Kazuko Hirabayashi
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Also: Kirkland College
Clinton, New York
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(Mon., Tues., Wed. only)

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Also: Chosica
Bradford, R. I. 02808
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New York, New York 10003
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Home Tel: MO 3-4739

Mr. Dennis Nahat
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Tel: 722-5787

Mr. Bertram Ross
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Miss Doris Rudko (Mrs. Lionel Rudko)
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Upper Montclair, New Jersey 07043
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Miss Elizabeth Sawyer
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Brooklyn, New York 11215
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Miss Christine Clark Smith (Mrs. David Smith)
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Mrs. Janet Mansfield Soares (Mrs. Arthur Soares)
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Drama Div.
Tues. 9:30-11:00
Wed. 10:00-11:15
Fri. 9:30-11:45

Mon. - Fri. 11:00-2:00
at Studio
215 West 20th Street
Tel: 989-7134

Miss Sarah Stackhouse
243 East 26th Street - Apt. 4B
New York, New York 10010
Home Tel: MU 3-4068

Also: c/o Seeber
Via San Teodoro #28
Roma, Italia

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

Miss Muriel Topaz (Mrs. Jacob Druckman)
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New York, New York 10032
Home Tel: AU 1-0167

Mr. Michael Uthoff
102 West 75th Street - Apt. 63
New York, New York 10023
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Also: Mrs. Robert Bradley
1380 North Avenue
Elizabeth, New Jersey
Tel: (201) 353-7729

Miss Sallie Wilson
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New York, New York 10017
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Miss Ethel Winter (Mrs. Charles Hyman)
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New York, New York
Home Tel: MU 5-5569

3. Music Faculty (Dance Division)

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New York, New York 10025
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Studio: TR 7-6700, Ext. 9D

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New York, New York 10032
Home Tel: AD 4-1893 - Answering Service: PL 7-6300

Mr. John Wilson
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New York, New York 10011
Home Tel: 243-8397

4. Substitute Teachers and Assistants

Miss Takako Asakawa
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New York, New York
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New York, New York 10029
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Irene Feigenheimer
c/o Edward Effron
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New York, New York 10029
Tel: HA 7-4771

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Miss Phyllis Gutelius
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Miss Kelly Hogan
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New York, New York 10012
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New York, New York 10024
Home Tel: SC 4-5498

Miss Jennifer Muller
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New York, New York 10014
Home Tel: 691-6255

Mrs. Robyn Cutler Rosenberg (Mrs. David Rosenberg)
41-07 Bowne Street
Flushing, New York 11355
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Mr. Clive Thompson
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Staten Island, New York
Home Tel: 442-0580

Mr. Lance Westergard
201 West 77th Street
New York, New York 10024
Home Tel: 874-5261

Mr. Dudley Williams
2885 Baychester
Bronx, New York 10466
Home Tel: OL 3-0367

Also: 259 Bleecker Street
New York, New York 10014
Home Tel: 924-3106

B. Accompanists

Mr. Daniel Anderson
430 East 20th Street
New York, New York 10009
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Mr. Charles Bornstein
c/o S. Perlbinder
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New York, New York 10023
Home Tel: PL 2-6476

Mr. Gheorghe Costinescu
Walton Hotel
104 West 70th Street
New York, New York 10023
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188 Bronxville Road
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Mrs. Eugenia Demidov
222 Pennsylvania Avenue
Brooklyn, New York 11207
Home Tel: DI 6-7938
Daughter's Tel: KI 3-9447

Mr. Robert Dennis
885 West End Avenue
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Miss Aline Eiger
166 East 88th Street - Apt. 3A
New York, New York 10028
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Mr. L. Michael Griffel
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Columbia University for messages -- 280-2346

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(NO PHONE)

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

Mr. Paul Knopf
60 First Avenue - Apt. 10H
New York, New York 10009
Home Tel: 254-0128

Miss Frances Lumpkin
318 West 78th Street - Apt. 11
New York, New York 10024
Home Tel: 799-1723

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

Mr. Jeffrey N. Reese
5515 Windsor Avenue
Philadelphia, Pennsylvania 19143
Home Tel: (215) SA 9-1782

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

Miss Elizabeth Sawyer
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Brooklyn, New York 11215
Home Tel: ST 8-2259

Mrs. Jean Sloman
27 West 72nd Street - Apt. 605
New York, New York 10023
Tel: 877-9658

Mrs. Lydia Tisen
294 West 92nd Street
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Home Tel: EN 2-3788

Mr. John Van Buskirk
310 West 83rd Street
New York, New York 10024
Home Tel: 787-5841

Mr. John Wilson
308 West 18th Street
New York, New York 10011
Home Tel: 243-8397

As of February 13, 1970
at Boston University on
Tuesday, Wednesday, Thursday.

C. Student Assistants

Mary Margaret Giannone
11-55 45th Road
Long Island City, New York
Home Tel: 663-5439

Airi Hynninen
c/o Helen O'Regan
620 West 116th Street - Apt. 72
New York, New York 10027
Home Tel: UN 4-7804

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

Linda Levy
Hotel Beacon
Broadway & 75th Street, Rm. 1410
New York, New York 10023
Tel: SU 7-1100

Gary Masters
43 West 69th Street - Apt. 3C
New York, New York 10023
Tel: 362-0184

Frank Patrelle
142 West 70th Street - Apt. 4F
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Madeline Rhew
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New York, New York 10021
Tel: TE 8-5700

Risa Steinberg
2 Fifth Avenue
New York, New York 10011
Home Tel: 533-6404

Also: 225 West 70th Street - Apt. 1D
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Tel: 724-0984

Gene Stulgaitis
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New York, New York
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Yasuko Tokunaga
One Sheridan Square - Apt. 7E
New York, New York 10014
Home Tel: 929-8937

Jerome Weiss
32 West 69th Street - Apt. 1B
New York, New York 10023
Home Tel: 873-9371

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STUDENT LIST 2/9/70

Barrios, Maria
Bew, Andy
Brown, Blake
Colburn, Lynne
Clay, Raymond
DeGange, Ann
Dowd, Irene
Dreimanis, Ilze
Eilber, Janet
Fargnoli, Margaret
Feigay, Eileen
Flannery, Francis Gary
Frosch, Joan
Gervat, Joan
Giannone, Mary Margaret
Gruenberg, Craig
Hampton, Adrienne
Harris, Eugene
Hart, Diana
Harty, Kathleen
Hassall, Nanette
Hoffman, Lise
Hynninen, Airi
Ichinohe, Saeko
Jablons, Karen
Jorasmaa, Sirpa
Kahn, Hannah
Klavins, Ilze
Knisel, Pamela
Kubilus, Susan
Langstaff, Gretchen
Levy, Linda
Lowe, Jane
MacNamee, Sandra
Majors, Dalienne
Masters, Gary
McCoy, Eleanor
Mitchell, Gregory
Montana, David
Oda, Bonnie
Paris, Nancy
Patrelle, Francis
Plaskett, Eleana
Rau, Whitney
Rhew, Madeline
Santiago, Socorro
Smith, Suzanne
Smith, Wendy
Sparling, Peter
Steinberg, Risa
Stevens, Marc
Stulgaitis, Gene
Suzeau, Parick
Thomas, Evelyn
Tokunaga, Yasuko
Track, Bernadette
Weber, Samuel
Weiss, Jerome
Williams, Evan
Wolf, Werner
Wright, Deborah
Yamada, Sylvia
Yoder, Linda
Young, Timothy

Men in the Dance Department

Bew, Andy
Brown, Blake
Clay, Raymond
Flannery, Francis Gary
Gruenberg, Craig
Harris, Eugene
Masters, Gary
Mitchell, Gregory
Montana, David
Patrelle, Francis
Sparling, Peter
Stevens, Marc
Stulgaitis, Gene
Suzeau, Patrick
Weber, Samuel
Weiss, Jerome
Wolf, Werner
Young, Timothy

FILM SHOWING

Wednesday, February 11, 1970

Studio 321

1:00 p.m.

Film showing of unedited NBC "N.Y. Illustrated" TV Juilliard School Documentary of Saturday, November 8, 1969.

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FILM SHOWING

Tuesday, February 24, 1970

Room 309

5:30 p.m.

Timing

1 hour 10 minutes "Plitsetskaya Dances"

Film courtesy of Tony Freyberg.

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Event I:
Experiment with Transformation
by Peter Sparling

EVENT I was planned and performed as an experiment with which the dancers and audience could experience the transformation of eight choreographic studies in familiar time and space structures. The sound, props, and movement motifs of each study were broken apart and distributed throughout the duration of *Event I's* time structure to allow for each study's transformation from the moment its material was first introduced to the time of its actual performance and again to the disappearance of its last remnants. Performed in a small, third-floor dance studio and in the large lobby on the plaza level, *Event I* also transformed the studies by distributing them through different spaces.

The time and space structures were plotted using chance determination as well as a through-composed (cumulative) outline of one choreographer. What determined *Event I's* success though, was that each participant, by observing the interaction and transformation of the eight studies in whatever manner he wanted, was able to construct his own personal "event."

Program for Thursday, February 26, 1970, at 5:00 P.M.:
EVENT I / for
14 dancers, bicycle spokes, elevator, audience, cigarettes, Bartók piano sonata, tape recorders, big open spaces and ashtray.

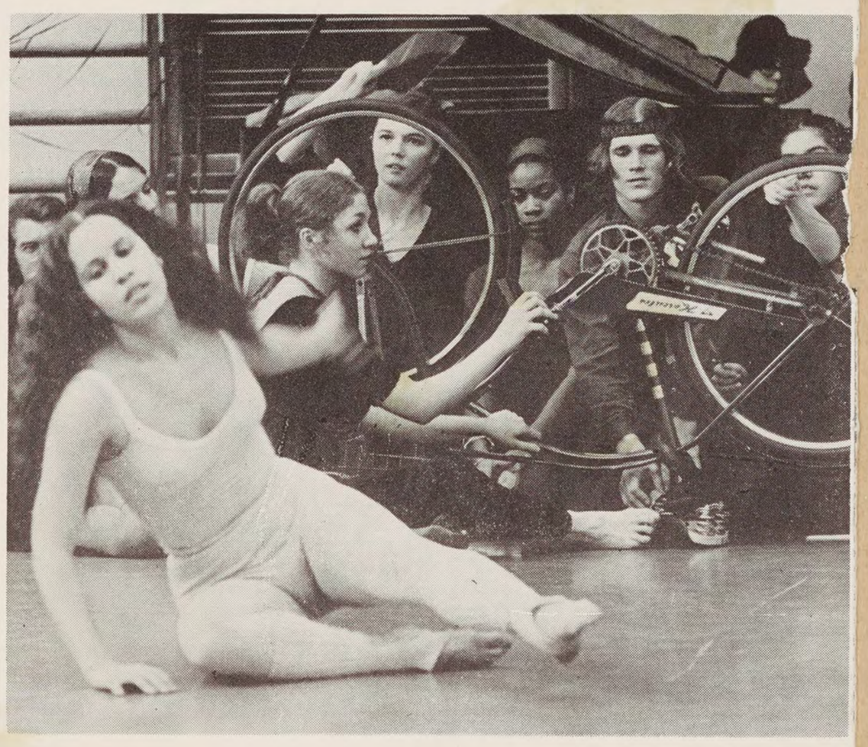
* * *

EVENT I is constructed in such a way that it will "happen" only if *you follow it*—first from studio 314 to the first floor outer lobby and then back to studio 314. Be prepared to participate in its happening by:

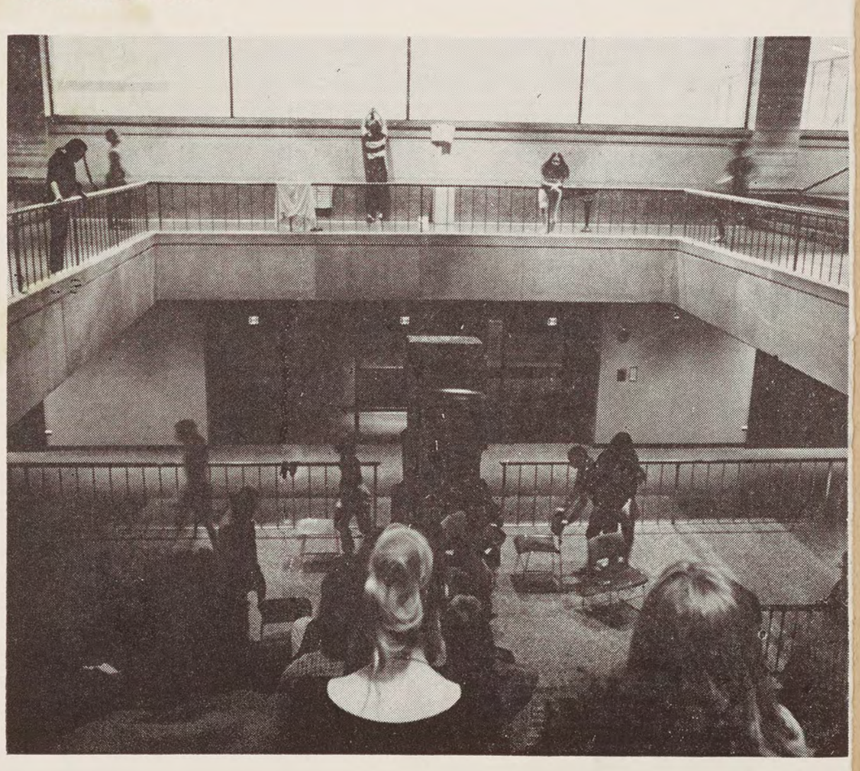
1) Taking the cue of the Bartók piano sonata when it sounds and following the dancers' procession down the stairway or elevator to the first floor lobby.

2) After entering the lobby, taking a seat on the center staircase as indicated by the usher.

3) Exiting with the dancers' procession and returning to studio 314 for EVENT I's conclusion.



Scenes from *Event I*



THE JUILLIARD SCHOOL

Thursday, February 26, 1970

The Dance Division presents:

EVENT I

for

14 dancers, bicycle spokes, elevator, audience, cigarettes, Bartok piano sonata, tape recorders, big open spaces and ashtray.

****
****
****
***
*

EVENT I is constructed in such a way that it will "happen" only if you follow it - first from studio 314 to the first floor outer lobby and then back to studio 314. Be prepared to participate in its happening by:

1) Taking the cue of the Bartok piano sonata when it sounds and following the dancers' procession down the stairway or elevator to the first floor lobby.

2) After entering the lobby, taking a seat on the center staircase as indicated by the usher.

3) Exiting with the dancers' procession and returning to studio 314 for EVENT I's conclusion.

February 9, 1970

THE JUILLIARD SCHOOL

Dance Division
Student Listing
Second Semester 69-70

(B. Maj.) Barrios, Maria (DIP) BIV; L&M III; Ballet Comp (214).

(B. Maj.) Bew, Andy (BFA) BIII; L&M II; Proj. Chor (216); NII.

(B. Maj.) Brown, Blake (BFA) BIII; L&MII; Proj. Chor. (216); NII.

Clay, Raymond (DIP) BIV; MDIV; L&MIII; Proj. Chor. (316); NII.

Colburn, Lynne (BFA) BIII; MDIII; L&MII;Proj. Chor. (416).

DeGange, Ann (BFA) BIII; MDIII; L&MII; Proj. Chor. (216); NII.

Dowd, E. Irene (DIP) BII; MDIII; L&MIII; Proj. Chor. (416); Lab.; Anatomy (Audit)

Dreimanis, Ilze (BFA) BII; MDII; L&MII; Proj. Chor. (216); NII; Lab.

Eilber, Janice (BFA) BIII; MDII; L&MI; Mod. Forms; NI.

(MD Maj.) Fargnoli, Margaret Randi (DIP) MDIV; L&MIII; Proj. Chor. (316).

(B. Maj.) Feigay, Eileen (DIP) BIV; MDIV(opt.)

Flannery, Francis Gary (DIP) BIII; MDII; L&MI; Comp. Mat.; NI.

Frosch, Joan (BS) BII; MDIII; L&MI; Mod. Forms.

Gervat, Joan (BFA) BII; MDIII; L&MI; Mod. Forms; Lab.

(L. Maj.) Giannone, Mary Margeret (BFA) MDIV; L&MIV; DH&C; Lab.

Gruenberg, Craig (DIP) BII; MDII; Mod. Forms; NI; Lab. Anatomy

Hampton, Adrienne (BFA) BIII; MDII; L&MI

Harris, Eugene (DIP) BIII; LIII; L&MII; Dance Comp (512); B. Comp (414)

Hart, Diana (BFA) BII; MDII; L&MII; Mod. Forms; NI.

Harty, Kathleen (BS) BIII; MDIV; L&MIII; Proj. Chor. (316); Lab.

Hassall, Nanette (BFA) BIV; MDIV; L&MIII; Ballet Comp (414); Proj. Chor (416) Lab.

Hoffman, Lise (BFA) BIII; MDII; L&MI; Comp. Mat.; NI; Anatomy

(B. Maj.) Hynninen, Airi (DIP) BIV: L&MII; Ballet Comp. (214); NII.

Ichinohe, Saeko (Special Student) BII; MDIV; Ballet Comp.(214); Lab.

(B. Maj.) Jablons, Karen (BFA) BIV; L&MIII; Ballet Comp. (214); Lab.

(B. Maj.) Jorasmaa, Sirpa (DIP) BIV; L&MIII; Dance Rep.

Kahn, Hannah (BFA) BII; MDIV; L&MII; NII; Lab.

Klavins, Ilze (BFA) BIII; MDII; L&MI; Comp. Mat.; NI; Anatomy.

(B. Maj.) Knisel, Pamela (BFA) BIV; MDIV; L&MIII; Ballet Comp.

Kubilus, Susan (DIP) BIII; MDII; L&MI; NI; Anatomy.

Langstaff, Gretchen (DIP) BII; MDIII; L&MII; Group Forms; NII; Anatomy

Levy, Linda (BFA) BII; MDIII; L&MIII; Proj. Chor. (216); Lab.

Lowe, Jane (DIP) BIII; MDIII; L&MII; Proj. Chor. (216); NII; Lab.

(G. Maj.) McCoy, Eleanor (BFA) BIV (opt.); MDIV; L&MIV: DH&C.

Mac Namee, Sandra (BS) BII; MDII; L&MI; Mod. Forms; Lab.; Anatomy

Majors, Dalienne (BFA) BIII; MDIII; L&MIII; Proj. Chor. (216); NII.

(B. & MD Maj.)Masters, Gary (BFA) BIV; MDIV; L&MIV; DH&C.

Mitchell, Gregory (BFA) BII; MDII; L&MII; Comp. Mat.; NI.

Montana, David (DIP) BII; MDII; L&MI; Mod. Forms.

Oda, Bonnie (BFA) BIII; MDIV; L&MI; Proj. Chor. (216); NI.

(B. Maj.) Paris, Nancy (BS) BIII; MDIII; L&MII; Proj. Chor. (216); NII.

(B. Maj.) Patrelle, Francis (BFA) BIV; L&MIV; Ballet Comp. (214) DH&C.

Plaskett, Eleana (BFA) BII; MDII; L&MI; Mod. Forms.

Rau, Whitney (BFA) BII; MDII; L&MII; Mod. Forms; NII; Lab.

(B. Maj.) Rhew, Madeline (DIP) BIV; L&MIII; Ballet Comp. (214).

Santiago, Socorro (BFA) BII; MDIII; L&MI; Mod. Forms; NI; Lab.

Smith, Suzanne (DIP) BII; MDIII; L&MIII; Proj. Chor. (316).

Smith, Wendy (DIP) BII; MDIII; L&MII; Mod. Forms; NII.

Sparling, Peter (BFA) BII; MDIII; L&MIII; Mod. Forms; Lab.

(MD Maj.) Steinberg, Risa (BFA) MDIV; L&MIII; Proj. Chor. (316).

Stevens, Marc (BFA) BIII; MDII; L&MII; Proj. Chor; NII; Anatomy.

Stulgaitis, Gene (DIP) BII; MDIII; L&MIII; Group Forms; Ballet Comp. (214); Lab.

Suzeau, Patrick (DIP) BII; MDII; L&MI; Comp. Mat.

Thomas, Evelyn (DIP) BII; MDIII; L&MII; Proj. Chor. (316); NI; Lab.

(B & G Maj.) Tokunaga, Yasuko (BFA) BIV; GIV; L&MIV; Ballet Comp (414).

Track, Bernadette (DIP) BII: MDII: L&MI; Comp. Mat.; NI.

Weber, Samuel (BFA) BIII; MDII; L&MII; Mod. Forms.

(B. Maj.) Weiss, Jerome (BFA) BIV; L&MIII; Adv. Comp. (216); NII.

Williams, Evan (BFA) BIII; MDIV; L&MII; Proj. Chor. (216).

(MD Maj.) Wolf, Werner (PSP) MDIV; Adv. Comp. (416); Lab.

(B. Maj.) Wright, Deborah (BFA) BIII; L&MII; Proj. Chor. (216); NII; Lab.

Yamada, Sylvia (BFA) BIV; MDIV; L&MII; Ballet Comp. (214); NII.

Yoder, Linda (BFA) BII; MDIII; L&MI; NI.

Young, Timothy (DIP) BII; MDII; L&MII; Proj. Chor. (316); NI; Lab.

MEN IN THE DANCE DEPARTMENT

Bew, Andy
Brown, Blake
Clay, Raymond
Flannery, Francis Gary
Gruenberg, Craig
Harris, Eugene
Masters, Gary
Mitchell, Gregory
Montana, David
Patrelle, Francis
Sparling, Peter
Stevens, Marc
Stulgaitis, Gene
Suzeau, Patrick
Weber, Samuel
Weiss, Jerome
Wolf, Werner
Young, Timothy

PROSPECTIVE GRADUATES

Giannone, Mary Margaret (BFA) L. Maj.
McCoy, Eleanor (BFA) G. Maj.
Masters, Gary (BFA) B. & MD Maj.
Patrelle, Francis (BFA) B. Maj.
Tokunaga, Yasuko (BFA)B. & G. Maj.

THIRD YEAR STUDENTS (L&M LEVEL)

Barrios
Clay
Dowd
Fargnoli
Harty
Hassall
Jablons
Jorasmaa
Knisel
Levy
Majors
Rhew
Smith, S.
Sparling
Steinberg
Stulgaitis
Weiss

24

THE JUILLIARD SCHOOL
DANCE DIVISION

Graduation Examinations

Studios 320 and 321

Thursday, May 7, 1970

Timings | P E R F O R M A N C E | 5:00 - 6:00 p.m.

12:00 *1. Bluebird Variations from The Sleeping Beauty.....Peter I. Tchaikovsky

Choreography by Marius Petipa

Sirpa Jorasmaa and Gary Masters

Elizabeth Sawyer, pianist

5:00 *2. Variation of the Boy in Green from Les Patineurs.....Giacomo Meyerbeer

Choreography by Frederick Ashton

Francis Patrelle

Frances Lumpkin, pianist

11:00 3. I am the Gate.....Paul Hindemith #

Choreography by Helen McGehee

Cassandra - Yasuko Tokunaga

5:00 4. "a time to embrace, and a time to refrain from embracing;"
from There is a Time.....Norman Dello Joio #

Choreography by Jose Limon

Mary Margaret Giannone and Jerome Weiss

20:00 5. See You Around.....Prepared Tape #

Choreography by Bertram Ross

Eleanor McCoy and Raymond Clay

D I N N E R | 6:00 - 7:30 p.m.

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* ballet studio 320
# tape recording

PERFORMANCE (continued) 7:30 p.m.

5:00 6. Excerpt from Night Spell.....Priaulx Rainier #

Choreography by Doris Humphrey

Gary Masters

10:00 7. Yellow Roses.....John Wallowitch #

Choreography by Bertram Ross

Raymond Clay, Marc Stevens, Yasuko Tokunaga

5:00 8. "a time to laugh...." from There is a Time.....Norman Dello Joio #

Choreography by Jose Limon

Mary Margaret Giannone

5:00 9. Excerpt from Tempi Variations.....Johann Sebastian Bach #

Choreography by Ethel Winter

Gary Masters

11:00 10. I am the Gate.....Paul Hindemith #

Choreography by Helen McGehee

Cassandra - Eleanor McCoy

3:00 11. Waka.....Toyama #

Choreography by Emiko Tokunaga

Yasuko Tokunaga

10:00 12. "a time to plant, and a time to pluck up that which is planted;"
from There is a Time.....Norman Dello Joio #

Choreography by Jose Limon

Francis Patrelle

****

25

The Juilliard School

Dance Division

invites you to attend

An Informal Showing
of
New and Repertory Dance Works

Tuesday, May 26 at 8:00 p.m.
Wednesday, May 27 at 4:00 p.m.
Thursday, May 28 at 8:00 p.m.

in

The Juilliard Theater
155 West 65th Street
New York, New York

* *

PROGRAM

I BALLADE
Choreography by Anna Sokolow (1964)
Music by Alexander Scriabin

II THE DOVE
Choreography by Anna Sokolow (1970)
Music by Cristobal Halffter

III THE UNSUNG (work in progress)
Choreography by José Limón (1970)

IV WEST COUNTRY (work in progress)
Choreography by Carolyn Brown (1970)
Music by Edward Elgar

V THERE IS A TIME
Choreography by José Limón (1956)
Music by Norman Dello Joio

* *

During the season of 1969-70, the Juilliard dancers have presented three Studio Workshops; Event #1, an environmental experimental project using several Juilliard locales; a One O'Clock Concert in Tully Hall; have participated in the Juilliard dedication of the Nagare sculpture; danced in the Juilliard American Opera Center production of "Il Giuramento" and will appear at the Spoleto Festival this summer. In addition, two companies have toured in and around New York City and Long Island, in New York State and in New Jersey under the auspices of The Lincoln Center Student Program.

The current program is an outgrowth of repertory classes in which twenty-two works have been prepared for class and studio showing as well as for this program.

* * * * *

- -

Free tickets available upon application to:

Concert Office
The Juilliard School
Lincoln Center Plaza
New York, New York 10023

	No. of tickets
Tuesday, May 26 8:00 p.m.	
Wednesday, May 27 4:00 p.m.	
Thursday, May 28 8:00 p.m.	

Please enclose a self-addressed stamped envelope.

Preferred location:

Orchestra _____

Mezzanine and Balcony _____

NAME _____
(Please print)

ADDRESS _____

26

1969-1970 SEASON

The Juilliard School

Dance Division

presents

An Informal Showing
of
New and Repertory Dance Works

Wednesday, May 27, 1970 at 4:00 p.m.

The Juilliard Theater
155 West 65th Street
New York, New York

BALLADE

Choreography (1964) and direction — Anna Sokolow
Preludes (1897-1913) — Alexander Scriabin

Pamela Knisel — Andy Bew
Yasuko Tokunaga — Blake Brown

Justin Blasdale, pianist

THE DOVE
(Premiere Performances)

Choroegraphy (1969) and direction — Anna Sokolow
Secuencias (1964) — Cristobal Halffter**

Ann DeGange, Ilze Dreimanis, Margaret Fargnoli,
Mary Margaret Giannone, Pamela Knisel, Gretchen Langstaff,
Linda Levy, Jane Lowe, Dalienne Majors, Bonnie Oda,
Eleana Plaskett, Whitney Rau, Socorro Santiago,
Wendy Smith, Risa Steinberg, Evelyn Thomas, Yasuko Tokunaga

Andy Bew, Blake Brown, Gary Masters, Peter Sparling,
Marc Stevens, Gene Stulgaitis, Patrick Suzeau, Jerome Weiss

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

**By arrangement with Theodore Presser Company, agent for
Universal Edition, Vienna

THE UNSUNG
(Work in Progress)

Choreography (1970) and direction — José Limón

Pantheon

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

Daniel Lewis, Clyde Morgan, Edward DeSoto,
Louis Solino, Charles Hayward, Aaron Osborne,
Jerome Weiss, Gary Masters

WEST COUNTRY
(Work in Progress)

Choreography (1970) and direction — Carolyn Brown
Serenade for Strings in E Minor (1893) — Edward Elgar*

Maria Barrios, Nanette Hassall, Madeline Rhew

Raymond Clay, Eugene Harris, Marc Stevens, Gene Stulgaitis

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

*Recording

THERE IS A TIME

Choreography (1956) and direction — José Limón
"Variations on a Theme" (1956) — Norman Dello Joio*

"To every thing there is a season, and a time
to every purpose under the heaven:"
Ensemble

"A time to be born, and a time to die;"
Jerome Weiss and Ensemble

°"a time to plant, and a time to pluck up that which is planted;"
Francis Patrelle and

Irene Dowd, Linda Levy, Bonnie Oda, Whitney Rau, Wendy Smith;
Gregory Mitchell, Peter Sparling, Gene Stulgaitis, Samuel Weber

"A time to kill,"
Eugene Harris

"and a time to heal;"
Nanette Hassall and Marc Stevens

°"a time to break down, and a time to build up;"
Ann DeGange, Irene Dowd, Ilze Dreimanis, Janet Eilber,
Margaret Fargnoli, Diana Hart, Kathleen Harty, Hannah Kahn,
Dalienne Majors, Whitney Rau, Wendy Smith, Linda Yoder;
Gregory Mitchell, Peter Sparling, Marc Stevens, Gene Stulgaitis

"a time to keep silence, and a time to speak;"
Gretchen Langstaff and Eugene Harris

"a time to mourn;.....a time to weep,"
Ilze Dreimanis, Hannah Kahn, Dalienne Majors

"a time to laugh;.....a time to dance;"
Linda Yoder and

Ann DeGange, Linda Levy, Whitney Rau;
Gregory Mitchell, Peter Sparling, Samuel Weber

"a time to embrace, and a time to refrain from embracing;"
Risa Steinberg and Jerome Weiss

*Recording

"a time to hate; a time of war;"
Margaret Fargnoli and

Gregory Mitchell, Peter Sparling, Marc Stevens,
Gene Stulgaitis, Samuel Weber

°".....a time of peace."
Risa Steinberg and Ensemble

Ann DeGange, Irene Dowd, Ilze Dreimanis, Janet Eilber,
Margaret Fargnoli, Joan Gervat, Mary Margaret Giannone,
Eugene Harris, Diana Hart, Kathleen Harty, Nanette Hassall,
Saeko Ichinohe, Hannah Kahn, Pamela Knisel, Gretchen Langstaff,
Linda Levy, Jane Lowe, Dalienne Majors, Gary Masters, Gregory Mitchell,
Bonnie Oda, Francis Patrelle, Whitney Rau, Wendy Smith, Peter Sparling,
Risa Steinberg, Marc Stevens, Gene Stulgaitis, Samuel Weber,
Jerome Weiss, Linda Yoder

°The original choreography for these sections has been arranged for a larger cast by Mr. Limón especially for these performances.

STAFF FOR AN INFORMAL SHOWING OF NEW AND REPERTORY DANCE WORKS

Production Director.....Martha Hill
Administrative Assistant for Production.....Mary Chudick
Secretary for Production.....Cindy Winn

Lighting Design.....Joseph Pacitti
Technical Director.....Joseph Pacitti
Master Electrician.....Thomas Maher
Electrician.....Steve Carmichael
Master Carpenter.....George Peck

Assistant to Miss Sokolow.....Irene Feigenheimer
Assistant to Mr. Limón.....Daniel Lewis

Musical Assistant.....Justin Blasdale

Costume Supervision.....Betty Williams
Costume for "I am the Gate".....Helen McGehee
Set Piece for "I am the Gate".....Umaña
Costumes for "The Unsung".....Charles Tomlinson

Make-up Supervision.....Charles Elsen

Sound Technician.....David Krohn

FACULTY AND STAFF OF THE JUILLIARD DANCE DIVISION

Martha Hill, Director
Mary Chudick, Administrative Assistant
Cindy Winn, Secretary

TECHNIQUES AND REPERTORY
(Major Instruction and Supervision)
Martha Graham
José Limón
Antony Tudor

Instructors:
Carolyn Brown
Alfredo Corvino
Betty Jones
Kazuko Hirabayashi
Helen McGehee
Genia Melikova
Dennis Nahat
Bertram Ross
Elizabeth Sawyer
Anna Sokolow
Michael Uthoff
Sallie Wilson
Ethel Winter

DANCE HISTORY AND CRITICISM
Martha Hill

ANATOMY FOR DANCERS
Lulu E. Sweigard

COMPOSITION
Lucas Hoving
José Limón
Doris Rudko
Janet Mansfield Soares
Antony Tudor

NOTATION
Christine Smith
Muriel Topaz

MUSIC
George Quincy
Elizabeth Sawyer
Stanley Walden
John Wilson

****

During the season of 1969-1970, the Juilliard dancers have presented three Studio Workshops; Event #1, an environmental experimental project using several Juilliard locales; a One O'Clock Concert in Tully Hall; have participated in the Juilliard dedication of the Nagare sculpture; danced in the Juilliard American Opera Center production of "Il Giuramento" and will appear at the Spoleto Festival this summer. In addition, two companies have toured in and around New York City and Long Island, in New York State and in New Jersey under the auspices of The Lincoln Center Student Program.

The current program is an outgrowth of repertory classes in which twenty-two works have been prepared for class and studio showing as well as for this program.

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27

1969-1970 SEASON

The Juilliard School

Dance Division

presents

An Informal Showing
of
New and Repertory Dance Works

Tuesday, May 26, 1970 at 8:00 p.m.

The Juilliard Theater
155 West 65th Street
New York, New York

BALLADE

Choreography (1964) and direction — Anna Sokolow
Preludes (1897-1913) — Alexander Scriabin

Pamela Knisel — Andy Bew
Yasuko Tokunaga — Blake Brown

Justin Blasdale, pianist

I AM THE GATE

Choreography (1957) and direction — Helen McGehee
Third Movement (Music for Mourning),
Sonata for Trumpet and Piano (1939) — Paul Hindemith*

Cassandra - Eleanor McCoy

*Recording

THE DOVE
(Premiere Performances)

Choreography (1969) and direction — Anna Sokolow
Secuencias (1964) — Cristobal Halffter**

Ann DeGange, Ilze Dreimanis, Margaret Fargnoli,
Mary Margaret Giannone, Pamela Knisel, Gretchen Langstaff,
Linda Levy, Jane Lowe, Dalienne Majors, Bonnie Oda,
Eleana Plaskett, Whitney Rau, Socorro Santiago,
Wendy Smith, Risa Steinberg, Evelyn Thomas, Yasuko Tokunaga

Andy Bew, Blake Brown, Gary Masters, Peter Sparling,
Marc Stevens, Gene Stulgaitis, Patrick Suzeau, Jerome Weiss

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

THE UNSUNG
(Work in Progress)

Choreography (1970) and direction — José Limón

Pantheon

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

Daniel Lewis, Clyde Morgan, Edward DeSoto,
Louis Solino, Charles Hayward, Aaron Osborne,
Jerome Weiss, Gary Masters

WEST COUNTRY
(Work in Progress)

Choreography (1970) and direction — Carolyn Brown
Serenade for Strings in E Minor (1893) — Edward Elgar*

Maria Barrios, Nanette Hassall, Madeline Rhew

Raymond Clay, Eugene Harris, Marc Stevens, Gene Stulgaitis

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

*Recording
**By arrangement with Theodore Presser Company, agent for
Universal Edition, Vienna

THERE IS A TIME

Choreography (1956) and direction — José Limón
"Variations on a Theme" (1956) — Norman Dello Joio*

"To every thing there is a season, and a time
to every purpose under the heaven:"
Ensemble

"A time to be born, and a time to die;"
Jerome Weiss and Ensemble

°"a time to plant, and a time to pluck up that which is planted;"
Francis Patrelle and

Irene Dowd, Linda Levy, Bonnie Oda, Whitney Rau, Wendy Smith;
Gregory Mitchell, Peter Sparling, Gene Stulgaitis, Samuel Weber

"A time to kill,"
Eugene Harris

"and a time to heal;"
Gretchen Langstaff and Marc Stevens

°"a time to break down, and a time to build up;"
Ann DeGange, Irene Dowd, Ilze Dreimanis, Janet Eilber,
Margaret Fargnoli, Diana Hart, Kathleen Harty, Hannah Kahn,
Dalienne Majors, Whitney Rau, Wendy Smith, Linda Yoder;
Gregory Mitchell, Peter Sparling, Marc Stevens, Gene Stulgaitis

"a time to keep silence, and a time to speak;"
Nanette Hassall and Eugene Harris

"a time to mourn;.....a time to weep,"
Ilze Dreimanis, Joan Gervat, Kathleen Harty

"a time to laugh;.....a time to dance;"
Saeko Ichinohe and

Ann DeGange, Linda Levy, Linda Yoder
Gregory Mitchell, Peter Sparling, Samuel Weber

"a time to embrace, and a time to refrain from embracing;"
Risa Steinberg and Jerome Weiss

*Recording

"a time to hate; a time of war;"

Hannah Kahn and

Gregory Mitchell, Peter Sparling, Marc Stevens,
Gene Stulgaitis, Samuel Weber

°".....a time of peace."

Pamela Knisel and Ensemble

Ann DeGange, Irene Dowd, Ilze Dreimanis, Janet Eilber,
Margaret Fargnoli, Joan Gervat, Mary Margaret Giannone,
Eugene Harris, Diana Hart, Kathleen Harty, Nanette Hassall,
Saeko Ichinohe, Hannah Kahn, Pamela Knisel, Gretchen Langstaff,
Linda Levy, Jane Lowe, Dalienne Majors, Gary Masters, Gregory Mitchell,
Bonnie Oda, Francis Patrelle, Whitney Rau, Wendy Smith, Peter Sparling,
Risa Steinberg, Marc Stevens, Gene Stulgaitis, Samuel Weber,
Jerome Weiss, Linda Yoder

°The original chereography for these sections has been arranged for a larger cast by Mr. Limón especially for these performances.

STAFF FOR AN INFORMAL SHOWING OF NEW AND REPERTORY DANCE WORKS

Production Director.....Martha Hill
Administrative Assistant for Production.....Mary Chudick
Secretary for Production.....Cindy Winn

Lighting Design.....Joseph Pacitti
Technical Director.....Joseph Pacitti
Master Electrician..... Thomas Maher
Electrician.....Steve Carmichael
Master Carpenter.....George Peck

Assistant to Miss Sokolow.....Irene Feigenheimer
Assistant to Mr. Limón.....Daniel Lewis

Musical Assistant.....Justin Blasdale

Costume Supervision.....Betty Williams
Costume for "I am the Gate".....Helen McGehee
Set Piece for "I am the Gate".....Umana
Costumes for "The Unsung".....Charles Tomlinson

Make-up Supervision.....Charles Elsen

Sound Technician.....David Krohn

FACULTY AND STAFF OF THE JUILLIARD DANCE DIVISION

Martha Hill, Director
Mary Chudick, Administrative Assistant
Cindy Winn, Secretary

TECHNIQUES AND REPERTORY
(Major Instruction and Supervision)
Martha Graham
José Limón
Antony Tudor

Instructors:
Carolyn Brown
Alfredo Corvino
Betty Jones
Kazuko Hirabayashi
Helen McGehee
Genia Melikova
Dennis Nahat
Bertram Ross
Elizabeth Sawyer
Anna Sokolow
Michael Uthoff
Sallie Wilson
Ethel Winter

DANCE HISTORY AND CRITICISM
Martha Hill

ANATOMY FOR DANCERS
Lulu E. Sweigard

COMPOSITION
Lucas Hoving
José Limón
Doris Rudko
Janet Mansfield Soares
Antony Tudor

NOTATION
Christine Smith
Muriel Topaz

MUSIC
George Quincy
Elizabeth Sawyer
Stanley Walden
John Wilson

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28

1969-1970 SEASON

The Juilliard School

Dance Division

presents

An Informal Showing
of
New and Repertory Dance Works

Thursday, May 28, 1970 at 8:00 p.m.

The Juilliard Theater
155 West 65th Street
New York, New York

BALLADE

Choreography (1964) and direction — Anna Sokolow
Preludes (1897-1913) — Alexander Scriabin

Mary Margaret Giannone — Gary Masters
Risa Steinberg — Marc Stevens

Justin Blasdale, pianist

THE DOVE

Choreography (1969) and direction — Anna Sokolow
Secuencias (1964) — Cristobal Halffter**

Ann DeGange, Ilze Dreimanis, Margaret Fargnoli,
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Andy Bew, Blake Brown, Gary Masters, Peter Sparling,
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THE UNSUNG
(Work in Progress)

Choreography (1970) and direction — José Limón

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Daniel Lewis, Clyde Morgan, Edward DeSoto,
Louis Solino, Charles Hayward, Aaron Osborne,
Jerome Weiss, Gary Masters

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(Work in Progress)

Choreography (1970) and direction — Carolyn Brown
Serenade for Strings in E Minor (1893) — Edward Elgar*

Maria Barrios, Nanette Hassall, Madeline Rhew

Raymond Clay, Eugene Harris, Marc Stevens, Gene Stulgaitis

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

*Recording

THERE IS A TIME

Choreography (1956) and direction — José Limón
"Variations on a Theme" (1956) — Norman Dello Joio*

"To every thing there is a season, and a time
to every purpose under the heaven:"
Ensemble

"A time to be born, and a time to die;"
Gary Masters and Ensemble

°"a time to plant, and a time to pluck up that which is planted;"
Francis Patrelle
and

Irene Dowd	Gregory Mitchell
Linda Levy	Peter Sparling
Bonnie Oda	Gene Stulgaitis
Whitney Rau	Samuel Weber
Wendy Smith	

"A time to kill,"
Eugene Harris

"and a time to heal;"
Janet Eilber and Marc Stevens

°"a time to break down, and a time to build up;"
Ann DeGange, Irene Dowd, Ilze Dreimanis,
Margaret Fargnoli, Diana Hart, Kathleen Harty,
Hannah Kahn, Dalienne Majors, Whitney Rau, Wendy Smith, Linda Yoder:
Gregory Mitchell, Peter Sparling, Marc Stevens, Gene Stulgaitis

"a time to keep silence, and a time to speak;"
Janet Eilber and Eugene Harris

"a time to mourn;.....a time to weep,"
Ilze Dreimanis, Joan Gervat, Kathleen Harty

"a time to laugh;.....a time to dance;"
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Linda Levy	Gregory Mitchell
Whitney Rau	Peter Sparling
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"a time to embrace, and a time to refrain from embracing;"
Mary Margaret Giannone and Gary Masters

*Recording

"a time to hate; a time of war;"

Pamela Knisel
and
Gregory Mitchell, Peter Sparling, Marc Stevens,
Gene Stulgaitis, Samuel Weber

°".....a time of peace."

Mary Margaret Giannone
and Ensemble

Ann DeGange, Irene Dowd, Ilze Dreimanis, Janet Eilber,
Margaret Fargnoli, Joan Gervat, Mary Margaret Giannone,
Eugene Harris, Diana Hart, Kathleen Harty, Nanette Hassall,
Saeko Ichinohe, Hannah Kahn, Pamela Knisel, Gretchen Langstaff,
Linda Levy, Jane Lowe, Dalienne Majors, Gary Masters, Gregory Mitchell,
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Risa Steinberg, Marc Stevens, Gene Stulgaitis, Samuel Weber,
Jerome Weiss, Linda Yoder

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STAFF FOR AN INFORMAL SHOWING OF NEW AND REPERTORY DANCE WORKS

Production Director .....Martha Hill
Administrative Assistant for Production .....Mary Chudick
Secretary for Production..... Cindy Winn

Lighting Design .....Joseph Pacitti
Technical Director,.....Joseph Pacitti
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Electrician.....Steve Carmichael
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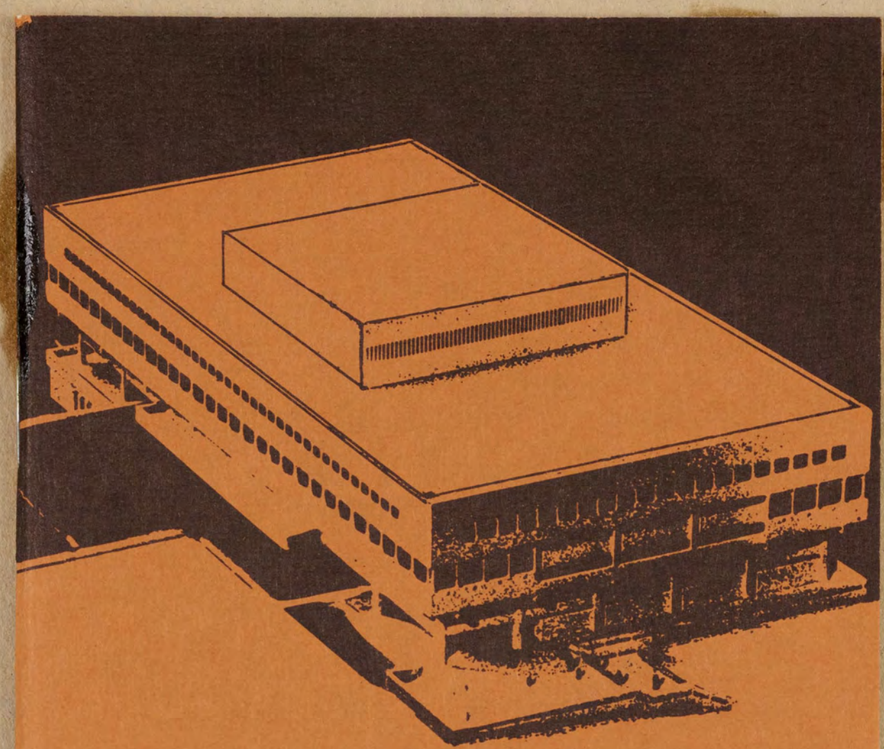
29



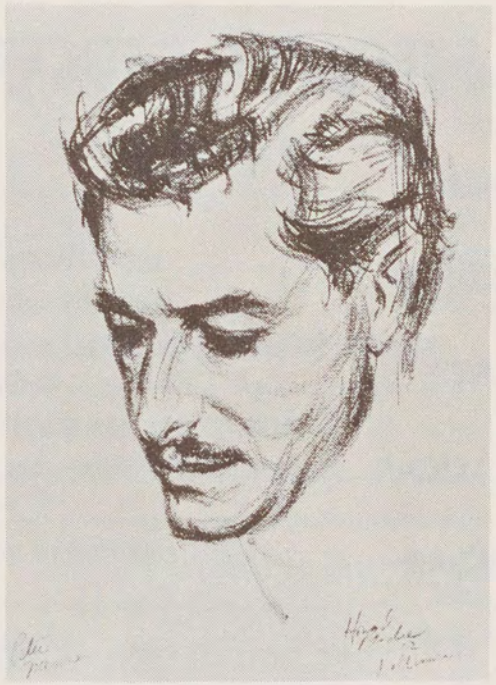
THE JUILLIARD SCHOOL

STUDENT'S HANDBOOK

1969-1970

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

This handbook, published annually, is prepared for your convenience. A thorough study of it now, at the beginning of the school year, will answer most of your questions and save you considerable time and effort.



"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 Schooi

EXECUTIVE OFFICERS

PETER MENNIN ..... President

GIDEON WALDROP ..... Dean

GORDON HARDY ..... Associate Dean

CHARLES C. LUCAS, JR. ..... Comptroller

JUDSON EHRBAR ..... Registrar

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

CORBETT L. EVANS

BENNET LUDDEN ..... Librarian

KATHERINE McC. ELLIS ..... Director, Pre-College Division

STANLEY WOLFE ..... Administrator, Extension Division

CALENDAR

Students should familiarize themselves with this calendar for the school year and plan their personal schedules accordingly. See page 11 of this Handbook.

ACADEMIC CALENDAR 1969

September entrance examinations ..... Sept. 16 through 22
Orientation Day (for new students) ..... Wed., Sept. 24, 11 a.m.
Completion of registration for currently enrolled students:
  Candidates for degrees ..... Thurs., Sept. 25
  Candidates for diplomas, and special students ..... Sept. 26 and 29
Registration for new and readmitted students ..... Sept. 26 and 29
First semester begins ..... Thurs., Oct. 2
Final date for program adjustments ..... Fri., Oct. 10
Convocation ..... Wed., Oct. 15, 1 p.m.
Thanksgiving recess begins ..... Wed., Nov. 26, 10 p.m.
Classes resume ..... Mon., Dec. 1, 9 a.m.
Candidates for graduation file applications
  ..... Dec. 1, 1969 through Jan. 16, 1970
Christmas recess begins ..... Fri., Dec. 19, 10 p.m.

1970

Classes resume ..... Mon., Jan. 5, 9 a.m.
Registration for second semester ..... Jan. 13 through 30
Mid-year examinations ..... Jan. 26 through 31
Second semester begins ..... Mon., Feb. 9
March entrance examinations ..... Mar. 2, 3, and 4
Spring recess begins ..... Fri. Mar. 20, 10 p.m.
Classes resume ..... Mon., Mar. 30, 9 a.m.
Graduation examinations begin ..... Mon., Apr. 13
Registration of currently enrolled students
  for the academic year 1970-1971 ..... Apr. 28 through May 15
Final date to file reservation for the year 1970-1971 ..... Fri., May 15*
Final date to apply for change of course or change
  of major field for the year 1970-1971 ..... Fri., May 15*
Final date to apply for scholarships for the year 1970-1971 ..... Fri., May 15*
Final examinations in class subjects ..... May 25 through 29
Major examinations ..... June 1 through 4
Commencement ..... Fri., June 5, 11 a.m.

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

FACULTY

ORCHESTRAL CONDUCTING

JEAN MOREL
ALFRED WALLENSTEIN

CHORAL CONDUCTING

ABRAHAM KAPLAN

PIANO

KATHERINE BACON
ANIA DORFMANN
RUDOLF FIRKUSNY *
IRWIN FREUNDLICH
SASCHA GORODNITZKI
ALTON JONES
ILONA KABOS
JACOB LATEINER
ROSINA LHEVINNE
ADELE MARCUS
MIECZYSLAW MUNZ
JOSEF RAIEFF
BEVERIDGE WEBSTER

VOICE

MARION SZEKELY-FRESCHL
HANS JOACHIM HEINZ
BEVERLY JOHNSON
FLORENCE PAGE KIMBALL
ALEXANDER KIPNIS
EDITH PIPER
JENNIE TOUREL

STRINGED INSTRUMENTS

CLAUS ADAM ..... Violoncello
ROBERT BRENNAND ..... Double Bass
DOROTHY DeLAY ..... Violin
MAURICE EISENBERG ..... Violoncello
JOSEPH FUCHS ..... Violin
IVAN GALAMIAN ..... Violin
GARY KARR ..... Double Bass
PAUL MAKANOWITZKY ..... Violin
ZARA NELSOVA ..... Violoncello
SAMUEL RHODES ..... Viola
LEONARD ROSE ..... Violoncello
OSCAR SHUMSKY ..... Violin
WALTER TRAMPLER ..... Viola
DAVID WALTER ..... Double Bass

HARP

MARCEL GRANDJANY

HARPSICHORD

ALBERT FULLER

ORGAN

VERNON de TAR
ANTHONY NEWMAN

*(Leave of Absence 1969-1970)

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
JAMES CHAMBERS ..... Horn
RANIER DeINTINIS ..... Horn
A. ROBERT JOHNSON ..... Horn
JOSEPH NOVOTNY ..... Tuba
ROGER SMITH ..... Trombone
EDWARD TREUTEL ..... Trumpet
WILLIAM VACCHIANO ..... Trumpet

TYMPANI AND PERCUSSION

ELDEN BAILEY
SAUL GOODMAN

CHAMBER MUSIC AND ENSEMBLE

CLAUS ADAM
PER BREVIG
JANE CARLSON
EARL CARLYSS
JAMES CHAMBERS
FELIX GALIMIR
MARCEL GRANDJANY
MELVIN KAPLAN
PAUL MAKANOWITZKY
ROBERT MANN
SAMUEL RHODES
WALTER TRAMPLER

COMPOSITION

LUCIANO BERIO
ELLIOTT CARTER
VINCENT PERSICHETTI *
ROGER SESSIONS
HUGO WEISGALL

*(Leave of Absence 1969-1970)

LITERATURE AND MATERIALS OF MUSIC

HUGH AITKEN
ARNOLD ARNSTEIN
JOSEPH BLOCH
SUZANNE BLOCH
MARY ANTHONY COX
JACOB DRUCKMAN
FRANCES GOLDSTEIN
NORMAN GROSSMAN
GORDON HARDY
ABRAHAM KAPLAN
RENEE LONGY
ANTHONY NEWMAN
HALL OVERTON
VINCENT PERSICHETTI*
FRITZ RIKKO
SAMUEL SANDERS
ROBERT STARER
HUGO WEISGALL
STANLEY WOLFE

IRVING KOLODIN ..... Graduate Seminar
GUSTAVE REESE ..... Graduate Seminar

Keyboard Studies

EDWARD ALDWELL
SAUL BRAVERMAN
EDWARD SHIPWRIGHT

GUEST LECTURERS IN MUSIC HISTORY

JOEL NEWMAN
GUSTAVE REESE
ERNEST SANDERS

ACADEMIC STUDIES

BERNARD STAMBLER, Chairman ..... Literature
ANNE H. BERGER ..... German
LOUISE BERNIKOW ..... Literature
MARCELLE BOINET ..... French
VIDA DEMING ..... Literature
ALBERT J. DEVEREAUX ..... Literature
FREDERIC EWEN ..... Psychology & Sociology
RONNIE HOFFMAN ..... Literature
ESTHER LABOVITZ ..... Literature
WILLIAM STARIKA ..... History
BEATRICE TAUSS ..... Literature
PRESTON LEE WADDINGTON ..... Literature

DICTION

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

*(Leave of Absence 1969-1970)

AMERICAN OPERA CENTER
and
Opera Theater I and II

TITO CAPOBIANCO ..... General Director
ANTONIO TAURIELLO ..... Musical Department
MING CHO LEE ..... Production Department
ROLAND GAGNON ..... Artistic Co-ordinator
GABRIELA ROEPKE ..... Dramatics Department
DONNA OWEN ..... Administrative Department
JAMES LEVINE ..... Musical Preparation
BERTHA MELNIK ..... Musical Assistant
JOHN NELSON ..... Musical Assistant
VIOLA PETERS ..... Musical Assistant
CHARLES WILSON ..... Musical Preparation
OSVALDO RIOFRANCOS ..... Acting
HAL GEORGE ..... Costume Designer
JOSE LIMON ..... Body Technique
BETTY JONES ..... Body Technique
LOUIS BANKUTI ..... Fencing
EVELINA COLORNI ..... Italian Diction
ALICE HOWLAND ..... German Diction
MADELEINE MARSHALL ..... English Diction
MARGUERITE MEYEROWITZ ..... French Diction

DANCE

MARTHA HILL ..... Director
MARY CHUDICK ..... Administrative Assistant

Techniques and Repertory

Major Instruction and Supervision

MARTHA GRAHAM
JOSE LIMON
ANTONY TUDOR

Instructors

ALFRED CORVINO
MARY HINKSON
KAZUKO HIRABAYASHI
BETTY JONES
FIORELLA KEANE
HELEN McGEHEE
BERTRAM ROSS
ELIZABETH SAWYER
ANNA SOKOLOW
SARAH STACKHOUSE
SALLIE WILSON
ETHEL WINTER

Composition

LUCAS HOVING
JOSE LIMON
DORIS RUDKO
JANET MANSFIELD SOARES
ANTONY TUDOR

Related Studies and Music

MARTHA HILL ..... Dance History and Criticism
GEORGE QUINCY ..... Music
ELIZABETH SAWYER ..... Music
CHRISTINE SMITH ..... Notation
LULU SWEIGARD ..... Anatomy for Dancers
MURIEL TOPAZ ..... Notation
STANLEY WALDEN ..... Music
JOHN WILSON ..... Music

DRAMA

JOHN HOUSEMAN ..... Director
MICHEL SAINT-DENIS ..... Consultant Director
SURIA SAINT-DENIS ..... Assistant Director
MARGOT HARLEY ..... Administrator

RENE AUBERJONOIS
BRIAN BEDFORD
HOVEY BURGESS
MARGARET FREED
ROLAND GAGNON
MICHAEL KAHN
ELIZABETH KEEN
EUGENE LESSER
JULIUS NOVICK
MARIAN SELDES
EDITH SKINNER
ELIZABETH SMITH
ANNA SOKOLOW
WILLIAM WOODMAN
SALOMON YAKIM

STAGE DEPARTMENT

JOSEPH PACITTI ..... Director
DAVID MELTZER ..... Technical Director

TEACHING FELLOWS

JONATHAN ABRAMOWITZ ..... Chamber Music
JACKSON BERKEY ..... Piano Minor
ALLAN BIRNEY ..... L & M
WARREN BROWN ..... Choral Conducting
SETH CARLIN ..... Piano Minor
LESLIE CHILDS ..... Piano Minor
SOON BIN CHUNG ..... Piano Minor
FRANKLIN COHEN ..... Woodwind Chamber Music
DENNIS RUSSELL DAVIES ..... Conducting
ISAIAH JACKSON ..... Conducting
SETA KARAKASHIAN ..... Piano Minor
EVA KOVALIK ..... Piano Minor
ALAN LEICHTLING ..... L & M
MAX LIFCHITZ ..... L & M
ALAN MEHLMAN ..... Choral Conducting
JOHN NELSON, ... Conducting
THOMAS PIERSON ..... L & M
WILLIAM SCHIMMEL ..... L & M
GERARD SCHWARZ, ... Brass Chamber Music
DOROTHY SETIAN ..... Music History
BARBARA SONIES ..... Chamber Music
ROMUALD TECCO ..... Chamber Music
MARCUS THOMPSON ..... Chamber Music
ALLAN TOPFER ..... L & M
JOHN VAN BUSKIRK ..... Choral Accompanying
MARTIN VERDRAGER ..... Music History
HIROKO YAJIMA ..... Chamber Music
BERNADETTE ZIRKULI ..... Woodwind Chamber Music

ADMINISTRATIVE STAFF

		Room No.
EVELYN ALEXANDER, R.N.	Resident Nurse	(203)
IRENE ANDERSON	Assistant to the Registrar	(224)
MATTHIAS BARTH	Master Piano Technician	(101)
MARIANNE BAUMGARTEN	Sec'y Pre-College Division	(228)
SALVATORE BIANCHI	Manager, Building and Facilities	(214)
VIVIAN BREWINGTON	Cashier	
ROBERTA CHARLTON	Supervisor of Records	(223)
CLARE CLEMONS	Library Cataloguer	(538)
WILLIAM CRUMMETT	Orchestra Librarian	(317)
SANDRA CZAJKOWSKI	Records Librarian	(538)
JOAN DAYTON	Sec'y to the Dean	
GEORGE DICKEY	Administrative Assistant	(222)
JUNE DUNBAR	Dir., Lincoln Center Student Program	(236)
HENRY FRIEND	Supervisor, Recording Studio	(319)
LUCY GUERLAC	Sec'y to the Associate Dean	(222)
BRINTON JACKSON	Assistant Librarian	(538)
JAMES KOUTRELAKOS, Ph.D.	Consulting Psychologist	
CHARLES LEVINE	Bookbinder	(538)
GWENDOLYN MACKILLOP	Assistant Librarian	(538)
ROSALIE McCAW	Faculty Sec'y	(224)
SALLIE MITCHELL	Sec'y, Concert Office	(233)
GLENDA MORRIS	Sec'y to Registrar	(225)
WILLIAM MURPHY	Custodian Supervision	(214)
HOWARD M. SMITH	Administrative Assistant	(213)
IRVING RUCKENS	Assistant Controller	(226)
KAREN VORIS	Faculty Secretary	(224)
REGINA WYNNE	Sec'y Professional Services	(213)
BEVERLY ZYLSTRA	Sec'y to the President	

ACADEMIC REGULATIONS AND PROCEDURES

DEAN: GIDEON WALDROP
Miss Joan Dayton, Secretary

ASSOCIATE DEAN: GORDON HARDY
Miss Lucy Guerlac, Secretary ..... Room 222

REGISTRAR: JUDSON EHRBAR
Miss Irene Anderson, Assistant to the Registrar .... Room 224

The academic regulations and procedures at Juilliard are few and simple. They are administered by the three officials listed above. The Dean and Associate Dean are responsible for the overall educational program of the School and for reviewing each student's educational progress. The Registrar is responsible for class assignments required to carry out that program and for keeping a complete record of each student's assignments and progress. As you pursue your studies at Juilliard, consult the following regulations and procedures, which are outlined here to assist you in calling upon the appropriate officer for guidance.

Students are enjoined from committing any action which is deemed by the Administration to be detrimental to the welfare of other students or to the the School as a whole. The penalties for infraction shall be determined by the Administration and may include suspension or expulsion from the School.

A student who alone, or in concert with others, deliberately damages or destroys School property, or who forcibly acts to prevent or impede the holding of any class, lesson, or performance, or the attendance of others at any such class, lesson 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 to a member of the Administration and agrees with him upon the time and place of such 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 from the School. Excessive absences, excused or not, will result in loss of credit for the course.

PROFESSIONAL ENGAGEMENTS

Limited leaves of absence for professional engagements may be granted by the Associate Dean, with the approval of the faculty. 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 functions of the School.

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.

Excessive number of absences resulting from illness may entail loss of credit.

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 Associate Dean's Office. Any student excused from chorus, orchestra or ensemble in the field of his major study for reasons of health will not be permitted to participate in extra-curricular performances under School auspices. Medical excuses are valid for one semester only and must be renewed at the beginning of each semester.

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, Room 224, **in advance.**

CHANGE IN COURSE OF STUDY

You must complete each academic year in the course of study (Bachelor of Science, 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's Office before May 15, 1970.

TO CHANGE MAJOR

Applications to change your major should be filed **in person** at the Registrar's Office, before May 15, 1970. 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 18 and June 1, 1970, to take effect in the academic year 1970-1971.

TO CHANGE TIME OF MAJOR LESSON

You should 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 Associate Dean. Application for such changes should be made in writing in Room 225. 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.

You are responsible for the work already covered in any new class to which you have been admitted after classes have begun. No changes of subject will be permitted during the last four weeks of each semester. If permission is granted to drop a class in which you are doing failing work, the failure will be recorded.

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, Room 225.

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, Room 225.

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 with the following marks:

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 50-60.

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.

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.

REQUEST TO WITHDRAW

If you wish to withdraw from School, you should make your request in writing to Mr. Evans in 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 our Faculty. For information inquire at the office of the Associate Dean, Room 222.

SCHOLARSHIPS

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

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

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

FINANCIAL AID

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

COMPTROLLER'S OFFICE

COMPTROLLER: CHARLES C. LUCAS, JR.

Irving Ruckens, Assistant to the Comptroller ..... Room 226
Mrs. Vivian Brewington, Cashier ..... Room 226

The Comptroller is responsible for all financial operation in the School. He is also in charge of the building.

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 will 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 Comptroller'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, ETC.

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

LOCKERS

Lockers may be reserved in the Comptroller'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.

Briefcases and musical instruments must be left outside the Library in free lockers provided for that purpose.

HOURS

9:00 AM to 9:00 PM, Monday through Thursday
9:00 AM to 5:00 PM, Friday
9:00 AM to 12 NOON, 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 possesion 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 STUDENT AND PROFESSIONAL SERVICES

DIRECTOR: CORBETT L. EVANS

Howard M. Smith, Administrative Assistant ..... Room 213
Miss Regina Wynne, Secretary ..... Room 213

Juilliard's Office of Student and Professional Services offers professional guidance and employment assistance to students and alumni who regis-

ter 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 Student and Professional Services 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 Student and Professional Services can frequently assist you in locating part-time employment, both musical and non-musical, which can be of financial assistance to you without interfering with your studies.

CONCERT APPEARANCES

The School frequently receives requests for solo and ensemble performers from schools, colleges, hospitals, civic organizations, etc. Some of these are volunteer performances, while others are paid engagements. If you are interested in such performances, you should so advise the Office of Student and Professional Services.

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 Student and Professional Services. 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 Student and Professional Services as early in the School year as possible.

CONCERTS

CONCERT MANAGER: A. J. PISCHL
Miss Sallie Mitchell, Secretary ..... Room 233
William Crummett, Orchestra Librarian ..... Room 317

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 on scheduled evenings. 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 235.

METROPOLITAN OPERA

Score desks and a limited number of low-priced reserved seat tickets for most performances of the Metropolitan Opera are available in Room 235 at a nominal charge.

NEW YORK PHILHARMONIC

Student discount coupons for the New York Philharmonic and other orchestra concerts are available in Room 235 from 9:30 AM to 5:00 PM daily.

TICKETS

Tickets for the evening concerts at Juilliard, other public events offered by Juilliard, Metropolitan Opera score desks and student reserved seats, and discount coupons for outside events, may be obtained in Room 235.

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 Room 222 and Room 233.

LINCOLN CENTER STUDENT PROGRAM

A limited number of professionally qualified Juilliard students and recent alumni are assisted in securing concert appearances in the high schools of New York and vicinity under the auspices of the Lincoln Center Fund. These students are recommended to the Lincoln Center Student Program Office (Room 236) by an administrative reviewing committee, on the basis of applications filed. 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 233, 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. 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 Student and Professional Services.

GENERAL INFORMATION

The Information Desk on the second floor 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 elevators.

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 Friday, in Room 203. The school also retains a Consulting Physician and Psychologist. Appointments with the Consulting Physician and Psychologist should be made through the Nurse's Office.

HEALTH INSURANCE

Through your registration for the 1969-70 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, 1970. Information concerning the nature of this coverage and forms for filing claims may be obtained in the Nurse's Office, 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.

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.

BOOKS AND MUSIC

Arrangements have been made for academic texts to be handled by the Fordham University Bookstore, 141 West 62nd Street. Music scores

for class work will be handled by the Sales Shop in the Library and Museum for the Performing Arts in Lincoln Center.

CAFETERIA

There is no cafeteria in the Juilliard building. However, the Footlights, directly across from the 65th Street entrance to Juilliard is available to students, and the prices are moderate. The hours are:

8:00 AM to 11:00 PM, seven days a week.

SNACK BAR

There is a Snack Bar in the building on the second floor, near the Student Lounge. The hours are:

10:00 AM to 7:00 PM Monday-Friday
8:00 AM to 2:00 PM Saturday

STUDENT LOUNGE

For your convenience, a lounge is maintained on the second floor; it is open from 9:00 AM to 10:00 PM Mondays through Fridays and on Saturdays from 9:00 AM to 6:00 PM.

PUBLICATIONS

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

A. J. Pischl is in charge of publications and his office is Room 235.

CHECK ROOM

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

YOUR PROPERTY

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

Do not leave valuables in parked cars, locked or otherwise. All thefts or other incidents should be reported immediately to the Check Room 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.

LOST AND FOUND

If you lose anything, report it immediately to the Check Room. Articles found in the School should be turned in immediately to the Check Room to be reclaimed by the owners.

MAIL

Please use your own home address, not that of the School, for your personal mail or packages. Should any mail arrive for you, addressed to the School, it will be placed in the mail boxes in the Student Lounge.

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 emergency. If you wish to make a telephone call, there are booths on each floor of the building.

MESSAGES FOR STUDENTS

There is a student message board opposite the Library on the fifth floor.

ANNOUNCEMENTS

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

ADDENDA

For information about the National Defense Student Loan Program, now open to Juilliard students, see Mr. Evans in Room 213.

For information on the College Work-Study Program, see Mr. Evans in Room 213.

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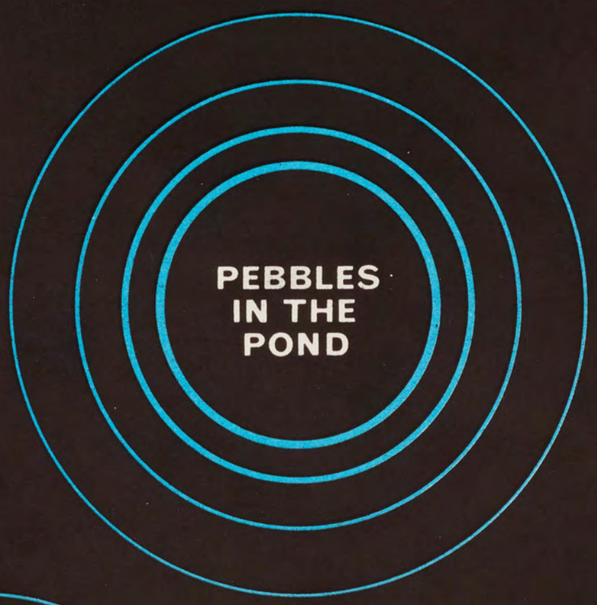


A Documentary Report

THE LINCOLN CENTER STUDENT PROGRAM IN THE NEW YORK CITY SCHOOLS 1966-1969

The period of support through grants under Title III of the Elementary and Secondary Education Act of 1965 to The New York City Board of Education

New York City Opera's
in-school production of "Pagliacci."

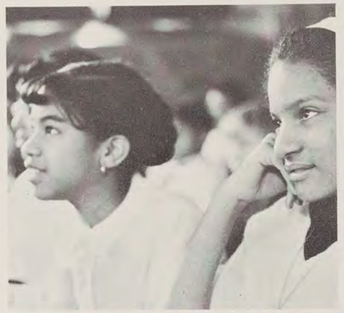
Gertrude Cohen

Gertrude Cohen's enthusiasm for the arts reaches out and hugs you. Even over a plate of corned beef and cabbage, her description of student reaction to a Lincoln Center in-school performance lights up the drab teachers' lunch room of Prospect Heights High School. Miss Cohen is principal of the all-girls school which stands proudly in a once elegant section of Brooklyn now designated a poverty area. More than three-quarters of her girls are black.

You sense there is something special about Prospect Heights when you talk to a performing artist in the Lincoln Center Student Program. "It's always a pleasure to perform there," says one. "We had a ball!" Thumb through the evaluation sheets and the ones marked Prospect Heights almost inevitably have "excellent" checked after student response.

The Student Program seems to work in Miss Cohen's school, primarily because she *makes* it work. Her experience with it goes back to 1962: "I was principal of Macon Junior High School then," she recalls. "We treated the in-school performances just like other assembly programs in those days, with the salute to the flag and all those announcements. No advance preparation. But it wasn't long until we realized that the more you bring into this sort of thing, the more you take away."

Prospect Heights girls take a lot into Lincoln Center in-school performances. Some 100 girls in the 9th and 10th grade College Bound program make up the recommended study group which attends all six events in the school during the season and performances at Lincoln Center. Regularly during the year most of them meet with singer/conductor Dino Anagnost from Lincoln Center in an



exhilarating combination of class, demonstration and performance which opens their minds and hearts to the arts and adds meaning and excitement to the performances.

Other girls in art, music, English and physical education classes attend only some of the performances, but with preparation. Miss Cohen sees to it that special lesson plans are prepared for classroom teachers based on study materials received from Lincoln Center.

"It's up to the principal in a school to make the teachers want to move outside their narrow subject areas and relate to this kind of program," Miss Cohen says.

At Prospect Heights High School, they do. And meeting Miss Cohen tells you why. But you wonder how she got that way, so you ask.

Her face breaks into a warm, appreciative smile. "I went to college at NYU and took a class in dance from Martha Hill," she says without hesitation. "I fell under her spell and it changed my life."

Now perhaps that meeting at NYU is helping to change the lives of many girls at Prospect Heights. An artist met a student and dropped a pebble in the pond.

This report is the story of how the Lincoln Center Student Program rediscovered an old truth and is putting it to work in new ways.

Lincoln Center Plaza.

"WE BELIEVED THAT THE MEMBER INSTITUTIONS OF LINCOLN CENTER REPRESENT A BODY OF ARTISTIC ACHIEVEMENT WHICH SHOULD BE MADE AVAILABLE TO YOUNG PEOPLE."

Mark Schubart
Lincoln Center

Before there was a Lincoln Center, there was a Lincoln Center Student Program. In 1960 while Philharmonic Hall, the first building in the complex, was still rising, a small repertory of performances which could go into New York City schools was developed under the direction of Juilliard's president William Schuman, soon to become president of Lincoln Center for the Performing Arts.

At first it was performances by artists of The Juilliard School—soloists and chamber ensembles. Then the Metropolitan Opera Studio was created for the Program and began by offering abridged opera performances. The costs of these in-school programs were met through gifts to Lincoln Center from individuals, corporations and foundations.

At first the schools treated the performances as regular assembly programs. And the Lincoln Center constituents treated them as regular performances. But patterns began to change.

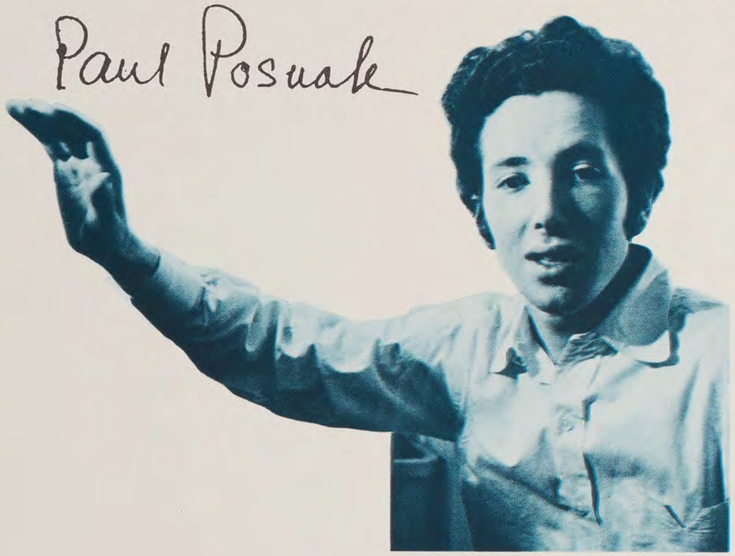
In subsequent years the Opera Studio added a narrative "Introduction to Opera." The New York City Ballet developed a lecture-performance program. And The Repertory Theater of Lincoln Center created "Comedy Through the Ages," short excerpts from four plays joined by informal commentary.

After five years, nearly a million youngsters in New York City had experienced these events in their junior and senior high schools. Tickets to regular performances at Lincoln Center were being made available to them at reduced prices. And a Council on Educational Programs, representative of the entire Lincoln Center "family," had been established.

Then in April, 1965, The New York State Education Department decided to co-sponsor the Lincoln Center Student Program and encourage its extension throughout the state, the first time that public schools had officially opened their doors to the performing arts in this way. Now the schools could begin to share the Program's cost as part of their budget.

Meanwhile, news of the Elementary and Secondary Education Act (ESEA) of 1965 was beginning to filter up from Washington. Soon The New York City Board of Education applied for funds under Title III of the Act to expand the Lincoln Center Student Program into 50 schools on a regular basis as a part of the Board's Projects to Advance Creativity in Education (PACE).

In January, 1966, a grant of $127,700 was made for the pilot project, and the artists and administrators at Lincoln Center began to review the crucial, beginning lessons they had learned about the performing arts and the young in preparation for expansion and growth.



"It's not enough to simply be a good musician, you have to want to reach the kids." Paul Posnak, pianist and Juilliard performing artist, speaks of one lesson he has learned as an in-school performer in the Lincoln Center Student Program. "I'll do anything necessary to reach the kids when I perform, whether it's stopping in the middle of the performance to talk to them, adjusting the type of music that I perform, or whatever. You can't just get up there and play the piano."

Posnak has been very successful in reaching his audience, in communicating with them and turning them on to music. His technique is one of flexibility, being aware of the special needs of his audience and adapting his performance to those needs. Sometimes this means adding a little more conversation to his performance since the students are not always prepared.

At other times it means more drastic measures—like the time he performed as soloist for nearly two thousand students in an auditorium at Samuel Gompers Vocational and Technical School. "The noise during that concert was unbelievable. I mean, I was born and raised in New York, but that was too much noise even for me to take. I finally got really angry and just stopped the performance. Then I looked out at the audience and told them I wouldn't continue until there was silence in the auditorium."

He searched for something to say to them which would relate to their experience. "I said I needed less noise to perform just as they needed quiet and concentration in the machine shop when they were working with an intricate tool. I wouldn't go into the shop and disturb

them. Maybe someone would turn around and get a drill press through his hand. They really got the message, and settled down. From then on they seemed to really enjoy it. Afterward some of the kids came backstage to apologize for all the noise, and we had a great discussion. They wouldn't let me leave the school."

Posnak is an evangelist, a moving force in spreading the "gospel" of the arts. He's deeply disturbed by the few people reached by the arts—and he'd like to see the Lincoln Center Program work for more than just a few high schools. "Elementary schools and a lot of other organizations should be getting the same thing," he maintains.

Paul Posnak has something to say about the arts; he knows how to say it; and he thinks the Lincoln Center Student Program is one way to get it said.

But he adds, "We're reaching so few kids. We should be out there performing every day for thousands, reaching *everyone* in the schools."

Juilliard Dance Ensemble in-school performance.

"WE NOW SEE THE ARTS AS FUNDAMENTALS OF THE CURRICULUM AND A NECESSARY AND LONG OVERDUE EXTENSION OF LITERACY."

James E. Allen, Jr.
Former New York State (now U.S.) Commissioner of Education

By the time the Title III, ESEA pilot project of the Lincoln Center Student Program was ready to be launched, one conclusion was apparent. Youngsters largely uninitiated and unmotivated with respect to the performing arts could not just be herded into an auditorium for an occasional formal performance and be expected to respond. There needed to be increased communication between artist and audience, and pre-performance classroom preparation.

Expanded goals were set for the program:

1) To help students to develop an understanding and appreciation of the performing arts
2) To introduce the performing arts into the curriculum as a component of the humanities
3) To reach not only students predisposed toward these arts, but all other students as well

Each of the 50 participating schools was to receive a series of four events—a solo recital or chamber music concert, an opera program, a dance demonstration and a theater performance. The Board of Education asked each school to designate a performance chairman. His duties: coordinate arrangements for the performances and work with teachers to encourage advance preparation of students. The pilot program proceeded, and on May 31, 1966, principals and performance chairmen gathered to make an evaluation. The consensus: an important program which should be continued. But could the schools get more guidance from Lincoln Center in relating the performances to their curriculum? And could they have study guides relating specifically to the programs being performed?

The stage was set for planning the first full year of the expanded project. Ninety schools were selected — 72 public and 18 private—proportioned through intermediate, junior and senior high schools, by socio-economic and racial characteristics of the community and by borough. About 60% of the total cost of $491,700 was to come from Title III funds, the remainder from Lincoln Center and its member institutions.

Each school would again receive a series of four programs. A "study group" of students in each school would be selected to attend all performances and receive special preparation — the beginning attempt to integrate the performing arts into the curriculum. Remaining available seats for the programs would be allocated to other classes, each to be individually prepared. Free tickets to performances at Lincoln Center would be available to each school. And, Lincoln Center and its constituents would prepare background study material on each performance for advance distribution to teachers.

School opened in the fall of 1966, and The New York City Board of Education and Lincoln Center watched anxiously to see what was successful, what wasn't and why.

Barbara Levy

"I don't know whether *anyone* can actually tell whether a performance is 'successful' in a school. It depends on how you define the word. You just can't tell how much the youngsters are really absorbing or the effect it may have on them years from now." Barbara Levy, a handsome, intense woman is recounting her experiences observing more than 50 in-school performances. "You look around the auditorium and all of a sudden you see a child who is off in another world, absolutely enthralled, enchanted. You see that face and you know something wonderful is happening and that it's all worthwhile."

Miss Levy is a writer by profession and in her spare time serves as a volunteer observer for the Lincoln Center Student Program. She's one of nearly 80 women in New York's five boroughs who have monitored in-school performances since 1966. Their reports, combined with those of artists and schools, give a valuable picture of each school and reaction to each

artistic presentation.

Miss Levy talks quickly and articulately about her experiences. "There are some things that you can see rather easily, however. In the first year, for instance, the observers were almost unanimous in their feeling that some of the programming for the musical performances was just too heavy for the children. You could tell that most of them simply didn't have the background or the attention span to get much out of all three movements of a piano sonata."

On the other hand she has visited schools where the overall discipline problems were so severe that she has a hard time believing any kind of performance would work. "It seems almost incredible," she says, "but I visited one school where they not only don't prepare the students in advance, but they don't even dare tell them where they're going when they line them up and march them to the auditorium for fear they'll have too much time to plan their disruptions."

Barbara Levy has seen almost every kind of school situation and you're curious to know if there is a pattern evident in the schools where the Program seems to work best. The answer is no, not in terms of race or socio-economic levels. She's seen the Program successful and unsuccessful in both black and white schools, in both affluent neighborhoods and in the ghettos. Of Wadleigh Intermediate School in the heart of Harlem she wrote in an evaluation report: "The performance chairman, Mrs. Elfreda Wright, is a unique person. The children's good behavior, complete understanding and obvious enjoyment of the performance are entirely due to her. Having been in the entertainment world herself as a performer, she has given these children another dimension, another view of the performing arts . . . so that in addition to educating them musically and historically, she has taught them to combine fact with imagination and convinced them that learning and enjoyment can be synonymous."

You press on for a clue. If ethnic and socio-economic factors don't seem to have a major bearing on the Program's success in a school, what does? Her answer is immediate. Her observer colleagues seem to agree. "A dedicated performance chairman," she answers. "It's that simple."

Juilliard soloist with students after an in-school performance.

"TO ALL MEMBERS OF THE ENGLISH DEPARTMENT: PLEASE TAKE 5 MINUTES ON TUESDAY TO PREPARE OUR GIRLS FOR 'DON PASQUALE' "

Memo from a principal

The Lincoln Center Student Program was not equally successful in all schools during 1966-67. While some saw to it that two or three class periods were devoted to preparing students for a performance, others could spare only five minutes, many no time at all. In some schools, inadequate or unpleasant facilities, severe general discipline problems or administrative breakdowns caused the Program to suffer. The attitude of administration and faculty was obviously crucial. It was difficult to believe that the Program could possibly succeed in a relatively affluent school where the principal admitted he wanted the performances only for community prestige and would not allow any classroom preparation which would interfere in any way with "normal education."

But the problem areas were not totally with the schools themselves. Some artists and program narrators were more adaptable than others and better suited to direct communication with the youngsters. Educators frequently voiced the opinion that some of the Lincoln Center performances were too difficult for the children and more variety in programming would help in matching performances to the background, grade or level of understanding of the students.

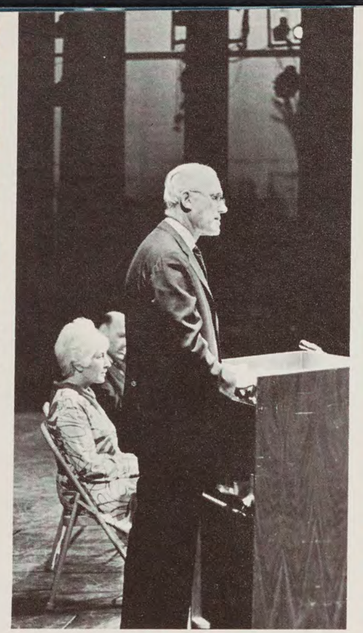
Midway through the first year, Mrs. Shelley Umans, Director of PACE (Projects to Advance Creativity in Education) Title III ESEA, for New York City schools, estimated that the Program was proceeding "with reasonable effectiveness" in about 3 of 4 schools. Other estimates ran lower. There were problems in the schools *and* with the Program.

As spring approached, four areas of primary concern were isolated:

- Failure to identify a continuing study group in every school
- Lack of advance preparation of students for performances in some schools
- Administrative problems in some schools, such as performance chairmen having insufficient time to devote to the Program
- The wide variety of students (age, background, interests) in the average audience.

In an attempt to strengthen and improve the Program for the 1967-68 school year, the Lincoln Center Council on Educational Programs decided to provide a series of six performances for each school and to offer a wider variety of choice. "Fantasy in Film", a lecture-demonstration on the motion picture as art, was created by The Film Society of Lincoln Center for the Program. The Repertory Theater offered a new version of "Repertory in Action" plus a production of "In White America" by Martin B. Duberman. The number of opera lecture-demonstrations was increased from two to five. A greater variety of ensemble and solo recital units was arranged by Juilliard, and programs were adjusted to reduce the number of lengthy pieces. And the Library & Museum of the Performing Arts created a special exhibit for schools on the history and development of the stage.

But the other problem — that of developing deeper and more effective participation on the part of the individual schools — proved more perplexing. The key to exciting development of the Program in a school seemed almost always to lie in the enthusiasm and dedication of one person, usually the performance chairman. How could that enthusiasm and dedication be fostered among more teachers and administrators?



At right, Dr. James E. Allen, Jr. addresses school officials at the 1968 Performing Arts Convocation. At his left is Dr. Vivienne Anderson.

Vivienne Anderson

Around Lincoln Center, Dr. Vivienne Anderson is affectionately known as "the white tornado." The name comes from her dynamic ability to make things hum from her office in Albany marked "Director, Division of the Humanities and the Arts, New York State Education Department." No sooner had the Department decided to co-sponsor the Lincoln Center Student Program than Dr. Anderson began to look for ways to excite and involve teachers and administrators. When 1967 arrived, she and the Lincoln Center staff were deep in plans for a state-wide performing arts convocation.

"Whenever a major new program is introduced, I feel it's incumbent on us to provide in-service education for those who will be working with it," she says. "And I believe in involving *teams* from each school rather than just one individual who can get lost."

Peter Ustinov addresses the 1967 Performing Arts Convocation

As a result, teams of principals, librarians, performance chairmen and one other teacher from each of 200 school districts (including 33 from New York City) arrived at Lincoln Center on June 26 for a four-day encounter with the performing arts against the background of glittering events in the Center's Festival '67.

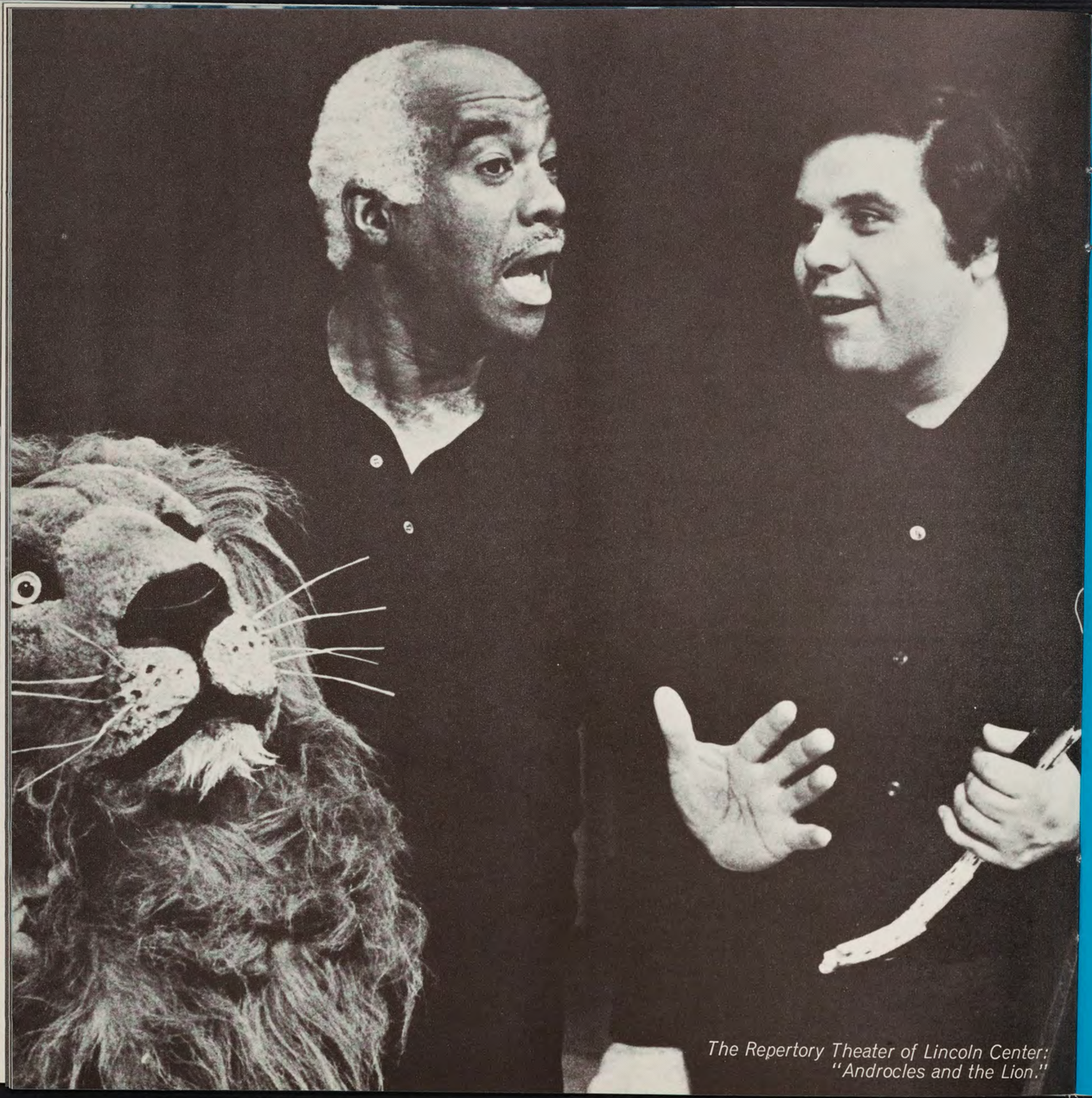
"It was both an inspirational and substantive success," Dr. Anderson states with obvious enthusiasm. "We not only had talks by nationally known educators, but lecture-demonstrations on the performing arts, orientation sessions for the evening performances, and sessions with well-known artists like Yehudi Menuhin, Peter Ustinov, Gunther Schuller and José Limón. The involvement of these teams in the world of the performing arts was so deep that it lifted their sights on using the performing arts to enrich the curriculum."

So enthusiastic was the response that Dr. Anderson and Lincoln Center arranged another convocation in June of 1968, this time for teams of chief school officials and presidents of boards of education. Again, a resounding success.

Vivienne Anderson claims to have been "hooked" by the arts through a performance of "Peter Pan" starring Eva LeGallienne which she saw when she was eight. She has dedicated a great part of her adult life to developing ways to "hook" other youngsters on the performing arts during their school years.

"It's a very difficult challenge," she says. "The performing arts are unlike any other subject area in the school curriculum. When we got into this, we thought it was as simple as saying Lincoln Center would provide the artistic component and we'd provide the educational elements. But it doesn't work out that way."

Dr. Anderson and Lincoln Center now agree that it is necessary for performing arts institutions to take responsibility along with educational institutions for the preparation of study materials. "But it goes further than that," she says. "We know now that what is necessary is a very close partnership between educator and artist, a greater proximity through which the artists become a part of the life of the schools."



The Repertory Theater of Lincoln Center: "Androcles and the Lion."

"THE DISCUSSION QUICKLY VEERED TOWARD CURRICULUM MATERIALS."

From the minutes of a performance chairmen's meeting

Since the spring of 1966 when performance chairmen gathered to evaluate the pilot expansion of the Lincoln Center Student Program, discussions have often veered quickly toward curriculum materials and guides like that prepared after the 1967 Convocation. Much experimentation has taken place but the precise formula has not been found.

When the performance chairmen asked Lincoln Center for study materials for the first full year of the Student Program under Title III, it was generally agreed that they should be directed to the teacher rather than the student, and that they should be specific with respect to actual in-school performances. Lincoln Center proceeded within those guidelines.

But by the spring of 1967 conflicting comments were coming in. Many teachers now wanted program notes they could distribute to students. Many found the first materials too long and complex to use. And even more were asking for lesson plans of a *general* nature on the various areas of the performing arts. For 1967-68, more general materials were produced by Lincoln Center and its constituents, but still directed toward the teacher.

Meanwhile, the State Education Department was preparing their "Preliminary Guide for the Integration of the Performing Arts into the Ongoing Curriculum," a bulletin which was supposed to provide general lesson plans. In theory this bulletin would give a teacher guidelines for a general framework of study on the performing arts. For the 1968-69 season, Lincoln Center therefore decided to go back to specific study materials related to actual performances but directed toward the students.

As reports came in on the third year's Student Program, there was little evidence that this plan was any more or less effective than those of previous years. For a variety of reasons, the State Education Department's Curriculum Guidelines were apparently not being used in many New York City schools. Nor, in many cases, were the Lincoln Center materials. Many students in a number of schools were still being given little, if any, classroom preparation for performances.

But neither Lincoln Center nor its educational advisors were prepared to concede that a formula could not be found for the development of curriculum materials that could be more effective and receive greater usage.

Going into the 1969-70 year Lincoln Center, at the urging of Dr. Anderson, prepared a loose-leaf curriculum guide containing both general lesson plans on the performing arts for teachers and brief, newsletter-style study notes on various areas of the arts. Preceding each performance, specific program notes, also brief and written for the students, were sent to each school. No evaluation is possible at this writing, but early reports are encouraging.

Even as the new guides were distributed, those concerned acknowledged that, no matter how well-prepared study materials were, they have to be used to be effective. And as Shelley Umans had previously noted, "The use of Lincoln Center study materials must be mandated by the principal as other curriculum materials are."

Progress had been made, but the basic problem persisted: how to develop more involvement in more schools.

Stacy Hughes

"It's like a girl trying to get a man: the more she gives him, the less he wants her."

Stacy Hughes stares into his coffee cup in a crowded, steamy eatery on St. Ann's Avenue in the south Bronx trying to articulate his ideas on the Lincoln Center Student Program.

"They should ask more from the schools. Here they are, offering all this wonderful talent, and many of the schools waste it. So Lincoln Center just keeps trying to do more things for the teachers instead of demanding the schools live up to their part of the bargain. If they did that, the schools would place more value on the Program." Hughes is talking about what he considers the schools' responsibility to administer the Program efficiently. And he knows intimately the problems of doing what he suggests must be done.

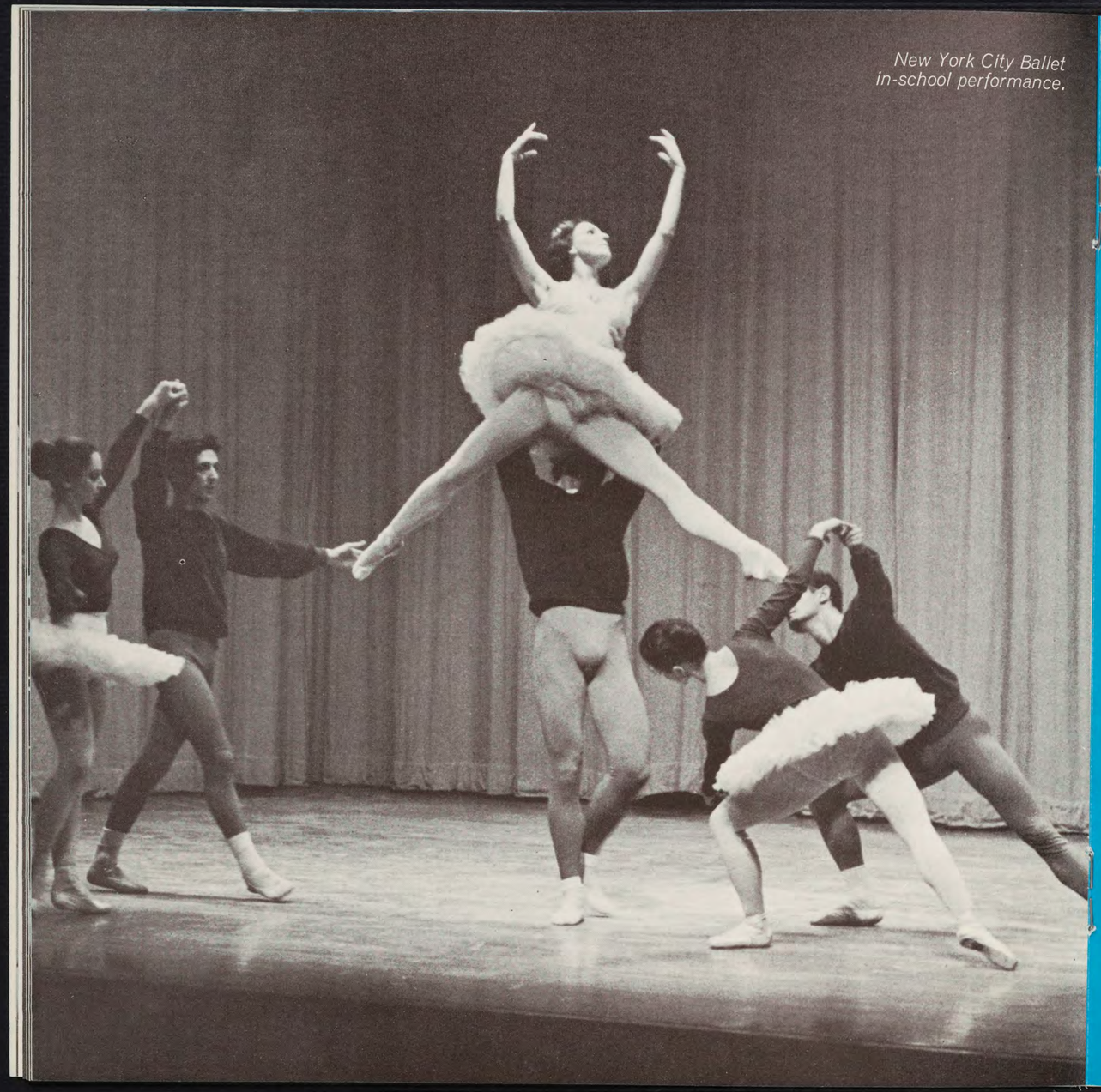
Stacy Hughes is performance chairman at Alexander Burger Junior High School, located in a predominantly black and Puerto Rican neighborhood in the Bronx. He is blessed with an efficient and believing principal in Paul Weinstein and a relatively new and well-equipped school building. But as you approach J.H.S. #139 and see a sleek rat nonchalantly dissecting garbage in a traffic-filled street and find the doors of the building guarded against an unruly gang of older boys, you begin to sense Stacy Hughes' problems and appreciate his accomplishments.

Hughes is also music chairman at Alexander Burger. He has seven regular music teachers and seven student teachers working with him. He has a music program that swings. Choruses, bands, a musical theater workshop and an active string program. He is a former president of the Music Teachers Association of the Public Schools of New York City and a candidate for a Ph.D. at Columbia. He is understandably proud of the fact that the Metropolitan Opera Studio launched its first in-school production—Mozart's "Cosi fan tutte"—at Alexander Burger. The Lincoln Center Student Program works at Hughes' school, and he can't see why other schools can't make it work, too.

Metropolitan Opera Studio: "Cosi fan tutte."

"Schools should be put on a trial basis," he says emphatically. "Lincoln Center ought to say, 'Here's what we'll give you and here's what you have to do in return. And if you can't do it, we'll give the Program to some school that can'."

Among other things, Hughes thinks Lincoln Center should give an in-service course on the administrative logistics of the Student Program for all performance chairmen. "Of course, it's a two-way street. We educators know something about teaching, and many of our teachers *are* performing artists. We ought to insist that Lincoln Center listen to us a little more about the kinds of programs they do." He pauses to consider his words. "Both sides should be applying pressure on the other to make this thing work. What we need is more direct communication between the educator and the artist."



New York City Ballet in-school performance.

"IF YOU CHOOSE JUST THOSE SCHOOLS WHICH CAN HANDLE THE PROGRAM MOST 'EFFECTIVELY', YOU MAY BYPASS SOME OF THOSE WHICH NEED IT MOST."

Peter Morris
NYC Board of Education

The character of the schools chosen to participate in the Lincoln Center Student Program in the first year obviously influenced its success. Had participation been restricted to those which were ready and able to plunge in wholeheartedly, the external evidence of "success" might have been greater, but the Program might have fallen far short of actual goals in terms of reaching a broad cross-section of youngsters.

Determining criteria for school participation was not an easy task. For the 1967-68 school year, 50% of the funds came from the Federal government (ESEA), 18% from The New York City Board of Education, and approximately one-third from Lincoln Center. It was a three-way partnership, and the pattern of schools involved was affected by the views of each.

There were certain Title III requirements to be met. And though the Board of Education took into consideration Lincoln Center's observations about school cooperation, it was under legitimate pressures of its own to distribute the program geographically and to make sure that as many schools as possible were eventually able to participate. The Board's current guidelines call for a limit of two years on any one school's participation. As a result, some schools which handle the program well and want it desperately must give it up, often to schools which are less enthusiastic. But as Peter Morris, Project Developer for PACE, Title III ESEA, points out, "The Program has an effect upon teachers and administrators as well as students. It is possible that a school which is apathetic today may become enthusiastic tomorrow just because of the experience."

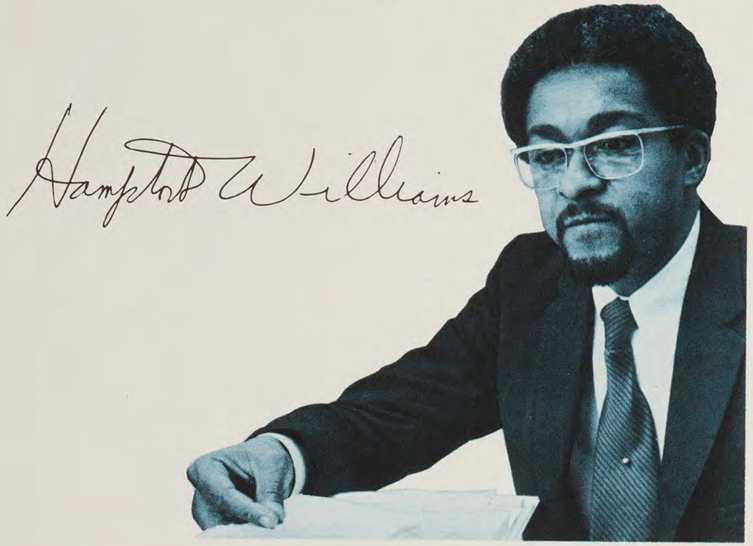
It was apparent going into the second year of the Program that schools of widely varying degrees of cooperation were to be included, despite the fact that both Lincoln Center and its academic advisors acknowledged that one of the primary sources of trouble lay in administrative and instructional breakdown at the school level. Consequently, recommendations for the 1967-68 school year included "stronger liaison between Lincoln Center and the schools," and the services of a special Board of Education coordinator. They also called for "a continuing exchange of views between Lincoln Center and a representative group of school principals and other administrators."

In subsequent years meetings between the Center and educators were regular and communication good, largely through the efforts of Benjamin S. Chancy, Director of Music for the Board of Education. But the question posed by Stacy Hughes and others about the extent to which an institution like Lincoln Center can and should insist upon certain standards for a school's participation in a performing arts program has not yet been entirely resolved.

Nor has the question of how much influence educators should have on programs for students prepared by those arts organizations.

But discussions continue, with opinions on both sides expressed openly and freely.

At right, Hampton Williams with principal Mrs. Desiree Greenidge.



"Take the string quartet program that they sent us. There was no music there that our kids could relate to. It was all classical, serious music."

Hampton Williams was discussing the Lincoln Center Student Program from his viewpoint. A trim, serious but animated black man, Williams is performance chairman and head of the music department at Edgar D. Shimer Junior High School #142 in Queens. The school has four white students.

"Now I don't mean that Lincoln Center should be sending us nothing but Afro music. I mean Mozart really has something for everybody. But in my music classes, I start from something the kids can relate to. Jazz. Or blues. And I show them how that relates to the Gershwin Concerto. And how that relates to Mozart."

Williams is not anti-Lincoln Center. He likes the Program. He thinks it's important. But he subscribes to the educational philosophy that one should proceed from the known to the unknown. And his principal, a black woman named Desiree Greenidge, tends to agree with him.

"If you listen to the feedback from the children you learn a lot," she says. "They usually don't appreciate the ballet programs, but they do like the modern dance. Modern dance has a kind of earthy, down movement which they relate to in terms of their own dance. Ballet is concerned with a sort of unreal, upward movement that they don't understand."

"Lincoln Center ought to find ways to gear more of its programs to the specific neighborhood and audience they're playing to," Williams says. Most successful programs at Shimer have been drama, according to Mrs. Greenidge and Williams.

"'In White America' was simply superb," Mrs. Greenidge says. "We were a little bit afraid of the reaction it might provoke, but we didn't need to be. It was beautifully done, and that's what counts."

Williams remembers most fondly a theater games performance by The Repertory Theater of Lincoln Center in which the actors played the first two scenes of a short drama about a high school drop-out, then invited students to come up and help improvise an ending for the play.

The Repertory Theater of Lincoln Center: "In White America."

"We couldn't get the kids to leave the auditorium," he recalls. "They all wanted to come up and act out their version of the conclusion. Now that's really making something happen."

As you talk to Hampton Williams you wonder if he thinks Lincoln Center should be sending all-black presentations to schools that are predominantly black. So you ask.

"Not at all," he replies. "But I do think there should be more black and Puerto Rican performers in the Lincoln Center programs. With a white performer, there's one more barrier that the black kids need to overcome. With a black performer, you have one less thing to get in the way of artistic communication."

Dancer with the Juilliard Dance Ensemble talks with students after an in-school performance.

"RELEVANT: BEARING UPON, OR APPLYING TO, THE CASE AT HAND; PERTINENT."

Webster's Collegiate Dictionary

Relevant is a word often used and misused in discussions of the Lincoln Center Student Program. It is used in conversations about the desirability of including more black and Puerto Rican performers in Lincoln Center programs.

It is used when the subject of "proceeding from the known to the unknown" comes up in connection with lecture-demonstrations. It is used to describe the kind of material which should be performed in opera and theater events. And it is used in discussions about the real goal of the Program. Should it be the development of creativity in children, or the development of future audiences for the performing arts? Or both? Or something else?

The people at Lincoln Center continually reassess the goals of the Program and have become aware that their responsibilities are greater than they first thought. The initial concept was simple: the Lincoln Center constituents represent one body of artistic achievement. Not the *only* valid body, but one which children should have the opportunity to experience. The Student Program could only legitimately offer what is representative of the Lincoln Center organizations. They frankly admit one primary initial goal was the development of future audiences.

But after nine years spent exploring ways to open the doors for the young to their body of artistic achievement, the feeling grows that Lincoln Center as a community institution may have educational responsibilities which transcend the strict parameters of its constituents' arts. Even as the 1969-70 Student Program proceeds, thought is being given by the Education Department to such possibilities as "intercultural" performance programs with the arts of many cultures represented, and to the use of an ensemble familiar with both rock and concert music in performance-demonstration situations.

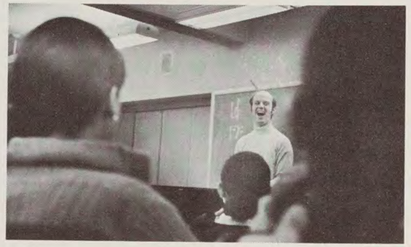
What is relevant in any examination of the Lincoln Center Student Program is the general acceptance by most of those concerned that a gap *does exist* between the world of the performing arts and the life experience of most children, which must be bridged. How to do it was not always clear.

But during the first years of the Lincoln Center Student Program it *was* clear that occasionally certain teachers and certain artists were able to accomplish some magic in their personal communication with students. The trouble was that there weren't enough of them involved with the Student Program.

The Council on Educational Programs began to look for ways to find more such people and bring them into the Program. On February 9, 1967, the Council recommended that "a group of Lincoln Center advisors be recruited to work with the schools in general and the performance chairman in particular in the development of instructional procedures and the organization of the Program."

When the Title III renewal application was submitted for the 1967-68 school year, it carried a request for $45,000 for "performing arts specialists to assist teachers."

This was the beginning of what many now consider to be the most exciting and significant outgrowth of the 1966-69 period — the Lincoln Center resource personnel program.



A pretty young girl slides back into her seat in a classroom, her dark eyes drift upward, staring at nothing, and her head begins to sway in slow rhythmic movement. Her dark, Spanish face is set in rapture as she listens to an interlude from "Madame Butterfly."

Mel Marvin, composer and singer, is playing the music on a battered old grand piano in the dingy music room of Thomas Knowlton School in the Bronx. He had *reached* this girl, and most of the other sixty students in the classroom—and he'd done it with opera. Just slightly over an hour ago, Marvin, a resource personnel specialist or RP, was standing in an empty classroom, wondering whether his plan for making "Madame Butterfly" relevant to a classroom full of poverty-area youngsters would work. Now he had done it.

What happened in between was an artistic performance—intense, sincere and daring. A communication of enthusiasm for the arts which transcended the bounds of culture, time and apathy and created a relevance for something which was previously alien.

The session began with questions and answers quickly followed by Marvin's practice of "Don't talk about it, do it!"

"What is an opera?"

"It's a story where people sing instead of talk."

"Good. That's exactly what it is. I just finished writing an opera a few weeks ago and I'm going to play part of it for you. It's a rock opera, called 'Gosh Darn', and it's about a young man who's been away in the army, maybe Vietnam, and now he's coming home."

He swung into an "aria" from his opera.

Eyes, ears and bodies focused on him. And the "aria" ended to a clamor of laughter, whistling and clapping. The mood had been set for the rest of the class.

More questions.

"Why should the words be set to music?"

"It makes it more interesting."

"That's a great answer. But what does the music do to the words?"

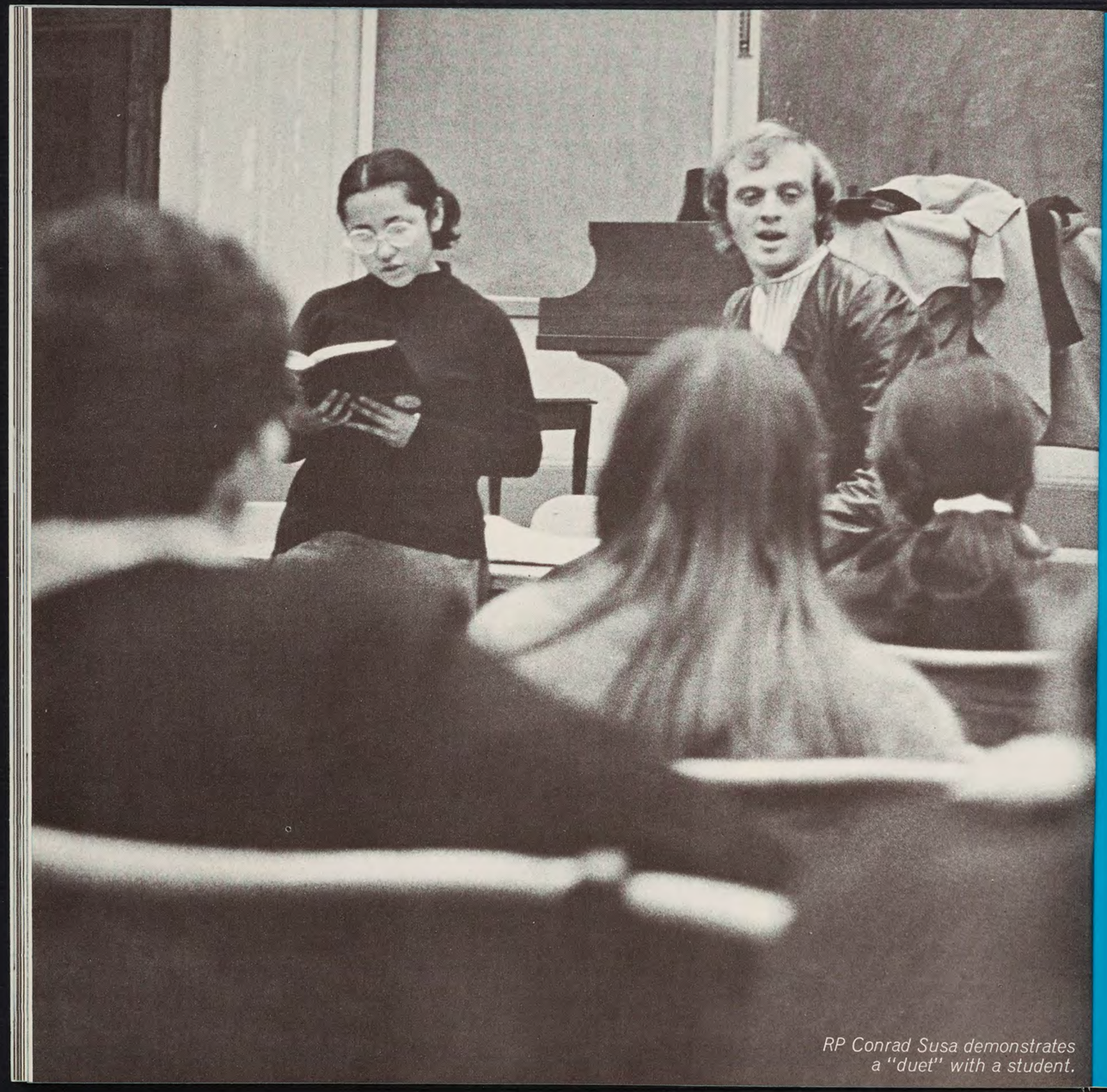
"It gives them more feeling."

"It gives them rhythm."

"Right! And what does the rhythm do? . . ."

And they plunged forward, discussing types of rhythm and music, how music relates to actions, words and emotions. They created a song together, fitting the words to appropriate music. And they giggled and cheered as two young teachers acted out a melodramatic scene of villain and innocent maiden while Marvin tried to match it to music.

Then they related all of it to "Madame Butterfly"—and what their role as an audience would be. They talked about the plot, the motivation behind the characters, the emotions they felt in various scenes. Marvin played a few excerpts of music, and the young girl with dark eyes drifted with enchantment for a musical experience she had never before known. An artist had turned her on to his art.



RP Conrad Susa demonstrates a "duet" with a student.

"I AM CONVINCED THAT AN ARTIST WITH TEACHING ABILITY CAN COMMUNICATE WITH STUDENTS ABOUT THE ARTS IN A WAY NO CLASSROOM TEACHER COULD EVER DO."

Tobias Sumner, Assistant Principal
Thomas Knowlton Intermediate School

On Wednesday, January 3, 1968, the first resource personnel class was held at Morris High School in the Bronx. The subject was opera. The RP was Glenn Mack. During the fall, Dr. Hugo Weisgall of the Juilliard faculty and Mrs. Jane Remer of the Lincoln Center staff recruited the people who were to be involved. Ten artists ranging from composers and singers to actors and conductors were carefully chosen and trained as the primary master specialists. Three dance specialists were selected to assist the RP's in that field. And demonstrators in other areas of the arts were to be made available.

In theory, the RP's would assist teachers in preparing a designated group of students for the in-school performances through a series of 20 regular classes. A fact sheet from Lincoln Center said the RP's would "engage the students in a variety of theatrical and musical activities which stress the relationship of the arts to each other and to the students' own lives and experiences. In the course of their visits, the specialists will also discuss the origin, growth and development of each art form; the roles of the creator, the performer and the audience; and the influence of style, technique, and scenic and costume design on the theater arts."

Out on the firing line, each of the classes took on a less formalized life of its own, catalyzed by the coming together of individual artists and students. Each RP had a little different approach, a little bit different reaction. "You're trying to liberate the kids' own creativity." "You've got to remove as much as possible the mysteries of artistic creation by revealing the techniques, skills and tricks of creator and interpreter." "I want the kids to move up and around and through a piece of music. Their minds must fly." "You try to bring your own energy crashing through." In a continuing series of seminars, the RP's compared notes and developed new demonstration techniques. Within a month, Dr. Weisgall cautiously ventured the opinion to the Council that something very exciting was happening. An evaluation team examining the whole Student Program suggested that the resource personnel program already appeared to be an "effective procedure." By June the Council had seen enough to classify it as "one of the most exciting and promising aspects of the Program."

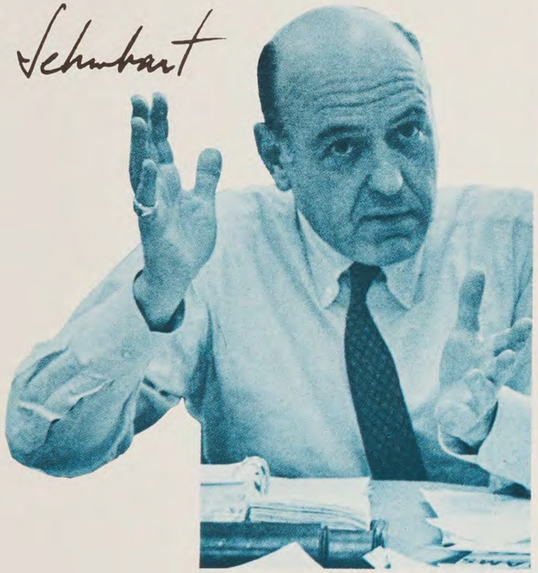
For 1968-69 the RP program, now under the artistic direction of Joseph Bloch, was continued on the same intensive basis in the same ten schools, but an advisory program was added in 35 more schools. Here the RP's and their demonstrators visited each school four times, still working with a single group of students, but working more specifically on preparations for the in-school performances. Once again the results in most cases were almost electrifying. Somehow the gap between the arts and small groups of students was beginning to be bridged, though no one could quite explain why. Composer/RP Conrad Susa shed some light on it when he observed, "It's almost frightening to discover that so much depends on me as a person. On my off days the classes don't work; on my good days we soar!"

The RP program was beginning to reveal more clearly that an old truth about learning applied to the Lincoln Center Student Program as well: real education takes place through a charismatic, person-to-person relationship.

It was the truth Gertrude Cohen had discovered as a student when she encountered dancer Martha Hill at NYU.

Mark Schubart meets with his staff, left to right, James Bjorge, Jane Remer, and Constantine Vasiliadis.

Mark Schubart



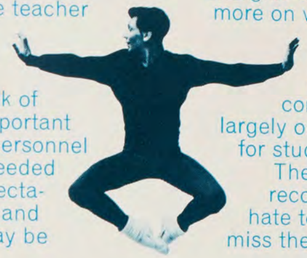
"Some days I used to say to myself, 'Look! You're an ex-third-rate flute player. It's crazy for you to be concerned about these problems of education.' But then I'd think about it and answer myself, 'Maybe it's not so crazy. If flute players aren't concerned about it, who will be?'."

Mark Schubart is more than an ex-flute player. He's a former dean of The Juilliard School and for the past seven years the guiding force behind the Lincoln Center Student Program. The key members of his staff, who are almost unanimously praised by the member institutions and educators alike for their dedication and efficiency, include a choral director-lawyer (James Bjorge), a concert pianist (Constantine Vasiliadis) and a dancer (Jane Remer). They're concerned.

"It's not that educators *aren't* concerned," Schubart goes on. "Many of them believe as strongly as we do that the performing arts must become an accepted part of the curriculum . . . that in today's world the development of sensitivity to beauty is crucial. But the educator can't do the job alone. We're all exploring new territory, and the flute player has to be in the trenches with the educator, learning and teaching."

When you ask what he believes to be the most important lesson learned so far in the Student Program, Schubart turns toward the window of his 11th-floor office and gazes off toward the glittering complex that is Lincoln Center.

"That the performance alone can't educate. That it takes a fine teacher, person-to-person, to motivate the uninitiated young person to respond to the performances. The teacher is the key." He moves on without further questions. "We're on the track of something very important with the resource personnel program. It's succeeded far beyond our expectations. The teacher and artist as a team may be the answer."



Schubart explains that the Council on Educational Programs is now looking toward a more active role in the training of teachers. He tells of plans for a summer institute which would bring several hundred teachers together for eight weeks of intensive training in the teaching of the performing arts. But he's not sure that a summer project is enough.

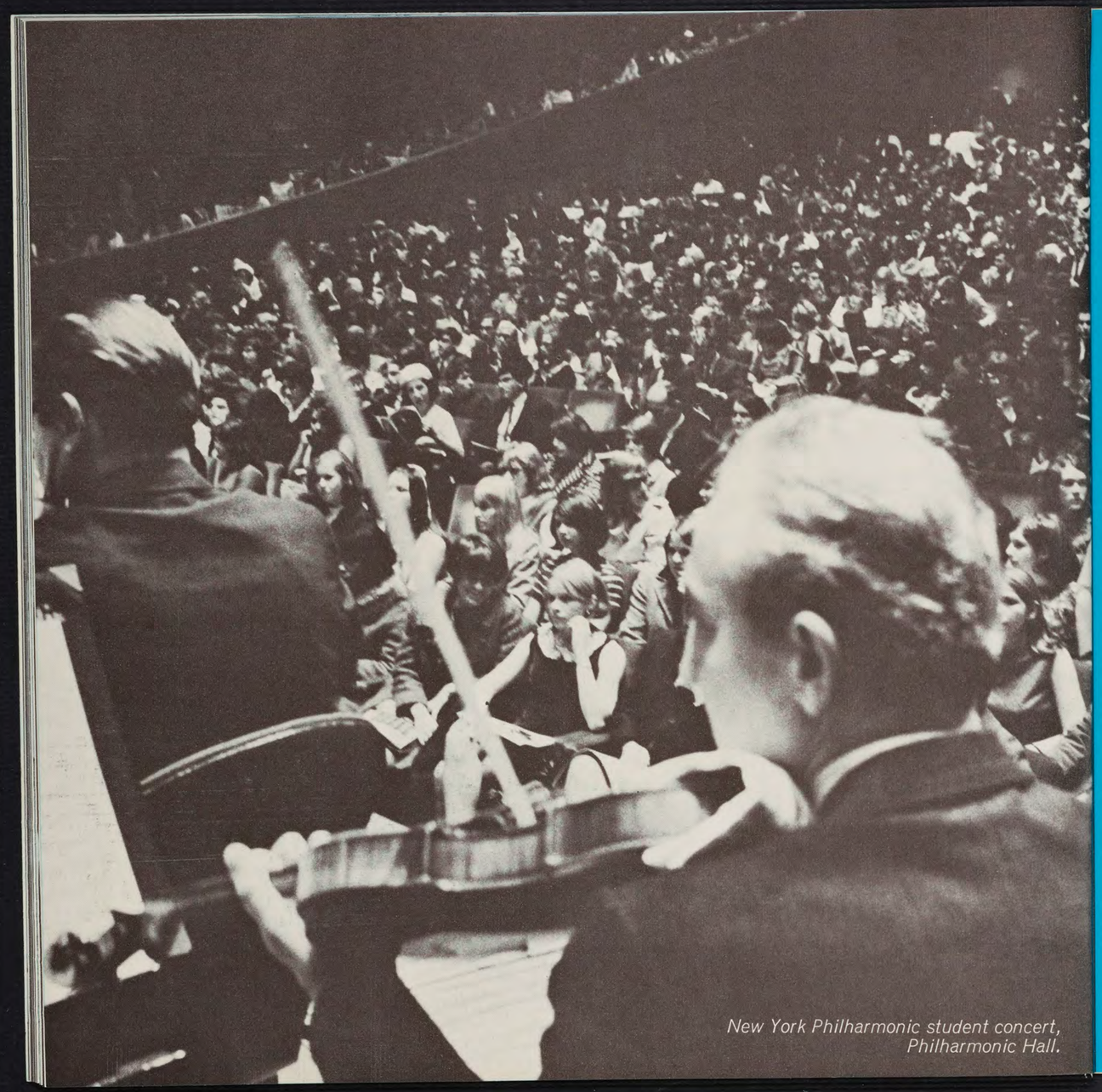
"I guess I now feel that, ideally, Lincoln Center should be running some kind of year-round program for teachers of the arts and humanities which also utilizes other arts resources in the community. Maybe our energies should be focused more on working with teachers and future teachers rather than concentrated so largely on performances for students."

Then he stops and reconsiders. "But you hate to think you might miss the opportunity of

reaching even one youngster."

What does he consider the Lincoln Center Student Program has accomplished in nine years?

"Certainly I'd have to say that just exposing a million young people to performing arts experiences they might not have had otherwise is an accomplishment in itself. But it is difficult to assess how much effect the Program will really have on their lives over the years. Actually, I don't think you can say that we've 'completed' anything. We've made some beginnings, and we've learned some lessons that can help others. Perhaps all we know for sure right now is that we've dropped a lot of pebbles in the pond."



New York Philharmonic student concert, Philharmonic Hall.

"IN THE OPINION OF THE EVALUATORS, THE PROJECT TO DATE HAS BEEN HIGHLY SUCCESSFUL"

Interim Evaluation Report
The Psychological Corporation

Even though there are questions unanswered and problems unsolved, the pebbles dropped in the pond by the Lincoln Center Student Program have created substantial ripples in the New York City school system.

The fact that the Program has been continued on the same scale in 40 schools for 1969-70, even after discontinuance of Title III support, is in itself evidence that its impact is substantial. In a time of severe fiscal crisis in public education, the direct allocation by The New York City Board of Education of $100,000 in 1967-68 and $146,800 in both 1968-69 and 1969-70 for a performing arts program is strong recognition of its value. Many programs fostered by Title III grants expired completely when federal funding ended. Nevertheless, there is disappointment that the Student Program has not been able to sustain its continuing expansion. The 1966-67 school year had seen the Program extended from 50 to 90 schools with a total of 360 in-school performances. In 1967-68, 92 schools were involved, but with 552 performances and the introduction of the resource personnel program on an exploratory basis.

With 100 schools, nearly 600 performances and an expanded RP program included during 1968-69, it appeared the project was on its way to achieving one acknowledged goal of embracing all New York City secondary schools. But the eventual total support which Superintendent of Schools Bernard Donovan had requested from the Board of Education failed to materialize in the face of budgetary crises.

In accordance with requirements of the U.S. Office of Education, formalized attempts were made at evaluating the success of the Student Program. At the end of the second year, a report prepared by The Psychological Corporation suggested the project was "highly successful." Acknowledging the difficulty of a true evaluation, the report went on to document that 79% of responding schools indicated the Program had benefited their students "greatly." The drama and dance programs were clearly the most "popular," while concert music was the most "difficult." The evaluators expressed surprise that educators were reluctant to take up the challenge of the difficult and tended to equate the arts with entertainment rather than "the very stuff of education." But they felt that the Lincoln Center Student Program was "beginning to change this point of view and having a definite impact on the educational process."

At the end of the 1968-69 Program—the year of the bitter teachers strike in the New York City schools—a team of evaluators from Urban Ed Inc. was slightly less enthusiastic about the Program's success, but felt it "had made a significant step in the right direction." The report concluded: "It was commendable that diverse groups such as Lincoln Center, The New York City Board of Education, school groups and the community, accustomed to working independently in their own spheres of interest, work together in partnership toward the implementation and achievement of a meaningful project."

But despite evaluation reports and statistical analyses, those most intimately concerned with the Lincoln Center Student Program knew after nine years that the real measure of success lay in the highly personal effect it had on the hearts and minds of individual youngsters.

At left,
Shirley Basfield with
RP Cliff Bowens.

Shirley C. Basfield

Her smile makes *you* smile. Her eyes are alive and her laugh is easy. Her hands animate a conversation about the Lincoln Center Student Program that is a little self-conscious, but remarkably mature for a girl of 16. Her name is Shirley Basfield. Until she was a junior at Morris High School in the Bronx she had never seen a play or a concert or a dance performance or an opera.

"'The Telephone', I mean that was out of sight! The actors, they were just beautiful. It was just like people today, I mean people I know. When they were on the telephone and everything." She refers to a performance of Menotti's opera presented at her school last year. It was one of six in-school performances which she saw. "And that play. Oh, I can't think of the name of it now. About the man and the wife and the lion. And you found out the lion was a coward, too. That was beautiful, too."

In her junior year, Shirley was a member of the class conducted by RP/pianist Cliff Bowens. Like

many of her companions in that class, she comes in to visit Bowens' sessions this year whenever she can. "It was really fun. I remember this one class where we all had to act like musical instruments. Going 'boom, boom' and 'thrum, thrum'. I was a whistle.

"Until last year, well, I thought 'if it isn't rock, it isn't anything', you know? But I really learned to appreciate music. Lots of kinds. But not everything, I guess. I mean I went to one concert that I thought was sort of boring. But before, you heard about an opera or a concert and you thought, 'Oh, is that going to be a drag!' But now I don't feel that way any more."

Shirley goes home from school promptly every afternoon to take care of her 9-year-old sister, Enid. Her father is a truck driver and her mother a social worker. Neither of them has any special background in the arts. Shirley is in the College Bound program and hopes she'll be able to go to college next fall.

"I think I'd like to take an acting class in college," she says with a giggle. "But I really want to be a social studies teacher." You see the face sparkle, and you wonder if the theater may not eventually win out over the social studies classroom. But then she goes on.

"I want to be a person —a teacher who really likes her class, you know? Like that teacher on TV. Somebody who doesn't just talk at the kids, but who likes them and worries about them."

It's a difficult question, but you decide to ask it anyhow. Does she think the Lincoln Center Program will help her be a better social studies teacher?

She has a difficult time with the answer at first. "Well, I guess this ties in with social studies. I mean, like historical things." She thinks a bit. "It helps you understand things better." Her mind keeps whirling and finally a word pops out: "Communicate!" "I want to be a teacher who really communicates with the kids. And I think all this, it helps you learn about communicating."

She smiles again and says she has to hurry to get home before Enid does. You watch her go and wish you could be around in 10 or 15 years to see what other children might be learning then because of a person named Shirley Basfield.

Produced by:
Bradley G. Morison
Kathleen Cherry
Arts Development Associates
December, 1969
Bob Englund, Designer

A FOOTNOTE

To present with clarity and eloquence the essence of this complex project is no simple task, for the activities described in this Report have involved the active participation of eight major arts institutions, the largest school system in the country, federal and state education agencies and, last but not least, hundreds of artists and hundreds of thousands of students. All of us at Lincoln Center are grateful to Bradley Morison for the excellent job he has done in distilling the total experience into a few pages of text and illustrations. Much, of course, has had to be omitted; but the essentials are in place and this Report reflects with candor the Program's successes, its failures and, above all, its unanswered questions.

One or two further observations should be recorded here. While the primary purpose of Title III ESEA is educational, projects such as this one are beginning to have a significant impact upon the world of the arts as well. For a happy by-product of this project, and other educational projects in the arts, is the creation of a new world of activity for the artist, and the addition of a new dimension to the role of the arts in our society. To say that we of the arts are grateful to the U.S. Office of Education, the State Education Department, The New York City Board of Education, and contributors from the private sector is a drastic understatement.

The audience for the performing arts among our total population is usually estimated at four percent. It is hardly surprising, therefore, that the struggle for understanding of the arts within our schools is such a difficult one. Most educators recognize that the arts constitute a humanizing force in this troubled world of ours and, as such, must be assigned a larger role in the educational process as a component of the humanities. For if we can find ways of reaching the hearts and the minds of children through the arts, we will also be reaching the hearts and the minds of tomorrow's grown-ups. And that, of course, is what the project is all about.

Mark Schubart

Mark Schubart
Vice President, Education, Lincoln Center and Project Director

SUMMARY OF PROGRAMMING

IN-SCHOOL PROGRAMS OFFERED

CONCERTS (Juilliard artists)
- Piano recital
- Instrumental or vocal recital
- Instrumental trio
- Woodwind quintet
- Brass quintet
- Madrigal singers

BALLET AND DANCE PROGRAMS
Arranged by the New York City Ballet:
- Ballet Lecture-demonstration #1 (Introductory)
- Ballet Lecture-demonstration #2 (Intermediate)
- Ballet Lecture-performance

Juilliard Dance Ensemble:
- Performance of modern dance and ballet

DRAMA PROGRAMS (The Repertory Theater of Lincoln Center)
- "Comedy Through The Ages"
  Excerpts: "Androcles and the Lion" (Shaw); "The Birds" (Aristophanes); "The Lesson" (Ionesco); "The Taming of the Shrew" (Shakespeare)
- "Repertory in Action"
  Combinations of excerpts from: "Antigone" (Anouilh); "The Taming of the Shrew" (Shakespeare); "Caesar and Cleopatra" (Shaw); "Thurber Carnival"; "A Midsummer Night's Dream" (Shakespeare); "The Doctor in Spite of Himself" (Molière); Theater games; Poetry readings
- "In White America" (Duberman)
- "An Evening for Merlin Finch" (Dizenzo)

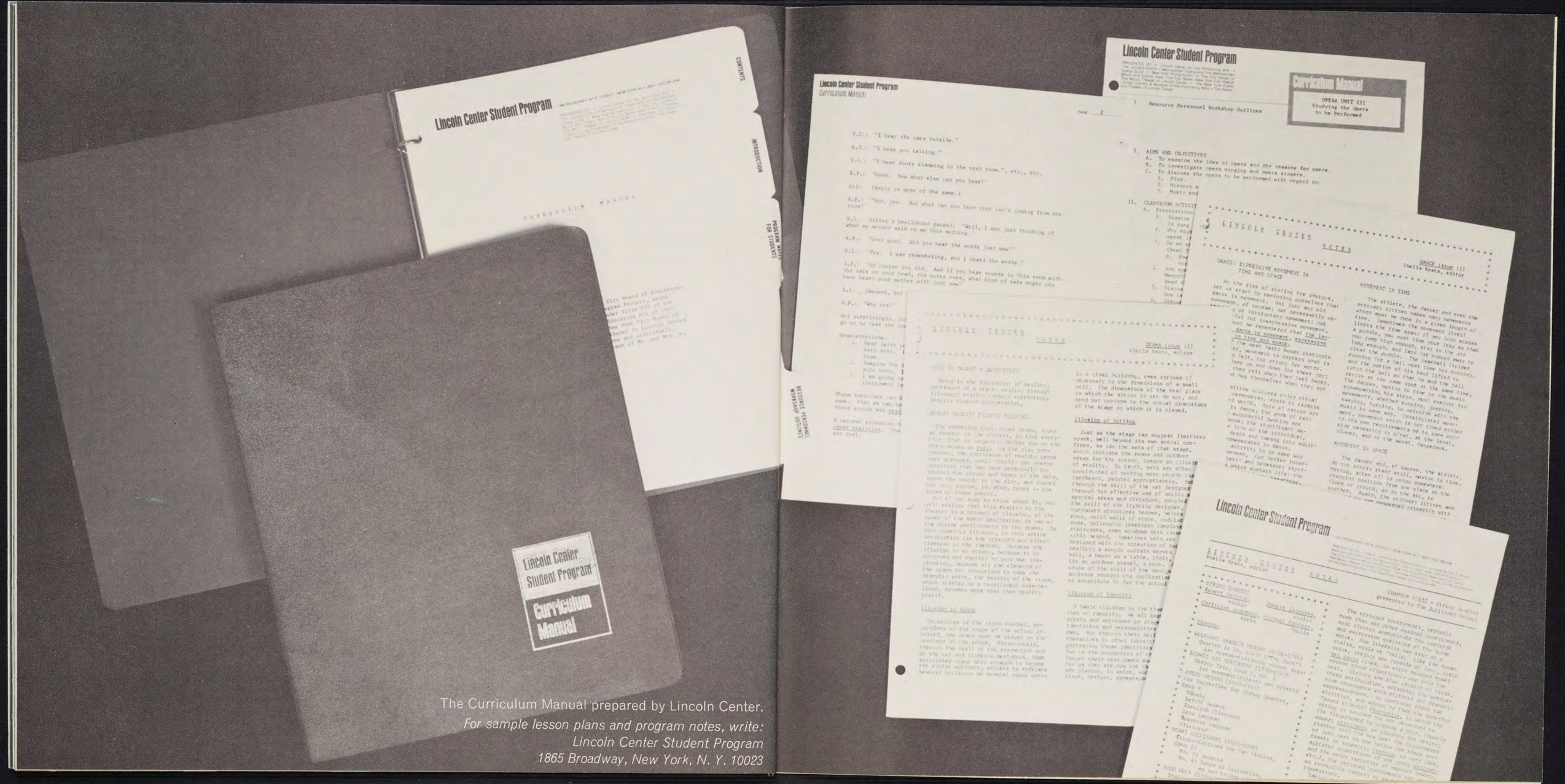
OPERA PROGRAMS (Metropolitan Opera Studio and New York City Opera)
- Introduction to Opera (MOS) Lecture-demonstration
- Introduction to Contemporary Opera (NYCO)
  Excerpts: "Albert Herring" (Britten); "The Consul" (Menotti); "Susannah" (Floyd); "The Taming of the Shrew" (Giannini)
- "Shakespeare in Opera and Song (MOS)
- "The Novel and Drama in Opera" (NYCO)
  Lecture, readings and excerpts: "Faust" (Gounod); "Carmen" (Bizet); "Rigoletto" (Verdi); "The Crucible" (Ward)
- Introduction to "La Bohème" (Puccini) (MOS)
  Lecture-demonstration

OPERA PERFORMANCES (Abridged)
- "Cosi fan tutte" (Mozart) (MOS)
- "The Barber of Seville" (Rossini) (MOS)
- "Don Pasquale" (Donizetti) (MOS)
- "Pagliacci" (Leoncavallo) (NYCO)
- "La Cenerentola" (Rossini) (MOS)
- "The Birthday of the Infanta" (Nelson) and "The Telephone" (Menotti) (MOS)

FILM PROGRAMS (The Film Society of Lincoln Center)
- "Fantasy in Film" Lecture-demonstration
- "The Movies of D. W. Griffith" Lecture-demonstration
- "What Is a Movie?" Lecture-demonstration

PERFORMANCES ATTENDED AT LINCOLN CENTER

- Metropolitan Opera National Company
- New York City Ballet
- New York City Opera
- New York Philharmonic
- The Repertory Theater of Lincoln Center



The Curriculum Manual prepared by Lincoln Center.

For sample lesson plans and program notes, write:
Lincoln Center Student Program
1865 Broadway, New York, N. Y. 10023

SUMMARY OF FACTS

The New York City Board of Education—Lincoln Center Student Program

	1966 (Pilot)	1966-67	1967-68	1968-69	Totals
Number of Schools Participating	50	90	92	100	332
Public schools	40	72	81	89	282
Non-public schools	10	18	11	11	50
Schools in designated poverty areas	(not available)	(not available)	50	47	
Number of In-School Performances	200	360	552	600	1,712
Number of performances in each school	4	4	6	6	
Number of Schools with Resource Personnel Program	—	—	10	45	
Schools with Intensive Service	—	—	10	10	
Schools with Advisory Service	—	—	—	35	
Attendance, Performances in Schools (Est.)	160,000	288,000	441,600	480,000	1,369,600
Attendance, Performances at Lincoln Center	10,000	27,000	29,440	10,000	76,440
Total Attendance	170,000	315,000	471,040	490,000	1,446,040
Total Cost	$221,800	491,700	563,960	584,150	1,861,610
Title III ESEA 1965	127,700	288,800	280,800	249,000	946,300
NYC Board of Education	—	—	100,000	146,800	246,800
Lincoln Center and constituents	94,100	202,900	183,160	188,350	668,510

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New York City Opera
The Music Theater of Lincoln Center
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*Member, Committee on Education
†as of January 1, 1969

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THE JUILLIARD SCHOOL

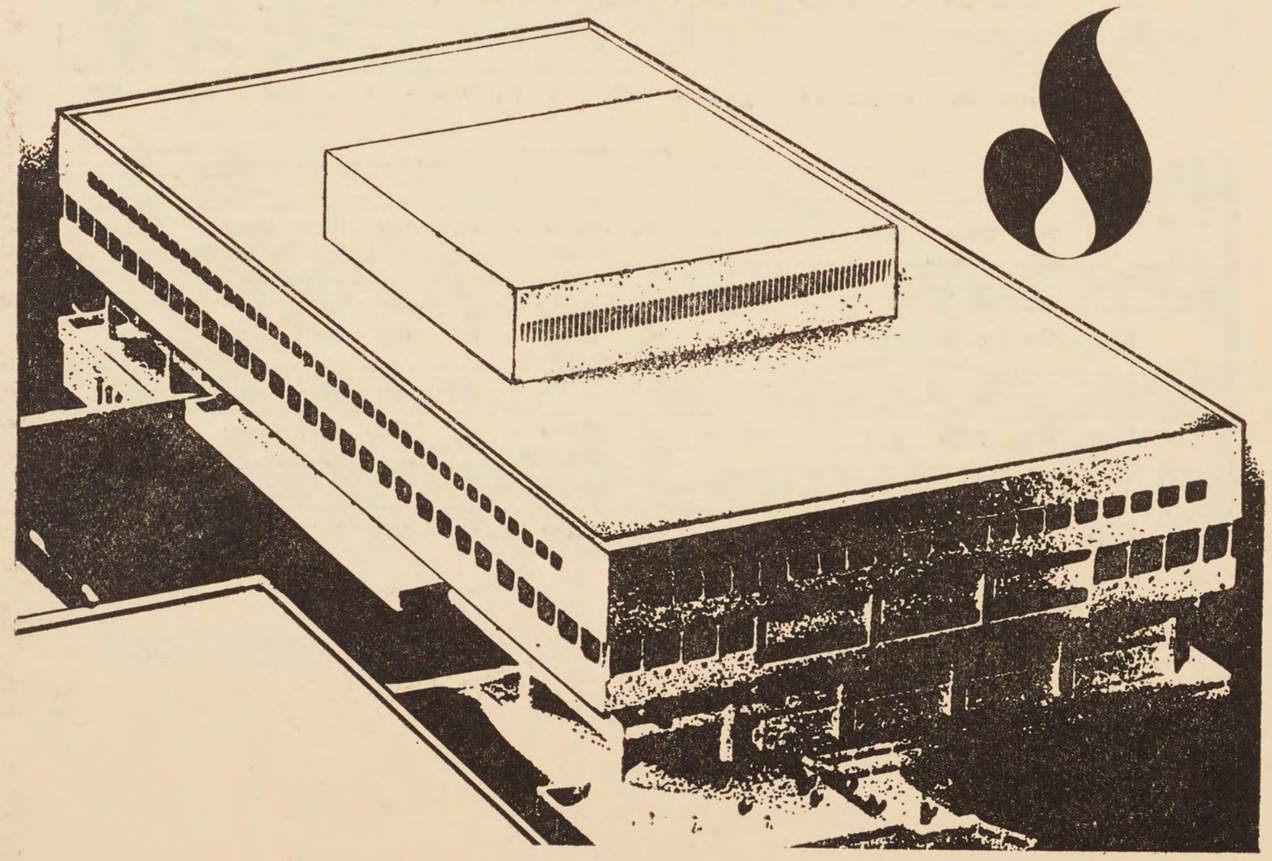
1969-1970 SEASON

Friday Morning, June 5, 1970 at 11:00 a.m.

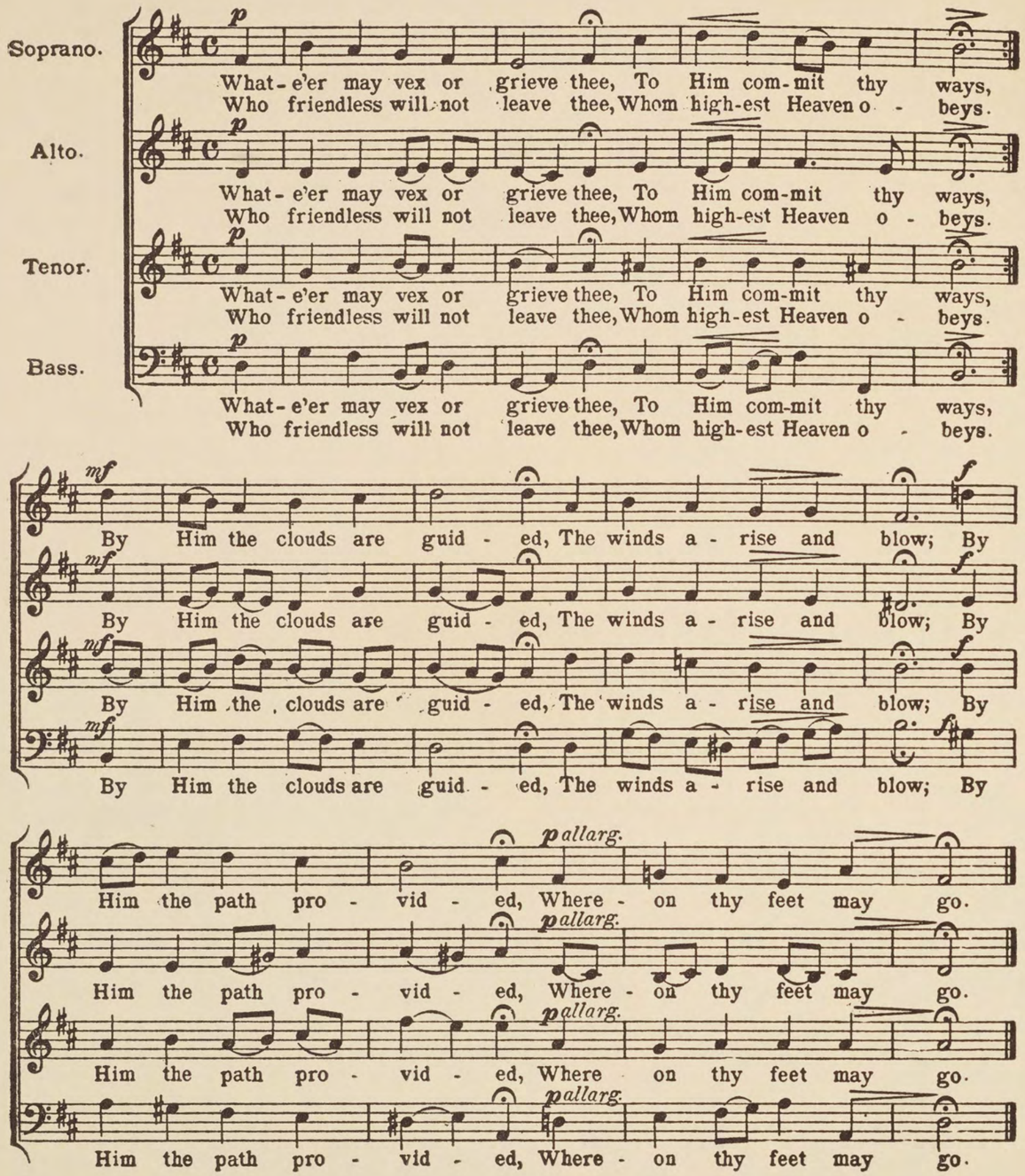
ACADEMIC EXERCISES

THE JUILLIARD THEATER

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



WHATE'ER MAY VEX OR GRIEVE THEE



ACADEMIC EXERCISES

Friday morning, June 5, 1970, at 11:00
The Juilliard Theatre
155 West 65th Street, New York, N. Y. 10023

PROGRAM

Processional

Chorale: **"Whate'er may vex or grieve thee"**
from the St. Matthew Passion — *Johann Sebastian Bach*
Abraham Kaplan, *conductor*

Introduction: Peter Mennin

Speaker: Amyas Ames

Presentation of Diplomas and Conferring of Degrees*
Presentation of Awards, Scholarships and Teaching Fellowships

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

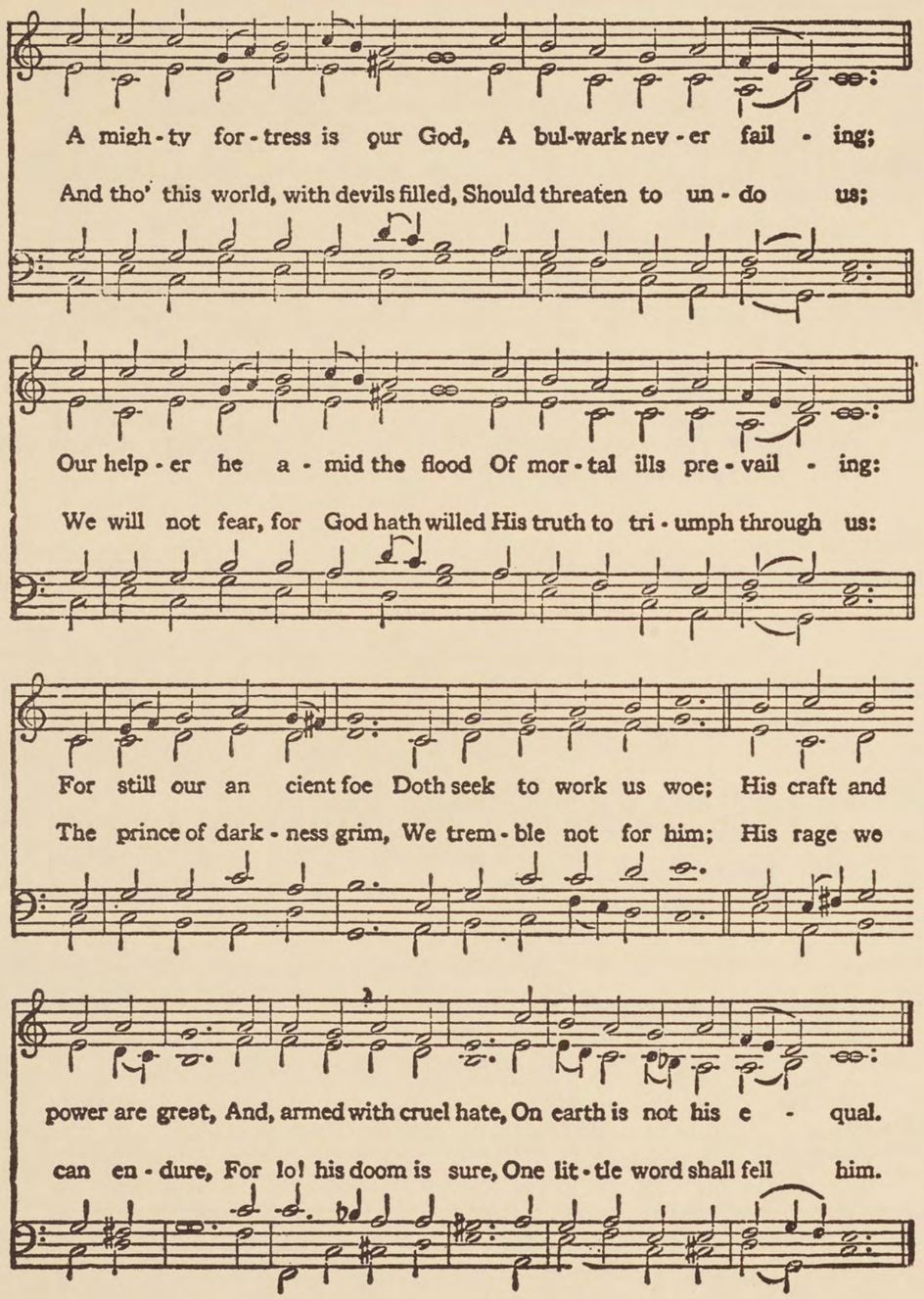
Chorale: **"A mighty fortress is our God"** — *Martin Luther*
Abraham Kaplan, *conductor*

Recessional

A reception in honor of the Graduating Class will be held on the Plaza Level immediately following the Commencement Excercises.

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

A MIGHTY FORTRESS IS OUR GOD



GRADUATES

June, 1970

Diploma

EMANUEL AX, *Piano*
WILLIAM THOMAS BARBINI, *Violin*
NICK BIRCHBY, *Violin*
HOWARD MARTIN BIRNBAUM, *Trumpet*
MARGARET V. COWIE, *Voice**
MICHAEL H. DICKER, *Bassoon*
DOMINGO GARCIA FLORES, *Violin*
REIKO IWATANI, *Violin*
YUTARO IWATANI, *Voice*
MARIAN KENT, *Viola*
HAEJA KIM, *Piano*
KUM MO KIM, *Violin*
HOWARD PHILIP KNOPF, *Clarinet*
BO-YOUNG LEE, *Piano*
CECILIA LIN, *Piano*
WILLIAM POWELL, *Clarinet*
STEVEN J. ROBBINS, *Flute*
ORA SHIRAN, *Violin*
JAN SZUPER, *Violin*
GAIL ANN WALSH, *Composition*
HIROKO YAJIMA, *Violin**
MEE KYUNG YOON, *Piano*

Post Graduate Diploma

MICHAEL JAY AARONSON, *Percussion*
ROBERT DAVIDOVICI, *Violin*
JOSEPH KIM, *Violin*
SOON-HEE LEE, *Voice*
URI MAYER, *Orchestral Conducting and Viola*
ERIC PACI, *Piano*

Bachelor of Music Degree

MARTIN ALTER, *Oboe*
MELODY AMSEL, *Flute*
JEANNE ELIZABETH BAXTRESSER, *Flute**
MELVYN BLACKMAN, *Clarinet*
IRENE BRESLAW, *Viola*
MADELINE BRUSER, *Piano*
JOHN MARQUIS CAHILL, *French Horn*
HELEN R. CERMINARO, *Piano*
LINDA H. CHILD, *Piano*
HARRY GEORGE COLEMAN, *Piano*
TERESA ATHENE COMPOS, *Piano*
JAMES ANTHONY CORRENTI, *Piano*
CLAMMA CHURITA DALE, *Voice*
SYLVIA LAKE DAVIS, *Violin*
NORMAN DEE, *Flute*
DENNIS BERNARD DELANEY, *Voice*
MADELEINE DEMORY, *Piano*
ANNE W. DIENER, *Flute*
STEPHEN JOHN EDER, *Trumpet*
ROBERT JAMES FISHER, *Oboe*
RICHARD MILTON FREDRICKSON, *Double Bass*
PAUL FRIED, *Flute*
WAYNE PAUL FRITCHIE, *Clarinet*
ANITA RAE GARRIOTT, *Clarinet*
HOWARD E. GLEASON, JR., *Saxophone**
GORDON S. GOTTLIEB, *Percussion*
OSHER ORMAND GREEN, *Viola*
ROGER DAVID GREENBERG, *Saxophone*
KENNETH ALLEN GROSS, *Trumpet*
ELLEN-ZOE HASSMAN, *Violoncello*
PETER G. HATCH, *Viola*
DARROLD VICTOR HUNT, *Choral Conducting*
HARTMUT H. HUSCHENS, *Organ*
ANDREW WILLARD JENNINGS, *Violin*
MARY ELIZABETH JOFFE, *Piano*
DAVID CLAYTON JOLLEY, *French Horn*
BRENDA JANE KANN, *Flute*
SETA KARAKASHIAN, *Piano*
HELEN URSULA KATZ, *Harpsichord*†
ANNIE KAVAFIAN, *Violin*
WAYNE KIRBY, *Double Bass*
WILLIAM I. KOMAIKO, *Piano*†
UTE JOHANNA GUNDULA LECHNER, *Piano*
VLADIMIR LEWICKI, *Piano**
MAX LIFCHITZ, *Composition*
JEFFREY EDWARD LYONS, *Oboe**
MARIBETH LYTTON, *Piano*
SANDRA HELENE MANNIS, *Voice*
BARBARA ANN MARTIN, *Voice*
DANNY DON MONTORO, *Percussion*
DENNIS MOORE, *Trumpet*
MARI-ELIZABETH MORGEN, *Piano*
SETSUKO NAGATA, *Violin*
YOKO NOZAKI, *Piano*
JUDITH M. OLSON, *Piano**
DONALD EDWARD PALMA, *Double Bass*
PAMELA MIA PAUL, *Piano*
ROBERT PENNINGTON REIFSNYDER, *Trombone*
ERNEST CRAIG RICHMOND, *Violin*
McNEIL ROBINSON, II, *Organ*
RONALD MURRAY ROMM, *Trumpet*
ROBERT EDSON ROUTCH, *French Horn*
CYNTHIA SAUNDERS, *Voice**
FREDERICK W. SCHOEPFLIN, *Voice*
CRAIG SHEPPARD, *Piano*
BARBARA LYNNE SHUTTLEWORTH, *Voice*
ROSEMARY SILVERSTEEN, *Violin*
SHEILA KATHLEEN STEPHENSON, *Piano**
SUE STUBBS, *Double Bass*
MARILYN SWINDLER, *Flute*
EVA D. SZEKELY, *Violin*
ANITA P. TERZIAN, *Voice**
WILLIAM ALBERT TEUBNER, *Trumpet*
NELSIE ENEIDA WALKER, *Voice*
GEORGE WOSHAKIWSKY, *Viola*

Bachelor of Fine Arts Degree

MARY MARGARET GIANNONE, *Dance*
ELEANOR LESLIE McCOY, *Dance*
GARY W. MASTERS, *Dance*
FRANCIS JOEL PATRELLE, *Dance*
YASUKO TOKUNAGA, *Dance*

Bachelor of Science Degree

CHRISTINE ANDERSON, *Violin*
GLENDA ELIZABETH ANDERSON, *Voice*
JOSEPH GATWOOD, *Violin*
GERALD P. GEWISS, *Trumpet*
SANDRA MARIE RIVERS, *Piano*
ANDREW SELIGSON, *Tuba*
DIANA FAYE SIMS, *Voice*
THOMAS L. STUBBS, *Percussion*
MARIOARA TRIFAN, *Piano*
WALTER STEVEN YARNOLD, *Trumpet*

Master of Science Degree

JONATHAN ABRAMOWITZ, *Violoncello*
JAMES CHAKALIS ANAGNOSON, *Piano*
PATRICIA ANN ASHER, *Piano*
JUSTIN BLASDALE, *Piano*
JOHN SAID BOYAJY, JR., *Piano**
SETH ANDREW CARLIN, *Piano*
NICHOLAS FRANK CERRATO, *Percussion*
LESLIE SHERYL CHILDS, *Piano*
H. REX COOPER, *Piano*
MARIANNA ROSETT CRESHEVSKY, *Piano*
LYNN CUSHMAN, *Flute*
AUTURO DELMONI, *Violin**
LINDA D. DIVILA, *Piano*
JUDITH MARILYN ENGLE, *Piano*
DANIEL EPSTEIN, *Piano*
ZITTA M. FINKELSTEIN, *Piano*
EDITH BERNARDA FORERO CUELLAR, *Piano*
MARSHA ELIZABETH GARBISCH, *Violin*
RONALD ANDREW GIBBS, *Percussion*
LAURA C. GOLDMAN, *Flute*
LEWIS W. GORDON, *Voice*
JOHN EDWARD HALL III, *Trombone*
BRUCE HIER, *Trombone*†
DANIEL HILL, *Piano*
JOHN L. HYER, *Voice**
SUSAN L. KAHN, *Flute*
ELIZABETH JEAN KANE, *Harp*
LEO KAKURIN, *Piano*
CHUN MYUNG KIM, *Piano*
SHERRY KLOSS, *Violin*
DIANNE DITTRICH KNAPP, *Voice*
GERHARDT ERNST KOCH, *Clarinet*
EDITH KRAFT, *Piano*
JAMES BARTON KREGER, *Violoncello*
ALDIS LAGZDINS, *Organ*
BETTY DARNELL LANE, *Voice*
VIDA LEBWOHL, *Piano*
VLADIMIR STANISLAW LEWICKI, *Piano*
ALBERT LOTTO, *Piano**
RICHARD LUBY, *Violin*
JEFFREY EDWARD LYONS, *Oboe*
JULIE McNALL, *Violin*
PHILIP MANWELL, *Organ*
MARGARET ALICE MIDDLETON, *Viola*
PATRICK JOHN MILLS, *Tuba*
JOHN GORDON MORRIS, *Organ*
RONALD J. MUSICUS, *Piano*
CHARLES NUSSBAUM, *Bassoon*
ALAN J. ORD, *Voice*
JOHN C. OWINGS, *Piano*
CHRISTINA OKSANA PAUKSIS, *Voice**
CHRISTINA ELENA PETROWSKY, *Piano**
ARLENE PORTNEY, *Piano*
RENE PRINS, *Oboe*
ALBINAS MARIUS PRIZGINTAS, *Organ*
JOHN EDER REVEL, *Trombone*
JOEL N. REVZEN, *Choral Conducting*
LOIS NERGES ROBERTS, *Piano*
AVIS FEDGE ROMM, *Piano*
BERNARD ROSE, *Piano*
CARL SAKOFSKY, *Trumpet**
JOHN C. SANDOR, *Voice*
WILLIAM MICHAEL SCHIMMEL, *Composition*
REBECCA RUTH SCHLIEBEN, *Choral Conducting*
CAROL SHAFFER, *Piano*
WILMA ALICIA SHAKESNIDER, *Voice*
JOSEPH BARRY SMITH, *Organ**
MELVIN SOLOMON, *Bassoon*
JAMES ALBERT SPARKS, *Harpsichord*
ROBERT G. STEEN, *Saxophone*
CURTIS THOMPSON STOTLAR, *Piano**
ERIC STUMACHER, *Piano*
ALIVA TALMI, *Composition*
ANITA P. TERZIAN, *Voice*
ANDREW WILLIAM THOMAS, *Composition*
MILTON O. CRUZ VALENTIN, *Piano*
JUDITH WENDEL, *Violin*†
NANCY JOAN WILSON, *Piano*
TINA YANCHUS, *Piano*
EVELYN ZUCKERMAN, *Piano*

Doctor of Musical Arts Degree

JEFFREY SIEGEL, *Piano*
MALCOLM WAYNE SMITH, *Oboe*
MARCUS AURELIUS THOMPSON, *Viola*
WALTER F. VERDERBER-VERDEHR, *Violin*

*Completed requirements August 31, 1969
†Completed requirements January 30, 1970

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Nagare Sculpture Unveiled

An untitled, abstract column by Masayuki Nagare, Japanese sculptor, which is set in the center court of the Juilliard building, was unveiled on March 31. The work is eight feet high and is made of black Swedish granite. It was commissioned with money given by John D. Rockefeller 3rd, Board Chairman of Lincoln Center, to commemorate a gift of one million dollars made by Japanese businessmen toward the Center's construction cost. The decision to place the sculpture at Juilliard was made, according to Mr. Rockefeller, because the School is a leader in training students from abroad and is attended by more Japanese students than those from any other country.

Following Japanese tradition, a special ceremonial dance was performed before the work by Saekoe Ichinohe and Jerome Weiss, Juilliard students. The dance, based on Japanese forms and accompanied by modern Japanese music by Minoru Miki, was choreographed by Miss Ichinohe.

Mr. Nagare is one of Japan's leading artists. He has executed a number of architectural sculpture commissions in Japan and the United States, including the walls of the Japanese pavilion at the New York World's Fair. He was unable to attend the ceremony.

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Photos: Bob Serating Sheet No: 604A

From: Lincoln Center for the
Performing Arts, Inc.
1865 Broadway
New York, N. Y. 10023
John O'Keefe
765-5100

1970

FOR IMMEDIATE RELEASE

A new work by Masayuki Nagare, the Japanese sculptor, will be dedicated in the Center Court of the new Juilliard School, on Monday, March 30th, at 11:00 a.m. This sculpture commemorates the generous gift made to Lincoln Center by Japanese business circles through the Keidanren, the Japan Federation of Economic Organizations. The commissioning of this sculpture by Lincoln Center was made possible through a gift from John D. Rockefeller 3rd, Chairman of the Board of Lincoln Center for the Performing Arts.

The new Nagare work has been described as "an abstract sculpture of concentrated power as a focal point for the staircase of The Juilliard School. It suggests, through its sensitive outline and contrasting surface treatment, a brilliant fusion of traditional values and sensuous melodic content rising out of the hard, patiently polished stone."

In dedicating the Nagare, a special ceremonial dance from the Suite "Hinamatsuri" will be presented by Saeko Ichinohe, and Jerome Weiss, students at The Juilliard School. Minoru Miki is the composer of the music.

Sheet No: 604A

34

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In dedicating the Nagare, a special ceremonial dance from the Suite "Hinamatsuri" will be presented by Saeko Ichinohe, and Jerome Weiss, students at The Juilliard School. Minoru Miki is the composer of the music.

Among those present will be: Hiroshi Uchida, Consul General of Japan; Masaharu Doi, Vice President of the Keidanren and Chairman of the Board of the Sumitomo Chemical Industry Co., Ltd.; John D. Rockefeller 3rd; John W. Mazzola, Executive Vice-President and General Manager of Lincoln Center; Peter Mennin, President of The Juilliard School; Pietro Belluschi, architect of The Juilliard School; members of the Board of Lincoln Center; Japanese students attending Juilliard; and prominent figures from the art world.

The occasion will conclude in typical Japanese fashion -- with a sake ceremony.

Photos: Bob Serating

Sheet No: 604C

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