

THE JUILLIARD SCHOOL

LINCOLN CENTER
NEW YORK, NEW YORK 10023

LILA ACHESON WALLACE LIBRARY

TELEPHONE 212-799-5000

JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

1. 1951/52 - 1956/57

[photo identifications made by Martha Hill,
Dance Division Director, 1951-85, in Nov. 1992]

Dance Division
The Juilliard
School

Scrap Book
1951-52
through
1956-57

THE DANCE WORLD

Juilliard Establishes New Section Headed by M. Hill

By WALTER TEAR

A DISTINGUISHED faculty has been organized department of dance at the Juilliard School of Music. Last week William Schuman, president of the school, announced that Martha Hill would be director of the new department, and that its staff would include Agnes de Mille, Martha Graham, Doris Humphrey, Jose Limon, Jerome Robbins and Antony Tudor.

Under this faculty of artists-teachers, it will be possible, Mr. Schuman believes, to provide the students of dance with a comprehensive program of study in the repertoires, as well as in the techniques, of ballet and modern dance.

As a matter of fact, the new department's curriculum provides for the study and re-creation of modern dance and ballet masterpieces under the personal direction, whenever possible, of the choreographers concerned. Students will also, of course, have an opportunity to create their own dance works, often in cooperation with student composers at Juilliard.

In addition to courses in techniques and repertoires of modern dance and ballet, the school will offer instruction in dance notation, in dance history and in composition. Studies aimed at insuring dancers an adequate knowledge of music, Ann Hutchison, who will teach the notation course, says, "will be taught by a staff of experts, including workshop scholars, as the needs are ascertained."

Study in the new department will be a measure of the influence of the new faculty on the school's curriculum. The new department will have the rare opportunity of collaborating with composers and choreographers in the production of new works.

There also will be general studies, for the valid reason that "sound education is simply the development of the whole person. The education of the artist should be to the world in which he lives, not only concerning his mastery of his field, but also his understanding of the forces which affect his art and his direction of his particular specialty."

music by Dello Joio. Its theme is the silly woman who wants to accomplish anything — anything — and doesn't know where to begin. "Course" by Molly Lynn of the Bennington faculty was set to the music of Paul Bowles. The section entitled "Tunnel" was more successful than the other two in that both choreographic intent and performing energy were acutely focused.

The first of the Juilliard dances, "The Pearl" was based on a novel by John Steinbeck. Joyce Trisler, the choreographer, distilled the essence of the story of her dance. Harpsichord music by Gershon Kingsley reinforced the abstraction of the story as it committed the dance to no specific time or place. The use of a mantilla as a baby was provocative though disquieting, because it was used alternately as mantilla and baby. Consistency would have strengthened the effect. Muriel Topaz's "Phaedra" was well danced. However, the characterization of both Phaedra and the nurse was not fully realized and convincing. The score was by Jacob Druckman.

2, 1951. THE VILLAGER

Dancers Appointed To School Faculty

Martha Graham and Agnes de Mille, both well known Villagers, have been appointed members of the faculty for the new department of the dance at the Juilliard School of Music. The school is affiliated with Columbia University.

Miss Graham long maintained her dance studio on lower Fifth Ave., while Miss de Mille, noted choreographer and granddaughter of Henry George, economist and exponent of the Single Tax philosophy, is a Ninth St. resident.

Martha Hill is director of the new dance department, according to William Schuman, president of the school.

Other faculty members include Doris Humphrey, Jose Limon, Jerome Robbins, and Anthony Tudor. Further faculty members will be named later. There will be special courses such as one in composition by Louis Horst and one in dance notation by Ann Hutchison.

In the announcement of the new department and courses, Mr. Schuman pointed out that studies in professional dance repertory would be stressed. The curriculum would also include intensive courses in

dance techniques, classes in dance composition, and advanced choreography, in addition to instruction in music and other subjects necessary to a general education on the college level. Admission to the school's new dance department, which will open in the Fall, will be through competitive examination.

1951

Sun., Aug. 26, 1951 PICTORIAL REVIEW Seattle Post-Intelligencer

MAXINE CUSHING GRAY, Post-Intelligencer Music Editor

Juilliard School of Music has dance news with the announcement of its full-fledged department of dance under the direction of Martha Hill. Examinations will be held Sept. 11-15 for courses leading to diplomas and degrees.

UNREALISTIC APPROACH

THE announcement of the establishment of a Department of Dance at the Juilliard School of Music, New York, reported here last month, has created a lively interest in dance circles.

An endowed institution of national scope, the Juilliard School could play in the future an important part in fostering the theatrical dance in America, for the new department is planned as a training school for future professional dancers. Whether it will or not will obviously depend on William Schuman, president of the School, and Martha Hill, newly-appointed director of the Dance Department.

The first steps of Mr. Schuman and Miss Hill leave one with a feeling of apprehension.

The faculty, as announced last month, includes Agnes de Mille, Martha Graham, Martha Hill, Doris Humphrey, Jose Limon, Jerome Robbins, and Antony Tudor. Four of these seven instructors are modern dancers; two, Miss de Mille and Mr. Robbins, will probably teach specialized subjects having only an indirect connection with basic dance technique; and only one, Mr. Tudor, will teach ballet in the generally accepted form.

This would indicate that Miss Hill's idea of a proper ratio between the two major theatrical dance forms in America is four to one in favor of modern dance. This is unrealistic, to say the least.

Publicity released by the School at the time the appointments were announced indicated that further appointments would be made later. If this meant to say that additional ballet instructors will be hired in the future, it is another manifestation that ballet plays only a secondary part in the plans of the Dance Department.

If Mr. Schuman and Miss Hill were in earnest when they declared that the new department "is designed to give students of dance a comprehensive program of study in the techniques and repertory of the two major forms of the theatrical dance in America, ballet and modern dance", they should have appointed a ballet faculty of comparable strength and in proper proportion to the modern dance faculty, at the time they announced the modern dance faculty.

As things stand at this writing,

ballet is relegated to an auxiliary position.

The point here is not of esthetics or personal preference for one or another dance form. It is a question of a properly balanced curriculum which would best prepare students for careers in the theatrical dance, and personal points of view on dance forms of the directors ought not to play a part in setting up the curriculum and the faculty.

Sound education in the arts, as in any field, should imply the development of the whole person. The contribution that an artist can make to the world in which he works is not only concerned with mastery of his field, but also with his artistic integrity and his understanding of the diverse forces which affect the evaluation and direction of his particular specialty. For this reason, the student is offered the opportunity of general academic studies, but the choice of whether or not he wishes to include them is left to the student.

In addition to the study of the dance from the performance point of view, students will also take classes in dance composition. The purpose of this study is two-fold. First, all students will meet minimal requirements in dance composition. Such study offers the best approach to an understanding of choreographic form. The lack of written record of contemporary works as well as of works of the past gives such study particular importance. Second, those students who show ability and interest in choreography will be given the opportunity to continue advanced study in this field, including major projects in dance composition. Students will perform in each other's dances as part of the work in composition classes and will be chosen by audition to perform in repertory works by faculty members and visiting artists.

The work in the Department of Dance is closely integrated with that of the other major departments of the School. Dance students are required to pursue courses in the Literature and Materials of Music and Dance and may elect other music courses for which they are qualified. Work in the Literature and Materials courses is identical with or parallels that being done by music students. Basic materials such as vocabulary, terminology, and notation in the two arts, as well as music literature that specifically relates to dance, will be presented. Students in dance will collaborate with student composers and instrumentalists in class work and in productions of new works. Further integration will result from attendance at musical events in the School's extensive program of public activities.

Advanced work in Literature and Materials of Music and Dance will comprise dance history and criticism. Here dance is considered as a mode of human expression and communication. Its function as art, ritual, social activity, and as spectacle and entertainment is analyzed, discussed and demonstrated through student participation. The School's extensive library of books and scores and the listening room equipped for study of scores will be used in connection with these courses.

Students interested in dance education may elect to follow a special program including tutorial conferences and student teaching.

Study in the Department of Dance is offered on a professional level, and admission to the School for dancers will be through competitive examinations with admissions standards comparable to those maintained by the School in the field of music.

Examinations for entrance for the academic year 1951-1952 are to be held at Juilliard School of Music June 4 through June 7 and September 11 through September 15.

Tuition fees are identical with those for students majoring in music.

Scholarships are not available in the Department of Dance at this time.

For full information concerning admission, registration, and the rules and regulations of the School, prospective students are referred to the catalog of Juilliard School of Music.

juilliard

extension

division

catalog

1951-1952

juilliard

school of music

William Schuman, President
Mark Schubart, Dean

department of dance

Bulletin
1951-1952

120 Claremont Avenue
New York 27, New York

C Repertory

- 1 Ballet Twice weekly 2 hrs. one semester.
- 2 Modern Dance Twice weekly 2 hrs. one semester.

D Dance Vocabulary and Notation

- 1 Dance Vocabulary, Terminology and Basic Materials Twice weekly 1½ hrs.
- 2 Dance Notations 2 hrs. weekly.

Allied Studies

1 **Literature and Materials of Music and Dance** In addition to the major study, students are required to pursue courses in the Literature and Materials of Music and Dance designed to give the student a deeper knowledge and understanding of his art. Each new student will be assigned to classes on the basis of placement examinations given at the time of registration.

2 Dance students may choose as electives other courses in the Diploma Course for which they are qualified. (See catalog.) Special permission of the Director of the Dance Department and of the Assistant Dean is required.

3 **Optional Studies** Dance students, with the permission of the Director of the Department and the Assistant Dean, may enroll in these courses through the Extension Division. (See catalog, page 57.)

4 **Academic Studies** Properly qualified students may choose a program of study leading to a Degree and will be expected to add the regular academic courses to their programs. (See catalog, page 55.)

Graduate Study

In addition to a special graduate project under the supervision of the major teacher, graduate students will be assigned, according to need, to classes in the Technique of Dance, Dance Composition, and Repertory.

They may elect other subjects on the graduate level offered by the School and will be expected to undertake study in such Literature and Materials of Music and Dance classes as may be assigned by the Director of the Dance Department and the Assistant Dean.

The academic requirements for Degree students in dance will be the same as those for Degree students in music.

The School reserves the right to alter or cancel classes.

3

1951-52

FRIDAY

9 - 10:20 a.m.
Literature and Materials of Music - I

10:30 - 11:50 or 12:10 p.m.
Academic Studies I or II

12:30 - 2:30 p.m.
*Production Training Group
De M., J. L. and D.H.

2:30 - 4 p.m.
Ballet Tech. Intro.
A. T. Ass't

4 - 5:30 p.m.
Ballet Tech. Adv.
A. T. Ass't

SATURDAY

Student practice for
Dance Composition

12 - 1 p.m.
Folk Dance for
non-dance majors
M. H.

1 - 2:30 p.m.
Dance Tech. Intro.
M. G. Ass't

2:30 - 4 p.m.
Dance Tech. Adv.
M. G. Ass't

4 - 5:30 p.m.
Practice Class
Dance Comp.
L. H. Ass't

*Production Training Group: A. Nov. Dec., De Mille
B. Jan. Feb., Limon
C. April, May, Humphrey

B meets three times weekly; Wednesday, Thursday, Friday
A and C meet twice weekly; Thursday, Friday

Dance Program

(Admission to classes in the Dance by permission of the Director of Dance Department.)

Techniques of Dance (Ballet) (3 points each semester) Four 1½ hour periods weekly. Fee: \$100.00 each semester. Students registering for this class must be registered concurrently for one of the following: Pre-classic Dance Composition; Modern Dance Composition; Dance Composition (Materials); Literature and Materials of Music (D) II; or Dance Notation. (Classes listed on next page.)

Techniques of Dance (Modern) (3 points each semester) Four 1½ hour periods weekly. Fee: \$100.00 each semester. Students registering for this class must be registered concurrently for one of the following: Pre-classic Dance Composition; Modern Dance Composition; Dance Composition (Materials); Literature and Materials of Music (D) II; or Dance Notation. (Classes listed below.)

Dance Composition (Pre-classic) (3 points each semester) Two 1½ hour periods weekly. Fee: \$75.00 each semester.

Dance Composition (Modern) (3 points each semester) Two 1½ hour periods weekly. Fee: \$75.00 each semester.

Dance Composition (Materials) (1 point each semester) One 1½ hour period weekly.

Literature and Materials of Music (D) II (5 points each semester) Five 1½ hour periods weekly.

Dance Notation (2 points each semester) One 1½ hour period weekly. Fee: \$40.00.

Introduction to Dance Techniques (1 point each semester) Two one-hour periods weekly.

Folk Dance (1 point each semester) One one-hour period weekly.

department of dance

Martha Hill, Director

*faculty**

Agnes De Mille

Martha Hill

Louis Horst

Doris Humphrey

Ann Hutchinson

Martha Graham

Helen Lanfer

José Limon

Jerome Robbins

Antony Tudor

*Further appointments
to be announced.

In establishing a Department of Dance, Juilliard School of Music offers for the first time a comprehensive education in this art in conjunction with training in music. The primary aim of the new Department is to train students to become expert dancers, choreographers, teachers, and, at the same time, develop in them penetrative musical insights.

Dance is studied as a major performing art and is considered from more than one particular point of view and technique. In addition to ballet and modern dance, the two major schools of our period, the folk idiom is included and technical studies encompass the important contributions to this art. Repertory works of ballet and modern dance are studied and recreated under the personal direction of the artist-choreographers.

The curriculum is designed to parallel that offered student musicians, thus enabling the young dancer to matriculate as candidate for a Juilliard Diploma or Post-Graduate Diploma, or as candidate for the School's Bachelor of Science or Master of Science Degree, or as a Special Student. The courses of study leading to the Degrees are the same as those leading to the Diplomas, but with the addition of academic studies in Literature, Sociology, History, Visual Arts, and other subjects. (See Page 58 of the 1951-1952 Juilliard Catalog.) These studies are offered by the School so that the student may concentrate on professional work in dance without sacrificing a general education on the college level.

BOOKS ON THE DANCE AND RELATED SUBJECTS IN JUILLIARD LIBRARY - MAY 1951.

- ARBEAU, THOINOT - Orchesography. N.Y. Kamin, cl948.
 ARMITAGE, MERLE, - Dance memoranda. N.Y. Duell, Sloan & Pearce, cl947.
 ARVEY, VERNA - Choreographic music. N.Y. Dutton, cl941.
 BALLWEBBER, EDITH - Group instruction in social dancing. N.Y. A.S.Barnes, cl938.
 BEAUMONT, CYRIL W. - Complete book of ballets. N.Y. Putnam, cl938.
 BOHME, FRANZ MAGNUS - Geschichte des Tanzes in Deutschland. Leipzig, B&H, cl886.
 BREWER, E. COBHAM - A dictionary of phrase and fable. Phil. Lippincott, cl937.
 BULFINCH, THOMAS - Age of fable. Phila. D. McKay, cl898.
 CHANDLER, ALBERT RICHARD - Beauty and human nature. N.Y. Appleton-Cent. cl934.
 COLERIDGE, SAMUEL TAYLOR - Biographie literaria. Oxford, Clarendon Press, cl907.
 COLUM, PADRAIC - Orpheus: myths of the world. N.Y. Macmillan, cl930.
 COWELL, H. - New musical resources.
 CZERWINSKI, ALBERT - Geschichte der Tankunst... Leipzig, J.J. WEBER, cl862.
 DANCE INDEX - Stravinsky in the theatre. N.Y. Dance Index, cl948.
 DENBY, EDWIN - Looking at the dance. N.Y. Pellegrini & Gudahy, cl949.
 DEWEY, JOHN - Art as experience. N.Y. Minton, Balch & Co. cl934.
 ELLIS, HAVELOCK - The dance of life. Boston, Houghton Mifflin, cl923.
 FEIBLEMAN, JAMES - Aesthetics. N.Y. Duell, Sloan & Pearce, cl949.
 FLACCUS, LOUIS WILLIAM - The spirit and substance of art. N.Y. Crofts, cl941.
 FRAZER, SIR JAMES GEORGE - The Golden bough. N.Y. Macmillan, cl935.
 GREENE, THEODORE MEYER - The arts and the art of criticism. Princeton Univ. Press.
 HAWTHORNE, NATHANIEL - A wonder-book, Tanglewood tales, and Grandfather's chair.
 Boston, Houghton Mifflin, cl883.
 HORST, LOUIS - Pre-classic dance forms. N.Y. Dance Observer, cl937.
 HUGHES, RUSSELL M. - Dance as an art form. N.Y. Barnes, cl933.
 JACOBS, GERTRUDE - The Chinese-American song and game book. N.Y. Barnes, cl946.
 Jaques-Dalcroze -
 KEIGHTLEY, THOMAS - Mythology of ancient Greece and Italy. London, Bell, cl888.
 KINNEY, TROY - The dance. N.Y. Tudor, cl935.
 KIRSTEN, LINCOLN - Dance; a short history of classic theatrical dancing.
 N.Y. Putnam, cl935.
 LLOYD, MARGARET - Borzoi book of modern dance. N.Y. Knopf, cl949.
 MAGRIEL, PAUL DAVID - Bibliography of dancing. N.Y. H.W. Wilson, cl936.
 MARTIN, JOHN J. - America dancing. N.Y. Dodge, cl936.
 " - The dance. N.Y. Tudor, cl947.
 MUNRO, THOMAS - The arts and their inter-relations. N.Y. Liberal Arts Press, cl949.
 MURRAY, ALEXANDER S. - Manual of Mythology. N.Y. Scribner, cl875.
 NATIONAL RECREATION ASSOC. - The barn dance returns. N.Y. The Assoc., cl937.
 NETTL, PAUL - Story of dance music. N.Y. Philosophical Library, cl947.
 PATER, WALTER H. - Greek studies, London, Macmillan, cl911.
 PORTER, EVELYN E. K. - Music through the dance. London Batsford, cl937.
 PRALL, DAVID V. - Aesthetic judgment. N.Y. Crowell, cl929.
 ROBERT, GRACE - Borzoi book of ballets. N.Y. Knopf, cl946.
 ROHRBAUGH, LYNN - American folk dances. Delaware, Ohio, Cooperative Rec-
 reation Service, cl939.
 SACHS, CURT - Commonwealth of art. N.Y. Norton, cl946.
 " - World history of the dance. N.Y. Norton, cl937.
 SCHOEN, MAX - Enjoyment of the arts. N.Y. Philosophical Library, cl944.
 SCHOLES, PERCY. - The Puritans and music in England & New England. London,
 Oxford Univ. Press, cl934.
 SCHWENDENER, & TIBBELS - Legends and dances of old Mexico. N.Y. Barnes, cl934.
 SETON, M. - Rhythm of the Red Man.
 SPANISH-AMERICAN SONG AND GAME BOOK. N.Y. Barnes, cl945.
 STECHER & MUELLER - Games and dances for exercises and recreation. Phila.
 Presser, cl941.
 TOLMAN & PAGE - Country dance book. N.Y. Farrar & Rinehart, cl937.
 TOLMAN, BETH - How to put on and make successful the country dance party.
 Weston, Vt. Countryman Press, cl938.
 TOROSSIAN, ARAM - A guide to aesthetics. Calif. Stanford Univ. Press, cl937.
 WALKER, CONWAY - The folk song and dance & The voice as a solo instrument.
 N.Y. Caxton Inst., cl926.
 WESTON, JESSIE L. - The legends of the Wagner drama. N.Y. Scribner, cl900.

BOOKS ON THE DANCE AND RELATED SUBJECTS IN JULLIARD LIBRARY

FALL 1951

- ARBEAU, THOINOT - Orchesography. N.Y. Kamin, c1948.
 ARMITAGE, MERLE - Dance memoranda. N.Y. Duell, Sloan & Pearce, c1947.
 ARVEY, VERA - Choreographic music. N.Y. Dutton, c1941.
 BALLWEBBER, EDITH - Group instruction in social dancing. N.Y. A.S. Barnes, c1938.
 BEAUMONT, CYRIL W. - Complete book of ballets. N.Y. Putnam, c1938.
 " - Complete book of ballets (suppl.). London, Beaumont, 1945.
 " - Sadler's Wells Ballet. London, Beaumont, 1947.
 BOHME, FRANZ MAGNUS - Geschichte des Tanzes in Deutschland. Leipzig, B&H, c1886.
 BREWER, E. COBHAM - A dictionary of phrase and fable. Phil. Lippincott, c1937.
 BULFINCH, THOMAS - Age of fable. Phila. D. McKay, c1898.
 CASTLE, VERNON & IRENE - Modern dancing. N.Y. World Syndicate Co. 1914.
 CHANDLER, ALBERT RICHARD - Beauty and human nature. N.Y. Appleton-Cent. c1934.
 CHUJOY, ANATOLE - Dance encyclopedia. N.Y. Barnes, c1949.
 COLERIDGE, SAMUEL TAYLOR - Biographie literaria. Oxford, Clarendon Press, c1907.
 COLUM, PADRAIC - Orpheus: myths of the world. N.Y. Macmillan, c1930.
 COWELL, H. - New musical resources.
 CZECHOWSKI, ALBERT - Geschichte der Tankunst... Leipzig, J.J. Weber, c1862.
 DANCE INDEX - Stravinsky in the theatre. N.Y. Dance Index, c1948.
 Dance Magazine - 25 years of American dance. N.Y. Dance Magazine, c1951.
 DANCE NOTATION BUREAU - Dance techniques and studies. N.Y. Laban Studies, 1950.
 DENBY, EDWIN - Looking at the dance. N.Y. Pellegrini & Cudahy, c1949.
 DEWEY, JOHN - Art as experience. N.Y. Minton, Balch & Co. c1934.
 DOLMETSCH, MABEL - Dances of England & France, 1450-1600. London, Routledge, 1949.
 DUNCAN, ISADORA - My life. N.Y. Garden City, 1927.
 ELLIS, HAVELOCK - The dance of life. Boston, Houghton Mifflin, c1923.
 FEIBELMAN, JAMES - Aesthetics. N.Y. Duell, Sloan & Pearce, c1949.
 FLACCOUS, LOUIS WILLIAM - The spirit and substance of art. N.Y. Crofts, c1941.
 FRAZER, SIR JAMES GEORGE - The golden bough. N.Y. Macmillan, c1935.
 GAUTIER, THEOPHILE - The romantic ballet. London, Beaumont, 1932.
 HARRISON, J. E. - Ancient art and ritual. N.Y. Holt, 1913.
 HASKELL, ARNOLD - Ballet. London, Penguin 1949.
 GREENE, THEODORE MEYER - The arts & the art of criticism. Princeton Univ. Press.
 HAWTHORNE, NATHANIEL - A wonder-book, Tanglewood tales, & Grandfather's chair. Boston, Houghton Mifflin, c1883.
 HORST, LOUIS - Pre-classic dance forms. N.Y. Dance Observer, c1937.
 HUGHES, RUSSELL M. - Dance as an art form. N.Y. Barnes, c1933.
 JACOBS, GERTRUDE - The Chinese-American song & game book. N.Y. Barnes, c1946.
 JACQUES-DALCROZE - Rhythm, music & education. N.Y. Putnam, 1921.
 JENNINGS, D.H. - Music for modern dance. N.Y. Teachers College, c1950.
 JONES & DE HAAN - Modern dance in education. N.Y. Teachers College, c1948.
 KARSAVINA, TAMARA - Theatre Street. N.Y. Dutton, 1934.
 KEIGHTLEY, THOMAS - Mythology of ancient Greece and Italy. London, Bell, c1888.
 KENNEDY, DOUGLAS - England's dances.
 KINNEY, TROY - The dance. N.Y. Tudor, c1935.
 KIRSTEN, LINCOLN - Dance. N.Y. Putnam, c1935.
 LABAN, RUDOLF - Mastery of movement on stage. London, MacDonald & Evans, 1950.
 LLOYD, MARGARET - Borzoi book of modern dance. N.Y. Knopf, c1949.

-2-

- MAGRIEL, PAUL DAVID - Bibliography of dancing. N.Y. H.W. Wilson, c1936.
 MARTIN, JOHN J. - America dancing. N.Y. Dodge, c1936.
 " - The dance. N.Y. Tudor, c1947.
 " - Modern dance. N.Y. Barnes, c1933.
 MUNRO, THOMAS - The arts and their inter-relations. N.Y. Liberal Arts Press, c149.
 MURRAY, ALEXANDER S. - Manual of Mythology. N.Y. Scribner, c1875.
 NAT'L RECREATION ASSOC. - The barn dance returns. N.Y. The Assoc., c1937.
 NETTL, PAUL - Story of dance music. N.Y. Philosophical Library, c1947.
 PATER, WALTER H. - Greek studies. London, Macmillan, c1911.
 PORTER, EVELYN E.K. - Music through the dance. London, Batsford, c1937.
 PRALL, DAVID W. - AESTHETIC JUDGMENT. N.Y. CROWELL, CL("(
 RADIR, RUTH - Modern dance for the youth of America. N.Y. Barnes, c1944.
 ROBERT, GRACE - Borzoi book of ballets. N.Y. Knopf, c1946.
 ROHRBAUGH, LYNN - American folk dances. Delaware, O., Coop. Recreation Ser. c1939.
 ROTHSCHILD - Danse artistique aux U.S.A. Paris, Editions Elzevir, 1949.
 SACHS, CURT - Commonwealth of art. N.Y. Norton, c1946.
 " - World history of the dance. N.Y. Norton, c1937.
 SCHOEN, MAX - Enjoyment of the arts. N.Y. Philosophical Library, c1944.
 SCHOLES, PERCY - The Puritans & music in England & New England. London, Oxford Univ. Press, c1934.
 SCHWENDENER & TIBBELS - Legends and dances of old Mexico. N.Y. Barnes, c1934.
 SETON, M. - Rhythm of the Red Man.
 SHARP, C. J. - Country dance book. 6 vols. London, Novello, 1909-1927.
 " - The Morris book. 5 vols. London, Novello, 1911-19.
 " - Sword dances of No. England. 3 vols. London, Novello, 1912-13.
 SHARP, EVELYN - Here we go round. N.Y. Morrow, 1926.
 SHAW, LLOYD - Cowboy dances. Caldwell, Idaho, The Caxton Printers, 1939.
 SPANISH-AMERICAN SONG & GAME BOOK - N.Y. Barnes, c1945.
 SPENCE, LEWIS - Myth & ritual in dance, game & rhyme. London, Watts, 1947.
 STEBBINS, GENEVIEVE - Delsarte system of expression. N.Y. Werner, 1902.
 STECHER & MUELLER - Games & dances for exercises & recreation. Phil. Presser, c141.
 TODD, MABEL E. - Thinking body. Boston, Branford, c1949.
 TOLMAN & PAGE - Country dance book. N.Y. Farrar & Rinehart, c1937.
 TOLMAN, BETH - How to put on & make successful the country dance party. Weston, Vt. Countryman Press, c1938.
 TOROSSIAN, ARAM - A guide to aesthetics. Calif., Stanford U. Press, c1937.
 WALKER, CONWAY - The folksong & dance, & The voice as a solo instrument. N.Y. Caxton Inst., c1926.
 WESTON, JESSIE L. - The legends of the Wagner drama. N.Y. Scribner, c1900.

Periodicals:

Dance observer	Dancing Times (London)
Folk dancer	Dance Magazine
Dance News	Dance

6

MONDAY

10:30 - 11:50 or 12:10 p.m.
Academic Studies I or II

1 - 2:30 p.m.
Dance Notation
A. H.

2:30 - 4 p.m.
Dance Notation
A. H.

4 - 5:30 p.m.
Ballet Tech. Adv.
A. T. Ass't

1 - 2:30 p.m.
Dance Tech. Intro.
M. G.

2:30 - 4 p.m.
Dance Tech. Adv.
M. G.

4 - 5 p.m.
Dance Tech. for non-
dance majors.
M. H.

TUESDAY

9 - 10:20 a.m.
Literature and Materials of Music - I

10:30 - 12 p.m.
Dance Tech. Adv.
M. G. Ass't

1 - 2:20 p.m.
Acoustics

2:30 - 4 p.m.
Ballet Tech. Intro.
A. T.

4 - 5:30 p.m.
Ballet Tech. Adv.
A. T.

10:30 - 12 p.m.
Dance Tech. Intro.
M. G. Ass't

2:30 - 4 p.m.
Comp.
M. H.

4 - 5:30 p.m.
Comp.
M. H.

DANCE FACULTY:

Agnes De Mille
Martha Hill
Louis Horst
Doris Humphrey
Ann Hutchinson

Martha Graham
Helen Lanfer
José Limon
Jerome Robbins
Antony Tudor

TENTATIVE SCHEDULE FOR DANCE DEPARTMENT

1951 - 1952

WEDNESDAY

9 - 10:20 a.m.
Literature and Materials of Music I

10:30 - 12 p.m.
Ballet Tech. Intro.
A. T. Ass't.

12:45 - 2 p.m.
Wed. Concert Series
and Dance Forum

2 - 3:30 p.m.
Dance Comp., Inter-
mediate. Pre. Cl. or
Modern Form.
L. H.

3:30 - 5 p.m.
Dance Comp. Intro.
Pre. Cl.
L. H.

10:30 - 12 p.m.
*Production Train-
ing Group
J. L. (Jan. & Feb.)

2 - 3:30 p.m.
Dance Tech. Intro.
M. G.

3:30 - 5 p.m.
Dance Tech. Adv.
M. G.

THURSDAY

9 - 10:20 a.m.
Dance Literature and Materials of Music I
M. H.

10:30 - 11:50 or 12:10 p.m.
Academic Studies I or II

12:30 - 2:30 p.m.
*Production Training Group
De M., J. L. and D. H.

2:30 - 4 p.m.
Practice Class
Dance Comp.
L. H. Ass't

4 - 5 p.m.
Dance Tech. for non-
dance majors

2:30 - 4 p.m.
Ballet Tech. Intro.
A. T.

4 - 5:30 p.m.
Ballet Tech. Adv.
A. T.

TENTATIVE SCHEDULE FOR DANCE DEPARTMENT

1951 - 1952

1951-52

TENTATIVE SCHEDULE FOR DANCE DEPARTMENT

1951 - 1952

MONDAY

10:30 - 11:50 or 12:10 p.m.
Academic Studies I or II

1 - 2:20 p.m.
Dance Notation
Hutchinson, Rm. 102

2:30-3:50 p.m.
Dance Tech. Adv.
Hutchinson, Rm. 102

4 - 5:20 p.m.
Ballet Tech. Adv.
Craske, I. H.

TUESDAY

9 - 10:20 a.m.
Literature and Materials of Music - I

10:30 - 11:50 p.m.
Dance Tech. Adv.
McGehee, Rm. 606

1 - 2:20 p.m.
Dance Tech. Intro. Acoustics
Graham, I. H.

2:30 - 3:50 p.m.
Ballet Tech. Intro.
Tudor, I. H.

4 - 5:20 p.m.
Ballet Tech. Adv.
Tudor, I. H.

10:30 - 11:50 p.m.
Dance Tech. Intro.
Cohan, I. H.

2:30 - 3:50 p.m.
Practise Class
Dance Comp.
Neumann, Rm. 102

4 - 5:20 p.m.
Practise Class
Dance Comp.
Neumann, Rm. 102

DANCE FACULTY 1951 -52:

Agnes De Mille
Martha Hill
Louis Horst
Doris Humphrey
Ann Hutchinson

Martha Graham
Helen Lanfer
José Limon
Jerome Robbins
Antony Tudor

Additional:

Robert Cohan
Margaret Craske
Helen McGehee
Natanya Neumann

WEDNESDAY

9 - 10:20 a.m.
Literature and Materials of Music I

10:30 - 11:50 p.m.
Ballet Tech. Intro.
Tudor Ass't. I. H.

12:45 - 2 p.m.
Wed. Concert Series
and Dance Forum

2 - 3:20 p.m.
Dance Comp., Inter-
mediate. Pre. Cl. or
Modern Form
Horst, Rm. 102

3:30 - 4:50 p.m.
Dance Comp. Intro.
Pre. Cl.
Horst, Rm. 102

10:30-11:50 p.m.
*Production Train-
ing Group
Limon(Jan. & Feb.)
Rm. 606 or 610

2 - 3:20 p.m.
Dance Tech. Intro.
Graham, Rm. 610
or
I. H.

3:30 - 4:50 p.m.
Dance Tech. Adv.
Graham, Rm. 610
or
I. H.

THURSDAY

9 - 10:20 a.m.
Dance Literature and Materials of Music I
Hill, Rm. 322

10:30 - 11:50 or 12:10 p.m.
Academic Studies I or II

12:30 - 2:20 p.m.
*Production Training Group
De Mille, Limon, Humphrey

2:30 - 3:50 p.m.
Dance Comp.
Hill, Rm. 102

4 - 5 p.m.
Dance Tech. for non-
dance majors
Hill, Rm. 102

2:30 - 3:50 p.m.
Ballet Tech. Intro.
Tudor, I. H.

4 - 5:30 p.m.
Ballet Tech. Adv.
Tudor, I. H.

FRIDAY

9 - 10:20 a.m.
Literature and Materials of Music - I

10:30 - 11:50 or 12:10 p.m.
Academic Studies I or II

12:30 - 2:20 p.m.
*Production Train-
ing Group
De M., J.L., & D.H.
I. H.

2:30 - 3:50 p.m.
Ballet Tech. Intro.
A.T. Ass't, I. H.

4 - 5:20 p.m.
Ballet Tech. Adv.
Craske, I. H.

1 - 2:20 p.m.
Dance Tech. Intro.
M. G. Ass't, Rm. 610

2:30 - 3:50 p.m.
Dance Tech. Adv.
M. G. Ass't, Rm. 610

4 - 5:20 p.m.
Dance Comp.
Hill, Rm. 102

SATURDAY

Student practice for
Dance Composition
Rms. 102, 610, 607, when free

*Production Training Group: A. Dec. 1 - Jan. 15, De Mille
B. Jan. - Feb., Limon
C. April - May, Humphrey

B meets three times weekly: Wednesday, Thursday, Friday
A and C meet twice weekly; Thursday, Friday

1951-52

OFFICIAL SCHEDULE FOR DANCE DEPARTMENT
REVISED OCTOBER 24, 1951
(To be followed beginning Monday October 29, 1951)

The following schedule with a number of slight revisions in time of classes is planned to take care of the following needs:

1: To schedule classes so that they may start and close on time with all students present.

2: To give a realistic amount of time for travel between Juilliard and International House and for dressing before and after classes. Still more time between classes would be desirable, of course, to cut down rushing and to give a period for cooling off before braving the weather.

3: To provide time for a lunch period each day for each student.

4: To give time following the Wednesday 1:00 - 2:00 p.m. concerts to arrive at classes on time. The Wednesday 2:05 p.m. & 2:15 p.m. classes may have to start five minutes later than scheduled here because of elevator congestion at Juilliard and travel difficulty to International House. After a few weeks trial of the Wednesday schedule which now includes a weekly concert, we shall take a consensus of opinion.

IF STUDENTS OR FACULTY CAN SEE FURTHER REVISIONS THAT ARE PRACTICABLE, SUGGESTIONS SHOULD BE TURNED IN TO OFFICE 01 IN WRITTEN FORM.

It is very important that we have a schedule that will serve the best interests of work to be done. And it is imperative that the schedule be followed meticulously, classes starting and closing on time.

Roll should be taken in each class. Each instructor will devise the least time-consuming method for taking attendance.

Students who are absent should go to the nurse, Miss Peggy Brooks, Room 208, Juilliard, for medical excuses and to Miss Irma Rhodes, Student Advisor, Room 121, Juilliard, for other excuses. These should be handed in to Miss Vallis, Dance Office.

At Juilliard, there are dressing rooms below the stage of the Concert Hall which may be used by dance students before 5:00 p.m. If the dressing rooms are locked, see Mr. Murray Siegel, office behind stage, or one of the stage crew and ask for them to be unlocked.

Miss Eva Desca will meet the Production Training Group on three Thursdays 1:00 - 2:15 p.m. at International House, November 1, 8, 15, for continued work on Doris Humphrey's "With My Red Fires".

No visitors will be admitted to classes until official visiting days are announced.

The following bulletin boards should be consulted daily:

1. Outside Room 102 (Dance Department notices)
2. Opposite elevators 01 level (free and reduced concert tickets)
3. Opposite Check Room (Concert notices, living accommodation etc.)
4. Opposite Schirmer's Store 01 level (Concert notices, living accommodation etc.)

HOLIDAYS FOR FIRST TERM

Thanksgiving: November 22 - 25 inclusive
Christmas: December 20 - January 2 inclusive

MARTHA HILL

MONDAY

10:30 - 11:50 or 12:10 p.m.
Academic Studies I or II

12:40 - 1:55 p.m.
Dance Notation
GR.I
Hutchinson, Rm.102
and Room 515

2:40 - 3:55 p.m.
Dance Notation
GR.II
Hutchinson, Rm.102

4:00 - 5:30 p.m.
Ballet Tech. Inter.
Craske, I.H. GR.Y
Hawkins, Acc.

1:00 - 2:15 p.m.
Dance Tech. GR.II
Graham, I.H.
Ribbink, Acc.
Hinkson, Dem.

2:15 - 3:30 p.m.
Dance Tech. GR.I
Graham, I.H.
Ribbink, Acc.
Hinkson, Dem.

4:00 - 4:55 p.m.
Dance Tech. for
non-dance majors
Hill, Rm. 102
Johnson, Acc.

TUESDAY

9 - 10:20 a.m.
Literature and Materials of Music - 1

10:30 - 12:00 p.m.
Dance Tech.
GR.Y
Hinkson, Rm.102
Ribbink, Acc.

1:00 - 2:20 p.m.
Acoustics, Rm. 239

2:40 - 4:10 p.m.
Ballet Tech. Intro.
Tudor, I.H. GR.Z
Sawyer, Acc.

4:15 - 5:30 p.m.
Ballet Tech. Inter.
Tudor, I.H. GR.Y
Neiderman, Acc.

10:30 - 12:00 p.m.
Dance Tech.
GR.Z
Cohan, I.H.
Wright, Acc.

1:00 - 2:20 p.m.
Choral sight
singing - R.H.

2:30 - 3:50 p.m.
Practise Class
Dance Comp. GR.Y
Neumann, Rm.102
Johnson, Acc.

4:30 - 5:30 p.m.
Practise Class
Dance Comp. GR.Z
Neumann, Rm.102
Johnson, Acc.

4:00 - 5:30 Composers'
Forum. Recital Hall

DANCE FACULTY 1951 - 52:

Margaret Craske
Agnes De Mille
Martha Graham
Martha Hill
Louis Horst
Doris Humphrey

Ann Hutchinson
Helen Lanfer (Tues. 1:30 - 6:00 p.m.)
Jose Limon
Jerome Robbins
Antony Tudor

PREPARATORY DIVISION
FACULTY

Patricia Birsh
Pearl Lang

ASSISTANT TEACHERS

Robert Cohan (for Miss Graham)
Eva Desca (for Miss Humphrey)
Mattlyn Gavers (on leave) (for Mr. Tudor)
Mary Hinkson (for Miss Graham)

Helen McGehee (for Miss Graham)
Iona McKenzie (for Mr. Tudor)
Natanya Neumann (for Mr. Horst)

DEMONSTRATORS

Barbara Birsh
Mary Hinkson

ACCOMPANISTS

Gurfield, Sarah Malament
Johnson, Hazel
Hawkins, John
Neiderman, Barbara
Ribbink, Thomas E.
Sawyer, Betty
Suskind, Joyce
Weiss, Naomi
Wright, Leslie

Doreen Vallis,
Dance Department
Secretary

WEDNESDAY

9:00 - 10:20 a.m.
Literature and Materials of Music I

10:30 - 12:00 p.m. 10:30 - 12:00 p.m.
Ballet Tech. Intro. Production Train-
McKenzie, I.H. ing Group, GR.XL
GR.Z Limon (Mar. & Apr.)
Rm. 610

1:00 - 2:00 p.m.
Wed. Concert Series

2:05 - 3:30 p.m. 2:15 - 3:35 p.m.
Dance Comp., GR.I Dance Tech.
Pre.Cl. Forms GR.II
Horst, Rm. 610 Graham, I.H.
Ribbink, Acc.
Birsh, Dem.

4:05 - 5:35 p.m. 3:55 - 5:15 p.m.
Dance Comp. Dance Tech. GR.I
Pre.Cl. Forms Graham, I.H.
GR.II. Horst, Rm. 610 Ribbink, Acc.
Birsh, Dem.

JUILLIARD CAFETERIA

Monday - Friday
11:30 a.m. - 2:00 p.m.
2:45 p.m. - 4:45 p.m.
5:00 p.m. - 7:00 p.m.

Saturday
11:00 a.m. - 2:00 p.m.

THURSDAY

9:00 - 10:20 a.m.
Dance Literature & Materials of Music I
Hill, Rm. 322

10:30 - 11:50 p.m. or 12:10 p.m.
Academic Studies I or II

1:00 - 2:15 p.m.
Production Training Group
Humphrey, I.H.
Johnson, Acc.

2:40 - 3:50 p.m. 2:30 - 4:00 p.m.
Dance Comp. Ballet Tech. Intro.
Hill, Rm.102 GR.Y Tudor, I.H. GR.Z
Johnson, Acc. Neiderman, Acc.

4:00 - 4:55 p.m. 4:20 - 5:50 p.m.
Dance Tech. for Ballet Tech. Inter.
non-dance majors Tudor, I.H. GR.Y
Hill, Rm.102 Neiderman, Acc.
Johnson, Acc.

INTERNATIONAL HOUSE CAFETERIA

Breakfast 7:30 a.m. - 10:00 a.m.
Lunch 11:30 a.m. - 1:30 p.m.
Dinner 5:30 p.m. - 7:30 p.m.

SNACK BAR

10:00 a.m. - 11:30 a.m.
1:30 p.m. - 5:00 p.m.
7:30 p.m. - 11:00 p.m.

FRIDAY

9:00 - 10:20 a.m.
Literature and Materials of Music I

10:30 - 11:50 or 12:10 p.m.
Academic Studies I or II

1:00 - 2:15 p.m. 1:00 - 2:15 p.m.
Production Train- GR.Z (except XH)
ing Group, GR.XH Dance Tech.
Humphrey, I.H. McGehee, Rm. 610
Johnson, Acc. Wright, Acc.

2:45 - 4:00 p.m. 2:40 - 3:50 p.m.
Ballet Tech. Intro. Dance Tech.
McKenzie, I.H. GR.Z Group Y (& Z)
Johnson, Acc. McGehee, Rm. 610
Wright, Acc.

4:15 - 5:30 p.m. 4:30 - 5:45 p.m.
Ballet Tech. Inter. Dance Comp. GR.Z
Craske, I.H. GR.Y Hill, Rm. 102
Johnson, Acc. Wright, Acc.

4:30 - 6:30 p.m.
Country Dance and
Folk Song Group
Singer, Rm. 610

DESIGNATION OF GROUPS

GROUP I AND II are equivalent sections in Modern Dance Techniques
GROUP XH is Production Training Group with Miss Humphrey
GROUP XD is Production Training Group with Miss De Mille
GROUP XL is Production Training Group with Mr. Limon
GROUP Y is the Intermediate Ballet section.
GROUP Z is the Introductory Ballet section.

DANCE DEPARTMENT
Schedule for Second Term 1951 - 1952

MONDAY

9:00 - 10:15 a.m.
Intro. Ballet Tech, I.H.
Gavers
Kueter, Acc.

10:30 - 11:50 a.m.
or 12:10 p.m.
Academic Studies
I or II

1:00 - 2:15 p.m.
Intro. Mod. Tech.
Graham, I.H.
Ribbink, Acc.
Hinkson, Dem.

2:15 - 3:30 p.m.
Intro. Mod. Tech.
Graham, I.H.
Ribbink, Acc.
Hinkson, Dem.

4:00 - 5:30 p.m.
Intro. Ballet Tech.
Craske, I.H.
Hawkins, Acc.

4:00 - 4:55 p.m.
Dance Tech. for music
majors
Hill, Rm. 102
Johnson, Acc.

DANCE FACULTY 1951 - 1952

Margaret Craske
Agnes De Mille
Martha Graham
Martha Hill
Louis Horst
Doris Humphrey

Ann Hutchinson
Helen Lanfer (Tues. 1:30 - 6:00 p.m.)
Jose Limon
Antony Tudor

ASSISTANT TEACHERS

Robert Cohan (for Miss Graham)
Eva Desca (for Miss Humphrey)
Mattlyn Gavers (for Mr. Tudor)
Mary Hinkson (for Miss Graham)

DEMONSTRATOR
Mary Hinkson

ACCOMPANISTS
Joyce Eldridge
Jean Jalbert
Hazel Johnson
John Hawkins
Lucy Ishkanian
Paul Kueter
Herbert Millington
Barbara Neiderman
Thomas E. Ribbink
Betty Sawyer
Leslie Wright

TUESDAY

9:00 - 10:20 a.m.
Literature and Materials of Music - I

10:30 - 12:00 p.m.
Intro. Mod. Tech.
Cohan, I.H.
Millington, Acc.

10:30 - 12:00 p.m.
Intro. Mod. Tech.
Hinkson, Rm. 607
Ribbink, Acc.

1:00 - 2:20 p.m.
Acoustics, Rm. 239

2:40 - 4:10 p.m.
Intro. Ballet Tech.
Tudor, I.H.
Kueter, Acc.

4:15 - 5:30 p.m.
Intro. Ballet Tech.
Tudor, I.H.
Neiderman, Acc.

4:00 - 5:30 Composers'
Forum. Recital Hall

PREPARATORY DIVISION
FACULTY

Barbara Birsh
Pearl Lang

WEDNESDAY

9:00 - 10:20 a.m.
Literature and Materials of Music I

10:30 - 12:00 p.m.
Intro. Ballet Tech.
Gavers, I.H.
Wright, Acc.

10:30 - 12:00 p.m.
Practice Class
Mod. Dance Tech.
Carol Barko, Student
Rm. 610 Leader

1:00 - 2:00 p.m.
Wed. Concert Series

2:15 - 3:35 p.m.
Intro. Mod. Tech.
Cohan, I.H.
Ribbink, Acc.

2:05 - 3:30 p.m.
Dance Comp. Gr. I
Pre. Cl. Forms
Horst, Rm. 610

3:55 - 5:15 p.m.
Intro. Mod. Tech.
Cohan, I.H.
Ribbink, Acc.

4:05 - 5:35 p.m.
Dance Comp. Gr. II
Pre. Cl. Forms
Horst, Rm. 610

5:30 - 6:30 p.m.
Faculty and Staff
Class
Akimoto, Rm. 102
Eldridge, Acc.

JUILLIARD CAFETERIA

Monday - Friday
11:30 a.m. - 2:00 p.m.
2:45 p.m. - 4:45 p.m.
5:15 p.m. - 7:00 p.m.

Saturday
11:00 a.m. - 2:00 p.m.

THURSDAY

9:00 - 10:20
Dance Notation, Inter.
Hutchinson, Rm. 102

10:30 - 11:50 p.m.
or 12:10 p.m.
Academic Studies
I or II

12:45 - 2:15 p.m.
Production Training
Group
Humphrey, I.H.
Johnson, Acc.

12:45 - 2:15 p.m.
Dance Notation, Intro.
Hutchinson, Rm. 102

2:30 - 4:00 p.m.
Intro. Ballet Tech.
Tudor, I.H.
Sawyer, Acc.

2:40 - 3:40 p.m.
Dance Comp. (Mat.)
Hill, Rm. 102 Gr. Y
Johnson, Acc.

4:00 - 5:30 p.m.
Intro. Ballet Tech.
Tudor, I.H.
Kueter, Acc.

4:00 - 4:55 p.m.
Dance Tech. for
Music Majors
Hill, Rm. 102
Johnson, Acc.

INTERNATIONAL HOUSE CAFETERIA

Breakfast 7:30 - 10:00 a.m.
Lunch 11:30 - 1:30 p.m.
Dinner 5:30 p.m. - 7:30 p.m.

SNACK BAR

10:00 a.m. - 11:30 a.m.
1:30 p.m. - 5:00 p.m.
7:30 p.m. - 11:00 p.m.

FRIDAY

9:00 - 10:20 a.m.
Literature and Materials of Music I

10:30 - 11:50 a.m.
or 12:10 a.m.
Academic Studies
I or II

10:30 - 11:50 a.m.
Practice Class
Ballet Tech. I.H.
Harry Bernstein,
Student Leader

12:45 - 2:15
Practice Class
Dance Comp.
Neumann, Gr. II. I.H.
Johnson, Acc.

12:45 - 2:15 p.m.
Intro. Mod. Tech.
McGehee, Rm. 610
Wright, Acc.

2:30 - 4:00 p.m.
Practice Class
Dance Comp.
Neumann, Gr. I. I.H.
Johnson, Acc.

2:30 - 4:00 p.m.
Intro. Mod. Tech.
McGehee, Rm. 610
Wright, Acc.

4:05 - 5:35 p.m.
Intro. Ballet Tech.
Craske, I.H.
Johnson, Acc.

4:30 - 6:30 p.m.
Country Dance and
Folk Song Group
Singer, Rm. 610

DESIGNATION OF GROUPS

Group I is intermediate in Modern Dance Techniques
Group II is introductory in Modern Dance Techniques
Group XH is Production Training Group with Miss Humphrey
Group Y is the Intermediate Ballet Section
Group Z is the Introductory Ballet Section

SATURDAY

REGULAR DIVISION

10:30 - 12:00 p.m.
Mod. Tech. I.H.
Cohan (and Hinkson)
Millington, Acc.

12:30 - 1:00 p.m.
Ballet Practice, I.H.
Jalbert, Acc.
Sally Holroyd,
Student Leader

1:00 - 2:00 p.m.
Ballet Tech. I.H.
McKenzie
Jalbert, Acc.

PREPARATORY DIVISION

10:30 - 11:15 a.m.
Prep. Div. Adv. Class
(10 - 14 yrs.)
Lang, Instructor
Rm. 607
Wright, Acc.

12:00 - 1:00 p.m.
Prep. Div. Beg. Class
(7 - 9 years)
Birsh, Instructor
Rm. 610
Ishkanian, Acc.

12:00 - 1:00 p.m.
Prep. Div. Beg. Class
(10 - 13 years)
Lang, Instructor
Room 607
Wright, Acc.

1951-52

9

March 17, 1952

Schedule for the Week of March 24, 1952
DANCE STUDENTS

MONDAY

9:00 - 10:15 a.m.
Ballet. Intro. I.H.
Gavers
Kueter

10:00 - 12:00 Southern
University of California
Chamber Music Concert - CH

1:00 - 2:15 p.m.
Modern. Intro. I.H.
Cohan
Ribbink

2:15 - 3:30 p.m.
Modern. Inter. I.H.
Cohan
Ribbink

4:00 - 5:30 p.m.
Ballet. Inter.
Craske
Kueter

8:30: Juilliard School
of Music Chamber Music
Concert - CH

TUESDAY

10:30 - 12:00
Modern. Intro. I.H.
Hinkson
Ribbink

10:30 - 12:00
Modern. Inter. Rm. 607
Cohan
Sitton or Parrott

1:00 - 3:00
Curtis Institute of
Music Chamber Music
Concert - CH

* 2:00 - 3:30
Ballet - all students
Tudor
Kueter

4:00 - 5:30 p.m.
Speaker - Martha Graham -CH

8:30 Royal Conservatory of
Music of Toronto Chamber
Music Concert - CH

WEDNESDAY

9:00 - 10:30 a.m.
Modern. All students
I.H.
Hinkson
Ribbink

11:00 - 12:30
Film Program -RH

1:15 - 2:45 p.m.
Rehearsal for
April 3rd Program
Horst. I.H.

3:00 - 4:00 p.m.
Mozart Concert,
Epstein & Persinger

8:30: Yale University
Chamber Music Concert
CH

THURSDAY

9:00 - 10:15 a.m.
Dance Notation, Inter.
Grelinger. I.H.

9:00 - 10:15 a.m.
Dance Notation, Intro.
McKenzie, Rm. 102

10:30 - 11:30 a.m.
Hill, Johnson Rm. 610
Fugue, Waller's Trio
King's solo.

12:45 - 2:15 p.m.
Production Training I.H.
Humphrey
Johnson

2:30: Speaker - John Cage

*4:00 - 5:30
Ballet - All students
Tudor
Kueter

8:30 Symposium Orchestra
Concert - CH

FRIDAY

9:00 - 10:30 a.m.
Ballet. Intro. I.H.
Gavers,
Kueter

1:00 - 2:00
Concert of Jazz Music -CH

2:15 - 3:45 p.m.
Modern - all students
McGehee. Rm. 610
Wright

4:05 - 5:35 p.m.
Ballet, Inter
Craske. I.H.
Johnson

8:30: Juilliard String
Quartet - CH

SATURDAY

*10:30 - 12:00
Modern. I.H.
Hinkson
Lester

12:30 - 2:00 p.m.
Ballet. I.H.
McKenzie
Jalbert

2:30: Speaker -
President William
Schuman - RH

10:00 p.m.
Juilliard Annual
Spring Dance at
Hotel Vanderbilt

* Students report to dance office for excuses
from this class if they wish to attend concert.

Martha Hill

SUNDAY, March 23

2:30 p.m. Opera Program by Juilliard Opera Theatre in Concert Hall
"MAVRA" - Stravinsky
"ROBIN AND MARION" Milhaud (World Premiere)

1951-52

DANCE DEPARTMENT
Revised Schedule for Second Term 1951 - 1952

April 24, 1952

MONDAY

9:00 - 10:15 a.m.
Intro. Ballet Tech. I.H.
Gavers
Kueter, Acc.

10:30 - 11:50 a.m.
or 12:10 a.m.
Academic Studies
I or II

1:00 - 2:15 p.m.
Intro. Mod. Tech.
Cohan, I.H.
Ribbink, Acc.
Hinkson, Dem.

2:15 - 3:30 p.m.
Inter. Mod. Tech.
Cohan, I.H.
Ribbink, Acc.
Hinkson, Dem.

4:00 - 5:30 p.m.
Inter. Ballet Tech.
Craske, I.H.
Hawkins, Acc.

TUESDAY

9:00 - 10:20 a.m.
Literature and Materials of Music - 1

10:30 - 12:00 p.m. 10:30 - 12:00 p.m.
Intro. Mod. Tech. Inter. Mod. Tech.
Hinkson, I.H. Cohan, Rm. 607
Sitton, Acc. Ribbink, Acc.

1:00 - 2:20 p.m.
Acoustics, Rm. 239

1:00 - 2:20 p.m.
Choral sight
singing -
Miss Jones,
Rm. 409

2:40 - 4:10 p.m.
Intro. Ballet Tech.
Tudor, I.H.
Kueter, Acc.

2:30 - 3:50 p.m.
Dance Comp. (Mat.)
Gr. Z
Hill, Rm. 102
Sawyer, Acc.

4:15 - 5:30 p.m.
Intro. Ballet Tech.
Tudor, I.H.
Neiderman, Acc.

4:00 - 5:30 Composers'
Forum. Recital Hall

DANCE FACULTY 1951 - 1952

Margaret Craske
Agnes de Mille
Martha Graham
Martha Hill
Louis Horst
Doris Humphrey

Ann Hutchinson
Helen Lanfer (Tues. 1:30 - 6:00 p.m.)
Jose Limon
Antony Tudor

Barbara Birsh
Pearl Lang

ASSISTANT TEACHERS

Robert Cohan (for Miss Graham)
Eva Desca (for Miss Humphrey)
Mattlyn Gavers (for Mr. Tudor)
Mary Hinkson (for Miss Graham)

Helen McGehee (for Miss Graham)
Iona McKenzie (for Mr. Tudor)
Natenya Neumann (for Mr. Horst)

DEMONSTRATOR
Mary Hinkson

ACCOMPANISTS

Joyce Eldridge
Jean Jalbert
Hazel Johnson
John Hawkins
Lucy Ishkanian
Paul Kueter
Barbara Neiderman
Thomas E. Ribbink
Betty Sawyer
Carl Sitton
Leslie Wright

NURSE

Mrs. Donner
Room 208
10:00 - 3:00
(lunch 12:30 - 1:00)

DANCE DEPARTMENT SECRETARY

Doreen Vallis

WEDNESDAY

9:00 - 10:20 a.m.
Literature and Materials of Music I

10:30 - 12:00 p.m. 10:30 - 12:00 p.m.
Intro. Ballet Tech. Practice Class
Gavers, I.H. Mod. Dance Tech.
Kueter, Acc. Carol Barko, Student
Rm. 610 Leader

1:00 - 2:00 p.m.
Wed. Concert Series

2:15 - 3:35 p.m.
Intro. Mod. Tech.
Hinkson, I.H.
Ribbink, Acc.

2:05 - 3:30 p.m.
Dance Comp. Gr. I
Pre.Cl. Forms
Horst, Rm. 610

3:55 - 5:15 p.m.
Inter. Mod. Tech.
Hinkson, I.H.
Ribbink, Acc.

4:05 - 5:35 p.m.
Dance Comp. Gr. II
Pre.Cl. Forms
Horst, Rm. 610

5:30 - 6:30 p.m.
Faculty and Staff
Class
Kimoto, Rm. 102
Eldridge, Acc.

THURSDAY

9:00 - 10:15 a.m.
Dance Notation, Intro.
Hutchinson, Rm. 102

10:30 - 11:50 p.m.
or 12:10 p.m.
Academic Studies
I or II

12:45 - 2:15 p.m. 12:00 - 1:30 p.m.
Production Training Dance Notation, Inter.
Group Hutchinson, Rm. 102

Humphrey, I.H.
Johnson, Acc.

2:30 - 4:00 p.m. 2:40 - 3:40 p.m.
Intro. Ballet Tech. Dance Comp. (Mat.)
Tudor, I.H. Hill, Rm. 102 Gr. Y
Sawyer, Acc. Johnson, Acc.

4:00 - 5:30 p.m.
Inter. Ballet Tech.
Tudor, I.H.
Kueter, Acc.

JUILLIARD CAFETERIA

Monday - Friday

11:30 a.m. - 2:00 p.m.
2:45 p.m. - 4:45 p.m.
5:15 p.m. - 7:00 p.m.

INTERNATIONAL HOUSE CAFETERIA

Breakfast 7:30 - 10:00 a.m.
Lunch 11:30 - 1:30 p.m.
Dinner 5:30 p.m. - 7:30 p.m.

SHACK BAR

Saturday

11:00 a.m. - 2:00 p.m.

10:00 a.m. - 11:30 a.m.
1:30 p.m. - 5:00 p.m.
7:30 p.m. - 11:00 p.m.

FRIDAY

9:00 - 10:20 a.m.
Literature and Materials of Music I

10:30 - 11:50 a.m.
or 12:10 a.m.
Academic Studies
I or II

12:45 - 2:15 p.m.
Practice Class
Dance Comp.
Neumann, Gr. II Rm. 610
Johnson, Acc.

2:30 - 4:00 p.m.
Practice Class
Dance Comp.
Neumann, Gr. I Rm. 610
Johnson, Acc.

4:05 - 5:35 p.m.
Inter. Ballet Tech.
Craske, I.H.
Johnson, Acc.

SATURDAY

REGULAR DIVISION

11:00 a.m. -
12:30 p.m.
Tudor
Repertory
Class
I.H.
(Beginning
May 3, 1952)

PREPARATORY DIVISION

10:30 - 11:15 a.m.
Prep. Div. Adv. Class
(10 - 14 yrs.)
Lang, Instructor
Rm. 607
Wright, Acc.

12:00 - 1:00 p.m.
Prep. Div. Beg. Class
(7 - 9 yrs.)
Birsh, Instructor
Rm. 102
Ishkanian, Acc.

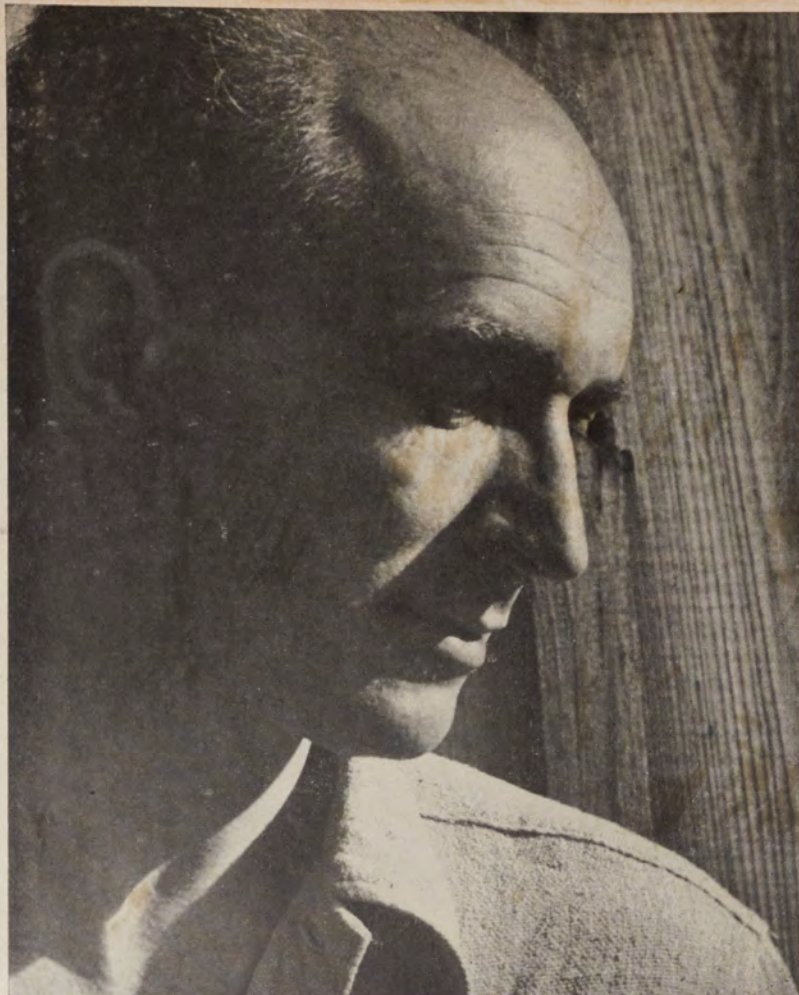
12:00 - 1:00 p.m.
Prep. Div. Beg. Class
(10 - 13 yrs.)
Lang, Instructor
Room 607
Wright, Acc.

DESIGNATION OF GROUPS

Group I is intermediate in Modern Dance Techniques
Group II is introductory in Modern Dance Techniques
Group XH is Production Training Group with Miss Humphrey
Group Y is the Intermediate Ballet Section
Group Z is the Introductory Ballet Section

1951-52

9B



Jack Mitchell

Antony Tudor

THE most important event in the 1951-52 dance season is already in progress. The new Department of Dance, established by the Juilliard School of Music, has just commenced its first academic year and even at this early date the project has already assumed major significance because of its distinguished faculty and their noteworthy aims. The faculty includes almost every major figure in the contemporary ballet and modern dance world. And the primary aim of their combined efforts will be to train students to become expert dancers, choreographers, teachers, and, at the same time, develop in them penetrative musical insights.

Most of the dancers and choreographers connected with the new Juilliard dance department have an international reputation. Martha Hill, for instance, has been director of dance at Bennington College and New York University, and was co-founder of the New York University-Connecticut College Summer Dance School and its related American Dance Festival. Now, however, Miss Hill as director and teacher is devoting her entire time to this new dance department. Agnes de Mille, who made ballet history with her *Rodeo* and *Fall River Legend* and who revolutionized Broadway theatre dance with *Oklahoma*, is there, too. So is Martha Graham, America's greatest

dancer, and Doris Humphrey, the finest choreographer in the modern dance field. José Limon, our greatest male dancer, is also on hand. And there's Jerome Robbins, of the New York City Ballet and Antony Tudor, the British-born ballet choreographer who has changed the course of American contemporary ballet. Likewise important to the success of this school is Louis Horst, founder and Editor of *Dance Observer* and former long-time musical director for Martha Graham's dance company. Mr. Horst, one of the most distinguished figures in the contemporary dance world, is teaching dance composition. Ann Hutchinson, the ranking specialist in dance notation, is instructing in this subject. Later on, Helen Lanfer, who is Martha Graham's personal pianist and accompanist, will conduct special studies of music in its relation to dance. It is more than likely that Margaret Craske, regarded by many authorities as the greatest ballet teacher in America today, will join Mr. Tudor at Juilliard. It is also quite possible that Hanya Holm, the noted Broadway and concert choreographer, will be affiliated with the

dance department when her theatre commitments permit. Furthermore, as the dance department grows, it is expected that such dancers as Nora Kaye, Hugh Laing and Diana Adams may be giving special classes to teach characterization as well as complete roles originally created for them.

All of this talk of a dance department in a music school may sound like a radical departure, and it is, but to those who have followed the distinguished history of Juilliard this new development appears not only logical but practically inevitable. Those who are familiar with musical progress may remember that the original Juilliard Foundation was established in 1920 through the legacy of Augustus D. Juilliard, whose will directed that the income of this fund be expended for the furtherance of music in America. In 1926, the trustees of the Foundation incorporated a second board of directors under the title Juilliard School of Music. This setup consisted of the Juilliard Graduate School, founded in 1924, and the Institute of Musical Art, which was founded in 1905 by Frank Damrosch and James Loeb. Later, (continued on page 96)

Dance with Music at Juilliard

by Arthur Todd



Martha Graham

Cris Alexander

DANCE WITH MUSIC (continued from page 35)

In 1932, the Juilliard Summer School was opened and, in 1946, the Graduate School and the Institute of Musical Art were amalgamated into a single school, the Juilliard School of Music.

Over a considerable period of time various composers at Juilliard have produced original scores for dance works. One of the outstanding instances, of course, is that of William Schuman, the President of Juilliard, who provided the scores for Antony Tudor's *Undertow* in 1945, Martha Graham's *Night Journey* in 1947 and, in 1950, the symphonic score for Graham's *Judith*, which was specially commissioned by the Louisville Symphony Orchestra. Similarly, Norman Lloyd, who is on the faculty at Juilliard, is noted for his *Panorama* and scores for Martha Graham, as well as his music for Hanya Holm's *Dance of Work and Play*, Doris Humphrey's *Inquest* and Charles Weidman's *Quest*. Undoubtedly Mr. Schuman's and Mr. Lloyd's close affiliation with dance and interest in composing for dance were at least partially responsible for the two dance programs, presented at Juilliard, in which all the works had music by student composers at the school. These different productions, which were presented in 1949 and in 1951, featured choreography by some of the most gifted personalities of the younger generation of American dance—Nina Fonaroff, Helen McGehee, Yuriko, Pearl Lang, Jean Erdman, Katherine Litz, Bonnie Bird, Matty Haim, Ronne Aul and Daniel Nagrin.

It is important to remember that the new Department of Dance at Juilliard consists of much more than an assemblage of the major figures in American dance. Likewise, its varied courses are considerably more than a series of technique classes. In the first place, every student, for his beginning year at least, must divide his time between modern dance and ballet classes until he begins to know his own mind and body and which form he chooses to center upon. Besides these modern and ballet classes, the beginning student studies basic dance techniques and folk dances. In addition to these technique classes, the student also takes similarly diversified classes in dance composition. These include pre-classic and modern dance forms and basic techniques of dance composition. Then there are classes devoted to dance vocabulary, terminology, basic materials and dance notation. More advanced students also have twice weekly classes in both ballet and modern dance repertory, with some participating in the production training group. All students, however, are also required to take courses at the same time in the Literature and Materials of Music and Dance along with

other musical courses that are chosen on an elective basis. Thus, the student achieves a broad primary education in dance techniques and, at the same time, begins to have a greater understanding of music in relation to dance.

'This greater understanding of music,' contends Agnes de Mille, 'will help dancers immeasurably.' Of a similar belief is José Limon, one of the most musically inclined dancers in the field. Limon observes, 'I cannot conceive of a good dancer not being a good musician. All of the really great dancers have an understanding of the function of music.' And Martha Graham points out, 'The music at Juilliard is a tremendous asset. This common bond of music is really why we are there. It can be a creative stimulus to both musicians and dancers.' Aside from being a creative stimulus, this increased understanding of music will be most helpful to student-choreographers in giving them a knowledge of music in a technical sense. This understanding also makes it easier to teach choreography to these students who are learning or creating a work.

The relationship between music and dance at Juilliard will be more than just a one-sided affair, because, as Louis Horst views it, 'Musicians will be awakened to the dance and their working with dancers will give their compositions an added vigor and vitality.' Music students at Juilliard will be given numerous opportunities for a closer kinship with dance. According to William Schuman, 'Student-composers will have the advantage of working directly with choreographers. Music is movement and these composers will gain a heightened awareness of music in relation to dance.' Thus, both dancer-choreographers and student-composers will come to know the other's requirements and each will learn this before becoming a full-fledged artist.

Another way in which dance may contribute materially to the musical wing at Juilliard is in the Opera Theatre. This department trains young singing-actors in the coordination of music and drama in terms of acting and moving. In connection with this training, Agnes de Mille, who staged Benjamin Britten's modern opera *The Rape of Lucretia*, claims, 'Singers need dance and movement training. Eventually we may train singers at Juilliard for opera and lyric theatre, too.' Actually, lyric theatre is a synthesis of music, drama and dance, and further development in this direction are not only possible but probable at Juilliard. This is most likely to occur because all of the dancer-choreographers on the staff, whether they be balletic or modern in approach, have, for some time,

been composing works well within the range of the theatre.

With dance now in the framework at Juilliard it is almost inevitable that new works will result. However, as Antony Tudor expresses it, 'Performances are really the last thing to think of, but, at the same time, one shouldn't stop thinking of them. These performances should flower of themselves and not be forced.' Similarly, Martha Graham states, 'Juilliard can be a center for a dance theatre. There may be different levels of performance just as there are different levels of composers, musicians and dancers. The thing to be aimed for is a professional performance standard.' One of the first steps to be taken in this direction has been the creation of a production training division. This consists of a selected group of students, and Agnes de Mille, who is currently staging the dances for *Paint Your Wagon*, will rehearse a new work with them at Juilliard during November and December that will incorporate her own distinctive technique, style and approach to movement. José Limon will also create a new work at the school during January and February. Instrumentalists in the school orchestra will play this work which will be given a March premiere before Mr. Limon goes to Mexico for his own series of concert engagements. Then, during April and May, Doris Humphrey will also work with the production training division, perhaps mounting one of the masterworks from her own repertory or creating a new one.

Interestingly enough, a like production training method in music for a preparatory division is already well established at Juilliard. Here students from the age of seven and up study theory and music in a background proper for their age group so that they learn musicianship as well as the technical mastery of an instrument. Added to this, these musical students perform for each other in informal concerts each Saturday. Martha Hill reports, 'We are also starting dance in the preparatory division and the students in dance will study music along with their dance because we want to have musically dancers. They will perform for each other and the music students because we believe in dance as a performing art. However, these performances will be done in a natural way, in the simplest terms. They will not be forced or artificial.'

Those with any kind of an interest in dance and the new directions it may take might well keep an eye on the Department of Dance at Juilliard because this center may be the cradle of a whole new generation of American dancers.

1951-52

THEATRE
arts
October 1951

Students admitted in Dance Department - 1951 - 1952
(Prior to Registration)

June Admissions

Barko, Carol
Canterella, Madeline
D'Angelo, Albert
De La Osa, Robert
Destian, Delia
Gershon, Phyllis
Gluck, Rena Joan
Goldstein, Muriel
Gottlieb, Iris
Gottlieb, Vera
Greenbaum, Nina
Holroyd, Sally-Jean
Mizuno, Lillian
Pimm, Carolyn
Rappoport, Geraldine
Seif, Sharon
Soltanitzky, Natalie
Wallman, Harriette
Witchell, Lawrence
Wolk, Felicia

September Admissions

Akimoto, Mary Fumie
Armour, Rachel Louise
Arnold, Mary
Atwater, Marilyn Jean
Bacon, Elizabeth Ann
Bakerman, Sheila Florence
Bernstein, Harry
Bowie, Sally Marie
Bregman, Judith Leah
Chivers, Ann Dunham
deKerillis, Christine
Fuguet, Gloria E.
Glanternik, Toby
Goldberg, Andra Joan
Gruman, Liza
Holmes, Nancy Virginia
Jones, John Lee
King, Nancy Ann
Landau, Leonore Helen
Mayer, Florence
Ossosky, Sheldon
Reiser, Myra Myrtle
Shaffer, Elizabeth
Sparrow, Patricia
Wadsworth, Charles Norman
Waller, John Leon
Weisz, Georgette Dolores

DANCE DEPARTMENT

November 6, 1951

Akimoto, Mary, Dip.
Armour, Rachel Louise, B.S.
Arnold, Mary, Dip.
Atwater, Marilyn Jean, Dip.
Bacon, Elizabeth Ann, B.S.
Bakerman, Sheila, B.S.
Barko, Carol, B.S.
Bernstein, Harry, B.S.
Bowie, Sally Marie, B.S.
Bregman, Judith Leah, B.S.
Canterella, Madeline, B.S.
Chivers, Ann Dunham, Dip.
D'Angelo, Albert, B.S.
deKerillis, Christine, Dip.
Englund, Richard, B.S.
Fuguet, Gloria E., B.S.
Gershon, Phyllis G., Dip.
Glanternik, Toby, Dip.
Gluck, Rena, B.S.
Goldberg, Andra, B.S.
Goldstein, Muriel, B.S.
Gottlieb, Iris, B.S.
Gottlieb, Vera, B.S.
Greenbaum, Nina, B.S.
Gruman, Liza, Dip.
Holmes, Nancy Virginia, Dip.
Holroyd, Sally-Jean, B.S.
King, Nancy Ann, B.S.
Landau, Leonore Helen, Dip.
Leibert, Sally, Dip.
McLuckie, Ellen Louise, Dip.
Mayer, Florence, B.S.
Ossosky, Sheldon, Dip.
Pimm, Carolyn, Dip.
Rappoport, Geraldine, Dip.
Redel, Natalie, Dip.
Reiser, Myra, B.S.
Ritchie, Mary, Dip.
Rosing, Barbara, B.S.
Seif, Sharon, B.S.
Shaffer, Elizabeth, Dip.
Sparrow, Patricia, B.S.
Wadsworth, Charles Norman, B.S.
Waller, John Leon, Dip.
Walton, Ruth, Dip.
Wallman, Harriette, Dip.
Weisz, Georgette D., B.S.
Witchell, Lawrence Howard, B.S.

Extension

Donelson, Dolly
Ellis, Anne
Mackey, Jerry
Rubin, Alec

November 6, 1951

STUDENT DANCE DEPARTMENT COMMITTEE

AKIMOTO, MARY - Chairman, 1951-1952
BERNSTEIN, HARRY
HOLMES, NANCY
SPARROW, PATRICIA
WALLER, JOHN

1951-52

STUDENTS IN DANCE DEPARTMENT

1951 - 1952

January 3, 1952

Akimoto, Fumi
Armour, Rachel
Arnold, Mary
Atwater, Marilyn
Bacon, Elizabeth
Bakerman, Sheila Florence
Barko, Carol
Bernstein, Harry
Bowie, Sally Marie
Cantarella, Madeline
Chivers, Ann D.
de Kerillis, Christine
Englund, Richard
Fuguet, Gloria
Gershon, Phyllis
Glanternik, Toby
Gluck, Rena
Goldberg, Andra
Goldstein, Muriel
Gottlieb, Iris
Gottlieb, Vera
Greenbaum, Nina
Holmes, Nancy

Holroyd, Sally-Jean
King, Nancy
Landau, Leonore
Leibert, Sally
Mayer, Florence
McLuckie, Ellen
Ossosky, Sheldon
Pimm, Carolyn
Rappoport, Geraldine
Reiser, Myra
Ritchie, Mary
Rosing, Barbara
Seif, Sharon
Shaffer, Elizabeth
Sparrow, Patricia
Wadsworth, Charles
Waller, John
Wallman, Harriet
Walton, Ruth
Weisz, Georgette
Witchell, Lawrence

EXTENSION DIVISION

Dolly Donelson
Ann Ellis
Alec Rubin
Mackey, Henry J.

MEN STUDENTS IN DANCE DEPARTMENT (Included in above list also)

Bernstein, Harry
Englund, Richard
Ossosky, Sheldon

Wadsworth, Charles
Waller, John
Witchell, Lawrence

EXTENSION DIVISION

Rubin, Alec
Mackey, Henry J.

STUDENTS IN DANCE DEPARTMENT

Second Semester 1951 - 1952

March 26, 1952

Akimoto, Fumi
Armour, Rachel
Arnold, Mary
Atwater, Marilyn
Bacon, Elizabeth
Bakerman, Sheila
Barko, Carol
Bernstein, Harry
Bowie, Sally
Cantarella, Madeline
Englund, Richard
Fuguet, Gloria
Glanternik, Toby
Gluck, Rena
Goldberg, Andra
Goldstein, Muriel (name changed to Topaz)
Gottlieb, Iris
Gottlieb, Vera
Holmes, Nancy
Holroyd, Sally
King, Nancy
Landau, Leonore
Mayer, Florence
McLuckie, Ellen
Ossosky, Sheldon (temporarily absent)
Pimm, Carolyn
Rappoport, Geraldine
Reiser, Myra
Ritchie, Mary
Rosing, Barbara
Seif, Sharon
Shaffer, Elizabeth
Sparrow, Patricia
Wadsworth, Charles
Waller, John Leon
Walton, Ruth
Weisz, Georgette
Witchel, Lawrence

Partial Program

De Kerillis, Christine - Modern Tech. Intro.

Extension Division

Chivers, Ann - Dance notation
Ellis, Anne - Mod. Tech. Intro.
George, Barbara - Ballet Tech. Intro.
Kaufman, Ellida - Ballet Tech. Intro., Mod. Tech. Intro., Pre-Classic Forms
Mackey, H. Jerome - Modern Tech. Intro.
Lille, Dawn - Ballet Tech. Inter.
Mukerji, Rose - Mod. Tech. Inter.

Martha Hill

1951-52

The New Dance Department:**An Interview With Miss Martha Hill**

By NATASHA DERUJINSKY

The returning students have all been conscious of a lively new undercurrent in the school this year. We've been very curious about all these new faces—and figures scuttling hurriedly to and fro, and about all the mysterious and fascinating activity going on.

Your busy reporter on Stretto went about satisfying this curiosity, and obtained some interesting facts on our new dance department. In charge of it is Miss Martha Hill, formerly head of the dance department at Bennington College. She is very energetically and effectively organizing and planning forthcoming activities. Her new assistant is charming and attractive Doreen Vallis, who came from London, England, only two and a half years ago. She is an art restorer and painter outside of her new duties here. Together, Miss Hill and Miss Vallis are capably solving

ing the problem of getting adjusted to a new environment.

"If you think musicians have problems," Miss Hill said to me with a smile, "you can double them, and then you will have a dancer's problems. You people have to worry about practice rooms, instruments, accompanists, and rehearsal times. We have not only those headaches, but dressing room problems, costumes, proper floors, ample space, musicians, composers, phonographs—" At this point the phone rang for the twentieth time, and a crowd of people came trooping in, leaving Miss Hill and Miss Vallis both temporarily busy. At the same time, Miss Hill was conducting a meeting with Miss Dorothy Ainsworth, chairman of the dance department at Smith College, and Mrs. Julian Bryan, from Sarah Lawrence, concerning plans for a group of dancers arriving soon from the University of Brazil. However, between telephones, meetings, and anxious new students with schedule and rehearsal problems, Miss Hill managed to tell me a little about our new dance department.

Its aims: to train professional dancers, choreographers and teachers. Simple enough, but a big order. The student body? There are fifty currently enrolled dance students. Each one works on technique, ballet, modern dance, and composition classes, as well as L. & M. academics. The first assignment in one of the composition classes dealt with a pre-classic form. Each student was to compose a Pavane, following as closely as possible all historical data on PAVANES. This was to be worked out solo, as well as in groups. In Miss Hill's composition class, the more advanced students are working in small

(Continued on Page Four)

DANCE DEPARTMENT

(Continued from Page One)

groups, planning duets, trios, and quartets. Some of the students are acting as choreographers.

I felt it appropriate here to put in a query about forthcoming productions. Naturally, Miss Hill replied, nothing has yet crystallized, but this reporter has a feeling that the coming school year will see a few exciting dance events. Miss Helen Lanfer is continuing her cooperative work with the student composers and young dancers, and on October 4, Doris Humphrey began to select members for a production training group to revive her former group work with "My Red Fires." The score is by Wallingford Riegger, and Miss Hill tells me it is a work of large scope which will take considerable time to put together. And we're hoping to see some of Miss Hill's duets and trios, when ready, in our Wednesday concert series.

As good musicians, we all should be interested and informed about dance. The best way, Miss Hill tells me is "1) to do it, 2) to

see it, and 3) to talk and read about it."

Well, we have some new blood injected into the resounding veins of Juilliard, and it is certainly full of life and energy. With our illustrious new dance faculty, which includes Martha Graham, Agnes de Mille, Helen Lanfer, Ann Hutchinson, Doris Humphrey, Jose Limon, Louis Horst, Anthony Tudor and Jerome Robbins, and with Miss Hill organizing and accomplishing small miracles in very little time, we ought to see a school year more exciting than ever before. We welcome to Juilliard, dancers, one and all, and lots of good luck.

1951-52

Notes concerning Student's Evaluation Form

A student's evaluation of his own work is important to the student because of the experience of making an organized summary of work accomplished. The report is valuable to the Dance Department not only as a matter of record but also for purposes of advisement and placement and for planning the course of study in dance. The student's evaluation will be filed in his folder along with instructors' evaluations.

The entire program of study should be covered in this evaluation:

Dance major
Dance L. & M.
Technique of Dance (Ballet)
" " " (Modern)
Dance Composition (Pre-Classic)
Dance Composition
Dance Notation
Production Training Group
Country Dance and Folk Song Group
Teaching in Dance
Performing in Dance including rehearsals
Outside study in Dance
Dance Concerts
Dance Reading
Practice
Music L. & M. (including Wednesday 1 p.m. Concert Series and other Concerts)
Choral Sight Singing
Academic Studies, including Acoustics
Other courses or work.

Student _____

Term, 195 _____

Date _____

Juilliard School of Music
Dance Department
STUDENT'S EVALUATION

Mid-Term Evaluation

1. Description of the work you have accomplished: (please type or use ink)

(See Reverse Side)

JUILLIARD SCHOOL OF MUSIC

SEASON 1951-1952

CONVOCATION

FORTY-SEVENTH ACADEMIC YEAR

WEDNESDAY, OCTOBER 3, 1951, AT 1:00 P. M.

CONCERT HALL, ONE THIRTY CLAREMONT AVENUE, NEW YORK CITY

MODERN DANCE SYMPOSIUM

Time: 9:30 a.m. to 5:30 p.m. Saturday, December 1, 1951

Place: Recreation Building, Adelphi College, Garden City, N.Y.

Transportation: Trains leaving Pennsylvania Railroad Station:

Leaving N.Y.C.	7:52 a.m.	-	Arriving Nassau	8:36 a.m.
" "	8:41 a.m.	-	Boulevard Station	9:25 a.m.

Trains leaving Nassau Boulevard Station:

Leaving Nassau	5:34 p.m.	-	Arriving N.Y.C.	6:16 p.m.
Boulevard Station	5:47 p.m.	-		6:33 p.m.
	6:46 p.m.	-		7:31 p.m.

Cost: Train fare 89¢ each way
Lunch - Cafeteria lunch
Registration fee - \$1.00 per person

Costume: Please bring a leotard or complete dance outfit and towel with you, you may work in soft ballet slippers, or no foot attire as you choose.

Who is to go: Juilliard Dance Department has been invited to send 20 student participants. Approximately half of these graduate students, the others undergraduate students, and all our men students.

Therefore - the following students who already have degrees will go if they wish:

Akimoto, Fumi
Mayer, Florence
Primm, Carolyn
Redel, Natalie
Ritchie, Mary
Shaffer, Elizabeth
Sparrow, Patricia
Waller, John
Weisz, Georgette

Added to this list would be the following, if they wish to go:

Bernstein, Harry
Englund, Richard
Ossosky, Sheldon
Rubin, Alec
Wadsworth, Charles
Witchell, Lawrence

The Student Chairman and Committee will be responsible to check the above lists, to determine how many places are left and to set up a plan for selection of undergraduates to be included to bring our participating list up to 20 students.

If other students wish to go to observe, or if any of the above wish to observe rather than work actively, the student chairman may write to Miss de Laban to ask if the number of observers is unlimited. Each person attending, faculty, students, active participants, observers, is to pay the registration fee of \$1.00 per person.

PROGRAM

9:30 - 10:00 Registration
10:00 - 11:00 Master Class in Technique, Advanced, taught by Hanya Holm for all college students. At the same time Miss Juana de Laban will teach a High School class.
11:00 - 12:30 Approaches to Modern Dance Composition - Hanya Holm.
12:30 - 2:00 Lunch available in College Cafeteria.
2:00 - 3:30 Rhythm and Percussion Group - Henry H. Cowell
3:30 - 4:30 Dance Film showing: "The Golden Fleece" - choreography by Hanya Holm, film by Thomas Bouchard. Mr. Bouchard will discuss the film.
4:45 Tea

Lists of participants are to be sent to Miss de Laban, typed.

MARTHA HILL

1951-52

A MIGHTY FORTRESS IS OUR GOD

MARTIN LUTHER, 1529



A might-y for-tress is our God, A bul-wark nev-er fail - ing;
Our help - er He a - mid the flood Of mor-tal ills pre - vail - ing;
For still our an-cient foe Doth seek to work us woe; His craft and pow'r are
great, And arm'd with cru-el hate, On earth is not His e - qual. A-men.

PROGRAM

Chorale: "A Mighty Fortress Is Our God"
Conducted by Robert Hufstader

Speakers: William Schuman, President
Martha Hill, Chairman, Department of Dance
Milton Katims, String Faculty

"The Star-Spangled Banner"

The Dance Department Speaks to Juilliard

By CAROL BARKO

Dancers don't like to talk—that is, they find it hard to explain in words the action that is dance. The element of action rather than explanation is an essential for dancers and difficult for dance students to grasp. When they do, they are reluctant to relinquish it even for a moment and in this intensity of understanding in dance terms they are apt to lose sight of the necessity of communicating these physical ideas to others who do not share the same experience. This is the element that all great teachers of dance never forget—they have the ability to use language to suggest action.

In Juilliard it is necessary for the dance students to be able to talk among themselves because we have people with different backgrounds, levels, and ideas about dance. This, I think, should be a responsibility for everyone. Then there is the responsibility we have to the school of which we are a part.

Better Understanding

There are many ways in which understandings between both departments can be achieved. Some of them are already being tried: required music courses for all dance majors, dance technique classes for music students, and

demonstrations. Later, there should be forums, and finally, concerts and collaboration between musicians and dancers. The last two are goals toward which we hope to work.

Many Problems

First of all, I think it is necessary to explain why we haven't presented any real performance, since this would seem to be the most natural way to show everyone what we are doing. One of the most obvious reasons is that we have just gotten started. Another is that dancers, like musicians, have to have a work to perform in. In music one can draw on a whole history of literature, and one uses and interprets another's composition. This is more difficult in dance, since there has not been a universal system of notation; until very recently, compositions have been as fleeting as a single performance of movement itself. Thus dancers have usually done more or less current works composed by their contemporaries.

This, of course, does not mean that one cannot compose a dance as a vehicle for one's own ideas. Because of the lack of working companies, individual dancers have been pushed into giving form to their own talents. Everyone knows that in modern dance, as in modern music, great stress has been placed on the individual's right and even obligation to produce something that is representative of himself, and therefore unique. Louis Horst, who teaches dance composition at Juilliard, has said that there is so much composing in modern dance (and therefore so much bad as well as good work has been produced) that people question the validity of encouraging everyone to "create." Rather, the way to look at it is that this is a period in history where the rights of the individual are something new and

(Continued on Page Four)

The Dance Department Speaks to Juilliard

(Continued from Page Two)
enlightening, and therefore important.

In a lecture on choreography, Doris Humphrey once said that many dancers desire nothing more than the physical delight of dancing. The dancer-choreographer is different in the sense that he sees the whole of movement—the design, the meaning, and the form.

New Works

While, with the exception of composers' forums, performances at Juilliard are mostly of music by established composers, the dance department will probably present works by students. Herein lies our problem: most of our student body has had little experience in choreography, and it will probably take some time to get to the point of being able to give regular performances. However, we will be preparing two works by important contemporary dancers: "With My Red Fires," by Doris Humphrey, and another work composed especially for us by Jose Limon. And there will most probably be technique and other demonstrations from Mr. Horst's composition classes in pre-classic form.

It would be a good idea, I think, to tell something about our composition classes. There are two given in the first year, and both are required. Mr. Horst's class emphasizes the formal approach to composition and is purposely designed to limit beginners so that they become aware of the material they are working with. Miss Hill's class is freer in that the student is not required to limit himself in this way and may choose any idea or technique to work with.

The reasons for these courses are twofold: First, composition is an integral part of modern dance; second, the dance department feels that by scratching the surface of our dancers, we may find a seed to propagate our field.

1951-52

February 20, 1952

ANNOUNCEMENTS AND NEWS BULLETIN TO DANCE DEPARTMENT STUDENTS

1. Rehearsals for Wednesday 1 o'Clock Concert - February 27, 1952

I.H., Friday, February 22 - Rehearsals in Miss Neumann's Classes (at times arranged in Mr. Horst's February 20, classes)

Concert Hall, Mon. Feb. 25 - 1:00 - 2:00 p.m. on stage. All students who are in the program and who are not in Miss Graham's Intro.Tech. will meet Miss Hill on stage to rehearse and space dances (Mr. Horst's students as well as Miss Hill's should attend).
2:30 - 3:45 p.m. on stage. All students who are in the program and who are not in Miss Graham's Intro.Tech. will meet Miss Hill on stage to space dances and rehearse. (Mr. Horst's students as well as Miss Hill's should attend).

Concert Hall, Tues. Feb. 26 - 1:00 - 2:30 Any students who are not in Acoustics or Choral Sight Singing, may use the stage for rehearsal for the Feb. 27 program. Please see Miss Hill if you wish to rehearse, so an accompanist may be there and so she may arrange a schedule for those wishing to rehearse.
2:30 - 3:55 p.m. Both sections of Miss Hill's composition class will meet on stage at 2:30 p.m. There will be a class lesson at 2:30 to be followed by rehearsal of any dances that are being done by members of this group (The Fugue among others. Bring recording and music. Dances from Mr. Horst's classes will also be rehearsed.)

Concert Hall, Wed. Feb. 27 - Everyone in the program will meet Miss Hill and Mr. Horst on stage 11:00 - 12:45 p.m. for dress rehearsal. The Practice Class in modern dance is cancelled for the day and only those not in the program will attend Miss Gavers 10:30 - 12:00 Intro. Ballet Class.

2. "With My Red Fires"

On Thursday February 21 at 12:45 p.m. in International House Gymnasium Doris Humphrey will audition any students who wish to try out for "With My Red Fires". If you are in the 12:45 p.m. Dance Notation section, you should attend the 9 a.m. section on Thursday, Feb. 21. If you are added to the Production Training group, the problem of dance notation class will be discussed with Miss Hutchinson.

3. Preparation for the series of concerts by Martha Graham.

There are several ways in which you could help in preparing for the April 22 - 27 Martha Graham concerts. First by telling your friends about the concerts. Second there are several volunteer jobs in preparing mailing lists. If any student, or a group of students, has a free period (at least an hour) at the school we shall appreciate your coming in to the Dance Office to help us.

4. Invitation to Percussion Classes.

Mr. Morris Goldenberg invites dance students to listen to any part of the percussion class in Room 610 Monday mornings 10:30 - 12:00.

5. Japanese Dancer, Guest of the United States.

Miss Haruhi Yokoyama of Tokyo, Japan has arrived in New York City to spend three months in the United States under the auspices of the Institute of International Education's International Arts Program, 1952. She has done many performances in Japan and is the Maitresse de Ballet of Haruhi Yokoyama Ballet Group. She will be visiting classes in this school and will be interested in talking to students.

6. Placement Office.

Will all students who wish jobs this summer or next year register as soon as possible with the Placement Office on the 4th floor. We continue to have calls each week for dance counsellors. A Mid-Western State University has written concerning an opening for a dance instructor for next year. More positions will be coming in through the spring and your registration at Miss Davis' office should be completed promptly.

- 2 -

7. Films.

The following showings of films in the Recital Hall are scheduled:

Monday, February 25th - 2:30 p.m. "SONG OF CEYLON"
Monday, March 3rd - 2:30 p.m. "THE CITY"

Both are excellent films with outstanding scores.

8. Production Date.

Thursday, April 3, 1952 - 2:00 - 3:15 p.m. Concert Hall

Demonstration and Forum Discussion for Men and Women Chairmen of Health Education in the Academic, Vocational and Junior High Schools of New York City and also the teachers of special classes in dance and some of their students.

Panel Dance and Education - Loretta C. Ryan
Martha Hill
Louis Horst and others
Demonstration: - Student Compositions in Dance.

On this date the Production Training Group and Dance Notation will close early. The 2:30 Intro. Ballet Tech. Class will be cancelled. Mr. Tudor will meet all students, Intro. and Inter. at I.H. 4:00 - 5:30. Rehearsals for the demonstration will be posted on the Bulletin Board later.

9. Housing for Symposium Guests.

The sixth annual Symposium of the International Federation of Music Students will convene at Juilliard during the week of March 23 - 29. More than 200 students from The Eastman School of Music, the Curtis Institute of Music, The New England Conservatory of Music, the Royal Conservatory of Music in Toronto, and The Yale School of Music will attend. If you can make room in your home for one or more of these guests, write your name, address and phone number on a slip of paper; then leave it in the mailroom opposite the student lounge, addressed to Symposium Committee.

10. News Note.

Alec Rubin has accepted a position as instructor in dance at Cornell University, Ithaca, New York

1951-52

JUILLIARD SCHOOL OF MUSIC
WEDNESDAY ONE O'CLOCK CONCERT SERIES

PROGRAM

October 31, 1951

THEATRICAL AND SOCIAL DANCING IN FILM
(From the film library of the Museum of Modern Art)

1. In Seville (1909) National Dancers of Spain
2. Moment Musical (1913) Geltzer and Tichomoroff (the ballet in Russia, as influenced by Isadora Duncan)
3. The Whirl of Life (excerpt) (1914). Vernon and Irene Castle
4. Four Horsemen of the Apocalypse (1921). Rudolph Valentino's Tango
5. Anna Pavlova (1924) Six Solo Dances
6. Our Dancing Daughters (1928). Joan Crawford in the "Charleston"
7. The Skeleton Dance (1929) Walt Disney, sound film

Piano score arranged by Arthur Kleiner of the Museum of Modern Art

Hazel Johnson, pianist

* * *

The Wednesday One O'clock Concert Series is designed to supplement the class work in Literature and Materials of Music I and II. All students in the School are eligible to perform on these concerts, and occasionally there will be performances by faculty members.

All students and faculty members are cordially invited to attend these concerts. The attendance of Literature and Materials of Music I and II students at these concerts is considered a class assignment.

FROM "FIRESIDE BOOK OF FOLK SONGS" - Margaret Bradford Boni
and Norman Lloyd
Simon and Simon and Schuster, '47

1. God Rest You Merry, Gentlemen.

God rest you merry, gentlemen,
Let nothing you dismay,
Remember Christ our Saviour
Was born on Christmas Day,
To save us all from Satan's pow'r,
When we were gone astray.
O- tidings of comfort and joy,
Comfort and joy, O- tidings of comfort and joy.

2. Hanukkah Song.

O Hanukkah, O Hanukkah, come light the menorah!
Let's have a party, we'll all dance the horah.
Gather 'round the table, we'll give you a treat,
S'vivonim to play with, levivot to eat.
And while we are playing, The candles are burning low.
One for each night, They shed a sweet light, To remind us of days long ago.
One for each night, They shed a sweet light, To remind us of days long ago.

3. Deck the Halls.

Deck the halls with boughs of holly, Fa la la la la la la la la,
'Tis the season to be jolly, Fa la la la la la la la la,
Don we now our gay apparel, Fa la la la la la la la la,
Troll the ancient Christmas carol, Fa la la la la la la la la.

God Rest Ye Merry, Gentlemen (Dance)

Longways for 6 with 3 sets of dancers

Lead up 6 and fall back 6, couple No. 2 swinging and separating to head and foot of set (R. and L. Stage) - 8 cts.

Repeat above figure, up and down stage, - 8 cts.

Into right hand star in couples, revolving; partners spread out on cts. 7 & 8 - 8 cts.

Outside dancer of each couple goes under joined hands (Accent count 1 with forward movement) and turn to join hands in center and continue to revolve clockwise - 8 cts.

Dancers who went under arms, retrace steps to unwind the close group; join hands with partner, stretching arms wide and balance in to center (3 couples touching hands), balance out, and finish in, holding position. - 8 cts.

Hanukkah Song (Dance)

Entrance down steps and into circle. Upon reaching own place, pivot turn to right in place.

"HEY!"

A. 16 counts. Debka A.
Hop left, step close R, jump knees L. & R.
16 counts, Debka B.
Point L. and back, Point R. and back
jump, JUMP, jump, JUMP.

B. Sword dance weaving 2 times
lead by Dick with Mary R. on 1 side, Iris G. on other.

"HEY!"

C. 32 counts in all
8 counts in, legs back, arms down
8 counts out, legs forward, arms gradually up
16 counts same as above, alternate dancers going in; others jump, knees L.R., L.R., etc.

D. 8 counts Unison jump knees L.R.
Pivot turn to R.

"HEY!"

E. Horah step (to R., (1) step R. sideward with plie, (2) L. crossing in back, (3) R. sideward, (4) Hop R. swing L. leg cross in front, (5) step L., (6) hop L. swing R. leg cross in front. This is a 6 count movement, done to 4/4 time).

At the end of the Hanukkah Music, music goes into "Deck the Halls" and leaders break off from circle and lead in different directions, other dancers forming their lines.

1951-52

17

Juilliard School of Music
WEDNESDAY ONE O'CLOCK CONCERT SERIES
December 12, 1951

Program

Five Piano Pieces (1950) Peter Menhin

1. Prelude
2. Aria
3. Variation-canzone
4. Canto
5. Toccata

Jean Wentworth

(Prepared in the class of Irwin Freundlich)

Seven Popular Spanish Folk Songs (1914). Manuel de Falla

Josephine LaO, soprano
Jared Bogardus, piano

(Prepared in the class of Evan Evans)

Pre-Classical Dance Forms:

I Authentic Pavane. Arbeau
Choreography by Carol Barko

Dancers

Iris Gottlieb and Alec Rubin
Nina Greenbaum and Richard Englund
Sally Holroyd and Harry Bernstein
Harriet Wallman and Sheldon Ossosky

II Two dances based on the form of the Pavane:

1. Favorite Son. Wilhemina Clark
Composed and danced by Sheldon Ossosky
2. "Marks of weakness, marks of woe. Wilhemina Clark
Run in blood down palace walls." --Blake
Composed and danced by Richard Englund

III Two dances based on the form of the Galliard:

1. Greeting Hassler
Composed and danced by John Waller
2. Buffoonery Esther Williamson
Composed and danced by Alec Rubin

IV Authentic Galliard. Arbeau
Choreography by Gloria Fuguet

Dancers

Mary Arnold and Charles Wadsworth
Sheila Bakerman and Elizabeth Shaffer
Toby Glanternik and Florence Mayer
Leonore Landau and Muriel Goldstein
Georgette Weisz and John Waller

(Prepared in the class of Louis Horst)

SEVEN POPULAR SPANISH FOLK SONGS. MANUEL DE FALLA

Translation from the book "Manuel de Falla and Spanish Music" by J. B. Trend
(Published by Alfred A. Knopf)

I

That Moorish cloth in the window,
The finest cloth in the window--
A stain had fallen upon it,
Some foul stain had fallen upon it.

'Twas sold for less in the market,
The price was low in the market;
For half its value had gone;
Yes, half its value had gone.

II

Now all good people hear me
That have glass houses!
Now all good people that have glass houses
(Hear you, that have glass houses!),
Look that you never throw more stones
And hit your neighbour's!
For we're both drovers,
And maybe in a lonely road
(It may be in a lonely road!)
We meet one evening.

With your uncommon faithlessness
There's no comparing.
There's no comparing--unless it be a six-
pence
(A silver sixpence!),
That's current coin in all the land
And been in all men's hands;
Until 'tis rubbed so smooth
That all think it's a bad one;
And if it be a bad one,
No man will take it.
(Nobody take it!)

III

When I longed for relief from my pain,
I lay down by a pine-tree so green;
When I longed for relief from my pain.

Then it knew that I wept, and wept too;
And that pine-tree whose leaves were so
green,
When it knew that I wept, it wept too.

IV

All the village says we've quarrelled
(They're all sure we must have quarrelled!),
While we never speak a word;
Let them ask your heart and my heart
(Ask both hearts of ours and welcome).
All the village says we've quarrelled,
While we never speak a word.

Now I say good-bye to you
(Time to say good-bye to you!).
Leave your house and leave your window.
Though your mother hate to hear me,
Good-night, sweet, until tomorrow;
So good-night, my dear, till morning.
Leave your house and leave you too.
(But your mother hates to hear me!)

V

Lullaby, lullay, lullay,
Bye-bye, my baby;
Lullaby, little morning star,
Bye-bye, my baby.

Lullay, lullay, now,
Bye-bye, my baby;
Sleep, my star of the morning,
Bye-bye, my baby.

VI

Those eyes of yours were traitors!
So will I treat them.
Those eyes of yours deceivers!
So will I meet them.
You know not what it cost me,
La la la,

Gazing upon them, La la, la la la,
Gazing upon them, La la.

Love's lost (they say) between us;
But you were mine once!
All's past (they say) between us;
For you were mine once!
Something is counted gain, then!
La la la,
Something was lost too!
La la, la la la,
Something was lost, then!
La la.

VII

Oh my heart--ah!
Broken heart--ah!
Heart that's rent with pain and torment,
Seared and rent with pain and torment,
Ah!
And no man must know at all!
A curse be on love--accursed!
May God curse this love--accursed!
Ah!
And a curse on her as well!

1951-52

18

JULLIARD SCHOOL OF MUSIC
DANCE PROGRAM OF STUDENT COMPOSITIONS
January 30, 1952 - 12:00 Noon - Room 610

- A -

Dance Composition Materials
(Prepared in the Class of Martha Hill)

1. Opening Dance Improvised
Choreography by John Waller

Dancers
Fumi Akimoto, Leonore Landau, John Waller

2. Studies in Rhythmic Counterpoint Improvised
Composed by the Dancers

1. Sally Holroyd and Sharon Seif
2. Nancy Holmes, Myra Reiser, Georgette Weisz
3. Mary Arnold and Nancy King
4. Rachel Armour, Toby Glanternik, Andra Goldberg, Florence Mayer
5. Nina Greenbaum and Sheldon Ossosky
6. Fumi Akimoto, Leonore Landau, Geraldine Rappoport
7. Gloria Fuguet, Elizabeth Shaffer, Patricia Sparrow, Ruth Walton

3. Duet Prokofiev
Composed by the Dancers

Elizabeth Bacon and Patricia Sparrow

4. Fugue in C Minor J.S. Bach
Choreography by Ruth Walton

Dancers
Sheila Bakerman, Muriel Goldstein, Vera Gottlieb,
Nancy Holmes, Mary Ritchie, Georgette Weisz

PIANISTS: Hazel Johnson, Betty Sawyer.

- B -

Pre-Classic Dance Forms
(Prepared in the Class of Louis Horst)

5. Authentic Saraband Vidal
Choreography by John Waller
Dancers

Madeline Cantarella, Muriel Goldstein, Leonore Landau,
Ellen McLuckie, Barbara Rosing, Elizabeth Shaffer,
Charles Wadsworth, Lawrence Witchel

6. Two dances based on the form of the Saraband:

1. The Web Handel
Composed and danced by Elizabeth Shaffer
2. Meeting Debussy
Composed and danced by Georgette Weisz and
Charles Wadsworth

7. Authentic Allemande Mattheson
Choreography by Rena Gluck
Dancers

Fumi Akimoto, Elizabeth Bacon, Vera Gottlieb, Nancy Holmes,
Mary Ritchie, Geraldine Rappoport, Patricia Sparrow, Ruth Walton

8. Three dances based on the form of the Allemande:

1. Despair Couperin
Composed and danced by Gloria Fuguet
2. Pastoral Duet Bach
Composed and danced by Vera Gottlieb and Nancy Holmes
3. Melancholy Bach
Composed and danced by Sheldon Ossosky

9. Four dances based on the form of the Courante:

1. Too much vacation Hellebrandt
Composed and danced by Georgette Weisz
2. Homicide Hellebrandt
Composed and danced by Alec Rubin
3. Handicap Hellebrandt
Composed and danced by Gloria Fuguet and Elizabeth Shaffer
4. Waiting Hellebrandt
Composed and danced by Sheldon Ossosky

10. Dance based on the form of the Pavane:

1. Favorite Son Wilhelmina Clark
Composed and danced by Sheldon Ossosky

11. Two dances based on the form of the Galliard:

1. Greeting Hassler
Composed and danced by John Waller
2. Buffoonery Esther Williamson
Composed and danced by Alec Rubin

12. Authentic Galliard Arbeau
Choreography by Gloria Fuguet
Dancers

Mary Arnold and Charles Wadsworth
Sheila Bakerman and Elizabeth Shaffer
Toby Glanternik and Florence Mayer
Muriel Goldstein and Leonore Landau
Georgette Weisz and John Waller

18

1951-52

Juilliard School of Music
WEDNESDAY ONE O'CLOCK CONCERT SERIES
February 27, 1952

Program

Cantata No. 56, "Ich will den Kreuzstab gerne tragen" (1731) J.S. Bach

Richard Chapline, baritone
Henry Schuman, oboe
Inga Mark, violin
Carolyn Wagner, violin
Barbara Long, viola
Barbara Reismann, cello
Stuart Sankey, double bass
Gerald Muller, continuo

(Prepared in the class of Robert Hufstader)

Group of Russian Songs

The Traveler's Song (1835) Michael Ivanovitch Glinka
Within Four Walls (1874) Modest Petrovitch Mussorgsky
Song of the Dark Forest (1863) Alexander Borodin
The Statue of Tsarsko Selo (1870) César Antonovich Cui
It was in the Early Spring (1878) Peter Illich Tchaikovsky
Aleko's Kavatina, from Aleko (1892) Sergei Rachmaninoff

Stephen Harbachick, baritone
David Garvey, piano

(Prepared in the class of Marion Freschl)

Dance Department Demonstration:

Dance Composition Materials

Opening Dance Robert Witt
Choreography by John Waller

Dancers

Fumi Akimoto, Leonore Landau, John Waller

John Grande, clarinet
Gerald Kagan, cello

Opus I Nancy King
Composed and danced by Nancy King

John Grande, clarinet
Donald Lituchy, clarinet
Paul Shapiro, percussion

Fugue in C minor J.S. Bach
Choreography by Ruth Walton

Dancers

Sheila Bakerman, Muriel Goldstein, Vera Gottlieb
Nancy Holmes, Mary Ritchie, Georgette Weisz

Hazel Johnson, pianist

(Prepared in the classes of Martha Hill and Norman Lloyd)

- 2 -

Pre-Classic Dance Forms

Authentic Allemande Mattheson
Choreography by Rena Gluck

Dancers

Fumi Akimoto, Elizabeth Bacon, Vera Gottlieb, Nancy Holmes,
Mary Ritchie, Geraldine Rappoport, Patricia Sparrow, Ruth Walton

Three dances based on the form of the Allemande:

Melancholy Bach
Composed and danced by Sheldon Ossosky
Memory Blow
Composed and danced by Nina Greenbaum
Pastoral Duet Bach
Composed and danced by Vera Gottlieb and Nancy Holmes

Two dances based on the form of the Courante:

Too Much Vacation Hellebrandt
Composed and danced by Georgette Weisz
Waiting Hellebrandt
Composed and danced by Sheldon Ossosky

A dance based on the form of the Saraband:

Meeting Debussy
Composed and danced by Georgette Weisz
and Charles Wadsworth

A dance based on the form of the Galliard:

Game Hassler
Composed and danced by Carol Barke

Two dances based on the form of the Gigue:

Invitation Handel
Composed and danced by Patricia Sparrow
and John Waller
Nervous Kirnberger
Composed and danced by Rena Gluck

Authentic Gigue Rameau
Composed by Sheldon Ossosky

Dancers

Mary Arnold, Carol Barke, Rena Gluck, Iris Gottlieb, Nancy King
Geraldine Rappoport, Mary Ritchie, Patricia Sparrow

(Prepared in the class of Louis Horst)

1951-52

19

1951-52

**THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS**

220 W. 19th St. NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 596,936) (Sat. 326,543)

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

APR 2 - 1952

Health Education Course To Go In for More Dancing

The city's schools are going to do more than they have in the past to give special training to pupils talented in dancing, according to Dr. I. H. Goldberger, director of health education.

He has called a conference of health education chairmen in the junior, academic and vocational high schools to consider the matter. The conference will be held tomorrow at 2 p.m. in the Julliard School of Music concert hall, Claremont Ave. near W. 122nd St.

"In recent years, the tendency has been to take the dance from the symposium area in our schools and to place it in the field of performing arts," Miss Loretta C. Ryan, assistant health director, explained. Miss Ryan arranged the conference in co-operation with

Charles J. Kraft, another assistant director.

At the conference, a series of demonstrations of techniques in dance instruction will be given by dance majors of the Julliard School of Music. The demonstrations will be conducted by Miss Martha Hill, director of the Julliard dance department, and by Louis Horst and Norman Lloyd of the faculty.

A panel of dance experts on the public school staff will discuss the educational aspects of the dance program in the city schools. Members will include Mrs. Christine Leahy, health chairman at J.A. makes HS; Miss Florence Lasker, JHS 17, Man.; Miss Vivian Roberts, JHS 136, Man.; Miss Catherine Winter, Christopher Columbus HS, and Miss Bessie Wolfe, Thomas Jefferson HS.

BALLET TODAY

PUBLISHED BY B. G. HERSCHEL, 15 Penrhyn Rd., Kingston, Surrey. Phone: Kingston 2639
EDITED BY P. W. MANCHESTER
ASSOCIATE EDITORS: MARY CLARKE
ART EDITOR: PETER REVITT
Editorial Communications: 19 St. Giles' High Street, W.C.2. Phone: Temple Bar 6157
JANET SINCLAIR
FRANK JACKSON
STAFF PHOTOGRAPHER: PAUL WILSON

New York Notebook

A new Jerome Robbins' ballet and Other Events

By ARTHUR TODD

THE NEW YORK CITY BALLET gave its tenth, and in many ways most ambitious, season at the City Center from February 12th to March 16th. During the season there were five world premieres (listed in last month's *Ballet Today*) and many of these will be in the company's repertory at Covent Garden this summer.

Frederick Ashton's *Picnic at Tintagel* had a very real success in New York and Miss P. W. Manchester was of the opinion that it would be popular in London, although less of a landmark as the London-audience takes expensive décors and transformation scenes somewhat for granted! This reviewer would like to raise a minority cheer for Jerome Robbins' *Ballade* which received a divided press but found a warm welcome with many of Mr. Robbins' admirers here. Certainly it is not a major work like *Age of Anxiety*, but it is an important one, nevertheless, because it shows still another facet of this choreographer's richly varied talents. It appears that Jerome Robbins, like Martha Graham, is aware that the truly creative artist is constantly changing, seeking new themes, approaches and techniques to solve his problems, thus never repeating himself. Consequently *Ballade*, in a sense, represents a fresh phase for Mr. Robbins because it is, primarily, a "mood" ballet and entirely unlike either the taut *Cage* or the frenetic *Pied Piper*.

Ballade's programme note quotes the Webster Dictionary definition of "ballade" and "ballad"— "... a musical composition of poetic character ... a dancing song, a poem of unknown authorship which recounts a legendary or traditional event and passes from one generation to another. ..."

The musical setting is Debussy's "Six Epigraphes Antiques", a moody, evocative score that supplies an ideal undertone to the ballet. The action employs Commedia dell'Arte-like figures resembling Harlequin (Nora Kaye), Pierrot (Tanaquil Le Clercq) and Columbine (Janet Reed) plus a male soloist (Roy Tobias), also four supporting male dancers. As the curtain rises, seven inert figures are discovered on a dimly lit stage. A balloon seller comes on, places a balloon in the hand of each and then departs. These balloons animate first the hands, then the arms and then the entire bodies of the dancers. They dance singly, in twos and threes, in fragmentary episodes, and one dancer lets her balloon escape. Then the vendor returns, collects the remaining balloons, the

dancers return to inertia—all, that is, save the girl who let hers float away. She is left staring into space as the curtain falls.

This is a symbolic ballet, abstracted to a point somewhat beyond instant recognition and identification. It may be a parable or it could be the story of mankind. What it is also depends upon what the audience brings to it. Since part of the general ballet public expects action or notes to spell out what is happening on the stage, this work baffled some and infuriated others. It is a deeply haunting ballet that demands and deserves several viewings in which to probe its meaning and to enjoy to the fullest its original movement. The principals danced superbly, and the only flaw in the ballet seemed to be Boris Aronson's unbecoming costumes. This, then is a minority 'bravo' for what this reviewer feels is a meritorious work by America's most brilliant young choreographer.

NEW SERIES AT THE JULLIARD SCHOOL

An important series of dance projects and performances has been announced for the Dance Department of the Julliard School of Music during this season and next. Opening the series late in April will be Martha Graham who will give the New York premiere of her new symphonic solo *The Triumph of St. Joan* which was commissioned by the Louisville Symphony Orchestra with a score by Norman delo Joio. Miss Graham will also dance her *Judith* which has a score by Julliard's director, William Schuman, and a new group work as yet untitled. For the autumn, a series of concerts by José Limon is promised. With his company he will present all the works created for the Palacio de Bellas Artes in Mexico City during his recent seasons there. In the spring of 1953 Antony Tudor is to create a new work for the advanced students of the school with a specially commissioned score by a faculty member of Julliard. There will also be a revival of Doris Humphrey's masterwork, *With my Red Fires*, a landmark in American Modern Dance.

ANGNA ENTERS

During mid-March Angna Enters, the dance mime, gave a series of performances at the ANTA Playhouse before leaving for spring concert engagements in England. Several new compositions were given in New York, where Miss Enters has a special but devoted public.

1951-52

21

NEWSLETTER OF THE DANCE NOTATION BUREAU.

Winter, 1951

Contents: JUILLIARD, A New Promise For The Future.
 ACTIVITIES in PHILADELPHIA.
 HISTORY REPEATING, by Felicia Saxe.
 THE TYPOGRAPHICAL ERROR.
 RECONSTRUCTION of SCORES.
 ARTICLES, and some results.
 COURSES, New Materials, News of Friends.

JUILLIARD A New Promise for the Future.

The establishment of a dance department in the Juilliard School of Music this past fall has been rightly hailed as a step forward in the field of dance education. Here dance students with a desire for a college degree have also the advantage of dance education at a professional level. The aim is to train performers but from our point of view, whether they become dancers, teachers or choreographers, their training is the more complete due to the inclusion of dance notation in the curriculum. As a result each dancer who has trained there will be of more value to the field of dance. While notation has been taught in other colleges, this is the first instance where it is a required course for which college credits are given.

During the first term, from September to the end of January, classes in notation were taught by Ann Hutchinson with Iona McKenzie assisting. The 48 students were divided into two groups, each having notation once a week. This was obviously not enough, and as a result of repeated requests from the students arrangements are being made for two classes a week next year. Those who were interested to learn more quickly came to notation classes held during the week at the Weidman Studio.

Two factors have contributed in making the value of notation felt at Juilliard - the firm convictions of Martha Hill, director of the Dance Department, and also the close proximity of the field of music with its great wealth of written works. Miss Hill takes every opportunity to point out the many ways in which notation can help the dancer and enrich the dance world. No sooner was it learned that Doris Humphrey would be teaching her group work "With My Red Fires", than Miss Hill sought ways of taking this opportunity to have it recorded. The presence at Juilliard of a music store where every kind of music book can be bought, as well as the school library full of wonderful source material, has made the dance students aware of the great lack of written and printed materials on dance. The books in the library on dance are merely about dance, with the exception of the few Bureau publications. As a small start to bridge this gap, two long range projects were embarked upon. For experience, students were given copywork as homework assignments, the copies which they made being placed in the library. The first material to be collected in this way was the collection of dance steps translated from the old Feuillet notations by Irma Bartenieff and Albrecht Knust. These examples provide interesting material for reading as well as for study, since they show the early origins of so many of the ballet steps we know today. The other project is the collecting and putting into final shape of group or solo dances written by the students themselves. Those students who are more advanced in notation have notated the compositions they did for Louis Horst's classes. Since these studies usually contained material which they were still unable to write, Ann Hutchinson arranged sessions where the dances could be checked and the details added so that the finished score would be immediately

1951-52

Page 2.

Juilliard. (cont.)

ready to be placed in the library, thus avoiding the tedious job of trying months later to complete a half forgotten dance.

The weekly country dance sessions held by Norman Singer, one of the academic teachers at the school, who has demonstrated his interest in notation by attending classes regularly, offered the opportunity to notate simple group patterns which were valuable both as notation material and also as good choreographic patterns. To make use of this opportunity, simple floor plans and group notation were taught at an earlier stage. Thanks to Mr. Singer's cooperation, the country dance scores are being whipped into shape in order to be added to the library. These dances have been most valuable in demonstrating the many details which need to be taken care of in a group work, determining the basic count, drafting the bars, pages, relationship of partners, facing, grasping of hands, etc. Thus, in a very small way, a library of notated materials is being formed, which will benefit each succeeding group of students at the school.

The end of term test pointed up the general spirit at Juilliard towards notation. Part of the test consisted of a set of wall charts depicting different styles of dance, the assignment being to state the style or mood of the piece and, when possible, what particular type of dance it represented. Though most of the charts contained symbols still unfamiliar to the students, they showed ability to use imagination in sensing the movement behind the symbols. The main part of the test in which they came out in flying colors was the reading, learning and performing of a duet. Two duets had been devised covering all the material which had been covered during the term. In order to add more zest to the performing it was arranged to have a pianist on hand. Since the pianist was Herbert Millington who had studied notation with Helen Priest Rogers at Bennington, matters were greatly simplified, for, with the notation sheets propped up on the piano, Mr. Millington was able to improvise following the rhythmical patterns set out in the notation. Thus fortified, it was perhaps not so surprising that the duets went well. Rather than feeling relief that the test was all over, the reaction of the students was "When can we do this again?"

Wednesday, March 26

9-11: Symposium Continuations Committee Meeting - Room 610
(9-12: Symposium Orchestra rehearsal -CH)

11-12:30: FILM PROGRAM -RH

(12-2:30: Rehearsal for special concert demonstration of copy of Mozart's piano -CH)

(1-3: Symposium Continuations Committee Meeting - Room 610)

2-4: MOZART CONCERT -CH

Special Concert Demonstration of Copy of Mozart's Piano
Lonny Epstein, pianist; Louis Persinger, violinist; and
the Juilliard String Quartet

(4:30-8: Yale University chamber music rehearsal -CH)

8:30: YALE UNIVERSITY CHAMBER MUSIC CONCERT -CH

Informal reception in cafeteria after the concert

Thursday, March 27

9-12: Open rehearsal of Symposium Orchestra -CH
(12-2: New England Conservatory of Music chamber music rehearsal -CH)

2:30: SPEAKER - JOHN CAGE

4:30: NEW ENGLAND CONSERVATORY OF MUSIC CHAMBER MUSIC CONCERT -CH

8:30: SYMPOSIUM ORCHESTRA CONCERT -CH

Informal reception in cafeteria after the concert

Friday, March 28

9-12: Open rehearsal of Juilliard Orchestra, for public concert of
April 1st -CH (Program includes Schoenberg's THEME AND VARIATIONS,
OPUS 43B, and Stravinsky's SYMPHONY OF PSALMS)

1-2: CONCERT OF JAZZ MUSIC -CH

2:30: SPEAKER - DR. GUSTAVE REESE -CH

(4-5: Juilliard String Quartet rehearsal for public concert -CH)
(5-8: Eastman School of Music chamber music rehearsal -CH)

8:30: JULLIARD STRING QUARTET - PUBLIC CONCERT -CH

(Stage apron removed after the concert)

Informal reception in the cafeteria after the concert

Saturday, March 29

(8-9:30: Eastman School of Music chamber music rehearsal -CH)

10-12: EASTMAN SCHOOL OF MUSIC CHAMBER MUSIC CONCERT -CH

2:30: SPEAKER - PRESIDENT WILLIAM SCHUMAN -RH

4-5: INFORMAL GENERAL RECEPTION IN THE STUDENT LOUNGE

7:30: BANQUET FOR SYMPOSIUM DELEGATES - Juilliard Cafeteria

10: JULLIARD ANNUAL SPRING DANCE - HOTEL VANDERBILT

HLR:
March 13, 1952

Juilliard School of Music

SCHEDULE OF REHEARSALS, CONCERTS, MEETINGS
AND SPECIAL EVENTS FOR THE
1952 STUDENT COMPOSERS SYMPOSIUM

(Note- "CH" denotes Concert Hall; "RH" denotes Recital Hall)
Events enclosed in parentheses are closed to the
general student body and general body of delegates.

Thursday, March 20

(9-12: Juilliard School of Music chamber music rehearsal -CH)

Friday, March 21

(9-12: Symposium Orchestra rehearsal - Room 610)

Saturday, March 22

(9-5: Juilliard Opera Theatre rehearsal -CH)

Sunday, March 23

(9-2: Juilliard Opera Theatre rehearsal -CH)

2a.m.-10p.m.: SYMPOSIUM DELEGATES REGISTRATION - Student Lounge

(9-12: Symposium Constitution Committee Meeting - Faculty Lounge)

2:30: OPERA PROGRAM by Juilliard Opera Theatre -CH

"Mavra" - Stravinsky

"Robin and Marion" - Milhaud (World Premiere)

(4:30-7: Symposium Constitution Committee Meeting - Faculty Lounge)

(5-8: University of Southern California chamber music rehearsal -CH)

8:30-10:30: INFORMAL GENERAL RECEPTION - Juilliard Cafeteria

Monday, March 24

(8-9:30: University of Southern California chamber music rehearsal -CH)

10-12: UNIVERSITY OF SOUTHERN CALIFORNIA CHAMBER MUSIC CONCERT -CH

(9-12: Symposium Orchestra rehearsal - Room 610)

(12-1: Curtis Institute of Music chamber music rehearsal -CH)

2:30: SPEAKER TO BE ANNOUNCED -CH

(4:30-6:30: Stage apron replaced in CH)

(6:30-8: Curtis Institute of Music chamber music rehearsal -CH)

8:30: JULLIARD SCHOOL OF MUSIC CHAMBER MUSIC CONCERT -CH

Informal reception in Cafeteria after the concert

Tuesday, March 25

(9-12: Juilliard Orchestra rehearsal, for April 1 public concert -CH)

10-12: SYMPOSIUM OBSERVERS OPEN MEETING - Room 610

1-3: CURTIS INSTITUTE OF MUSIC CHAMBER MUSIC CONCERT -CH

4-5:30: SPEAKER - MARTHA GRAHAM -CH

(6-8: Royal Conservatory of Music of Toronto chamber music rehearsal -CH)

8:30: ROYAL CONSERVATORY OF MUSIC OF TORONTO CHAMBER MUSIC CONCERT -CH

Informal reception in Cafeteria after the concert

1951-52

THE DANCE: GRAHAM

Spring Season Probable For Celebrated Artist

By JOHN MARTIN

THERE is good news in the air for the spring. If things work out as they seem likely to do, we will be seeing Martha Graham in action again, after much too long an interval. There are, in fact, two separate projects afoot for her. The first one would come along in April and would consist of a series of solo performances with orchestra of the new "Triumph of Saint Joan," which was commissioned by the Louisville Orchestra and had its world premiere in Louisville early this month. The second one would be a short repertory season with a full concert company probably in May.

Miss Graham's last local appearance was in December of last year, when she danced the similarly commissioned work, "Judith" to William Schuman's music, with the Louisville Orchestra at Carnegie Hall. Her last appearances with her company were in January, 1950. For an artist of her prestige these are unconscionable lapses of time.

"The Triumph of Saint Joan" is a long work, lasting approximately twenty-six minutes, which consists of three dances with orchestral interludes that tie them into a continuous dramatic pattern. Each of the danced episodes relates to Joan's hearing of "voices" at moments of critical decision. The first episode is in the garden, where Joan, the peasant maid, for the first time becomes aware of her mission. The second episode is in the field where Joan, the warrior, dedicates herself to victory. The final episode is in the square after her trial, when Joan makes her final decision to stand firm and accept her fate.

Production Method

As in the case of "Judith," the orchestra in Louisville sat on stage, separated from the dancer by only a scrim, and the choreographic action was necessarily designed to be performed on the apron with no possibilities of depth in space. There is no scenery; the action is conceived as without place limitations, the garden, the field and the square being in a sense symbols of the woman's state of mind and its development. To carry out this idea in visual terms, Jean Rosenthal designed lighting.

According to the report of one who was on hand for the Louisville premiere, Dello Joio's music

KATHERINE LITZ



In solo recital this afternoon at the Y. M. and Y. W. H. A.

is rich in medieval feeling, and almost literal at times in the simplicity of its dramatic line. Miss Graham herself describes its quality as "ecstatic."

Of her dancing and its composition, Miss Graham feels that it is essentially unlike anything she has done before; contact with Joan even after five centuries finds her still incandescent and disturbing to habitual practices.

When the work is done here, it is hoped to be able to put the orchestra in the pit and thus make possible more use of movement in depth on stage. What this would entail in the way of décor has not yet been considered specifically, though if Isamu Noguchi were in this country, it would probably be an assignment for him. And speaking of production, in the second episode, for the first time in her career Miss Graham wears doublet and hose.

The May season would possibly include a revival of "Judith," along with substantially the main body of the ensemble repertoire. Many of the leading members of the company, in spite of its dispersal nearly two years ago, are reported as standing by enthusiastically ready to go into action once more.

All of which sounds like extraordinarily good news.

Sophia Maslow will create four

dances for the Chanukah Festival for Israel Bonds at Madison Square Garden on New Year's afternoon. In the company will be Jane Dudley and a group of fifty including other well-known soloists.

Congestion Ahead

Next month is going to see a major congestion in the concert field out of the Broadway sector. Hunter College has concentrated all its dance rentals into a single week, beginning Jan. 18, and besides the five events scheduled there, the Lexington Avenue "Y" is to have three performances during the same period.

In the Hunter Auditorium, Jean Erdman and her group will present a program on Jan. 18, including five new compositions. On the next night Erick Hawkins and a group will appear. Sunday afternoon Donald McKayle and Normand Maxon will present a joint program, and that evening will find Merce Cunningham performing.

Jan. 23 has Emilka Hulova booked. Up at the "Y," on Jan. 19, Emily Frankel and Mark Ryder will find their recital in conflict with Mr. Hawkins'. The following afternoon, Angna Enters is scheduled, and on Monday evening, Jan. 21, the annual performance by a group of Audition Winners will be given.

It never rains, as some one started to say—

THE WEEK'S EVENTS

Shankar's Hindu Ballet To Open Christmas

UDAY SHANKAR and his company of Hindu dancers and musicians returns to New York after a two-year absence to open a two-week season at the A. N. T. A. Playhouse on Christmas night. In the company will be Amala, Shankar's wife, as the principal feminine dancer. Lalmani Misra is the musical director, and Kamalosh Maitra is the master drummer, who will be featured in a solo in which he plays twenty-six drums.

The program, which will be continued through Jan. 1, will consist of "Pranila Arjun," a full-scale Hindu ballet about a kingdom of female warriors; "Nirikshan," "Ganga Puja," "Manipura Raga," "Indra," "Village Festival," "Grass Cutters," "Kartikya," "Tilottama," "Bidal" and "Tandava Nritya."

The other events of the week include daily matinees (except Tuesday) in a holiday series of dance plays for children and adults, performed by members of the Henry Street Playhouse Dance Group under the direction of Alwyn Nikolais.

Katherine Litz will give the only recital on the week's calendar this afternoon.

The list, apart from Shankar's season, follows:

Today

KATHERINE LITZ, Y. M. and Y. W. H. A., Lexington Avenue and Ninety-second Street; 2 (David Tudor, pianist). Blood of the Lamb (Nicolais), Chorale for Spring (Harrison), The Little Night (Scriabin), Twilight of a Flower (Havens), Suite for a Woman—Part I (Covelli), All Desire Is God (Richter), Fire in the Snow (Brecht), Thoughts Out of Season (Feldman), The Gypsy (Harrison).

Holiday Dance Festival, Henry Street Playhouse, 466 Grand Street, 2:30.

Solar and the Crocodile, Loster Quadrille, Holiday Dance.

Monday and Wednesday

HOLIDAY DANCE FESTIVAL, Henry Street Playhouse, 466 Grand Street, 2:30.

Shepherdess and the Chimney Sweep, Steadfast Journey, Holiday Dance.

Thursday

HOLIDAY DANCE FESTIVAL, Henry Street Playhouse, 466 Grand Street, 2:30.

Pauls of the Donkey, Solar and the Crocodile, Dance of Games.

Friday

HOLIDAY DANCE FESTIVAL, Henry Street Playhouse, 466 Grand Street, 2:30.

Fable of the Donkey, Solar and the Crocodile, Dance of Games.

Saturday

HOLIDAY DANCE FESTIVAL, Henry Street Playhouse, 466 Grand Street, 2:30.

Shepherdess and the Chimney Sweep, The Indian Sun, Dance of Games.

JOSEPH CAMPBELL, Jean Erdman Studio, 17 Fifth Avenue, 8:30.

Lecture—"The Use of Ideas in the Dance."

Next Sunday

HOLIDAY DANCE FESTIVAL, Henry Street Playhouse, 466 Grand Street, 2:30.

Shepherdess and the Chimney Sweep, The Indian Sun, Dance of Games.

THE DANCE WORLD

A Year of Dance: Ballet, Modern, Ethnic, Other Styles Packed 1951

By WALTER TERRY

IT WOULD have been possible during any one of the 365 days in 1951 to witness dancing in New York. True, an "off" period such as occurs in July and August might not have produced a full dance show, but Broadway's musical comedies and the unbroken schedule of performances by the corps de ballet and the Rockettes at the Radio City Music Hall would serve to keep intact a record of daily dance.

One does not, however, need to depend upon those productions in which dance was primarily a contributory factor to prove that 1951 was a banner dance year, perhaps not the biggest in history but slugging (in quantity and quality) none the less. The New York City Ballet Company alone, in its four seasons at the City Center, accounted for 120 performances.

This quantity was, of course, impressive but the quality of performing and of choreographic creativeness was even more so. Among the new works—many of them stirring successes and a few disappointing—were "La Valse" (Balanchine), "Lady of the Camellias" (Tudor), "The Cage" (Robbins), "Cakewalk" (Boris), "Tyl Uenspiegel" (Balanchine), "The Miraculous Mandarin" (Balender), "The Pied Piper" (Robbins), "A La Francaix" (Balanchine) and a new "Swan Lake" (Balanchine).

Ballet Theatre Seasons

Ballet Theatre, with two three-week seasons, a single gala evening and a Lewisohn Stadium appearance, chalked up forty-nine performances. Although the company's standards were not consistently maintained on its usual high level, there were many stunning presentations. Creatively, Ballet Theatre was active and turned out some first-rate productions. With the American debuts of Jean Babilée and Nathalie Philippart, came the American premieres of Mr. Babilée's "Amour et Son Amour" and "Till Eulenspiegel" and Roland Petit's and Jean Cocteau's "Le Jeune Homme et la Mort," all of them superb importations. Another French importation was "Les Demeures de la Nuit" (Petit).

And no mention of ballet in 1951 would be complete without a word about the Metropolitan Opera's new choreographer, Zachary Solov, whose opera ballets are tangible proof that opera ballet need not be unbearable. Mr. Solov's ballets to date are far more than bearable. They're excellent.

What about modern dance? Well, it had to function, in the main, around the fringes of Broadway but it functioned with considerable zest and eloquence. Thanks to the Y. M. and Y. W. H. A.'s Dance Center and its superbly equipped Kaufmann Auditorium, the Students Dance Recitals series at the Central High School of Needle Trades, the Brooklyn Museum's "Stage for Dancers" series at the Brooklyn High School for Home-making and to a few of the studio-theaters and little concert halls, modern dance had places to perform. Sponsorship too came not only from these centers but also from the Choreographers' Workshop and Theatre Dance, Inc., to name but two.

Modern Dance Stars

And who were these modern dancers? Martha Graham (in a lecture recital—but a Broadway season for 1952 is planned), Jose Limon and his company, the Dudley-Maslow-Bales Trio, Jean Erdman, Merce Cunningham, Katherine Litz, Janet Collins, Charles Weldman, Sybil Shearer (on Broadway), Anna Sokolow, Nina Fonaroff, Delakova-Berk and modern dance's illustrious parents, Ruth St. Denis and Ted Shawn. Not enough names? Then add Daniel Nagrin, Pearl Lang, Donald McKayle, Maxine Munt and Alfred Brooks, Lucas Hoving, Barton Mumaw, Eve Gentry, Eleanor King and Matti Haim. There are even more—and I'm sorry to omit their names—of these representatives of a vital and immeasurably important area of dance.

Dance materials and their exponents brought the dance arts of other lands to our theaters in a year notable for ethnic dance enterprises. Africa, India, Spain, Indo-China, Japan, Hawaii, Samoa, Korea, Hungary, Haiti, Greece, Austria, Australia, New Zealand were but a few of the regions represented.

Artists in this ethnologic dance

field included Uday Shankar (now at the ANTA Playhouse, with his marvelous company), La Meri, Jose Greco (who performed for two months in New York), Jean Leon Destine, Mara, Katherine Dunham, Frederico Rey, Lakshmi and others less well known but of value to America's global dance panorama.

Summer Festivals

In summertime, the New Yorker, along with others on vacation could visit nearby Jacob's Pillow at Lee, Mass. or the American Dance Festival at New London, Conn. At the former center, weekly festival programs featured new works by Antony Tudor, Myra Kinch, La Meri, Rome Aul, Iva Kitchell, Kate Forbes, Tilda Morse, Miss St. Denis, Mr. Shawn (the Pillow's director) and others. The latter festival brought premieres of major works by Doris Humphrey, Mr. Limon, Mr. Weldman, Sophie Maslow, William Bales, Pauline Koner and a magnificent revival of Miss Humphrey's "Passacaglia."

But back to New York. In addition to ballet seasons, modern and ethnic dance recitals or engagements, the dance follower could find top choreographers and dancers in the musical shows. One might mention, as examples, "Peer Gynt" with choreography by Valerie Bettis, "A Tree Grows in Brooklyn" (Herbert Ross), "Flamingo" (Helen Tamiris), "The King and I" (Jerome Robbins), "Make a Wish" (Gower Champion), "Seventeen" (Dana Krupnik) or "Paint Your Wagon" (Agnes de Mille). Night club and stage shows had their special dance attractions: Mats and Hari, Miss Primus, Mr. Ray, Giselle and Francois Szony and many more.

A New Department

In the education field, a significant event was the establishment of a department of dance at the Juilliard School of Music and the continuing exhibits of dance photographs and memorabilia at the New York Public Library (both at the Forty-second Street headquarters and at the Fifty-eighth Street Music Library). There were motion pictures with fine dance ingredients, notably "An American in Paris" with Gene Kelly, and television too had its dance moments.

And while dance-minded New Yorkers were scurrying about to the hundreds of events which marked their dance year, other cities and towns could point to performances by many of the same artists who had appeared in New York and who had set forth on tours. In some instances the "road" towns could note that New York had been skipped, for the Ballet Russe de Monte Carlo passed us by and the Sadler's Wells Theatre Ballet will have been seen by most of America and Canada before it culminates its first New World tour in our town in March of 1952.

1951? A fine year for dance in America and, particularly, for dance in New York City.

Dance Notes

Uday Shankar and his Hindu Ballet, currently dancing at the ANTA Playhouse, will offer a changing of program commencing Wednesday evening. Six new works are to be added to the repertory at that time and will continue to be presented along with other dances, through the remainder of the engagement, ending next Sunday evening. The novelties are "Dunpan," a solo for four girls; "Manipuri," a dance for four girls; "Hunter," with Raghavan as soloist; "Peasant Couple," a duet for Shankar and Amala; "Punjab Folk Dance" for the entire company and a ballet, "The Great Renunciation."

A Chanukah Festival for Israel Bonds will be held Tuesday at 2 at Madison Square Garden. The festival will feature four dances choreographed by Sophie Maslow and performed by a company of fifty headed by Jane Dudley.

American squares and reels will be featured at the folk dance session to be held Thursday at 8:30 at the Central Branch Y. W. C. A., 610 Lexington Ave. Henry Scherer, director of the New York Folk Dance Group, will be caller.

"Fiesta in Haiti," a program starring Jean Leon Destine, assisted by his ensemble, will be presented tomorrow evening at 8:40 at the Newark Opera House.

Modern Dance Stars

And who were these modern dancers? Martha Graham (in a lecture recital—but a Broadway season for 1952 is planned), Jose Limon and his company, the Dudley-Maslow-Bales Trio, Jean Erdman, Merce Cunningham, Katherine Litz, Janet Collins, Charles Weldman, Sybil Shearer (on Broadway), Anna Sokolow, Nina Fonaroff, Delakova-Berk and modern dance's illustrious parents, Ruth St. Denis and Ted Shawn. Not enough names? Then add Daniel Nagrin, Pearl Lang, Donald McKayle, Maxine Munt and Alfred Brooks, Lucas Hoving, Barton Mumaw, Eve Gentry, Eleanor King and Matti Haim. There are even more—and I'm sorry to omit their names—of these representatives of a vital and immeasurably important area of dance.

Dance materials and their exponents brought the dance arts of other lands to our theaters in a year notable for ethnic dance enterprises. Africa, India, Spain, Indo-China, Japan, Hawaii, Samoa, Korea, Hungary, Haiti, Greece, Austria, Australia, New Zealand were but a few of the regions represented.

Artists in this ethnologic dance

25

From: JULLIARD SCHOOL OF MUSIC

120 Claremont Avenue, New York 27, N. Y.
Telephone: MONUMENT 3-7200

For Release: February 26, 1952

MARTHA GRAHAM TO DANCE AT JULLIARD

Martha Graham, distinguished American dancer and choreographer, will be presented in a special series of major appearances with full symphony orchestra at Juilliard School of Music, it was announced today by William Schuman, President of the School. These appearances, Miss Graham's first in New York in more than a year, will be presented by the School as benefits for the Scholarship Fund of the Dance Department which was established last fall.

In all, Miss Graham will give six performances in the School's Concert Hall on the evenings of April 22, 23, 24, 25, 26, 27. Miss Graham's repertoire will include three extended works, one of them a world premiere and one a New York premiere. Miss Graham is choreographing a new work for her Company, with title and composer to be announced, which will be presented on all of these evenings. She will also dance, for the first time in New York, "The Triumph of St. Joan" with score by the young American composer Norman Dello Joio. This work had its world premiere last December when Miss Graham performed it with the Louisville Symphony Orchestra which commissioned it. The third work scheduled to be performed by Miss Graham is her celebrated "Judith" with music by William Schuman, which received its first performance in New York at Carnegie Hall last season with the Louisville Symphony Orchestra.

Mr. Schuman also announced that these performances are being given in celebration of the conclusion of the Dance Department's first year at Juilliard. "Our purpose in presenting this series", Mr. Schuman said, "is not only to give New Yorkers an opportunity to see Miss Graham, but through this series, and with Miss Graham's cooperation, to assist young dancers through scholarships at the School". He also announced that Miss Graham's performances will be the first in a projected series of dance events to be presented by the School from time to time. In the fall of 1952 José Limon, one of America's leading dancers, will perform works with his company recently presented in Mexico, as well as new works now in preparation. In the spring of 1953 Antony Tudor, the noted choreographer, will create a new work especially for Juilliard dance students employing a score to be written by a member of the Juilliard faculty. In addition Doris Humphrey is now recreating her famous "With My Red Fires" to Wallingford Riegger's score, which will also be presented in the spring of 1953.

Orders for tickets for the Martha Graham series may be addressed to the Concert Department, Juilliard School of Music.

ADVANCE ANNOUNCEMENT

Juilliard School of Music Presents

M A R T H A G R A H A M

The Juilliard Orchestra, Frederick Frausnitz, Conductor

April 22 through April 27

At Juilliard Concert Hall

8:15 P.M.

with

Helen McGehee • Yuriko • Pearl Lang •

Robert Cohan • Stuart Hodes • Bertram Ross

May O'Donnell, guest artist

Helen Lanfer, pianist for Miss Graham

Proceeds to the Dance Scholarship Fund of
Juilliard School of Music

and Patricia Birsh
Mary Hinkson
Linda Margolies
Miriam Cole
Dorothy Krooks
Matt Turney

Programs of April 22 • 24 • 26

1. Errand into the Maze

Music: Gian-Carlo Menotti
Set: Isamu Noguchi

2. New Work (untitled) (First Performances)

Music: Thomas Ribbink
Set: Frederick Kiesler

3. Judith

Music: William Schuman
Set: Isamu Noguchi

Programs of April 23 • 25 • 27

1. Herodiade

with May O'Donnell

Music: Paul Hindemith
Set: Isamu Noguchi

2. New Work (untitled) (First Performances)

Music: Thomas Ribbink
Set: Frederick Kiesler

3. Triumph of Saint Joan
(First New York Performances)

Music: Norman Dello Joio
Set: Frederick Kiesler

Prices \$4.50, \$4.00, \$3.50, \$3.00, \$2.50 (tax exempt)

1951-52

Juilliard School of Music presents

MARTHA GRAHAM

The Juilliard Orchestra
Frederick Prausnitz, Conductor

APRIL 22
through
APRIL 27

At Juilliard Concert Hall



photo by Cris Alexander

with

Helen McGehee · Yuriko · Pearl Lang
Robert Cohan · Stuart Hodes · Bertram Ross

May O'Donnell, guest artist

Helen Lanfer, pianist for Miss Graham

Proceeds to the Dance Scholarship Fund of Juilliard School of Music

and Patricia Birsh
Mary Hinkson
Linda Margolies
Miriam Cole
Dorothy Krooks
Matt Turney

PROGRAM

Juilliard Concert Hall, 130 Claremont Avenue (All performances start promptly at 8:15 p.m.)

April 22 · 24 · 26

1. ERRAND INTO THE MAZE

Music: Gian-Carlo Menotti
Set: Isamu Noguchi

2. NEW WORK (untitled) (First Performances)

Commissioned by Juilliard School of Music

Music: Thomas Ribbink
Set: Frederick Kiesler

3. JUDITH

Commissioned by Louisville Symphony Orchestra

Music: William Schuman
Set: Isamu Noguchi

April 23 · 25 · 27

1. HERODIADE

with MAY O'DONNELL
Commissioned by the Elizabeth Sprague Coolidge Foundation

Music: Paul Hindemith
Set: Isamu Noguchi

2. NEW WORK (untitled) (First Performances)

Commissioned by Juilliard School of Music

Music: Thomas Ribbink
Set: Frederick Kiesler

3. TRIUMPH OF SAINT JOAN (First New York Performances)

Commissioned by Louisville Symphony Orchestra

Music: Norman Dello Joio
Set: Frederick Kiesler

Prices \$4.50, \$4.00, \$3.50, \$3.00, \$2.50 (tax exempt)

Please send tickets as follows:

Advance Sale:

March 31 to April 21 at
Steinway Hall Box Office
113 West 57 St., New York 19, N. Y.
Tel. CI 7-5534. Mail orders accepted.

Box Office Sale:

April 22 to April 27 at
Juilliard School of Music
130 Claremont Avenue, New York 27, N. Y.
Tel. MO 3-7200, Ext. 33

Name _____

Address _____

Enclose self-addressed, stamped envelope with mail orders. Make checks payable to Juilliard School of Music.

	Number of Tickets	Price	Total
April 22			
April 23			
April 24			
April 25			
April 26			
April 27			

APRIL 6, 1952 N.Y. TIMES

JUILLIARD SCHOOL OF MUSIC PRESENTS
SIX PERFORMANCES BY
MARTHA GRAHAM

The Juilliard Orchestra; Frederick Prausnitz, Conductor
APRIL 22 THROUGH APRIL 27, JUILLIARD CONCERT HALL, 8:15 P. M.
With HELEN McGEHEE, YURIKO, PEARL LANG,
ROBERT COHAN, STUART HODES, BERTRAM ROSS
MAY O'DONNELL, Guest Artist

"Judith" (Schuman-Noguchi), "Herodiade" (Hindemith-Noguchi)
"Triumph of St. Joan" (First New York Performances) (Dello Joio-Kiesler)
"Errand Into the Maze" (Menotti-Noguchi), New work (to be announced)
Remaining Seats at \$4.50, \$4.00, \$3.50, \$3.00 (tax exempt)
At Steinway Hall Box Office, 113 West 57th St., New York 19, Telephone Circle 7-5534
Enclose self-addressed, stamped envelope with Mail Orders

JUILLIARD SCHOOL OF MUSIC presents
HERALD TRIBUNE APRIL 6, 1952 Six Performances by
MARTHA GRAHAM

The Juilliard Orchestra; Frederick Prausnitz, conductor
April 22 through April 27
Juilliard Concert Hall, 8:15 P. M.
with Helen McGehee, Yuriko, Pearl Lang,
Robert Cohan, Stuart Rhodes, Bertram Ross
May O'Donnell, guest artist

"Judith" (Schuman-Noguchi)
"Triumph of St. Joan" (First N. Y. performances) (Dello Joio-Kiesler)
"Herodiade" (Hindemith-Noguchi)
"Errand into the Maze" (Menotti-Noguchi)
New Work (to be announced)
Remaining Seats at \$4.50, \$4.00, \$3.50, \$3.00 (tax exempt)
at Steinway Hall Box Office
113 West 57 Street, New York 19 Telephone: Circle 7-5534
Enclose self-addressed, stamped envelope with mail orders

1951-52

26

27

From: JULLIARD SCHOOL OF MUSIC
120 Claremont Avenue, New York 27, N. Y.
Telephone: ACADEMY 2-6100

For Weekend Release: April 19-20, 1952

MARTHA GRAHAM ANNOUNCES NEW WORK

"Canticle for Innocent Comedians" is the title chosen by Martha Graham for her new dance work to be performed by her company at each of the six evenings being presented by Juilliard School of Music, April 22, 23, 24, 25, 26 and 27 in the Juilliard Concert Hall. These special performances are being presented by the School in celebration of the completion of the first year of Juilliard's new Dance Department and all proceeds will go to the Dance Scholarship Fund of the School.

The title of the new work, which was commissioned for Miss Graham by Juilliard School of Music, derives from a poem by Ben Belitt, American poet and faculty member of Bennington College. The poem is included in a collection of Mr. Belitt's works entitled "The Five-Fold Mesh."

Miss Graham describes the new work as follows: "It is in praise for all the simple and neglected benefits. As we create our landscapes, worlds, places for happiness; as we enact our praises; as we do it in simplicity and joy, we are all innocent comedians on the stage of life."

The new work, which is to a score by the young American composer, Thomas Ribbink, consists of an introduction and seven sections entitled "Sun," "Earth," "Wind," "Water," "Fire," "Moon," "Death." These sections are solos and duets danced by members of Miss Graham's company which includes Helen McGehee, Yuriko, Pearl Lang, Robert Cohan, Stuart Hodes and Bertram Ross. Before each section there are interludes danced by larger groups.

The setting for the "Canticle for Innocent Comedians" has been designed by Frederick Kiesler, using the unit settings in order to give the stage maximum fluidity and movement. Jean Rosenthal will be in charge of lighting of all of these performances. Mr. Ribbink's score is written for a small ensemble including five woodwind instruments and percussion. In addition, many of the sections include baritone solos without words.

"Canticle for Innocent Comedians" will be performed on each of the six evenings. Three of these evenings (April 22, 24 and 26) will present, in addition to the new work, Miss Graham's "Errand into the Maze" with music by Gian-Carlo Menotti and "Judith" with music by William Schuman. The other three (April 23, 25 and 27) will present "Herodiade" with music by Paul Hindemith and "Triumph of Saint Joan" with music by Norman Dello Joio, which will be receiving its first New York performances. May O'Donnell will appear as guest artist in the Hindemith work.

The musical preparation and conducting of the Juilliard Orchestra is under the supervision of Frederick Prausnitz. These performances will mark the first time in her career that Martha Graham has danced in the theatre accompanied by full orchestra of fifty players.

Tickets for the six evenings may be obtained at Steinway Hall Box Office, 113 West 57th Street (Telephone Circle 7-5534) through tomorrow (Monday). Afterwards, remaining seats will be on sale at the Concert Office of the School, 130 Claremont Avenue, New York 27, Telephone Monument 3-7200.

NEW YORK HERALD TRIBUNE, SUNDAY, APRIL 20, 1952

THE DANCE WORLD

A Dance Season by Martha Graham; Ballet Theatre Opening at Warner

By WALTER TERRY

THE major dance event of a busy and impressive dance week is the return of Martha Graham and her company to New York. Miss Graham, who has performed far too infrequently of late in our city, will be presented in six programs by the Juilliard School of Music at the Juilliard Concert Hall Tuesday through next Sunday (evenings at 8:15). Of the five works scheduled for presentation, two are established favorites in the dancer's repertory, one has been seen in New York only once, the fourth is to be a local premiere and the fifth a world premiere.

The new work, "Canticle for Innocent Comedians," has choreography by the star, a score by Thomas Ribbink, unit settings by Frederick Kiesler and will be danced by Miss Graham's company. The production, which derives its title from a poem by Ben Belitt, has been described by the choreographer thusly: "It is in praise for all the simple and neglected benefits. As we create our landscapes, worlds, places for happiness; as we enact our praises; as we do it in simplicity and joy, we are all innocent comedians on the stage of life."

"Canticle for Innocent Comedians" consists of an introduction and seven sections entitled "Sun, Earth, Wind, Water, Fire, Moon and Death. The sections, comprising solos and duets, will be danced by such featured company artists as Helen McGehee, Yuriko, Pearl Lang, Robert Cohan, Stuart Hodes and Bertram Ross and the interludes linking these sections will be performed by the full ensemble. The new work will be given at all performances.

For her own appearances, Miss Graham has selected "Errand into the Maze" (a solo) and "Herodiade" (with May O'Donnell as guest artist) and the two symphonic solos, "Judith" and "The Triumph of Saint Joan," both commissioned by the Louisville Symphony and first presented by that organization in Louisville. "Judith" with music by William Schuman, has been given in New York before but "The Triumph of Saint Joan," with a score by Norman Dello Joio, will have its first local performance during this engagement.

Miss Graham and her company, assisted by the Juilliard Orchestra under the direction of Frederick Prausnitz, will offer "Errand into the Maze," "Canticle for Innocent Comedians" and "Judith" on Tuesday, Thursday and Saturday evenings and "Herodiade," "Canticle for Innocent Comedians" and "The Triumph of Saint Joan" on Wednesday, Friday and next Sunday evenings. The lighting will be under the direction of Jean Rosenthal. All proceeds from the season will go to the dance scholarship fund of the Juilliard School of Music.

The week will also bring an important ballet event, for Ballet Theatre is scheduled to move into the Warner Theater on Wednesday to take over all stage-shows duties for sixteen days. Playing on a program which also includes the new feature film, "Mara Maru," Ballet Theatre will present "Princess Aurora" (in a shortened version) and Agnes de Mille's "Rodeo" at all performances (four shows daily and possibly five on Saturdays).

Alicia Alonso, Igor Youskevitch and Mary Ellen Moylan will be starred in "Princess Aurora," with featured roles going to Erik Bruhn, Michael Lland, Royce Fernandez, Norma Vance, Lillian Lanese, Dorothy Scott and Nicolas Orloff. It is likely that Miss Alonso will dance the title role at all presen-

Dancer Returns



Cris Alexander
Martha Graham, opening a season with her modern dance company Tuesday at the Juilliard School of Music

will offer "Surrounding, Unknown," "Flak," and "No Heaven in Earth," and the selections by Miss Margolis are to be "World on a String," "Demonium" and "Curly's Wife." Next Sunday at 3, the "Y" will present the final program in this season's Dance Laboratory series, "The Sex Dances of Mankind." The guest artist will be Valerie Bettis, who will be interviewed on the series' subject and assisted by Duncan Noble, appear in dances and dance excerpts from her repertory pertinent to the program's theme.

Wednesday at 8:30 at the Brooklyn High School for Home-making, 901 Classon Ave., the Brooklyn Museum will continue its "Stage for Dancers" series with a program arranged and danced by students, both graduate and undergraduate, of the High School of Performing Arts. On Saturday at 3 the Brooklyn Museum will present (in the museum building) Talk-won Cho and Cha-kyung Kim in "Korea Through Music and Dance."

The Universal Rhythm Society will present Maudelle in a recital of "Dances of Africa and the Americas" this evening at 8:30 at the Carl Fischer Concert Hall, 165 W. 57th St.

Angna Enters, who recently completed her annual American tour, has left for engagements abroad. The noted dance-mime will open her ninth British season with a week's engagement at the Cambridge University Arts Theater, commencing April 28.

PHILHARMONIC SYMPHONY SOCIETY LAST CONCERT OF SEASON—CARNEGIE HALL

Under the Direction of
DIMITRI MITROPOULOS
THIS AFTERNOON at 2:30
Solist **ARTUR RUSCHKEWITZ** Pianist
BRAHMS: Symphony No. 2; TCHAIKOVSKY: Piano Concerto
Tickets at Box Office
Renewal option on subscriptions expires April 30th
ARTHUR JUDSON, BRUNO ZIRATO, Managers

COLUMBIA ARTISTS MANAGEMENT Inc., Presents TOWN HALL, THIS TUESDAY EVE., APRIL 22 at 8 P. M. SHARP A New Oratorio by MORDECAI SANDBERG "EZKERAH" ("I Shall Remember") Performed in Memory of The Six Million European Jews Conducted by STUART SANKEY

TOWN HALL, MONDAY EVE. at 8:30, APRIL 28
ADOLPHE FREZIN
PAUL ULANOWSKY at the Steinway

TOWN HALL, TUESDAY EVE. at 8:30, APRIL 29
DIANA CRAIG
MEZZO-SOPRANO BROOKS SMITH at the Baldwin

JULLIARD SCHOOL OF MUSIC PRESENTS **MARTHA GRAHAM**

With HELEN McGEHEE, YURIKO, PEARL LANG,
ROBERT COHAN, STUART HODES, BERTRAM ROSS
MAY O'DONNELL, Guest Artist
The Juilliard Orchestra; Frederick Prausnitz, Conductor

SIX PERFORMANCES ONLY
JULLIARD CONCERT HALL, 8:15 P. M. SHARP
Tues., Thurs., Sat., (Apr. 22, 24, 26): "Errand into the Maze" (Menotti-Noguchi); "Canticle for Innocent Comedians" (Premiere) (Ribbink-Kiesler); "Judith" (Schuman-Noguchi).
Wed., Fri., Sun., (Apr. 23, 25, 27): "Herodiade" (Hindemith-Noguchi); "Canticle for Innocent Comedians" (Premiere) (Ribbink-Kiesler); "Triumph of St. Joan" (New York Premiere) (Dello Joio-Kiesler).
Remaining Seats at \$4.50, \$4.00, \$3.50 (tax exempt)

PROCEEDS TO DANCE SCHOLARSHIP FUND
Monday Only: Steinway Hall Box Office, 113 West 57 St., Tel.: Circle 7-5534
Other Days: Juilliard Concert Office, 130 Claremont Ave., Tel.: Monument 3-7200

1951-52

FOR THE BENEFIT OF THE DANCE SCHOLARSHIP FUND
JULLIARD SCHOOL OF MUSIC

Presents

MARTHA GRAHAM

with

PEARL LANG

HELEN McGEHEE

YURIKO

MAY O'DONNELL, guest artist

ROBERT COHAN

STUART HODES

BERTRAM ROSS

and PATRICIA BIRSH
MARY HINKSON
LINDA MARGOLIES
MIRIAM COLE
DOROTHY KROOKS
MATT TURNEY

THE JULLIARD ORCHESTRA

FREDERICK PRAUSNITZ, Conductor

HELEN LANFER — ASSISTANT AND MUSICAL ADVISOR TO MARTHA GRAHAM

APRIL 22, 23, 24, 25, 26, AND 27, 1952, AT EIGHT-FIFTEEN SHARP
CONCERT HALL, ONE THIRTY CLAREMONT AVENUE, NEW YORK CITY

THE NEW YORK TIMES, WEDNESDAY, APRIL 23, 1952.

MARTHA GRAHAM OFFERS PROGRAM

Begins Series of Six Ballet
Performances at Juilliard
School With New Work

By JOHN MARTIN

Martha Graham last night opened a series of six performances at the Juilliard School of Music, and it was an occasion of high distinction. After a period of two years, during which she was largely inactive, she has returned to the field in superb form, both as a performer and as a creator. One has not seen her dance like this, as a matter of fact, for many a season, and the new composition that received its first presentation proved her to be in full stride as a choreographer.

This new work, bearing the characteristically Grahamesque title of "Canticle for Innocent Comedians," is beyond question the finest work for group alone that she has yet given us. Its program note reads: "As we create our landscapes, our worlds, places for happenings, as we enact our praises, as we do it in simplicity and joy, we are all innocent comedians on the stage of life." Nobody but Martha Graham could offer so naive, so utterly accurate, so ultimately profound a note as that, and certainly no other choreographer could conceivably bring it into life on the stage.

Long Suite of Solos

It is a long suite of solos, joined by ensemble passages that link together all its elements, in which praises are danced to sun, earth, wind, water, fire, moon, stars and death. It is supremely innocent and simple, with a sense of both play and reverence about it, sweetly lyric in feeling as only an artist of maturity could make it, with depth and substance beneath its generally lovely surface, and a curiously hieratic undertone.

The set by Frederick Kiesler is not so much a set as a series of quite essential properties that the dancers move about and employ even to the extent of shaping their movements upon it. The music by Thomas Hibbink is a gentle and atmospheric running piano accompaniment, with accent and color added by various percussion instruments. Some of the solos are less interesting than others, and they are all more or less without climax or any great variety of color, yet the total effect is somehow cumulative, altogether absorbing and deeply touching.

Quite the best of the little episodes is the one in praise of the moon, choreographed exquisitely for Yuriko and danced ravishly by her with Bertram Ross to assist. Mr. Ross himself has a fine solo in praise of the sun and does a beautiful job of assisting once more in the solo in praise of death, which Pearl Lang dances magnificently. There are also fine performances by Mary Hinkson, Helen McGehee and the rest.

Miss Graham at Best

To open the program Miss Graham revived her "Errand Into the Maze," set to the excellent theatrical score of Gian-Carlo Menotti and with Isamu Noguchi's stunning décor. In her performance of a long familiar role, Miss Graham danced with supreme command of her art in all its phases. Stuart Hodes assisted her admirably.

The closing work was "Judith," the long solo with music by William Schuman, originally commissioned by the Louisville Symphony Orchestra, with décor again by Mr. Noguchi. It both looked and sounded far better than it did at its premiere in Carnegie Hall last year, and is a strong and effective dramatic piece, both on the stage and in the pit. If it does not find Miss Graham at her creative best, some of the fault may lie with the form itself. An extended symphonic composition of this sort may ask for more than a single performer to bring it into visual terms.

The excellent Juilliard Orchestra was conducted by Frederick Prausnitz, and Helen Lanfer and Saul Goodman were pianist and percussionist respectively for the "Canticles."

Tonight's program will introduce to New York another symphonic solo, "The Triumph of Saint Joan," with music by Norman Dello Joio, also commissioned by the Louisville orchestra.

DANCE

Martha Graham

By WALTER TERRY

A Dance Star Returns

Eeress and sorceress is Martha Graham, for she penetrates the heart of man to find his unspoken secrets and through the magic of her dance to give physical form, articulation to those secrets. Last evening at the Juilliard School of Music, Miss Graham and her company opened their engagement with a program of three major works, and each of these dealt with a heart's experience: fear, praise, vengeance.

The noted dancer opened the evening with one of her most compelling creations, "Errand Into the Maze." In structure, it suggests the classical labyrinth in which a hero did battle with the Minotaur, but this is merely the surface symbol for the labyrinth here is the human heart in which the being must meet and best the monster of fear. Miss Graham seems to take the beholder with her into that fearful darkness which presses in upon the sufferer. With her, one tries to escape fear by running away, by hiding, by surrender and, at last, one experiences with her the battle with the monster and the triumph which ensues.

The performance itself was of monumental proportions. Miss Graham's dancing was vibrant with dramatic power, exquisitely defined with respect to emotional detail. She was given expert support by Stuart Hodes as the Creature of Fear; by Jean Rosenthal, whose lighting transformed the stage into a place of awful mystery, and by Gian-Carlo Menotti, whose fine score evoked not only the varying conflicts of the victim and her fear but also, through the choice of beat and instrumentation, suggested that the action actually took place within the confines of a pulsing heart.

"Errand Into the Maze" is a familiar Graham creation which seems always new. Not as familiar, but equally powerful, is the star's symphonic solo, "Judith," which brought the evening to a close. In this work, Miss Graham treats with the Apocryphal figure of Judith, who mourns her captive people, who discards her black apparel for the armor of woman and, decked in her "garments of gladness," entices the tyrant to

his death and delivers her people. "Judith" is a glorious dance, heroic in its statements of despair; of seduction and of vengeance and Miss Graham performs its demanding and commanding measures of movement with technical beauty and communicable passion. William Schuman's score was accorded a stirring performance on this occasion by the Juilliard Symphony under the direction of Frederick Prausnitz.

For the close, I have reserved comment on last evening's premiere, firstly, because Miss Graham did not appear in it (and her absence as a dancer is always felt) and secondly, because "Canticle for Innocent Comedians" is not yet consistently affecting creation for the theater. It is a dance of praise for the elements of nature: Sun, Earth, Wind, Water, Fire, Moon, Stars and Death. Inevitably it is episodic. This in itself is not a flaw but Miss Graham, as choreographer, has not yet, I think, achieved sufficient contrasts among the episodes.

In "Canticle for Innocent Comedians," the accent is upon lyricism—although there are strong and sharp sections—and much of this lyricism is of the slow-motion variety. Lovely and restful though this quality may be, it tends to pall, to make one feel that passages are extended beyond their intrinsic worth. Thomas Hibbink's music, I believe, must share in the blame. The percussion effects, provided by Saul Goodman, and the playing of Helen Lanfer as piano soloist were not without charm and interest but the score itself is loose and seems to offer the dancers little in the way of stimulus, impetus, rhythmic variety or spirit.

There were, of course, many moments of choreographic beauty in "Canticle for Innocent Comedians" and handsome performances by the soloists and the ensemble. Perhaps the finest episode in the work was that danced by Yuriko in praise of the Moon. This was lyrical and leisurely but of incredible beauty. As Water and Wind, respectively, Helen McGehee and Robert Cohan danced their not altogether satisfactory measures expertly and back to New York after a long absence.

by Mary Hinkson, Pearl Lang, Bertram Ross and Mr. Hodes. The mobile set units designed by Frederick Kiesler occasionally interfered with the potential flow of dance but in the main they contributed admirably to dramatic effect and space patterns.

A large and highly enthusiastic audience was present to welcome Miss Graham and her company back to New York after a long absence.

NEW YORK HERALD TRIBUNE, WEDNESDAY, APRIL 23, 1952

HERODIADE

Music: Paul Hindemith Set: Isamu Noguchi Lighting: Jean Rosenthal
Choreography: Martha Graham

Commissioned by the
Elizabeth Sprague Coolidge Foundation in the Library of Congress

The scene is an antechamber where a woman waits with her attendant. She does not know for what she waits; she does not know what she may be required to do or endure, and the time of waiting becomes a time of preparation. A mirror provokes an anguish of scrutiny; images of the past, fragments of dreams float to its cold surface, add to the woman's agony of consciousness. With self-knowledge comes acceptance of her mysterious destiny; this is the moment when the waiting ends.

Solemnly the attendant prepares her. As she advances to meet the unknown, the curtain falls.

The Characters

A Woman . . . Martha Graham Her Attendant . . . May O'Donnell

THE TRIUMPH OF SAINT JOAN

Burned as a heretic, May 30, 1431
Canonized as a Saint, May 16, 1920

Music: Norman Dello Joio Set: Frederick Kiesler Lighting: Jean Rosenthal
Choreography: Martha Graham

Commissioned by the Louisville Symphony Orchestra

Joan of Arc still walks the highways of our imaginations.
Her triumph is the one triumph—the deathlessness of vision.

"I have done nothing except by Revelation."

The Garden: "The voice came towards the hour of noon, in summer, in my Father's garden."

The Field: "Take the standard in the name of the King of Heaven."

The Square: "Take everything peacefully: Have no care for thy martyrdom; in the end thou shalt come to the Kingdom of Paradise."

(Quotations are taken from the record of the trial of Joan of Arc, 1431.)

MARTHA GRAHAM

STAFF

Stage Manager Keene Curtis
Master Electrician Murray Sigel
Master Carpenter Frederick Strassburg
Carpenter Jacob Rosboug, Jr.

Yuriko appears through the courtesy of the management of "The King and I," in which she is currently dancing.

Stuart Hodes appears through the courtesy of the management of "Paint Your Wagon," in which he is currently dancing.

Understudy for Miss Graham's Company is Leslie Snow.

PERSONNEL OF THE JULLIARD ORCHESTRA

Violins

Norma Auzin
Barbara Campbell
Jack Heller
Bonniejean Hermann
Constantine Kiradjieff
Amnon Levy
Arnold Magnes
Inga Mark
Martha Marshall
Moshe Murvitz
Hermilo Novelo
Gino Sambuco
Abraham Shevelov
Seymour Wakschal
Oscar Yatco

Violas

Phillip Aaron
Anne Denton
Martin Friedmann
Leon Hyman
Joyce Robbins
Akeo Watanabe

Cellos

Moshe Amitay
David Freed
David Kagan
Joseph Tabachnikov
Jackson Wiley

Basses

Charles Kirchner
Walter Kovac

Flutes

Ramona Dahlborg
Kenneth Schmidt

Oboes

Elden Gatwood
Henry Schuman

Clarinets

Anthony Gilio
Richard Miller

Bassoons

Jerome Rabinowitz
Arthur Weisberg

Horns

Richard Berg
Walt Griffith
Ralph Froelich
Emerson Haraden

Trumpets

Ronald Kutik
Vincent La Selva

Trombones

Robert Biddlecome
Norman Cherry
Myron Margulies

Tuba

William Bell

Timpani

Morris Lang

Percussion

Barbara Bailey
Michael Bookspan

Piano

Avraham Sternklar

Baritone Soloists

Stephen Harbachick
Barry McDaniel

ERRAND INTO THE MAZE

Music: Gian-Carlo Menotti Set: Isamu Noguchi Lighting: Jean Rosenthal
Choreography: Martha Graham

This dance has as its core the errand-journey into the maze of the heart's darkness in order to face and do battle with the Creature of Fear. There is the accomplishment of the errand, the instant of triumph, the emergence from the dark.

The Dancers:
Martha Graham, Stuart Hodes

CANTICLE FOR INNOCENT COMEDIANS

Music: Thomas Ribbink Set: Frederick Kiesler Lighting: Jean Rosenthal
Choreography: Martha Graham

Commissioned by Juilliard School of Music

As we create our landscapes, our worlds, places for happenings, as we enact our praises, as we do it in simplicity and joy, we are all innocent comedians on the stage of life.

Participants:

Patricia Birsh, Mary Hinkson, Linda Margolies
Miriam Cole, Matt Turney, Dorothy Krooks

In Praises: For Sun BERTRAM ROSS
For Earth MARY HINKSON
For Wind ROBERT COHAN
For Water HELEN McGEHEE
For Fire STUART HODES
For Moon YURIKO
For Stars HELEN McGEHEE and ROBERT COHAN
For Death PEARL LANG

JUDITH

Choreographic Poem for Orchestra

Music: William Schuman Set: Isamu Noguchi Lighting: Jean Rosenthal
Choreography: Martha Graham

Commissioned by the Louisville Symphony Orchestra

The story of JUDITH is part of the Apocryphal writings. It tells

Of how . . . "Holofernes took the waters and the fountains of waters of the children of Israel . . . therefore, their young children were out of heart and their women and young men fainted of thirst . . . and there was no longer any strength in them . . . and they were brought very low in the city . . ."

Of how . . . "Judith fell upon her face . . . and cried with loud voice and said . . . 'O Lord God of my father Simeon to whom thou gavest a sword to take vengeance of the strangers . . . Give into mine hand the . . . power I have conceived . . . Smite them by the deceit of my lips . . . Break down their stateliness by the hand of a woman. Lord God of the Heavens and Earth Creator of the waters . . . Hear my prayer.'"

Of how . . . "Judith put off the garments of her widowhood for the exaltation of those that were oppressed."
and
"Put on her garments of gladness . . . her bracelets and her chains and her ornaments . . ."

Of how . . . "Judith went . . . down the mountain . . . to the tent of Holofernes . . ."

Of how . . . "She abode in the camp three days . . . and she besought the Lord God to direct her way . . ."

Of how . . . "On the fourth day Holofernes made a feast . . . When Judith came in and sat down, Holofernes his heart was ravished with her . . . and he drank more wine than he had drunk at any one day since he was born . . ."

Of how . . . "When evening came his servants made haste to depart . . . and Judith was left alone in the tent and Holofernes lying along his bed for he was filled with wine . . ."

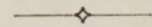
Of how . . . "Judith standing by his bed said in her heart: 'O Lord God of all power . . . strengthen me this day . . .'"

Of how . . . "She took his head from him . . . and went forth up the mountain . . . and said with a loud voice:
'Behold the head of Holofernes . . . the Lord has smitten him by the hand of a woman . . . I will sing unto the Lord a new song.'"

Of how . . . "The women . . . made a dance among them for her . . . and she took branches in her hand . . . and she went before all the people in the dance."

MARTHA GRAHAM

SPONSORS



Mr. and Mrs. Julien Bryan

Mr. Tony Charmoli

Miss Katharine Cornell

Miss Eleanor Edwards

Mr. William Francis Gibbs

Miss Ethel C. Haviland

Mr. and Mrs. Franklin J. Keller

Mr. Ralph Kirkpatrick

Mr. Lincoln Kirstein

Mrs. Matthew Meyer

Mr. and Mrs. Willard D. Morgan

Mrs. R. Wallach Morgenthau

Mrs. Arthur M. Reis

Mrs. Bethsabée de Rothschild

Mr. and Mrs. Max Schott

Mr. Ben Sommers

Mrs. Theodore Steinway

PROGRAM

APRIL 22 - 24 - 26

ERRAND INTO THE MAZE

Music: Gian-Carlo Menotti
Set: Isamu Noguchi

FIFTEEN-MINUTE INTERMISSION

CANTICLE FOR INNOCENT COMEDIANS
(First Performances)

Music: Thomas Ribbink
Set: Frederick Kiesler

FIFTEEN-MINUTE INTERMISSION

JUDITH

Music: William Schuman
Set: Isamu Noguchi

APRIL 23 - 25 - 27

HERODIADE

Music: Paul Hindemith
Set: Isamu Noguchi

FIFTEEN-MINUTE INTERMISSION

CANTICLE FOR INNOCENT COMEDIANS
(First Performances)

Music: Thomas Ribbink
Set: Frederick Kiesler

FIFTEEN-MINUTE INTERMISSION

THE TRIUMPH OF SAINT JOAN
(First New York Performances)

Music: Norman Dello Joio
Set: Frederick Kiesler

DANCE

Martha Graham

By WALTER PERRY

A Triumph in Dance

"I have done nothing except by Revelation," said Joan of Arc at her trial in the year 1431. Five centuries later an artist of dance has sought, through movement, revelatory of the human soul, to recapture the spirit of a saint. That dancer is Martha Graham, whose great new symphonic solo, "The Triumph of Saint Joan," was given its New York premiere last evening at the Juilliard School of Music.

In this work, commissioned by the Louisville Symphony Orchestra and first presented by that organization in Louisville, Miss Graham has created not so much a biography of physical events as a danced chronology of a flowering faith in God. Out of the prologue, which is a distant, stately processional presenting the Saint in celestial serenity, come the experiences of the mortal maid of long ago. The initial scene tells of the first revelation, of a voice heard by a girl in her father's garden. Here there is youth and the response to the voice is one of fear transformed into ecstasy and culminating in affirmation.

In the second scene—the field—the gauche, bounding, volatile maid has been replaced by the warrior, armed with a spear to do battle for and to serve the King of Heaven. And in the final scene, we behold the woman, unafraid of the pain of death, oblivious of the larger solace of martyrdom, knowing only that she has lived and fought and triumphed by those revelations which guided her actions.

In "The Triumph of Saint Joan," Miss Graham has endeavored to communicate "the deathlessness of vision" (as she herself describes the purpose of the work) and she has most surely triumphed. The dance grows with emotion and swells in power as Joan's vision focuses upon a specific destiny and as Miss Graham, through her patterns of dance, sweeps us with her to a theatrical sharing of that destiny.

Some of the movements are simple gestures of prayer, others speak of ecstatic desire to respond to a call of duty, still others have the sweep of an invincible wave which eradicates all obstacles. There are moments of tense repose, actions arrested into attitudes of hearkening, designs which tell of sweet serenity, runs and leaps and falls along the pathway

Dance Star



Martha Graham, whose "The Triumph of Saint Joan" was given its New York premiere last evening

to martyrdom. And all of these movements, these gestures, these patterns together recreate "The Triumph of Saint Joan."

The star's performance was at all times worthy of the beauty and penetrating force of her choreography and the score, by Norman Dello Joio, was stirring indeed both as a musical entity and as a stimulus to the action of dance. Miss Graham's handsome costumes and the exquisite lighting by Jean Rosenthal contributed further beauties to this exciting dance experience.

The program also offered a repeat presentation of "Canticle for Innocent Comedians," danced by Miss Graham's company, and a fine performance of "Herodiade," with Miss Graham in the stellar part and May O'Donnell as featured artist.

GRAHAM'S TROUPE PRESENTS NOVELTY

"Triumph of Saint Joan," With Music by Dello Joio, Given by Ballet Company

By JOHN MARTIN

Martha Graham last night gave the second in her series of six performances with her company at the Juilliard School, and again it was a wonderfully rewarding evening.

The novelty of the occasion, however, was by no means its strongest item. This was the first local presentation of "The Triumph of Saint Joan," to the music of Norman Dello Joio, which was commissioned originally by the Louisville Symphony Orchestra. Like the earlier "Judith," it is a composition for a single dancer to the music of a full orchestral score, a form which leaves much to be desired in the way of balance.

Mr. Dello Joio has written a rich, forceful, passionate Hindemithian work which never yields so much as an iota to the exigencies of the theatre. Only a personality as strong as Miss Graham could possibly top it, and she obviously finds it less than cooperative. Choreographically she has been resourceful and eloquent, but the outstanding quality of her achievement is the consistency with which she establishes and maintains the character of Joan as the peasant woman throughout her ordeals as warrior and martyr. If the piece as a whole does not rank among her most inspired, at least it has dignity and integrity and human warmth.

The program opened with a performance of "Herodiade," from the more familiar repertoire, which has probably never been surpassed. Miss Graham danced with a power, a range, a wealth of subtle shading and emotional detail, which illuminated this deeply tragic role with a fresh brilliance. As her attendant, May O'Donnell met her on her own ground and gave her a marvelous strength to work against. With the beautiful score of Hindemith, the handsome décor of Isamu Noguchi and the excellently atmospheric lighting of Jean Rosenthal an aid, the work stood revealed as the masterpiece it is.

In both these compositions, Frederick Prausnitz and the Juilliard Orchestra, assisted mightily.

The program also contained a repetition of the new group work, "Canticle for Innocent Comedians," which proved itself once again to be a lovely, original and completely absorbing piece. It was admirably danced by the excellent company, with Yuriko, Pearl Lang, Helen McGehee, Mary Hinkson, Bertram Ross, Robert Cohan and Stuart Hodes in the solo roles. If Thomas Ribbink's score, written originally for woodwinds and percussion and here played in a piano reduction for some unstated reason, is not all that it should be, perhaps one day it will be heard to better advantage as the composer intended it.

Tonight's program will consist of "Errand into the Maze," "Judith" and the "Canticles," and will alternate with last night's program for the remainder of the engagement.

Times, Apr. 24 52
New York Post

Martha Graham Does Saint Joan

By FRANCES HERRIDGE

Martha Graham has added another powerful portrait to her gallery of great women with the New York premiere last night of "The Triumph of Saint Joan" at the Juilliard School of Music.

This is her second solo commissioned by the Louisville Symphony Orchestra—the first being "Judith"—saviour of the Israelites. Saint Joan is a better known heroine and Miss Graham's portrayal is much clearer. Some may say too clear. Compared with her great theater portraits—Emily Dickinson in "Letter to the World" or the Bronte sisters in "Deaths and Entrances," Saint Joan is a bit obvious, at times almost cliché. But it is, nevertheless, a more moving and impressive work than its companion piece "Judith."

Miss Graham's Joan is uncomplicated and devout—so rapt in her inner world of voices and visions that nothing outside can touch her. The three sections of the dance deal with the young Joan getting her heavenly orders, her leadership in battle, and just before her death.

Miss Graham dances the role with such spiritual intensity that without decor or group she makes the drama unfold convincingly before us. In this as in the opening "Herodiade" she is dancing magnificently.

Her sporadic sharp movements, her darting gestures that once seemed so stark, have become more fluid, as though countless repetition had worn them smooth. They have the lightness of feathers, the rapidity of quicksilver, and the strength of steel wire. The quality of her movement is more distinct than ever from that of her group.

Norman Dello Joio has composed a fine dramatic score for her.

NEW YORKER MAY 3, 1952

MUSICAL EVENTS

Thanks for the Dance



RUNNING into a streak of bad luck last week, I attended five disappointing concerts, most of them downright miserable. After hearing enough of the fifth to make sure, I fled and took sanctuary in the back of the crowded auditorium of the Juilliard School of Music, where Martha Graham and her company were playing an engagement. It was the smartest move I made all week, even though I caught only the last number of the recital—"The Triumph of Saint Joan," a solo by Miss Graham. Here, for one thing, was professional authority, unbelievably rewarding after what I had been through. Considering that Miss Graham was alone on the stage, the work, which is set to an admirably functional score by Norman Dello Joio, succeeded remarkably in creating a feeling of pageantry and in depicting, in distilled form, the three main episodes in a story of Joan of Arc. The only scenery was an enormous shield, emblazoned with a fleur-de-lis. It hung at the front of the stage, like a curtain, when the piece began, and was lowered again between the scenes and at the end. The composition opened with a slow, stately processional as Joan, a coldly historical figure clad in rich robes, appeared at one side of the stage and made her way across it, passing out of sight behind the shield, emerging, and exiting into the wings. Then the shield was raised on the first important episode in Joan's career—the occasion when the voices came to her in her father's garden. The second scene showed Joan on the field of battle, and the third showed her in the square where she was burned. At the end, she was moving, slowly and aloof, downstage while the shield descended in front of her advancing figure.

Naturally, Miss Graham made no attempt to go into any detail in retelling the famous story. She simply took the general idea of each episode and, through the medium of the dance, established its mood on the stage. Demonstrating all the grace and inventiveness of an accomplished actress dealing with a fascinating character, she brought to life the peasant girl and her visions, the heraldry of battle, and the sweet,

"We feel we're among



TCA—one of the world's great air lines—has record for service, reliability and comfort. The relaxing atmosphere of a Trans-Canada Skyliner makes a wonderful trip for the whole family. Wherever you're flying—across the Atlantic—across Canada to the Pacific—or the Caribbean—you can be sure of the finest hospitality enroute to your destination when you



Henry Kelly Importing & Distrib. Co. Inc., N.Y. 14, Blended Scotch Whisky

Love that Man

who compliments you by choosing an interesting place for dining . . . a celebrated and heartily friendly place . . . where the food, the service and the atmosphere have long delighted people of discernment.

Keen's
ENGLISH CHOP HOUSE
72 West 36th St.

1951-52

NEWSWEEK MAY 5, 1952

THE DANCE

Graham at Juilliard

Compared with Martha Graham, the cat who walks alone is a gregarious creature. In the field of the dance—and not just necessarily the modern dance, with which she is most closely identified—she is unique. "Graham is one of the few people who have found an original way of communication," wrote her distinguished contemporary, Agnes de Mille. "The public and critics have been in turn outraged,



Miss Graham's Saint Joan does battle

exasperated, stimulated, or adoring. No one has ever been indifferent."

This attitude characterized Miss Graham's first appearance as a soloist, in New York 26 years ago. It was equally true last week when she returned to the Manhattan stage for a series of appearances after a two-year absence. The scene was the Juilliard Concert Hall—away uptown from her more familiar haunts of Broadway. In celebration of its new Dance Department, inaugurated last fall under the direction of Martha Hill, a former Graham pupil, the Juilliard School of Music presented six Graham performances, with all proceeds going to the school's Dance Scholarship Fund.

Included in the repertoire were two old Graham favorites, "Errand into the Maze" and "Herodiade"; two symphonic works for solo dance and orchestra, "Judith" and "The Triumph of Saint Joan"; and one world premiere, commissioned by Juilliard, titled "Canticle for Innocent Comedians." Both symphonic works were commissioned by the Louis-

*Next fall Juilliard will present José Limón in a similar series, and next spring Antony Tudor and Doris Humphrey.

Newsweek

ville Symphony Orchestra. "Judith," with a score by William Schuman, Juilliard's president, was given in Louisville in January 1950 and in New York in December of that year. "The Triumph of Saint Joan," with music by Norman Dello Joio, was presented for the first time anywhere in Louisville in December 1951. Last week it had its New York premiere.

Form and Fettle: Once again, there was no agreement—but plenty of discussion about the merits of Miss Graham's new works. John Martin of The New York Times liked "Canticle for Innocent Comedians" better than "The Triumph of Saint Joan." Walter Terry of The New York Herald Tribune liked "Saint Joan" better than "Canticle." Critics and public alike, however, had seldom seen Miss Graham in finer form or fettle. Dramatically, she was a figure of burning and intense concentration. Technically, she was extraordinary. Her famous leg extension, backbends (without the aid of hands), and falling splits made it hard to believe that she is at least in her mid-50s.

The Graham Saint Joan emphasized the peasant girl who said at her trial: "I have done nothing except by Revelation." "Her triumph is the one triumph," explained Miss Graham, "the deathlessness of vision." Aided by Dello Joio's powerfully dramatic score, Miss Graham's Joan heard voices in the garden, joined battle with a most effective oversized lance, and triumphed over death in a magnificent shining cape. Despite the plethora of Joans in one medium or another in recent years, Miss Graham emerged a movingly victorious figure.

"Canticle for Innocent Comedians" was choreographed by Miss Graham for her company, but she herself did not dance in it. The title came from a poem by Ben Belitt, which Miss Graham explained this way: "As we create our landscapes, our worlds, places for happenings, as we enact our praises, as we do it in simplicity and joy, we are all innocent comedians on the stage of life."

Beautiful Moon: "Canticle" suffered from an overabundance of praises, for lauded were the Sun, Earth, Wind, Water, Fire, Moon, Stars, and Death itself. Many parts of "Canticle" were impressive for their choreographic invention, but some, like Thomas Ribbink's music, seemed to run on and on. Pearl Lang was excellent as Death, as was Bertram Ross as the Sun, and Stuart Hodes (from the Broadway musical "Paint Your Wagon") as Fire. But the most beautiful performance of "Canticle" was that by Yuriko as the Moon. Now featured in the hit show "The King and I," Miss Yuriko was doubling in upper and lower Broadway, for after her turn in "Canticle," she was rushed by car downtown to the St. James Theater, in time for her appearance in the Rodgers and Hammerstein success.

May 5, 1952

87

NEW YORKER MAY 3, 1952

dignified personality of the condemned heroine. Her use of three props—one for each scene—was extremely skillful. In the first, she carried a red scarf, which she toyed with in the beginning, and then, when she had recovered from her surprise at hearing the voices and had accepted their dictates, draped it firmly about her shoulders, acquiring a maturer appearance. In battle, she wielded a lance—spinning it and lunging with it, retreating and advancing with it, and, between fights, kneeling before it. In the final scene, she danced with a cross, a curious red object with curved tips, held close to her upturned face. She had five exquisite changes of costume, which consisted of three basic gowns and two robes, each of a different color.

The music, well played by the school orchestra, underlined the action splendidly, especially in the first scene, in which its lyric character was overlaid, every now and then, by faintly martial effects. The second movement was suitably clamorous, and the last one had a religious air about it. Incidentally, "The Triumph of Saint Joan"—both the music and the choreography—was commissioned by the Louisville Symphony Orchestra, a lively outfit that makes a policy of commissioning works by American composers.

OF the five discouraging performances I had previously attended, the best was the Little Orchestra Society's presentation of the first of two post-season operas, given in concert form, at Town Hall—Antonio Vivaldi's "Juditha Triumphans," an early experiment in opera. Inasmuch as the story, which is taken from the Apocrypha, preoccupied a number of Italian dramatists and composers at the beginning of the eighteenth century, this is one of many versions. It is very likely the most forceful, but it is still pretty weak stuff by present-day standards. The tale of the wealthy and beautiful widow who, to save her besieged town, enters the enemy camp and seduces and decapitates the enemy leader becomes a very placid affair in this collection of choruses, arias, and recitatives. There may be something rather cute about the wobbly sounds the music makes when Holofernes, the enemy leader, is getting drunk, and in the fluttery passages when the mettlesome Juditha shyly declines his invitation to supper earlier in the score, but the whole thing seemed uneventful and the murder itself extraordinarily casual. Of course, that may have been the spirit in which deeds of

MADISON SQ. GARDEN LAST 9 DAYS

TWICE DAILY, 2:15 & 8:30 P. M. through Sund.
Night, May 11—Doors Open at 1 & 7



RINGLING BROS AND BARNUM & BAILEY CIRCUS

The Greatest Show on Earth

PRODUCED BY

JOHN RINGLING NORTH

PRICES (Tax incl.) NIGHTS & MATINEES:
\$1.50, 2.50, 3.00, 3.50, 5.00, 5.50, 6.50
Tickets, admitting to everything (including seats)

CHILDREN UNDER 12 HALF PRICE
Every Afternoon except Saturday and Sunday

MAIL ORDERS FILLED PROMPTLY
Send check or money-order with self-addressed stamped envelope to RINGLING CIRCUS, Wm. Sq. Garden

FOR SALE

Bayfront Home on Shelter Island

There's a breezy 12-room Dutch Colonial overlooking Peconic Bay that will keep you and yours cool and comfortable for many summers to come. This up-to-date answer to New York humidity was redecorated in 1949 and repainted in 1950. It has everything you expect of the perfect summer home—6 master bedrooms, 3 baths, screened porch, hot air furnace, ventilating system, and such extras as washing machine, Hotpoint dishwasher, 2 gas stoves and 2 refrigerators, 3-car garage with living quarters, artesian wells, gardening and farm equipment to keep the landscaped 5½ acres manicured. Shelter Island is just 100 miles East of New York—and that's a lot closer than Bermuda. Call or write for illustrated brochure YM-43519.

PREVIEWS Inc.

The National Real Estate Clearing House
49 East 53rd St., New York 22, N.Y. PL 8-2630

BOSTON • PHILADELPHIA • PALM BEACH
SAN FRANCISCO • LOS ANGELES • CHICAGO

everybody enjoys the



"subdued"
atmosphere
and
fine
food
at

SEYMOUR
CAFE and Dining Room
Hotel Seymour
50 W. 45th St.
New York

Martha Graham in Festival of Dances—Prokofiev Opera

New Works and Old Seen In Programs at Juilliard

By Margaret Lloyd

In New York's green April a Martha Graham Festival celebrated the first year of the Juilliard School of Music's new dance department. The week of two alternating programs was not officially so-called. Martha Graham is a festival in herself. Her dynamic presence creates expectancy in the preliminary air, complete absorption in the performance, and jubilation at the end. She draws a distinguished audience whose intelligent responses make for mutual enlightenment.

Miss Graham looked more beautiful and danced more wonderfully than ever. But the familiar duo-works, "Errand into the Maze" (with Stuart Hodes as the Creature of Fear) and "Herodiade" (with May O'Donnell in her role of Attendant), had more of the old magic and mystery in them than the new works in the form that Robert Sabin has so aptly named the "dance concertos."

These solos danced with full orchestra—"Judith," with music by William Schuman, and "The Triumph of Saint Joan," with music by Norman Dello Joie—were commissioned by the Louisville Symphony Orchestra and were first performed in Louisville. The instrumentalists then played on stage, separated from the dancer and her décor by a semitransparent partition. "Judith" was later given in Carnegie Hall, but "Saint Joan" was new to New York.

Rhythmic Movement

As presented at Juilliard, the school orchestra, conducted by Frederick Prausnitz, played in the pit and Miss Graham had the stage to herself. For "Judith," Isamu Noguchi's typical bone-like structures suggested at one side the harp of Israel (which also served as an altar and as the dressing table where Judith be decks herself for conquest), and on the other side the tent of Holofernes, whose purple drapery Judith comes to wear as the mantle of victory.

The enactment of the Apocryphal story was done in Miss Graham's own terms of rhythmic movement, which held excitement in itself but remained emotionally unmovable and surprisingly literal for the great originator of a means of dance expression unlike any other. The psychological undercurrents ran very near the surface.

For "The Triumph of Saint Joan" Frederick Kiesler designed the set. At the opening, a partial front curtain in the shape of a large suspended painting of the fleur-de-lis disclosed the Maid of Orleans, robed and stately, walking across stage as in a ritual. The action begins in her father's garden, where Joan, in French provincial costume of faded blue, carrying a bright red kerchief that is later waved as a banner, hears the voice of in-

spiration. It continues on the battlefield, with Joan in doublet and hose of charcoal gray and a close-fitting armorial hood. She fights, rather like a dancer than a soldier, and ultimately turns her spear into a standard. In the last scene, the standard has become a stake, and Joan, in flame-color (hooded as in each episode), meets her martyrdom. Like a figure of legend she lies down on a formalized couch, and rises, clothed in the silver mantle of canonization.

"Saint Joan" is more illustrative than illuminating. It unfolds like a medieval pageant, a handsomely mounted picture in motion. It brings no new interpretation or comment. Miss Graham's "Heretic" of years ago spoke its general import more subtly and affectingly.

Victory Over Self

Victory over self and circumstances is the dominant theme of all four works, which are linked also by the unific flow of dance and décor, the transfer of objects from one purpose to another, and the symbolism of properties and costumes, as in the use of the regal mantle or cape at the time of triumph.

But the "dance concertos" are almost wholly exterior, and not Martha Graham's métier. Although Mr. Schuman's sensitive music for "Judith" is more cooperative than Mr. Dello Joie's theatrical music for "Saint Joan," both scores divide the attention between the eye and the ear. When played as loudly as they were in the Juilliard Concert Hall, they all but drown the dances out of sight.

For the music of movement that is inexplicable but communicable and, above all, unpredictable—Martha Graham's own kind of movement—we must look to her new group work, commissioned for the occasion by the Juilliard School. In "Canticle for Innocent Comedians" she herself does not appear. But she is there, in it and with it, singing through young dancers of the recurring spring. Discussion of this lyrical composition will have to be reserved for a later article.



Martha Graham in "Herodiade," against a background by Isamu Noguchi representing the frame of a mirror.



Martha Graham in pose from her dance composition, "Herodiade"



Martha Graham in "Judith," the first of her "dance concertos," commissioned by the Louisville Symphony Orchestra. The background, representing tent-poles, is by Noguchi.

951-52

THE NEW YORK TIMES, SUNDAY, MAY 4, 1952.

THE DANCE: GRAHAM

Grateful Second Thoughts On Juilliard Series

By JOHN MARTIN

THE Juilliard School of Music could scarcely have chosen a more distinguished opener for the production activities of its newly established department of dance than the recent series of performances by Martha Graham and her company, which sent most of the cognoscenti scurrying up to Claremont Avenue in the rain night after night.

Miss Graham has been under something of a cloud for the past two years. Having injured her knee in Paris at the opening of what was to have been her first European tour in the summer of 1950, she disbanded her company and retreated into that kind of limbo which besets creative artists from time to time. Except for two long solo works set to symphonic compositions commissioned by the Louisville Symphony Orchestra, she made no public appearances at all during this period, and truth to tell, neither one of these was a ranking achievement.

If there were any misgivings, however, about what the Juilliard season would produce, they were without grounds. Miss Graham danced as she has not danced in many a year, and the single new composition on her program was a match for any ensemble work she has ever created. The fallow period had manifestly given her new perspective, new strength.

New Works and Old

Neither "Judith" nor "The Triumph of Saint Joan," the orchestral solos, need detain us long; are creditable and workmanlike experiments in a medium which is perhaps not capable of any very fruitful development. Doubtless they were necessities of the creative spirit during a season of adversity, and if they are calculated to leave no substantial residue, at least they served their purpose.

It was in two other and familiar pieces, however, that she swept everything before her. Both "Errand into the Maze" and "Herodiade" have been performed many times, and with considerable emotional impact; but neither of them has ever before attained such compulsion, such simple, stripped power. Has anyone ever thought that these works were vague, hazy, difficult of meaning? Perhaps still their literal programs are untranslatable, but their purpose and intent are illuminated with an unmistakable clarity, the clarity of the artist's sublime clairvoyance.

PEARL LANG



Dancing with a company at the Lexington Avenue "Y" this afternoon.

They are about certain nameless things of the inner life which rise to torment us all, and with supreme elegance Miss Graham lays them bare and, in a sense, conquers them by doing so.

In the new ensemble composition she does not appear at all, but it has a life of its own that emanates unmistakably from her highly individual convictions. In the past when she has occasionally made a number for the supporting company without her, there was always more or less a feeling that it was merely a breather for her; that soon she would return to the stage and the performance would proceed. Not so with this one; in it she is speaking with the voice of the composer who has chosen exactly the medium in which to say what he has on his mind.

"Canticle for Innocent Comedians" is superficially a suite of eight dances connected by brief ensemble passages; actually it is more substantial in form than that. It is essentially an ensemble work in texture, and the eight dances emerge as diversified aspects of the whole. "As we create our landscapes, our worlds, places for happenings, as we enact our praises, as we do it in simplicity and joy, we are all innocent comedians on the stage of life." So

THE WEEK'S EVENTS

Pearl Lang at 'Y'—Ballet Theatre Continues

BALLET THEATRE, which has stood up well under the grind of four a day at the Warner Theatre, will continue there through Thursday of this week, presenting "Rodeo" and excerpts from "Princess Aurora," alongside the cinema exploits of Errol Flynn. The week is otherwise light in dance events, but this afternoon Pearl Lang gives her first full program with ensemble.

The schedule follows:

Today
PEARL LANG and company, Y. M. and Y. W. H. A., Lexington Avenue and Ninety-second Street; 8 (assisting artists: Ronne Aul, Mary Hinkson, Bertram Ross, Dorothy Douda, David Wood, Irving Burton, Matt Turner, Patricia Birch, Dale Schicket, Murray Giffin, Bruce Marks, Carol Delisio, dancers: Eugene Lester, Camilla de Leon, Maunty, Doris Vercoe, singer).
Moussing (Bartok), Windmills (Bach), Tricoteuse (Berlioz), Song of Deborah (William Legend (Feldman), U. Ponticelli (Liszt); choreography: Martha Graham).

Monday
LAIS, with Rhoda Johnson, Carnegie Recital Hall; 8:30. (Assisting artists: Rhoda Johnson, Lais, plus modern dances by Miss Johnson).

Saturday
EVE GENTRY and company, Walton Community Center, 16th Street and Jerome Avenue; 2:30.
Performance for children, including Ground Hog Hunt, Quiet Day in the Wild, Wild West, Flamenco Dance and other dances, plus a technique demonstration.

If the season is nearing its close (and earlier than usual this year), it is not yet over by any means. A number of events are listed:

Louise Zaneli will give a recital at the Carnegie Recital Hall on May 13, with Laila Parrott as assisting pianist.

Mara and her Cambodian Ballet will give a performance on May 14 at the Lexington Avenue "Y," featuring a new number called "Trance Exorcism."

On May 15, Pearl Primus and her company, now on tour, will present an afternoon and an evening program at the American Museum of Natural History as the final event in the series, "Around the World with Dance and Song."

Louise Lippold and Shirley Broughton will share a program on May 15 at the Henry Street Playhouse, 466 Grand Street. Miss Broughton will be assisted by a group.

Helen McGehee and Ronne Aul will give a joint recital at the Lexington Avenue "Y" on the afternoon of June 1.

Hadassah, who was engaged for the night club, Babbi, for two weeks, has been held over for another two weeks.

'Song of Deborah'



Pearl Lang, as she appears in one of the dances she and her group will present today at 3 at the Y. M. and Y. W. H. A.

THE DANCE WORLD

Miss Graham Dances 'Saint Joan'; Nature Praised in Her 'Canticle'

By WALTER TERRY

A YOUNG girl, in the year 1916, came under the spell of a great lady of the theater whose dances were often concerned with goddesses, goodnesses and saints. But certainly no one then or later thought that Martha Graham would turn to subjects so close to the heart of Ruth St. Denis, for as a dancer in the Denishawn company, Miss Graham experienced her greatest successes in earthy, primitive, fiery roles, the specific characters or the actions of many of her dances, were surely warnings. Both were, in the larger sense of the word, religious. As the goddess Radha dancing her creed of the renunciation of sensual avarices, Miss St. Denis was, in effect, saying: "This is the way," and Miss Graham, dancing the role of one like Medea who destroyed through consuming hate and jealousy herself as well as her loved ones, was saying: "This is not the way."

On her own as an independent artist, she commenced—except for a brief period when she appeared to be experimenting with gentle and sweet lyricism—to create that gallery of ancient demons in modern guise which was to distinguish her the theater of dance. These were the demons of hate, fear, bigotry, vengeance, jealousy which tortured and tempted the human spirit. If Miss St. Denis' stage goddesses and saints were models, Miss Graham's demons, which motivated either the specific characters or the actions of many of her dances, were surely warnings. Both were, in the larger sense of the word, religious. As the goddess Radha dancing her creed of the renunciation of sensual avarices, Miss St. Denis was, in effect, saying: "This is the way," and Miss Graham, dancing the role of one like Medea who destroyed through consuming hate and jealousy herself as well as her loved ones, was saying: "This is not the way."

A Composition

The "Canticle" is, I think, a superb composition, perhaps the finest group composition that Miss Graham has wrought. Its multiple patterns are fresh and superbly integrated one with the other and viewing its formal structure, one experiences, with few exceptions, admiration and content. Its theatrical weaknesses seemed to be due almost entirely to the music of Thomas Ribbink (several of the costumes were not overly helpful) which was thin, monotonous and unable to provide the dancers with the kinds of stimuli which would lead to contrasts in movement quality.

In spite of Mr. Ribbink's score, originally planned for wind quintet, voice and percussion and ultimately reduced to piano and percussion, the "Canticle" had its moments of power and beauty. Aided by Frederick Kiesler's movable set units, the danced praises flowed by. Bertram Ross, in his praise to the Sun seemed to climb a fragment of sky; Yuriko, in her dance to the Moon, was given motions which seemed like shimmering arcs of moonlight; as Stars, Helen McGehee and Robert Cohan and, as Death, Pearl Lang, moved in keeping with the object of their praise. Mary Hinkson and Stuart Hodes were also affecting personally in the somewhat less impressive dance measures assigned to them.

Here, then, at Juilliard was a Martha Graham turning to subjects which stirred her idol of thirty-five years ago but treating those subjects in her own highly personal way. If this marked the fulfillment of a cycle from admiring student to consummate mistress in that area which deals with dances of praise, it quite possibly marked also the inauguration of a new cycle, a new gallery of characters and symbols for the theater of Martha Graham. One would not presume to predict, for Miss Graham has even been unpredictable, but one may surmise that the new joyousness manifest in "Joan" and "Canticle" will not soon disappear.

The dance itself, a long symphonic solo to a rich and ecstatic score by Norman Dello Joie, is not a narrative, although it does admit to a historical sequence. Instead, it is the disclosure of a maturing spirit who knows that in the end "thou shalt come to the Kingdom of Paradise." The work, introduced by a slow processional indicative of the saint who "still walks the highways of our imaginations," gives us, in the first episode, the maid trembling in awe, jumping with joyous ecstasy as the voice of revelation speaks to her in her garden.

In the second episode, the girl-warrior appears. She wields an enormous spear, a fighting standard far too large for a mere girl but not for one who has assumed the burdens of a divine cause. And finally there is the Joan, dressed in red but conquering her flaming martyrdom through that "deathlessness of vision" which permits her to escape from the wild anguish of her torture and to march steadfastly forward toward the hearts of men.

At the Juilliard performances, Miss Graham danced brilliantly (as she also did in her other solo offerings), "The Triumph of Saint Joan." Gestures were eloquently defined and accented; the leaps, the plunging falls, the arched backbends were all made to externalize inner passions and turn molts, and even immobile postures, charged as they were with waiting power, contributed to a divinely guided human spirit. There were numbers.

The Ethnologic Dance Center

will present Lais in dances of India, Siam, Japan, and other lands, and Rhoda Johnson, as assisting artist, in a group of modern dances tomorrow at 8:30 at the Carnegie Recital Hall.

Paul Swan will give a program of his dance pantomimes tonight at 8:30 in Studio 80, Carnegie Hall. "Legend of Narcissus," waiting power, contributed to a divinely guided human spirit. There were numbers.

Dance Notes

Three Performing Arts Evenings are scheduled at Sarah Lawrence College, Bronxville, tomorrow, Tuesday and Wednesday. "Alcibiades," a choreographic cantata, will be given tomorrow and Tuesday and Wednesday's program of dance and theater presentations will include the dance students' final projects of the year and a play by the theater students.

Saturday at 2:30, the Walton Community Center, 16th St. and Jerome Ave., will present Eve Gentry and her company in a program, specially arranged for children, which will include a technique demonstration, "The Stuff That Dance Is Made Of," and the concert numbers "Ground Hog Hunt," "Quiet Day in the Wild," "Wild West" and a new Flamenco dance.

The Ethnologic Dance Center will present Lais in dances of India, Siam, Japan, and other lands, and Rhoda Johnson, as assisting artist, in a group of modern dances tomorrow at 8:30 at the Carnegie Recital Hall.

Paul Swan will give a program of his dance pantomimes tonight at 8:30 in Studio 80, Carnegie Hall. "Legend of Narcissus," waiting power, contributed to a divinely guided human spirit. There were numbers.

Theatre Arts - May, 1952

Symphonic Dance Turns Concert Into Theatre

The Louisville Symphony and Martha Graham
explore a new field

by Arthur Todd

LATE in April, New York audiences were given their second look at a new departure in modern music and dance, and the combination of these two arts resulted in what might well be termed symphonic dance.

The occasion was the week-long series of concerts given by Martha Graham, America's pioneering dancer, as soloist with a symphony orchestra at the Juilliard School of Music. On alternate evenings, Miss Graham offered Norman dello Joio's symphony *The Triumph of St. Joan* and William Schuman's *Judith*, the latter of which had an earlier New York debut in 1950 at Carnegie Hall. This teaming of a dancer with a symphony orchestra has caused considerable comment in both musical and dance circles with adherents of each form readily explaining their feelings about this new concept which, in a sense, subordinates the symphony orchestra to the needs of the dance soloist. However, in order to understand the situation one needs to remember what happened when the Louisville Symphony first advanced the



Martha Graham in *Judith*, her first symphonic dance.

idea of integrating a dance soloist with a symphony orchestra.

In 1948 the Louisville Symphony decided to forego the standard pattern of expensive soloists and instead use its funds to commission original musical works by American composers. Robert Whitney, its guiding force, musical director and conductor, who fostered both *Judith* and *The Triumph of St. Joan*, declares the idea first came into being when Mrs. Richard Kain, a member of the board of directors, suggested Martha Graham as a soloist for the season 1949-50.

"The idea appealed to me very much," he says, "but since we had no pit in our hall, the trick was: How to stage it? Necessity being the mother of invention, I proposed the idea of a translucent curtain, with the orchestra using stand lamps, making a compromise between a concert and a theatrical stage. Miss Graham accepted this idea with enthusiasm. The next step was the choice of a composer and she proposed William Schuman, to which I heartily concurred."

After both dancer and composer received the commission, they set to agreeing upon a theme. In the case of *Judith* the idea for the Apocryphal theme was Miss Graham's; she prepared a script of what she wanted to do and gave it to Mr. Schuman along with quotations from the Apocrypha to serve later as progress notes.

As Mr. Schuman relates it, "Martha Graham also supplied me with a bibliography of what she had been reading, and this gave me the climate of her intellectual and emotional thinking. I worked to get an emotional design, and I devised a musical score to fit what she wanted to do."

The night of the world premiere of *Judith* in Louisville's Columbia Auditorium, a capacity audience was on hand. During the first half of the program the orchestra played Beethoven and Wagner. Then, during the intermission, the musicians were placed upstage behind a translucent curtain with only their stand lights visible to the audience. As the music started, spotlights picked out Martha Graham standing at stage left. Her twenty-five minute solo dance took her back and forth across the narrow apron of the stage with an almost processional quality to fit the narrow working confines. At the conclusion there was a quarter hour ovation for the soloist and the orchestra, and one local critic voiced the opinion: "It opens an entirely new field for the contemporary dancer . . . and places him on a commercial and artistic footing with the piano, instrumental and vocal soloist."

THE dancer-as-soloist-with-a-symphony idea took on further national prominence in January, 1951, when the Louisville orchestra was flown to New York for the Carnegie Hall engagement with Martha Graham again the soloist in *Judith*. Interest in the new form was increased when Miss Graham made another guest appearance in *Judith* with the Denver Symphony Orchestra. After this, however, there were no further instances of symphonic dance until Louisville again commissioned Miss Graham, this time with composer Norman dello Joio, for a new work.

Their collaboration started from an entirely different basis than *Judith*. According to Mr. dello Joio: "I had already written an opera on Joan of Arc and had been toying with the idea of a symphonic version. Neither of us had any ideas of what to start with after we got the assignment. When we had our first meeting I said, 'Why not Joan?' I composed it in terms of a purely orchestral work and constructed it in three movements which give the arch of Joan's life—a simple figure at the beginning and a transfigured one at the end."

Then, according to Martha Graham: "I read the transcript of Joan's trial and took as my justification for the three solo sections that the great moments of

Joan's life, as well as the great moments of all our lives, are the epitome of loneliness. The dance is not her actual life in any sense because I had no grounds to go on except what I imagined went on in her heart. These are interior landscapes; not the episodes of her life. Otherwise the work could not have been done as a solo."

The Triumph of St. Joan is about the same length as *Judith*—twenty-five minutes—and during its performance Martha Graham makes three changes of costume, in key with the three sections of the symphony.

It is of course a far cry from the symphonic dances offered by Isadora Duncan a quarter of a century ago. As Miss Graham points out, "Isadora was essentially moved by the music. Very often, however, I've been moved by the idea of the dance almost beyond being moved by the music." Miss Graham does not consider her own performances as much like a concert as Duncan's and explains, "It's essentially not a music interpretation at all. Actually, it begins to take on the flavor of a production because you already have some of the attributes of theatre."

Louisville Symphony's Robert Whitney agrees. "I feel," he says, "that for the time being we transform the concert platform into a theatre stage. Why not?" As for subordinating the orchestra, Mr. Whitney reports, "I don't believe that our orchestra minded being hidden. On the contrary, I think they enjoyed the novel experience."

Not all orchestras nor all conductors are as self-effacing, however, and quite possibly this may account for the reason that others have not tried it. Norman dello Joio, though enthusiastic over the idea of symphonic dance, feels it won't work as a general practice. He claims, "What Louisville took was a remarkable and progressive step, but there are too many problems for the dancer and too many for the orchestra. When you do a thing that's visual, you don't want to see the musicians. A concert stage is a concert stage, and a dancer is a dancer. In ninety per cent of the cases it's not feasible because there's not enough area. No distracting elements should be on the stage because in a theatre one shouldn't be conscious of the other means. If the dancer is kept on the stage, then the orchestra has to be moved back. Neither can the orchestra move back and forth from the pit during the performance."

HIGH PRODUCTION costs are another deterrent and, as William Schuman explains it, "The fee is higher than Heifetz because of the high staff costs." Among these are the transportation of props and costumes, also a rehearsal pianist and the vitally necessary lighting expert.

Nevertheless there seems to be a continuing interest in symphonic dance works. Robert Whitney reports such programs had (continued on page 95)

Symphonic Dance

(continued from page 35)

great success with Louisville audiences. This was also indicated by sell-out houses at Carnegie Hall and Denver. One reason for it, obviously, is that the addition of dance has brought in many people that might not otherwise attend a symphony concert. These symphonic dance works are entirely different in form from the ordinary symphony. As Mr. dello Joio terms his work, "It is a dramatic symphony and it has a certain theatricality. My mind functions in sound and Martha Graham adds another dimension."



She brings her interpretation of my interpretation."

Neither is the symphonic form of the Schuman and dello Joio compositions the same as the regular four-movement symphony. Rather, they are symphonic poems with a dramatic essence that relates them to works like *Don Juan*, *Til Eulenspiegel* or *Don Quixote*.

For some, at least, the visual aspect provided by a dancer adds rather than subtracts from the purely audible experience of an instrumental program. So far, music critics have hailed the new form as a pioneering step, and most dance critics have echoed the praise. In addition the symphonic dance form has unquestionably added two major musical works to the contemporary scene.

As performed at Juilliard, both works were given considerably more theatrical emphasis because the orchestra played in the pit, putting the chief focus on the dance. Earlier this season, however, Alfred Wallenstein and the Los Angeles Symphony presented *Judith* as a purely symphonic work without a dance soloist. Similarly, Dimitri Mitropoulos and the New York Philharmonic Orchestra will present *The Triumph of St. Joan* as an orchestral work at Carnegie Hall next season. Obviously, then, the scores can stand alone on their own merits (both have already been recorded) just as does Aaron Copland's Pulitzer Prize-winning score for *Appalachian Spring*, an earlier Graham dance work.

Despite the technical and financial drawbacks the future of symphonic dance seems bright. The Louisville Symphony

intends to continue with it, and as time goes on, other orchestras and musical institutions may adapt or re-stage these works. It appears likely *The Triumph of St. Joan* may have an outdoor production at Red Rock, Colorado, in the summer of 1953. Here, like Robin Hood Dell, Water Gate, Lewisohn Stadium or the Hollywood Bowl, there would be no spatial problem because the dancer would have the entire stage with the orchestra and conductor almost equally as prominent in the pit. Since the themes of *Judith* and the Joan of Arc work lend themselves to outdoor performances, it would appear that such productions might well overcome any other technical difficulties.

According to Helen Black, business manager of the Denver Symphony Society, "The dance with orchestra on stage offers a new field for both dancers and orchestras. We feel that—with television—such productions are going to be necessary for symphony orchestras to consider. Why not have the arts work together and bring a variety of good results to audiences?" In any event, such experiments would be a stimulating experience for dancers, conductors, orchestras and, most importantly, audiences.

1951-52

31

32

The Personal Equation

Mistress of the Dance *(little not mine)* By Margaret Lloyd

New York

She sat there in the school cafeteria as if she were an ordinary woman instead of one of the great creative dancers of the world. She looked beautiful in her simple black dress, her deep hazel eyes inscrutable but friendly, the planes of her face sculptured under smooth dark hair. She is a very quiet person, Martha Graham.

She toyed un hungrily with a dish of vanilla ice cream. Or it may have been ambrosia. She was an image, fragile and precious, a dedicated vessel of dance in the slim, lithe form of a dancer, come to life. This, of course, is a somewhat exaggerated concept of a thoroughly human being.

Nevertheless, it was a little like talking with the woman of "Herodiade," who found how to face her unknown destiny, and the woman who emerged from her "Errand into the Maze" in mastery of fear. It was a conversation with "Judith" after her victory over Holofernes and with the triumphant "Saint Joan."

You see, we were in the midst of the Juilliard School of Music's week of celebration upon completing the first year of its new dance department, and America's great dancer was the celebrant.

There was a gratifying occlusion of thought between us when she acknowledged, before I mentioned it, that "The Triumph of Saint Joan" was not the right kind of dance for her. The recognition had come while she was performing it (for the first time in New York) the night before. She had felt its aspect of pageantry, the overpowering force of the music, and knew then that she would not continue in that line of composition.

"Judith," with score by William Schuman, and "The Triumph of Saint Joan," with score by Norman Dello Joio, were commissioned by the Louisville Symphony Orchestra and first performed in Louisville. They are dance solos to full orchestra, beautifully mounted, beauti-

fully danced, but narrative and spectacular rather than explorative. Although they might appeal to a general audience, they lack the unusual penetration of the usual Graham dances, which required intelligent cooperation on the spectator's part.

The commissions had come at a time in Miss Graham's personal life when she was unable to reach into the areas of feeling. They brought her the blessed solace of work and identification with women of courage. And she gave them, if not her innermost best, an outward form of beauty that no other dancer could give. But she had resorted to craftsmanship rather than to inspiration.

Her great new work of the Juilliard season, choreographically speaking, since she does not dance in it, was the group composition commissioned by the school, "Canticle for Innocent Comedians" (from one of Ben Belitt's poems) is as delightful as its titular promise. It is a work that does flow from the wellspring, and touches the secret depths, of feeling. It is a hymn in praise of earth and sun, wind and water, moon and stars, of replenishment and recurrence. It is an invitation to springtime, to the simple, happy enjoyments of nature and of life.

More than that—we are the innocent comedians, and what we are seeing is a dance fantasia on our own experiences.

"Sometimes our worlds break up," Miss Graham said, "and out of catastrophe another world forms. But sun, moon, stars, the natural elements, remain."

"We shape and reshape our worlds. We are nourished by our experiences, sweet and sour. It is how we assimilate the nourishment, the use we make of experience, that determines the new worlds we build."

"But why did you put the figure of Death in?" I asked. "Why couldn't you have called the dark episode Night?"

"To point up the thought of resurrection, of renewal. To emphasize, by contrast with its antithesis, the fullness of life."

Martha Graham's Spring Song

By Margaret Lloyd

New York

"Canticle for Innocent Comedians," Martha Graham's new group work, in which she does not appear, was performed on every program at the Juilliard School of Music during its April week in celebration of the school's new dance department.

It was most fitting that the genius of creative dance should be the center of these performances, and that her dance hymn in praise for all the simple and neglected benefits (nothing less than sun, moon, stars, etc.) with its underlying theme and climactic moment of recurrence, should be danced by young persons in the budding spring.

The title was taken from a poem by Ben Belitt in his collection, "The Five-Fold Mesh." Miss Graham's program note says: "As we create our landscapes, our worlds, places for happenings, as we enact our praises, as we do it in simplicity and joy, we are all innocent comedians on the stage of life."

The innocent comedians who represent us all were represented on stage by former members of Martha Graham's company, on leave from various activities, and by a chorus of six less-known but well-trained dancers. These girls, in the green of evergreen, with black tights showing just below their skirts, form interlude and background to the episodes. They glide on, moving the wooden panels of Frederick Kiesler's unit set (as do the leading dancers occasionally), shaping and re-shaping their world for dance.

Concordant Fluidity

One of many beautiful things about the work is the concordant fluidity of scenic action, movement, and music. The very simplicity of the piano reduction (by Helen Lanfer) of Thomas Ribbink's score (for wind quartet, voice, and percussion) with its gentle melodic phrases, and the diversified percussion of Saul Goodman, seemed more appropriate to the tender lyricism of the dance composition than the original music could have been.

The opening scene shows the unit set whole and round—like the globe, like eternity. The separate panels are dispersed, and on one curved panel, lined with blue, Bertram Ross disports himself in praise of the Sun. For Earth, Mary Hinkson carries sprays of dogwood, and moves with dignity and grace. For Wind, Robert Cohan's dance is all fugacity, flight, and elevation.

Meanwhile the chorus and the panels weave complementary designs, of functional importance to the scheme, and once in a while an unexpected note of furniture is introduced. After Helen McGehee's sparkling solo in praise of Water, playing under and over a bridge of panels (among the more obviously descriptive movements), and the flickering, flaring dance by Stuart Hodes for Fire, a window-frame comes into view. Seated in its spaces are Yuriko and Mr. Ross, in the quiet prelude action.

This is the dance for the Moon.

It held the audience breathless through the still, unaccompanied passages, under the "silent, silver" lighting Yuriko (on leave from "The King and I") was never lovelier, a moon goddess lifted by her partner like a figurine, the essence of moon and moonbeam. Serenity streamed from her, and all the mystery of moonlight. She "danced with flowerlike soundless feet," as Walter de la Mare dreams of dancing in one of his poems.

The dance in praise for Stars, a modern-dance pas de deux by Helen McGehee and Robert Cohan in delicate, pastoral garments, suggested the contentment of young love at home in the natural world rather than stellar glitter or formation.

Exception Noted

The one episode that went against the grain, though it was by no means macabre, was the dance for Death. Another unexpected piece of setting appears, a door opens, and down the steps comes Pearl Lang, behaving like an incipient Martha Graham in tragic utterance. Mr. Ross, on his blue-lined panel, moves about considerably for a supposed victim. Why could not this dark dance have praised the beauty of Night?

When the figure of Death departs, the door again opens and the figure of Earth is revealed, triumphant with her blossoming dogwood sprays.

Such interpretation is actually presumptuous. The work has its own meaning for each individual. Its shifting scenes and dissolving patterns are but the surface outline of inner substance. It is a relaxed and peaceful work, restful, beneficial.

(This is the second of two articles on Martha Graham.)



Kathleen Ferrier, soloist in "Das Lied von der Erde" with the Paris Opera House Orchestra conducted by Bruno Walter, at the Congress for Cultural Freedom.

1951-52

Collier's for May 10, 1952

...for people who want to take only one or two specific courses, and a preparatory division, which holds Saturday music classes and, since a few months ago, dance

each their goal—a ranking among the free or four great string quartets.

He is another Pavlova and the little boy whose parents see in him a second Caruso may turn out to be just that; another Pav-

He is another Pavlova and the little boy whose parents see in him a second Caruso may turn out to be just that; another Pav-

or

each their goal—a ranking among the free or four great string quartets.

...one country gather to brush up on their methods of instruction; an extension division, for people who want to take only one or two specific courses, and a preparatory division, which holds Saturday music classes and, since a few months ago, dance

Other faculty members include Jerome Robbins, a star and associate artistic director of the New York City Ballet, who also

At first, the idea of having a bunch of far beyond their numerical importance.

1951-52

Graham's style, though conceivably as a dance for soloist and group the results would be happier. For all Graham's artistry and dynamic drive, orchestrally "Judith" overpowers her and dominates, and we are completely absorbed in the music. This also applies to "The Triumph of Saint Joan," for the full orchestra dominates here; too, even though the score is banal and musically mediocre.

The dancer's problem is largely a matter of time. The brief span of the composition is insufficient for the soloist to evoke character and the varied conflicts implied musically; the characters are too complex, the involvements too deep-rooted, and the life-span too all-encompassing to be approximated in so brief an interval as the composition's playing time. We are afraid that Graham miscalculated here, for what remains in her dance is a mere abstract of the legend done in objective, stylized movement with much of the effect left to the impression created by her striking costumes, wonderfully beautiful, as Graham designs them herself. It is characteristic of Graham that her aim in dance is not movement for movement's sake. She is primarily concerned with a motivating idea, and her dance speaks the idea itself. In both "Joan" and "Judith" the orchestra speaks in clarion resonance which reduces her single speech as dance to a mere whisper. Stunning though Graham's costumes are, they are stylized, especially in "Joan," to the point of being stylish and so rob the character of the essential authenticity and innocence of the woman. It is characteristic, and rightly so, of revues and musicals to blind one with decor and costume extravagances when impressing with historic or legendary characters in the wink of an eye, but it is a handicap in dance of Graham's scope and authority.

"Canticle for Innocent Comedians" roused our highest expectations, for of the many phases in Graham's career, that of her satiric dances, "Every Soul Is a Circus" and "Punch and the Judy," is among the high spots since the communication is direct and completely projected. We look on dance, whether it be ballet or modern, as art only when its communication is direct and our response immediate so that there is the spontaneity of shared experience. We do not go along with those moderns who insist that modern poetry, art, or dance should be a psychic work-out. Thomas Ribbink's score is for wood-wind quintette, baritone, and percussion, but, for some strange reason, it was performed merely by piano and percussion so that whatever effectiveness it may have was lost. As to the "Canticle," the program notes inform us:

As we create our landscapes, our worlds, places for happenings, as we enact our praises, as we do it in simplicity and joy, we are all innocent comedians on the stage of life.

It is a dance arranged for processional group—a by now traditional form with Graham—nine women and four men, all of whom participate in praise of the elements. The "places for happenings" are symbolic set-pieces moved on and off by the choral group which establishes a pattern of alternating choral and solo (or principal's) dances. Together with the familiar Graham processional was the persistent use of the face as mask. Inevitably, the dance, with stylized alterations, became plain rather than simple, for it lacked the spontaneity inherent in improvisation which automatically creates a mood of innocence and joy. The stylization further lacked inner compulsion and made for monotony, since Graham's choreography was routine and perfunctory, with a single exception—the wonderfully beguiling dance in praise of the moon as performed by the Japanese dancer, Yuriko.

Yuriko's dance is a thing of beauty and wonder, and for once Graham's obsession yielded to inspiration which gave us the single rewarding experience of the evening. The moon dance is performed largely unaccompanied. Here time and place disappear, and unearthly grace and necromancy, evoked by the mystique reflected in the lovely Oriental face and gentle movement, spread a spell of enchantment. The very silence had a cosmic beat, and Yuriko's lovely sinuous and delicate movement spread the hush of moon benediction, purity, and mystery. She gathered and gave rapture, elusive, yet captivating. However, when she tangled with the man who dances the Sun, it all went up in terpsichorean dalliance. After that the elusive artistry of Yuriko became stereotyped and conventional. Yuriko was blessed with one of Graham's loveliest costumes which was in decided contrast to the drab, colorless garb worn by the remainder of the women which, no doubt, contributed to the feeling of naivete rather than innocence and patterned pleasantries rather than joy. Had "Canticle" not been so formal in its style, but had had the exuberance of spontaneity and improvisation, joy and innocence might have resulted.

The wonder of Yuriko's moon dance stimulated some thoughts on Graham and the unique philosophy and psychology basic to her dance technique. More and more, as her style becomes the alpha and omega of her dance, Graham features the face as mask—a fixed, characteristic expression sustained with complete immobility throughout the dance. For herself, since Graham's face is of a compelling Mongoloid beauty, the mask is inescapable—within limits—that is to say, when it does not blunt communication with her partners in essential emotional projection. The mask, like the processional she features, stems from primitive and native dances of worship and can be

traced in similar connotation down through the ages. However, the mores within these cultures that stimulated this fetish and the mores of modern society and dance have no common bond. Graham's use of the mask is a purely theatrical adaptation to her stylized technique and strikes us as being superficial for, being constrained, it negates the full use of the eyes and so blocks complete emotional projection. Orientals, however, as Shankar and his company so beautifully demonstrate, do not let the mask expression defeat the play of the eyes; in fact, Shankar's eyes often do a dance all to themselves and so make an oblique and pertinent comment on the whole proceedings. The face, with the eyes accenting, sums up the entire emotional line, and in this the static quality of the mask has its place—like a rest pause in music—but no more. Too, the mask is in direct contradiction to the wonderful freedom of movement Graham develops; it becomes a calculated theatrical mystification which is quite another thing, compared to the racial mystique of the Oriental. In the case of Yuriko and the moon dance the mystique which she evokes gives the dance powerful effectiveness beyond that of the movement. It is the perfume of the flower, so to speak, for she is the personification of Oriental mysticism. Thus the authentic mask of her face blends on waves of innocence with a mystery matching that evoked by the moon. Our awareness of this mastery on both levels establishes an affinity with Yuriko instantaneously, which Graham's inspired choreography hymns and Yuriko's interpretation weaves into a spellbinding experience. Inevitably, this sense of mystery is inherent in all the praises danced since there could be no other impulse to generate the movement. However, among the others it is never captured, and so the essential innocence in the "Canticle" is for naïve comies rather than innocent comedians.

Since Graham's technique is based on the horizontal rather than the vertical extension as in ballet, she employs the stage floor in her choreography at frequent intervals. This may be fine for those of the audience in the balconies where the convulsive floor agitations sustain the choreographic line and continue the emotional flow. However, to those in the orchestra, since the detail of the dance is not distinct, the floor movements invariably break off the continuity. As a result, the dancer starts from the beginning when she arises and continues her movement.

More and more, as the other arts move toward clarification and out of abstraction in modern art, Graham continues in it, fitting ritualistic mask and ritual to it and substituting morbid introspection and obscurity for the mystery which beckons toward medi-

tation and contemplation. "Errand," "Herodiade," "Joan," and "Judith" are all variations on this obsession, and "Canticle" flounders on its fringe. This is, of course, Graham's development of her artistic psyche together with her personal, but it is one of limited communication in dance. It leaves us only her brilliant style and technique to respond to, a detached contact at best, for it fails to ignite the spark of total illumination that there is in complete bodily, mental, and spiritual freedom and to create genuine rapport. In summation, Graham's new dances present a reaffirmation consistent and revealing.

Continuing in its policy of revivals, ANTA has presented the opera, "Four Saints in Three Acts" with a bewitching score by Virgil Thomson and a bewilderingly accompaning words that passes as a libretto by Gertrude Stein. Thomson's score is a gem among operas, unique and distinctive; it is a modern masterpiece and commands the *succès d'estime* it scored when originally presented here in 1934. Then, as now, the opera was performed by a cast of Negro singers, superior artists all, who make Stein's totally irrelevant but nonetheless gay gobble-de-gook acceptable, treating it all earnestly, even a bit deferentially, which impresses one as awesome, thereby bestowing grace. "Four Saints" is the height of musical sophistication, for Thomson has used, elegantly and wittily as a modernist, the celebrated forms of liturgical, classical (both operatic and orchestral), folk, and even a soupçon of modern music, all of which he spoofs, not by merely parodying the traditional forms individually, but by the juxtaposition of these widely related styles to each other and to Stein's stammerings. In this manner, affectionately and with the utmost urbanity and humor, he evokes an original musical point of view that, by the zest of his melodic invention and orchestration, achieves artistic stature. He creates a sort of exotic rapture which Stein's verbal vagaries match magically. "Four Saints" is genuinely modern, for the pleasure one derives is largely from the pure abstraction of tone—music and words—the sensual enjoyment of sound, rhythm, and tonality, which are given infectious varieties of treatment.

Elegantly constrained though "Four Saints" is, there is about it a winning quality of innocence and gaiety, a purity of heart, yet natural earthy exultation, all artistically controlled in the satirical form and style. A more perfect and genuinely modern integration we are still to hear. Literal meaning it defies—there are four acts instead of three, and thirteen featured saints plus a couple of dozen lesser, all Spanish, to boot—and the mood Thomson sparks ranges from the flamboyantly festive to the blithely sacred, and it is all sheer, undiluted fun.

Of course, lacking conventional narrative and lit-

SCHOOL AND SOCIETY

I. L. KANDEL
Editor



L. REMMY BEYER
Managing Editor

VOLUME 75

SATURDAY, JUNE 21, 1952

NUMBER 1957

1952-53

NIGHT LETTER

October 22, 1952

Peter Hoffman
c/o Mr. Louis Bean
3714 North Randolph Street
Arlington, Va.
Chestnut 3360

JUILLIARD SCHOOL OF MUSIC HAPPY TO CONFIRM
WEDNESDAY NOVEMBER 5, 1:00 - 2:00 p.m.
DATE FOR RUKMINI DEVI DEMONSTRATION LECTURE
MUSIC AND DANCE OF INDIA IN CONCERT HALL FOR
MUSIC AND DANCE STUDENTS AND FACULTY. TAPE
RECORDER AVAILABLE. LOOK FORWARD TO RECEIVING
BIOGRAPHICAL MATERIAL, PROGRAM MATERIAL AND
NAMES OF SUGGESTED GUESTS.

MARTHA HILL

OFFICIAL BUSINESS

THE Hudson REVIEW

VOLUME V, NUMBER 2 • SUMMER 1952

BEATRICE GOTTLIEB

The Stage Personality of Martha Graham

MARTHA GRAHAM IS A PHENOMENON SO SPECIAL that we lack convenient phrases with which to discuss her. She is not just another modern dancer, although she epitomizes modern dance for many, for her overdevoted followers as well as for those who have only the vaguest ideas on the subject. Many of her admirers, however, are not especially interested in dancing. Theatre critics like her fresh and stimulating manipulation of the theatre's facilities. They are attracted by her emphasis on the human figure, on theatrical action as *gestural* rather than verbal. Yet of the many good reasons one can find for liking Graham not a few apply to other dancers as well. Why is Graham singled out? There is, above all, her *stage personality*, a powerful creation larger and more interesting than her individual works. The more one sees of Graham, who is a notoriously difficult artist to like directly and spontaneously, the stronger becomes the impression of a single personality and a steady purpose on which each new work sheds light. And under the spell of the personality one ignores the flops and banalities—which she provides in good measure—and is merely thankful that Graham is a prolific composer.¹

A "stage personality", as I wish to define the term, is in many respects entirely unlike a virtuoso. A virtuoso is a skilled and graceful performer, and by virtuosity we often imply the ability to accomplish anything in a certain medium. Graham's technique as a dancer is considerable, but it is not the flexible technique of a virtuoso; some of her supporting dancers are much more virtuosos than she. She has never given us a display of virtuosity except as something entirely in character, so that it is hardly noticeable. In this way she is like Chaplin and other great comic actors. Chaplin does not try to convince us of his great range; he uses what appears at second glance to be an impressive technique almost entirely in the service of a limited stage personality. Stage personalities are in fact found frequently among comedians. Chaplin is always the personality we have come to expect him to be; the change is in the situations in which he finds himself. Thus, what keeps the audience interested, from the ten-year-old howling with glee to the drama student making notes for his book, is the ingenuity with which, in terms of the familiar personality, Chaplin will respond to the unfamiliar stimulus. Even comedians who are not as great as Chaplin tend to define their personalities, and in the different roles they assume we always look for the glimmer of

¹One can, of course, distinguish Graham's successes from her failures. No accounting of America's highest artistic achievements should omit *Every Soul is a Circus*, *Letter to the World*, *Herodiade*, *Deaths and Entrances*, and *Errand into the Maze*.

1952-53

BOOKS ON THE DANCE AND RELATED SUBJECTS IN JUILLIARD LIBRARY FALL 1952

- ALBERTIERI, LUIGI - Art of Terpsichore. N.Y. Picordi, c1923
ARBEAU, THOINOT - Orchesography, N.Y. Kamin, c1948
ARMITAGE, MERLE - Dance memoranda. N.Y. Duell, Sloan & Pearce, c1947
ARMSTRONG, LUCILE - Dances of Spain, N.Y. Chanticleer, 1950
ARVEY, VERNL - Choreographic music. N.Y. Dutton, c1941
BALLWEBBER, EDITH - Group instruction in social dancing. N.Y. A.S. Barnes, c1938
BEAUMONT, CYRIL W. - Complete book of ballets. N.Y. Putnam, c1938
- Complete book of ballets (suppl.) London, Beaumont, 1945
- Sadler's Wells Ballet. London, Beaumont, 1947
BOHME, FRANZ MAGNUS - Geschichte des Tanzes in Deutschland. Leipzig, B&H, c1886
BREWER, E COBHAM - A dictionary of phrase and fable. Phil. Lippincott, c1937
BULFINCH, THOMAS - Age of fable. Phila. D. McKay, c1898
CASTLE, VERNON & IRENE - Modern dancing. N.Y. World Syndicate Co. 1914
CHANDLER, ALBERT RICHARD - Beauty and human nature. N.Y. Appleton-Cent. c1934
CHUJOY, ANATOLE - Dance Encyclopedia. N.Y. Barnes, c1949
COLUM, PADRAIC - Orpheus: myths of the world. N.Y. Macmillan, c1930
CROWELL, PIGEON - Moira Shearer. N.Y. Pitman, 1950
CZERWINSKI, ALBERT - Geschichte der Tankunst... Leipzig, J.J. Weber, c1862
DANCE INDEX - Stravinsky in the theatre. N.Y. Dance Index, c1948
Dance Magazine - 25 years of American dance. N.Y. Dance Magazine, c1951
DANCE NOTATION BUREAU - Dance techniques and studies. N.Y. Laban Studies, 1950
DE MILLE, AGNES - Dance to the piper. Boston, Little Brown, c1952
DENBY, EDWIN - Looking at the dance. N.Y. Pellegrini & Cudahy, c1949
DEWEY, JOHN - Art as experience. N.Y. Minton, Balch & Co. c1934
DOLMETSCH, MABEL - Dances of England and France, 1450-1600. London, Routledge, 1949
DUNCAN, IRMA - Isadora Duncan's Russian days. N.Y. Covici, c1929
DUNCAN, ISADORA - My life. N.Y. Garden City, 1927
ELLIS, HAVELOCK - The dance of life. Boston, Houghton Mifflin, c1923
FEIBELMAN, JAMES - Aesthetics. N.Y. Duell, Sloan & Pearce, c1949
FLACUS, LOUIS WILLIAM - The spirit and substance of art. N.Y. Crofts, c1941
FRAZER, SIR JAMES GEORGE - The golden bough. N.Y. Macmillan, c1935
FULLER, LOIE - 15 years of a dancer's life. London, Jenkins, 1913
GAUTIER, THEOPHILE - The romantic ballet. London, Beaumont, 1932
GREENE, THEODORE MEYER - The arts and the art of criticism. Princeton Univ. Press
HARRISON, JANE ELLEN - Ancient art and ritual. N.Y. Holt, 1913
HARRISON, JANE ELLEN - Themis (Ritual and folklore). N.Y., Macmillan, 1927
HASKELL, ARNOLD - Ballet. London, Penguin 1949
HEYNSSEN, LDDA - Modern dance accompaniment. N.Y. Schirmer c1948
HORST, LOUIS - Pre-classic dance forms. N.Y. Dance Observer, c1937
HUGHES, RUSSELL M. - Dance as an art form. N.Y. Barnes, c1933
JACOBS, GERTRUDE - The Chinese-American song & game book. N.Y. Barnes, c1946
JACQUES-DILCROZE - Rhythm, music & education. N.Y. Putnam, 1921
JENNINGS, D.H. - Music for modern dance. N.Y. Teachers College, c1950
JONES & DE HLAN - Modern dance in education. N.Y. Teachers College, c1948
KARSAVINA, TIMARA - Theatre Street. N.Y. Dutton, 1934
KEIGHTLEY, THOMAS - Mythology of ancient Greece and Italy. London, Bell, c1888
KENNEDY, DOUGLAS - England's dances.
KINNEY, TROY - The dance. N.Y. Tudor, c1935
KIRSTEIN, LINCOLN - Classic ballet. N.Y. Knopf, 1952
KIRSTEIN, LINCOLN - Dance. N.Y. Putnam, c1935
LABAN, RUDOLF - Mastery of movement on stage. London, MacDonald & Evans, 1950
LLOYD, MARGARET - Borzoi book of modern dance. N.Y. Knopf, c1949
LOVETT, BENJAMIN - Good morning. Dearborn, Mich. Priv. prtg., 1941
MAGRIEL, PAUL DAVID - Bibliography of dancing. N.Y. H.W. Wilson, c1936
MAGRIEL, PAUL DAVID - Isadora Duncan. N.Y. Holt, 1947
MAGRIEL, PAUL DAVID - Nijinsky. N.Y. Holt, 1946
MAGRIEL, PAUL DAVID - Pavlova. N.Y. Holt, 1947

- MARCEL-DUBOIS, CLAUDIE - Dances of France. Chanticleer, 1950
 MARTIN, JOHN J. - America dancing. N.Y. Dodge, cl936
 MARTIN, JOHN J. - The dance. N.Y. Tudor, cl947
 MARTIN, JOHN J. - Modern dance. N.Y. Barnes, cl933
 MARTIN, JOHN J. - World book of ballet. N.Y. World Pub., cl952
 MUNRO, THOMAS - The arts and their inter-relations. N.Y. Liberal Arts Press, c'49
 MURRAY, ALEXANDER S. - Manual of Mythology. N.Y. Scribner, cl875
 NAT'L RECREATION ASSOC. - The barn dance returns. N.Y. The Assoc., cl937
 NETTL, PAUL - Story of dance music. N.Y. Philosophical Library, cl947
 NOVERRE, JEAN - Letters on dancing and ballets. London, Beaumont, 1930
 PORTER, EVELYN E.K. - Music through the dance. London, Batsford, cl937
 PRALL, DAVID W. - AESTHETIC JUDGMENT. N.Y. CROWELL, cl929
 RADIR, RUTH - Modern dance for the youth of America. N.Y. Barnes, cl944
 ROBERT, GRACE - Borzoi book of ballets. N.Y. Knopf, cl946
 ROHRBAUGH, LYNN - American folk dances. Delaware, O., Coop.Recreation Ser.cl939
 ROTHSCHILD - Danse artistique aux U.S.A. Paris, Editions Elzevir, 1949
 SACHS, CURT - Commonwealth of art. N.Y. Norton, cl946
 SACHS, CURT - World history of the dance. N.Y. Norton, cl937
 SAKELLARION, CH. - Fifty Greek dances. 1940
 SAMACHSON, DOROTHY - Let's meet the ballet. N.Y. Schuman, 1951
 SCHOEN, MAX - Enjoyment of the arts. N.Y. Philosophical Library, cl944
 SCHOLES, PERCY - The Puritans & music in England & New England. London, Oxford Univ. Press, cl934
 SCHWENDENER & TIBBELS - Legends and dances of old Mexico, N.Y. Barnes, cl934
 SETON, M. - Rhythm of the Red Man
 SEYMOUR, MAURICE - Seymour on ballet. Chicago, Pellegrini.cl947
 SHARP, C.J. - Country dance book. 6 vols. London, Novello, 1909-1927
 SHARP, C.J. - The Morris book. 5 vols. London, Novello, 1911-19
 SHARP, C.J. - Sword dances of No. England. 3 vols. London, Novello, 1912-13
 SHARP, EVELYN - Here we go round. N.Y. Morrow, 1926
 SHAW, LLOYD - Cowboy dances. Caldwell, Idaho, The Caxton Printers, 1939
 SORELL, WALTER - Dance has many faces. N.Y. World Pub., 1951
 SPANISH-AMERICAN SONG & GAME BOOK - N.Y. Barnes, cl945
 SPENCE, LEWIS - Myth & ritual in dance, game & rhyme. London, Watts, 1947
 STEBBINS, GENEVIEVE - Delsarte system of expression. N.Y. Werner, 1902
 STECHER & MUELLER - Games & dances for exercises & recreation.Phil.Presser,c'41
 STOKES, SEWELL - Isadora Duncan. N.Y. Brentano, 1928
 TODD, MABEL E. - Thinking body. Boston, Branford, cl949
 TOLMAN & PAGE - Country dance book. N.Y. Farrar & Rinehart, cl937
 TOLMAN, BETH - How to put on & make successful the country dance party. Weston,Vt. Countryman Press, cl938
 TOROSSIAN, ARAM - A guide to aesthetics. Calif., Stanford U. Press, cl937
 VUILLIER, GASTON - History of dancing. N.Y. Appleton, 1898
 WALKER, CONWAY - The folksong & dance, & The voice as a solo instrument. N.Y. Caxton Inst., cl926

Addition

COWELL, H. - New musical resources.

Periodicals:

Dance observer	Dancing Times (London)
Folk dancer	Dance Magazine
Dance News	Dance

Nathan has already observed, no business in the repertory of a National Theatre. Even more out of place if possible was the hastily-chosen final play, *Sunday Breakfast*: a cliché portrait of a bickering family, that was remarkable in the season for being very badly directed (it's merely ludicrous to begin with hysteria and sustain it unrelievedly for two hours). ANTA was announced some years ago with the same high-sounding, self-conscious verbiage of idealism beneath which every pretentious departure in New York now hides. But that it is useless to subsidize the general claim of purity, integrity, and devotion to "art" ought by now to be clear. For these assertions, the common assumptions of a decent cultural milieu, are meaningless even when there is no milieu to render them irrelevant. It is the particular assertions of particular departures that matter: the programme, not the motive; the idea, not the ideal; the method, not the madness. And it is just these that a milieu for theatre, if we had one, would demand.

personality coming through, something presented alongside the role itself. Robert Morley in *Edward My Son* was always Morley (an amoral wit, a sort of Wildean demigod), and this is what the audience revelled in, not in the incredible half-insane character he was supposed to be portraying. Transferred to the screen, *Edward My Son* was dishwater without the presence of a personality to give it theatrical zest. Awareness of stage personality provides much of our pleasure in the theatre. Theatre is, after all, in its simplest terms, "playing", and the player can easily be as important as his role. The degree to which a performer has developed a consistent role for himself determines whether he is simply a "type" or really a "personality". Practically speaking, there can be but one stage personality to a production, and the production must be dominated by it. Of course, stage personality is not the same as *off-stage* personality. A stage personality is the result of a creative process, like the writing of a play, something rather mysterious, yet at the same time something which is easily recognized. It is not merely a bundle of idiosyncrasies; it has form and consistency, what we are pleased to call artistic unity.

Graham is unique because hers is a stage personality which is not comic. Although she does occasionally compose a light dance, the personality she has created is tragic as tragedy is understood in all its meanings. This is why we have to fish for a vocabulary of Graham criticism. There is no one else like her. We find analogies among the comedians, but after a point the analogies fail because the effect of a comic stage personality is different from the effect of Graham's personality. Chaplin approaches Graham most closely, because his personality—that of the tramp, that is—is defined to the last detail of gesture; his personality is as *complex* as Graham's. But search as you will you can find no one in the "serious" theatre who is a stage personality as I am using the term. For one thing, it is not considered an asset for a serious actor to be "typed". And this is just as well, since it is not possible to plan a stage personality in cold blood. It seems to be a matter of accident and inspiration. Furthermore, our serious theatre is not really serious; most of it is merely pretentious, the work of specialists in various fields striving for "effects". Graham has been helped to achieve her personality by two specific conditions: she is outside the main stream of commercial theatre; and she creates her own roles. The modern-dance theatre thus makes possible certain miracles which are unthinkable on Broadway.

A non-performing artist's "personality" is what we call his style, the quality of his work which makes it recognizable as his, his special manner. Graham's personality also is partly, though certainly not completely, defined by her style; that is, by the particular way she behaves on the stage. Like all interesting artists, she can be easily parodied, though I know of no one with wit and skill enough to parody her well. She has hundreds of serious imitators, even among top-notch dancers. Valerie Bettis, for example, has

imitated some of Graham's idiosyncrasies without achieving her style. Without the integrating force of the personality these idiosyncrasies lack validity.

Graham's style is distinguished by a certain primitive quality which she herself has termed "divine awkwardness". She seems to have made no concession to current notions of what constitutes proper or pleasing movement, and is always getting herself into what would ordinarily be considered undignified or ugly positions. We have come to expect weirdness when her movement is complex; her head goes out of joint, her hands flutter insanely, she almost limps across the stage. At other times her movement is a startlingly simple development of a simple gesture. She indicates a shout by opening her mouth and showing the sound by means of a simple hand movement. When she plays a sorceress in *Cave of the Heart*, a dance for four figures which parallels Euripides' *Medea*, she pronounces a curse simply by putting out her arm and vibrating the fingers. She makes such obvious gestures with an assurance that they are right, as they are. She carries the same gestures over into several dances, and, since the gestures have definitely become part of the stage personality we are discussing, they are accepted. In *Appalachian Spring*, some change in Graham's style might have been expected. This is an optimistic dance about a young couple moving into a new house in the springtime of pioneer America, and Graham, as a young bride, would have been pardoned a departure from her usual tensions and distortions. If she does depart from them, it is only slightly and through suggestion. The movement remains Graham's own, the bride is still Graham, and *Appalachian Spring* is a surprise all around: a pleasant ballad with a delayed-action explosion buried in it.

The fact that she is her own composer makes Graham peculiarly responsible for whatever she does. Here the analogy with comedians is strongest, because comedians either write their own material or hire people to write it who will keep their personalities consistent. No such situation exists in the serious theatre, except in Graham's. We have therefore no call to excuse Graham the performer the faults of Graham the composer, nor to worry about the ruin of the composer's conception in the hands of the performer. We are forced to give up examining the two phases of production separately, though this has become automatic for most of us. Instead we must see Graham naively, as someone who is playing to us directly, not as a puppet who has been given a part of which she may unconsciously disapprove. If Graham is supposed to portray a succession of different women, we are not surprised that the women are all very much alike. We have seen Graham as Emily Dickinson (*Letter to the World*), as a Brontë (*Deaths and Entrances*), as Medea (*Cave of the Heart*), as Jocasta (*Night Journey*), as Judith, as St. Joan. But what we have seen each time is Graham in another aspect. The different roles of a single stage personality are like the different roles assumed by a dreamer; the role is an excuse for the portrayer to express *himself*. This is true not only in the

conception of roles and plot but in the smallest gestures as well. Graham is never like a ballerina doing classroom *pirouettes*. She believes in the gestures she performs. The effect is of improvisation, if improvisation could ever be so inventive and consistent. She seems to be acting out for us, spontaneously, in the way she finds most expressive, something which is important to her. Her performance cannot help but be uneven and dependent on personal factors. But the excitement communicated to an audience when Graham is at her best, as she was in her performances at the Juilliard School in April, is not easily described. No wonder audiences treat her as a personality. They have been thrown into a very personal relationship with her.

In the jargon of her trade, Graham has "projection". In other words, she has no trouble getting an audience to notice her. Her face is clear and sharp, like a mask, but a mask extraordinarily mobile. Her features are "strong" in the everyday sense; she is striking even when standing alone on the stage in repose. In addition to her face, Graham possesses, in the way of pure gifts, a small slight body, stubby little feet, and a peculiar arrangement of joints which permits her to raise her leg straight up at the side, past her ear. Every one of these peculiarities has been used in the formation of her stage personality. The small body, which does not seem small unless a larger person is near, is used to emphasize Graham's very human weakness. Thus, when Graham overcomes an obstacle she never towers over it; instead she clammers up on it, as she does on the male dancer who plays the Minotaur in *Errand into the Maze*, a beautiful abstraction of the Theseus story. The incredible leg extension, too, is used to good effect in this dance. When the danger is over and Graham comes to the mouth of the cave exhausted, she extends her leg in exactly the way people raise their hands to their temples after some grueling experience. Graham's amazing leg permits her to do easily what all serious dancers tend to do: she can externalize and magnify a gesture by transferring it to another part of her body which has greater range. When Graham does something technically amazing like her leg extension, we regard it not as a technical feat but as simply Graham's way. Her way is the way of movement and gesture, and we have come to expect that her personality will be expressed completely in those terms. Her apparent indifference to the normal physical limitations of joints and muscles is something that no imitator can match. Valerie Bettis and José Limon do amazing and beautiful things, but in Graham we are beyond amazement. Her peculiar body is the indispensable first ingredient in the making of her personality.

She "projects" through her face and body some special secret to the audience. When she appears on the stage with a group, we pick her out at once as the one with whom we are to deal directly; the others are merely a live backdrop. Although she almost always performs with a group, she is essentially a solo dancer. What she does in the way of composing for her group is apart from

her functioning as a personality. She is always far more important than the group. The heart of every dance is her own solo part. The stage is cleared, and, like one of Shakespeare's heroes, she turns to confide in her audience. It is almost as though dance and dancers had their reason for existence in providing a new stimulus for the resumption of the solo we saw in some previous dance. The question at the back of the spectator's mind is "How is Graham going to respond to all this?" This element of sameness in a subtle way makes for more sustained interest than does constant change. We may not know *what* is going to happen, but we already know *who* is involved; and that means we are in on a secret. It is the secret the ten-year-old has when watching Chaplin, and the possession of the secret gives one a primitive sense of power. This is why you can go for "an evening of Graham" rather than a program of her dances. There has been more emphasis on personalities in dance than in drama—people want to see Pavlova or Argentinina and not their works—but with Graham the situation is different from what it is with most dancers. The classical Russian ballerina was told to perform so that every man in the audience would fall in love with her. In other words she was to project *herself* right off the stage and almost into the laps of the bald gentlemen in the first row. Graham is not engaged in such a flirtation. We are never concerned with the real Martha Graham who exists in the everyday world. Her stage personality has theatrical validity only. Who cares about meeting Chaplin's tramp? Graham's masterful feat of projection is never simple eroticism. Every time she creates a new solo she is able to add something to the total picture of the personality which the audience somehow believes it already knows. Graham is displaying something much more interesting than her mere self, though her self is the agent.

Her stage personality has a peculiarly modern appeal in that it is the personality of a woman who is not beautiful or charming but pathetic, terrifying—and complex. The female stage performer as the erotic ideal is no longer adequate in a serious theatre which is supposed to have learned that women can be taken off pedestals and looked at sharply. Graham presents a woman who has neurotic fears, feelings of inadequacy, and secret longings for romance and achievement. In *Death and Entrances*, in which is evoked the somber atmosphere of the heath surrounding the home of the Brontë sisters, she broods over past loves and clashes with her sisters, who suffer from the same kinds of frustration. In *Every Soul is a Circus*, a series of comic vignettes, the frustrated woman is seen going through a number of silly shenanigans with the men of her dreams. She experiences alternately a frenzy of anticipation and a ferocious boredom, both full of Graham's typical intensity. For not only is she frustrated and tortured; she is possessed of a demonic energy. Her feelings are deep, and when she is acting instead of suffering she is wild and dangerous. She is the fiendishly jealous wife of *Cave of the Heart*, in many ways a preposterous dance except for the light it sheds on the Graham personality. Here

she is so maddened that she retires at the end into a kind of cage (one of Isamo Noguchi's ingenious designs) which looks as though it is made of twisted briars. Graham's hatred is masochistic. Her final victim is always herself. This is why, when she is not suffering deeply, she seems about to do something which will *eventually* make her suffer. Her Judith is never really triumphant; she is in terror of the tent, and the final victory actually seems to be expressed in a tone of defeat. The silly woman of *Every Soul is a Circus* is a role which Graham assumes out of what may be a masochistic impulse to show herself in the worst light. She is never an attractive woman, as either men or women would think of feminine attractiveness. She is self-critical, as in *Every Soul is a Circus* and *Cave of the Heart*. Or else she pretends to forget that she must be aware of onlookers; she has introspective reveries in which she probes her own feelings. Thus, a certain woman's inner life is mercilessly stripped bare in *Herodiade* (and in the earlier *Letter to the World* and *Salem Shore*).

Even *Appalachian Spring*, which seems so uncomplicated on the surface, does not hide the truth of Graham's personality; namely, that it contains tensions, frustrations, powerful passions, and dangers. Graham's personal style of movement is the language of this truth, since it does not seek to cover anything up with mere prettiness. Graham's duet with the young husband in *Appalachian Spring* is touched with an awkwardness which proclaims that the bride is not smooth and fine but a woman with a very complicated emotional life. The husband is a stock figure by contrast. In fact, most of the male figures in Graham's works are stock figures. The female figures portrayed by other members of her company are sometimes even less.² For example, the Cordelia in *Eye of Anguish*, a messy pantomime of *King Lear*, is dressed in a pink and white striped dress apparently designed to emphasize the fact that she is a girl made of sugar candy. The impersonal figures flitting around Graham point up her personality all the more. I do not know whether this is intentional. It certainly shows in the contrast between Graham's style and that of the other women in her group. Theirs has a certain smoothness and loveliness with which we are familiar from other dances; Graham sometimes arranges these movements in startling patterns, but she never makes them rough and compellingly gestural as her own movement always is. The women are usually attendants or children, people who are inferior, innocent and vague. Since they are inferior, Graham can dominate; she is Queen in her realm. Since they are innocent, Graham's vice and suffering are all the more apparent; the other dancers make up the pastoral element in a kind of double plot. Since they are vague, we have no interest in them as people at all, except

²Only in her most recent work, *Canticle for Innocent Comedians*—presented at Juilliard in April—has Graham succeeded in composing for men as individuals. And her choreography for the women soloists in this dance—in which she does not appear—is also indicative of a new approach in composing for personalities other than her own.

as human figures seen in contrast to their Queen. In *Deaths and Entrances*, children appear out of some wistful day-dream of the sisters' happier past. In costume and gesture they are utterly different from the three frightening wrecks of women who dominate the work. *Eye of Anguish*, in which Graham does not appear, reminds us how much Graham's presence means in her work. Erick Hawkins' acrobatic agonies as Lear are hardly a substitute for the artistically restrained emotional articulateness to which Graham has accustomed us. And the volatile "bad" ladies, Goneril and Regan, are merely brilliant in an exciting trio with Edmund. "Merely brilliant", because they are so obviously showing off their technical dexterity, their snaky arms, their lithe torsos, their long hair. Cordelia, who has less chance to show off, is too sweet for words. The bodies of these dancers are compact and brittle, whereas Graham's equally small body has a strange capacity for emotional life. At least, this is the contrast which Graham forces us to see.

Graham's agonies as a woman have a wider significance. She sometimes casts herself as a more or less neuter figure, in *Errand into the Maze* and *Dark Meadow*, for example. Although the feminine characteristics of her personality are still apparent in these roles, she seems to be taking the part of all humanity. In *Errand into the Maze*, she is a human being confronting a monster. In *Dark Meadow* she represents bewildered mankind in search of the meaning of life. The stage personality does not change when the concept is broadened in this way; it expands. Humanity as represented by Graham is passionate, tortured, bold, and afraid. Her private psychological inferno becomes a Hell of mythic proportions. In this Hell, the masochistic personality is the eternal victim. It is prepared for sacrifice in *Herodiade*. It goes forth alone to meet the monster of Fear in *Errand into the Maze*. It immolates itself in *Cave of the Heart*. It is sanctified—if only feebly—in *The Triumph of Joan*. The audience accepts the victim as a substitute for itself, as in all sacrificial rites. I believe I do not claim too much for Graham in calling her a kind of modern scapegoat. She often appears in a slim white dress, the sacrificial costume. In *Letter to the World*, Death is a large black creature who comes to engulf the little white-robed figure. In *Herodiade*, the sacrificial costume is concealed by a black overgarment. At the end, an attendant prepares the protagonist for something unknown which, as she waits in front of her mirror, she has been steeling herself to meet. Instead of dressing her, the attendant *undresses* her, slipping the black garment off her shoulders and down to the floor in a way that suggests that all defenses are being removed. Graham stands in her white nightgown of a dress, and what is on one level the agony of a neurotic woman seems suddenly to become the fear of every helpless victim before unknown forces. It may be that Graham sees women as eternally victims; or it may be that she sees humanity as victimized and herself as one female representative. In any

case, her stage personality combines the particular and the general with amazing facility. More amazing than Chaplin's, perhaps, because it is somehow more specific to be a woman than a man and more general to be a tragic victim than a comic one. The audience accommodates itself more easily to "the little guy" than to "the suffering woman"; yet the latter's appeal is to something deep within us.

A stage personality only has validity in a world in which it can play its role. Every stage personality creates an artificial world, like Chaplin's world of big cops and little bighearted girls. Graham's world, projected against curtains or a cyclorama, is much vaguer than Chaplin's. Vagueness is its very nature. Although Graham herself is not vague, she always responds to vague forces. Her world is a mysterious place, impossible to understand, and like all mysteries, it is terribly frightening. Graham often has great fits of fear, as in *Errand into the Maze*, where she is obviously terrified at what her imagination presents to her, since she has little trouble overcoming the actual monster. She avoids the genesis of situations, preferring to confront a situation as a completed mystery. In *Deaths and Entrances*, for example, the three sisters are presented at once. The flashbacks give only a tiny inkling of what went before; they cannot explain the mystery. Explaining mysteries makes them less frightening, and the Graham personality is too much at home in its fears to give them up easily.

Graham's theatre is the wordless expression of nameless terrors. We all sense these terrors, which are thoroughly irrational, but they are hard to put into the rationalizing mold of speech. To express a primitive view of the world, Graham uses primitive means, for no poetry is so free from the demands of reason as dance is. When paraphrased in words, her work often sounds sentimentally mystical. It may be mystical, though mysticism is an irrelevant concept in discussing Graham's work; but it is never sentimental. It is the authentic statement of a personality; expressed through the muscles, the viscera, the emotions.

GEORGE BARBAROW

Dreiser's Place on the Screen

A SERIOUS FILM, *A Place in the Sun*, has been selected in the Motion Picture Academy as relatively one of the best of the past year in several categories; it is based, according to its main credits, on Theodore Dreiser's *An American Tragedy*. Evidently a serious comparison is invited, for Hollywood, in its own estimation, has gone all out.

A short synopsis tells the familiar main events of book and movie alike. A gauche, moneyless young man is given a job in his wealthy uncle's factory. He is secretly intimate with one of the girls in his department. She becomes pregnant. Abortion is sought, but not obtained. Meanwhile, the boy falls in love with a rich girl. In order to free himself of his entanglement with the working girl, who is now demanding marriage, he arranges for her accidental drowning, is caught, tried, and executed.

In this simple story, Dreiser discovers great implications. The writer explores the young man's background and character, his successive environments, and especially his motivations. Tied to this examination is an indictment of a social and economic system that neglects the boy's education, provides him with cheap materialistic goals, allows him to drift into dilemmas he is in no way equipped to understand—let alone resolve—and in a shallow, expedient manner convicts him, and self-righteously disposes of him as if he were garbage, on the settled assumption that he knows right from wrong and has deliberately chosen to do wrong; also, this society has no machinery for recognizing any possibility of regeneration, and insists upon murder as a reply to murder. The novel is a passionate denunciation of a pretentious moral code that is blind to facts. The prosecution is a thorough distortion of fact and reason alike; the defense is a network of elaborately contrived falsehoods; the bewildered victim, acknowledged by his lawyers to be a coward, is batted about in the courtroom like a shuttlecock. It is the author's considerable achievement to have presented these insights to the reader without overly didactic prejudice; although the writing style is notoriously awkward and repetitious, the realization of the significant factors in the action of the story is solid, and at times monumental. *An American Tragedy* is a moral epic.

Looking at the picture, we expect some changes as a matter of course, but we are hardly prepared for the sweeping revisions we see on the screen. The moral is not quite reversed. It is altogether different. It has become *Crime Does Not Pay*. But here this brilliant platitude lacks the ironic neatness and merciful economy that characterized the M.G.M. series of two-reelers produced fifteen or twenty years ago. Making the message six times longer has not

From: JULLIARD SCHOOL OF MUSIC

120 Claremont Avenue, New York 27, N. Y.

Telephone: MONUMENT 3-7200

FOR IMMEDIATE RELEASE

LIMON APPEARANCES AT JULLIARD TO BE HIS ONLY N. Y. PERFORMANCES THIS SEASON

The six performances of Jose Limon at Juilliard School of Music will be his only appearances in New York this season and his first performances in the City for a number of years. The Limon Dance Company, with Pauline Koner, is appearing at Juilliard under the joint sponsorship of the School and the Juilliard Department of Dance on the evenings of December 5, 6, 7, 12, 13, and 14, for the benefit of the Juilliard Dance Scholarship Fund.

Jose Limon, who has been referred to as "the first male dancer of our era", began his artistic career as a painter. Born in Mexico, Mr. Limon came to New York for the purpose of studying to be an artist. His first introduction to the dance world was at a concert in this city by Harald Kreutzberg. Mr. Limon has said that at eight o'clock of the evening of that concert he was a would-be painter; at eleven o'clock he was a would-be dancer. The next day he applied at the studio of Doris Humphrey and Charles Weidman, where he was to receive his first formal training in his newly adopted art. After two years of study at the school, he became a member of the Humphrey-Weidman concert group in which he later became a solo performer.

Mr. Limon has been active in all departments of the dance. He has appeared in most of the major festivals throughout the United States, and each year spends several months in Mexico City creating and directing new works at the National Academy of Dance where his company joins him for their annual season with the Mexico Ballet at the Palacio des Bellas Artes. Mr. Limon has been a member of the faculties of Bennington and Sarah Lawrence Colleges, New York University, Columbia University, the University of Pittsburgh, the University of California, and Connecticut College, where he plays an important part in the American Dance Festival held there each summer. Mr. Limon was one of the original members of the faculty of the Department of Dance established at Juilliard School of Music last year.

Pauline Koner, the assisting artist with the Jose Limon Dance Company, is in private life the wife of Fritz Mahler, the director of the Erie Philharmonic Orchestra. She headed her own company until joining Jose Limon, and with the former group appeared extensively throughout Europe and the Near East. Miss Koner was a member of the faculty of Connecticut College and participated in the American Dance Festival at New London last summer.

Frederick Frausnitz, who will conduct the Juilliard Orchestra in the Limon dance concerts, was born in Cologne, Germany. He received his principal musical training at the Juilliard Graduate School where he was a conducting student of the late Albert Stoessel. Mr. Frausnitz made his debut as a conductor with the Detroit Symphony in 1944. He joined the staff of Juilliard School of Music in 1942 and is now the Assistant Dean and a member of the conducting staff of the School. Mr. Frausnitz conducted the Juilliard Orchestra in its performances last year with Martha Graham and her dance company.

Doris Humphrey, the Artistic Director of the Jose Limon Dance Company, is regarded as one of the foremost choreographers among those moderns who have brought the dance out of its old world conventions.

Pauline Lawrence, who is now Mrs. Jose Limon, has had a varied career in the dance world. She has appeared as a pianist and dancer with the Denishawn and Humphrey-Weidman Companies, and is now the Business Manager and Costume Designer for the Jose Limon Dance Company.

1952-53

36

juilliard

school of music

presents

**JOSE LIMON
and
Dance Company**

**PAULINE KONER
Guest Artist
DORIS HUMPHREY
Artistic Director**

**The
Juilliard
Orchestra
FREDERICK PRASNITZ
Conductor**

PROCEEDS TO JUILLIARD DANCE SCHOLARSHIP FUND
DECEMBER 5, 6, 7, 12, 13 and 14, 1952 at 8:30 P.M.
CONCERT HALL, 130 CLAREMONT AVENUE, NEW YORK CITY

From: JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue, New York 27, N. Y.
Telephone: MONUMENT 3-7200

For Release: Tuesday, November 11, 1952

JOSE LIMON AND COMPANY TO PRESENT DANCE EVENTS AT JUILLIARD

Six Appearances in December to Include Many New Works

For the second year in succession, Juilliard School of Music will present a major dance event when José Limón and his Company, with Pauline Koner as assisting artist, appear in a special series of six evenings of dance for the benefit of the School's Dance Scholarship Fund.

Last year, in a similar series, the School presented Martha Graham and her Company and the proceeds from these events were used to provide scholarships for gifted young students in Juilliard's Department of Dance, which was founded last year.

The appearances by José Limón and his Company will take place on December 5, 6, 7, 12, 13 and 14 in the School's Concert Hall. These are the only appearances in the New York area that Mr. Limón and his Company have scheduled this season.

The six evenings will include three separate changes of bill with two evenings each devoted to dances accompanied by Orchestra, piano, and chamber music. One American première, six first performances in New York, and one revival are included on the various programs. The orchestral program will present the Juilliard Orchestra under the direction of Frederick Frausnitz, who is also supervising the chamber music ensemble. Julius Epstein, pianist to Mr. Limón, and Jack Cox, pianist and member of Juilliard's faculty, will take part in the piano program.

On Friday, December 5, and Sunday, December 7, the orchestra will join with Mr. Limón in presenting the American première of Revueltas' "El Grito" and

M O R E

From: JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue, New York 27, N. Y.
Telephone: MONUMENT 3-7200

FOR IMMEDIATE RELEASE

LIMON TO DANCE FIVE NEW YORK PREMIERES AT JUILLIARD

The Jose Limon Dance Company with Pauline Koner will present four New York premieres, one first U. S. performance, and one revival on its dance series at Juilliard School of Music, scheduled for the weekends of December 5 and 12.

Mr. Limon's "El Grito" with music by Silvestre Revueltas will be danced for the first time in the United States on December 5 and 7. On those same evenings, "The Exiles", Jose Limon's choreography of Arnold Schoenberg's Second Chamber Symphony, and "Night Spell" danced to Priaulx Rainier's String Quartet with choreography by Doris Humphrey, are scheduled for the first time in New York.

Mozart's "Fantasy and Fugue in C Major and Fugue in C Minor" with Doris Humphrey's choreography and "The Visitation" choreographed by Jose Limon to the Opus 11 of Schoenberg will receive their New York premieres on Saturday, December 6 and Friday, December 12. On these evenings Miss Humphrey's choreography of "The Variations and Conclusion from New Dance" to the music of Wallingford Riegger will be revived for New York audiences.

"The Queen's Epicedium" with music by Henry Purcell and choreography by Jose Limon is to be performed for the first time in New York on Saturday and Sunday, December 13 and 14. The Rainier-Humphrey "Night Spell" will be repeated on this program.

"El Grito" was first performed in Mexico City under the title of "Redes". It was commissioned by Miguel Covarrubias, the head of the Academia Nacional de la Danza, and was danced for the first time at the Palacio des Bellas Artes in November, 1951. The music by Silvestre Revueltas was originally composed as a score for the film "The Wave", and was subsequently arranged into a symphonic suite. The script for the ballet is by the composer's brother, Jose Revueltas.

The original title for the work, "Redes", means "the net" and alludes to the gigantic nets woven by the Mexican fishermen.

These performances are being presented as benefits for the Scholarship Fund of Juilliard's Department of Dance.

1952-53

37

From: JULLIARD SCHOOL OF MUSIC

120 Claremont Avenue, New York 27, N. Y.

Telephone: MONUMENT 3-7200

-2-

the first New York performance of "The Exiles", which employs Schoenberg's Second Kammer-symphonie, and "Night Spell", which is set to Priaulx Rainier's String Quartet. "Lament for the Death of Ignacio Sanchez Mejias" with score by Norman Lloyd will also be included on this program.

Works to be heard on the chamber music programs scheduled for December 13 and 14 include the first New York performance of Purcell's "The Queen's Epicedium," "La Malinche" with music by Norman Lloyd, and "The Moor's Pavane" also with music by Purcell will be included. This program will also include repetition of "Night Spell."

The two piano programs on December 6 and 12 include performances of the Fantasy and Fugue in C Major and Fugue in C Minor of Mozart, "The Visitation" set to Arnold Schoenberg's Opus 11, "Day on Earth" of Aaron Copland, and a revival of "Variations and Conclusion" from "New Dance" with music by Wallingford Riegger.

Among the dancers featured in the José Limón Company performances at Juilliard are Letitia Ide, Lucas Hoving, Betty Jones, Ruth Currier and Lavina Nielson. The Company is under the artistic direction of the well-known choreographer, Doris Humphrey. Costumes are by Pauline Lawrence.

* * * * *

PROGRAM

Friday, December 5 and Sunday, December 7

THE JUILLIARD ORCHESTRA

Frederick Prausnitz, Conductor

The Exiles.....Music by Arnold Schoenberg
(First New York Performances).....Choreography by José Limón

Night Spell.....Music by Priaulx Rainier
(First New York Performances).....Choreography by Doris Humphrey

INTERMISSION

Lament for Ignacio Sanchez Mejías.....Music by Norman Lloyd
.....Choreography by Doris Humphrey

El Grito.....Music by Silvestre Revueltas
(First United States Performances).....Choreography by José Limón

Saturday, December 6 and Friday, December 12

JULIAN STEIN AND RUSSELL SHERMAN

Pianists for Mr. Limón

Fantasy and Fugue in C Major and Fugue in C Minor.....
(First New York Performances).....Music by Wolfgang Amadeus Mozart
.....Choreography by Doris Humphrey

The Visitation.....Music by Arnold Schoenberg
(First New York Performances).....Choreography by José Limón

INTERMISSION

Day on Earth.....Music by Aaron Copland
.....Choreography by Doris Humphrey

Variations and Conclusion from New Dance.....Music by Wallingford Riegger
(Revival).....Choreography by Doris Humphrey

Saturday, December 13 and Sunday, December 14

JUILLIARD CHAMBER ENSEMBLES

Frederick Prausnitz, Conductor

The Queen's Epicedium.....Music by Henry Purcell
(First New York Performances).....Choreography by José Limón

Night Spell.....Music by Priaulx Rainier
(First New York Performances).....Choreography by Doris Humphrey

INTERMISSION

La Malinche.....Music by Norman Lloyd
.....Choreography by José Limón

The Moor's Pavane.....Music by Henry Purcell arranged by Simon Sadoff
.....Choreography by José Limón

PROGRAM NOTES

The Exiles.....Music by Arnold Schoenberg
(First New York Performances).....Choreography by José Limón
First performed at.....Decor by Anita Weschler
Third American Dance Festival.....Costumes by Pauline Lawrence
Connecticut College
New London, Connecticut, August 1950
Second Chamber Symphony.....Arnold Schoenberg
First movement — The Flight
Second movement — The Remembrance

DANCERS

José Limón and Letitia Ide

THE JUILLIARD ORCHESTRA

Frederick Prausnitz, Conductor

"They, looking back, all the eastern side beheld
Of Paradise, so late their happy seat."

Paradise Lost, John Milton

Night Spell.....Music by Priaulx Rainier
(First New York Performances).....Choreography by Doris Humphrey
First performed at.....Set by Charles Oscar
Fourth American Dance Festival.....Costumes by Pauline Lawrence
Connecticut College
New London, Connecticut, August 1951
String Quartet Number One.....Priaulx Rainier

DANCERS

The Sleeper.....José Limón
Night Figures.....Lucas Hoving, Betty Jones
and Ruth Currier

MUSICIANS

Abraham Shevelov, violin.....David Lein, viola
Norma Auzin, violin.....Moshe Amitay, 'cello

Prepared in the chamber music class of Hans Letz

Things of the night, riding the wind, beset the sleeper. Before terror can
entirely take him, he gropes toward waking, tries to re-order the menace of
nightmare into remembered kindness and comfort. But the spell will not unwind
until,—suddenly, mercifully,—it breaks.

The one asleep cries out:

"What is in me, dark—

Illumine."

Lament for Ignacio Sanchez Majías.....Music by Norman Lloyd
.....Orchestration by Simon Sadoff
First performed at.....Choreography by Doris Humphrey
Bennington College.....Set by Michael Czaja
Bennington, Vermont, June 1945.....Costumes by Pauline Lawrence
Based on the poem by García Lorca

Prologue

The Catching and the Death

The Spilling of the Blood

Body Present

Absent Soul

PROGRAM NOTES, Continued

DANCERS

The Bull-Fighter (Ignacio).....José Limón
Figure of Destiny.....Letitia Ide
Figure of a Woman.....Ellen Love

THE JUILLIARD ORCHESTRA Frederick Prausnitz, Conductor

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

El Grito.....Music by Silvestre Revueltas
(First United States Performances).....Choreography by José Limón
First performed at.....Costumes by Consuelo Gana
Palacio de Bellas Artes
Mexico City, November 1951

The Awakening
The Net
The Festival
The Silencers
The March

DANCERS José Limón

Beatriz Flores	Stuart Hodes
Betty Jones	David Wood
Ruth Currier	Dick Fitz Gerald
Lavina Nielsen	Michael Hollander
Lucy Venable	Richard Anglund
June Dunbar	Ernesto Gonzales
Pepi Hamilton	Philip Capy
Ellen Van der Hoeven	Jeff Duncan
Sandra Pecker	Edward Green
Russell Sohlberg	Juan Valenzuela

THE JUILLIARD ORCHESTRA Frederick Prausnitz, Conductor

El Grito is the Shout or Cry, the Awakener. In his hands are the strands that are woven into a net. The making of the net gives joy to those making it and, seeing that it is good, they celebrate the accomplishment. Then come the Silencers and their dark triumph. But the Shout resurges and is brought back to life by those he awakened.

El Grito was first performed in Mexico City under the title of *Redes*. It was commissioned by Miguel Covarrubias, the head of the Academia Nacional de la Danza. The music by Silvestre Revueltas was originally composed as a score for the film *The Wave* and was subsequently arranged into a symphonic suite. The script for the ballet is by the composer's brother, José Revueltas.

The original title of the work, *Redes*, means "the nets", and alludes to the gigantic nets woven by the Mexican fishermen.

PROGRAM NOTES, Continued

Fantasy and Fugue in C Major and Fugue in C Minor.....
(First New York Performances).....Music by Wolfgang Amadeus Mozart

Choreography by Doris Humphrey
Decor by Doris Humphrey
Costumes by Pauline Lawrence

First performed at
Fifth American Dance Festival
Connecticut College
New London, Connecticut, August 1952

DANCERS

Fantasy: Betty Jones, José Limón, Lavina Nielsen, Lucas Hoving
Fugue in C Major: Pauline Koner and Ruth Currier
Fugue in C Minor: Entire Company
Julian Stein and Russell Sherman
Pianists for Mr. Limón

The Visitation.....Music by Arnold Schoenberg
(First New York Performances).....Choreography by José Limón
Costumes by Pauline Lawrence

First performed at
Fifth American Dance Festival
Connecticut College
New London, Connecticut, August 1952
Piano pieces, Opus 11.....Arnold Schoenberg

DANCERS

The man.....José Limón
His wife.....Pauline Koner
The stranger.....Lucas Hoving
Julian Stein, pianist for Mr. Limón

This dance is based on the legend of the Annunciation, in which the lives of two lowly human beings were transfigured utterly after a visit by a celestial messenger. It tells of omnipotence and the great mystery of faith. "He hath put down the mighty from their seat, and hath exalted the humble and the meek."

Day on Earth.....Music by Aaron Copland
Choreography by Doris Humphrey
Costumes by Pauline Lawrence
First performed at
Boston, Massachusetts, 1947
Piano SonataAaron Copland

DANCERS

ManJosé Limón
WomanLetitia Ide
Young Girl.....Ruth Currier
ChildSally Hess
Julian Stein, pianist for Mr. Limón

PROGRAM NOTES, Continued

Variations and Conclusion from New Dance

(Revival)

Music by Wallingford Riegger
Choreography by Doris Humphrey
Set by Doris Humphrey
Costumes by Pauline Lawrence

First performed at
Bennington College School of the Dance
Bennington, Vermont, August 1935

DANCERS

José Limón	David Wood
Pauline Koner	Russell Sohlberg
Lucas Hoving	Melisa Nicolaides
Betty Jones	June Dunbar
Ruth Currier	Dick Fitz Gerald
Lavina Nielsen	Michael Hollander
Julian Stein and Russell Sherman	
Pianists for Mr. Limón	

The Queen's Epicedium

(First New York Performances)

Music by Henry Purcell
Choreography by José Limón
Decor by Pauline Lawrence
Costumes by Pauline Lawrence

First performed at
Fifth American Dance Festival
Connecticut College
New London, Connecticut, August 1952

DANCERS

Letitia Ide
Ruth Currier Lavina Nielsen

MUSICIANS

Harriet Wingreen, harpsichord
Moshe Amitay, 'cello
Sung by Betty Jones
Elegy on the death of Queen Mary — 1695

This Epicedium, or Funeral Ode, refers to the dead sovereign as Queen of Arcadia, and tells of the grief of the nymphs and shepherds. The sonorous Latin verses speak of the broken lyre and a world filled with tears, and how the lambs no longer frolic but are lost and dying. It ends on a note of consolation for the unhappy Arcadians, pointing to the Queen's star, shining brightly in the distant heavens.

La Malinche

First performed at
Boston, Massachusetts, 1949

Music by Norman Lloyd
Choreography by José Limón
Costumes by Pauline Lawrence

DANCERS

La Malinche	Pauline Koner
El Conquistador	Lucas Hoving
El Indio	José Limón

MUSICIANS

Vincent La Selva, trumpet
Speros Karas, percussion Julian Stein, piano
Sung by Betty Jones

PROGRAM NOTES, Continued

La Malinche is a dance about the conquest of Mexico by Cortez. Its form is set in terms of a group of strolling peasants coming into a village plaza, performing their dance-play, and marching on to the next village.

The dance-play itself, half history and half folklore, is based upon the following sequences of events:

Cortez, on his arrival in Mexico, was presented with Malintzin, an Indian princess, to act as his interpreter. Through her complete devotion to him and by her native astuteness, she enabled Cortez to conquer Mexico. Baptized Doña Marina, she became an important figure behind the rule of Cortez, and died a great lady. After her death, popular legend arose that her repentant spirit returned to lament and to expiate her ancient treachery. For her, no peace existed while her betrayed people were enslaved. As the wild Malinche, she returned to lead her people in their struggle toward liberation.

The Moor's Pavane

Music by Henry Purcell Arranged by Simon Sadoff

Choreography by José Limón

Costumes by Pauline Lawrence

First performed at
Second American Dance Festival
Connecticut College
New London, Connecticut, August 1949

DANCERS

The Moor	José Limón
His Friend	Lucas Hoving
His Friend's Wife	Pauline Koner
The Moor's Wife	Betty Jones

MUSICIANS

VIOLINS	VIOLAS
Murray Adler	Donald Hopkins
Norma Auzin	Anne Denton
Mary Katz	Arnold Magnes
Martha Marshall	Seymour Wakschal
Moshe Murvitz	'CELLOS
Abraham Shevelov	Moshe Amitay
Barbara Campbell	Leonard Feldman
Shirley Givens	David Freed
David Lein	BASS
Hermilo Novelo	Samuel Gill
Gino Sambuco	HARPSICHORD
	Harriet Wingreen

Frederick Prausnitz, Conductor

Variations on the Theme of Othello

This ballet with choreography by José Limón won the Dance Magazine award for outstanding creation in the field of American modern dance. The dance takes its theme from the basic plot of Othello, which is told completely within the form of the dance. The four characters are on the stage at the rise of the curtain and they never leave it. Here is portrayed the tragedy of Everyman when he is caught in the pattern of tragic living. The ballet is therefore timeless in its implication.

38

N. Y. Herald Tribune - Nov 16/52

N. Y. Times - Nov. 30 /1952

JUILLIARD SCHOOL OF MUSIC PRESENTS
JOSE LIMON
 AND DANCE COMPANY
 with PAULINE KONER
 Letitia Ide and Lucas Hoving, Assisting Artists
 DORIS HUMPHREY, Artistic Director • PAULINE LAWRENCE, Costumes
 THE JUILLIARD ORCHESTRA, FREDERICK PRAUSNITZ, Conductor
JUILLIARD CONCERT HALL

Orchestra Program December 5 and 7 "El Grito" (U.S. premiere) "The Exiles" (NY premiere) "Night Spell" (NY premiere) "Lament for Ignacio Sanchez Mejias"	Piano Program December 6 and 12 "Fantasy and Fugue in C Major and Fugue in C Minor" (NY premiere) "The Visitation" (N. Y. premiere) "Day on Earth" "Variations and Conclusion from New Dance" (revival)	Chamber Music Program December 13 and 14 "The Queen's Epitaphium" (N. Y. premiere) "Night Spell" (N. Y. premiere) "La Malinche" "The Moor's Pavane"
---	--	--

PROCEEDS TO THE DANCE SCHOLARSHIP FUND OF JUILLIARD SCHOOL OF MUSIC
 Orchestra \$4.00; 3.50; 3.00; 2.50; Mezzanine \$4.00 and \$3.50
 Advance Sale: Steinway Hall Box Office, 113 West 57th St. Tel. Circle 7-5534 Mail Orders Accepted
 Box Office Sale: Juilliard School of Music, 120 Claremont Avenue (From December 5th on only)

JUILLIARD SCHOOL OF MUSIC PRESENTS
JOSE LIMON
 AND DANCE COMPANY
 with PAULINE KONER
 DORIS HUMPHREY, Artistic Director • PAULINE LAWRENCE, Costumes
 THE JUILLIARD ORCHESTRA—FREDERICK PRAUSNITZ, Conductor
December 5, 6, 7, 12, 13 and 14
JUILLIARD CONCERT HALL

Programs include: "El Grito" (premiere); "The Exiles" (New York premiere); "Night Spell" (New York premiere); "Lament for Ignacio Sanchez Mejias"; "Fantasy and Fugue in C Major and Fugue in C Minor" (New York premiere); "The Visitation" (New York premiere); "Day on Earth"; "Variations and Conclusion from New Dance"; "The Queen's Epitaphium" (New York premiere); "La Malinche"; "The Moor's Pavane."

Tickets at \$1.50 to \$4.00 now on sale at Steinway Hall Box Office
 113 West 57th Street Tel. Circle 7-5534 Mail Orders Accepted

1952-53

DANCE—MUSIC THE NEW YORK TIMES, SUNDAY, NOVEMBER 16, 1952

THE DANCE: LIMON

Six Performances Booked
For the Juilliard

By JOHN MARTIN


JOSE LIMON and his company will give their first New York season in several years next month when they will be presented in a series of six performances in the Juilliard Concert Hall, 120 Claremont Avenue, by the Juilliard School of Music for the benefit of the scholarship fund of the school's dance department. The performances will take place on the evenings of Dec. 5, 6, 7, 12, 13 and 14 and the repertoire will include no less than six works that have never been seen in New York. These will include Mr. Limon's "El Grito," to music of Silvestre Revueltas, which had its world premiere last year in Mexico; "The Exiles," which he composed to music of Arnold Schoenberg for the Connecticut Festival two years ago; "The Visitation," also to music of Schoenberg, and "The Queen's Epitaphium" to Purcell's music, both of which were created for last summer's Connecticut Festival. The other two works, also created for the Connecticut Festival, are by Doris Humphrey. They are "Night Spell" to the music of Poulenc and "The Moor's Pavane" to the music of Mozart.

Besides these new compositions, there will be performances of Miss Humphrey's "Lament for Ignacio Sanchez Mejias" (Norman Lloyd), "Day on Earth" (Aaron Copland) and "Variations and Conclusion from New Dance" (Wallingford Riegger), together with Mr. Limon's "La Malinche" (Norman Lloyd) and "The Moor's Pavane" (Purcell), all of them definitely in the category of classics. Pauline Koner will be guest artist and the company will include Letitia Ide, Lucas Hoving, Betty Jones, Ruth Currier, Lavina Nielsen and a group for the "New Dance" variations.

Program Schedule

The schedule is as follows:
 Dec. 5 and 7—"El Grito," "The Exiles," "Night Spell," "Lament for Ignacio Sanchez Mejias"; with orchestral accompaniment, Frederick Prausnitz conducting the Juilliard Orchestra.
 Dec. 6 and 12—"Fantasy and Fugues," "The Visitation," "Day on Earth," "New Dance Variations"; with piano accompaniment by Julius Epstein and Jack Cox.
 Dec. 13 and 14—"The Queen's Epitaphium," "Night Spell," "La Malinche," "The Moor's Pavane"; with orchestral accompaniment, Frederick Prausnitz conducting.
 Miss Humphrey is the company's

"PICNIC AT TINTAGEL"



Diana Adams and Jacques d'Amboise with the New York City Ballet.

THE WEEK'S PROGRAMS

Ballet Artists Returning
—Concerts and Recitals

THOUGH the City Ballet has postponed its originally scheduled premiere of the Balanchine-Hindemith "Metamorphoses" until next week, it has several compensations to offer in the way of returning personnel. Diana Adams and Hugh Laing are back from Europe. Miss Adams will make her first appearance on Friday in "Caracole" and Mr. Laing the following afternoon in, of all things, "The Pied Piper." (Incidentally they are both scheduled for the first "Lilac Garden" next Sunday afternoon.) Next Sunday evening will find Nora Kaye back in the fold for a single appearance in "Age of Anxiety," skipping down from Boston where she is playing in the Bette Davis revue, "Two's Company," for the occasion.

The week's programs look about as follows:

New York City Ballet

TODAY (Mat.)—The Pied Piper, Swan Lake, A la Franciscana, Cakewalk, (Eve), Mother Goose Suite, The Case, Pas de Trois, Symphony in C.

TUESDAY—Card Game, Picnic at Tintagel, Pas de Trois, Bourree Fantastique.

WEDNESDAY—Serenade, Illuminations, A la Franciscana, Scotch Symphony.

THURSDAY—Symphony Concertante, Firebird, Sylvia Pas de Deux, Cakewalk.

FRIDAY—Caracole, Tyl Uenspiegel, Prodigal Son, Pied Piper.

SATURDAY (Mat.)—Serenade, Cakewalk, Sylvia Pas de Deux, Pied Piper, (Eve), Swan Lake, Orpheus, A la Franciscana, La Valse.

NEXT SUNDAY (Mat.)—Concerto Barocco, Firebird, Lilac Garden, Scotch Symphony, (Eve), Swan Lake, Age of Anxiety, Sylvia Pas de Deux, Bourree Fantastique.

Concerts and Recitals

Today

ART OF PERFORMING, Y. M. and Y. W. H. A., Lexington Avenue and 42nd Street, 2:40. (Dance Laboratory Series.) Maria Graham in a demonstration-recital with Walter Terry, plus Miss Graham's performance of her solo, "The Triumph of Saint Joan" (Delio Jolo).

MATTI HAIM, Washington Irving High School, 8:45. (Benefit New York Cancer Committee and United Jewish Appeal.) Gavotte (Bach), I Balanchine Suite on My Lap, New Dance (untitled) Dances of Love, gently spoken words accompaniment, Third Symphony (Heger).

EAGA DANCERS, Originals Only Playhouse, 100 Seventh Avenue South, 2:45. Classic dances, pantomime and dance dramas of India by trio consisting of Vira Grant, Robert Brunner and Carol Sinclair, with Eaga Lapin, narrator; Milton Witzenstein, flutist; Norman Secor, pianist.

STAGE FOR DANCERS, Cooper Union, 8:35 (Admission free). Solo dances by Eva Desca, and group dances by Gloria Newman, Doris Eshner and Tat Strong.

PAUL SWAN, Studio 90, Carnegie Hall, 8:30. (Dorothy Hansen, pianist.) Perian Poem (spoken and mimed), Game of Tennis (Bon Jour, Madame, Dapout, Mon Homme, Tightrope Walker, Juggler at the Circus, Monlight Sonata, (Beethoven), Romance (Sibelius), In Courts of Ancient Kings, Oriental Fantasy.

Tuesday

STAGE FOR DANCERS, High School of Home-Making, 901 Classon Avenue, Brooklyn, 8:30. Lecture-demonstration: "A Dance Is Born." Words, Doris Eshner; movement, Pearl Laing.

Friday

MARCUS BUECHMAN, Ethnologic Dance Center, 110 East Fifty-ninth Street, 8:30. Lecture: "How They Stand Sitting."

Next Sunday

MATTI HAIM, Washington Irving High School, 8:45. (Benefit New York Cancer Committee and United Jewish Appeal.) Dance (Halevy), The Immortal Song, Flowering of Democracy, Serenade (Bach), Rite of the Humble.

artistic director, and Pauline Lawrence has designed the costumes.

Off to Europe

Ballet Theatre will make another extended tour of Europe, this one beginning early in May and lasting until the end of November. It will open on May 4 in the San Carlo Opera House in Naples, and will include not only London, Paris, Rome and other capitals, but many of the leading festivals, including those in Edinburgh, Florence, Venice, Berlin and The Hague.

All the company's leading dancers will make the trip, and a repertoire of twenty ballets will be taken along.

The tour has been booked by Anatole Heller of the Bureau Artistique International, Paris, and is expected to have the sponsorship of the Cultural Relations Department of the United States Department of State as was the case with the company's previous tour abroad in 1950. Once again it will be misleadingly billed as the American National Ballet Theatre, which is the only regrettable feature of an otherwise admirable project.

A new organization called Dance Associates has been formed for the purpose of "coordinating the work of choreographers, composers and designers under uniform artistic direction" and of presenting "work significant in content or direction, or which explores new techniques or forms." The directors of the organization are Jack Birnbaum, Edward Cole, George Robert Lewis, David Vaughan and James Waring, and its advisory committee consists of Merce Cunningham, Louis Horst, Lincoln Kirstein and Muriel Stuart.

Four programs are planned for this season, the first to take place on Jan. 25 at the Lexington Avenue "Y." Among the choreographers who have accepted invitations to contribute works are Mr. Cunningham, Natanya Neumann, Irving Burton, Gloria Newman and Alec Rubin.

Lillian Moore, on short leave from the faculty of the High School of Performing Arts, has set out on a brief tour of the Midwest, presenting a solo program of satirical dances and a few classic ones thrown in for contrast. She is due to return early next month.

Danny Daniels will appear tonight at the Eastman Theatre in Rochester as soloist with the Rochester Civic Orchestra in the premiere of Morton Gould's "Tap Dance Concerto" in which the choreographic rhythm is considered as part of the orchestral texture. The composer will conduct.

39

Published monthly except July and August by Dance News, Inc., at 119 West 57th Street, New York 19, N. Y. Cable address: DANEWSCOR.
Subscription rates \$3.00 a year in the U.S.A., \$3.50 a year in foreign countries. Single copies 25 cents. Printed in U.S.A. Reentered as second class matter June 26, 1952, at the Post Office at New York, N. Y., under the act of March 3, 1879. Copyright 1952 by Dance News, Inc.

1952-53

José Limón and his company will appear at the Concert Hall of the Juilliard School of Music for six evenings, Dec. 5, 6, 7, and 12, 13, 14. His company which consists of Pauline Koner, Letitia Ide, Betty Jones, Ruth Currier, Lavina Nielson and Lucas Hoving, will be augmented by pupils of the dance department of the Juilliard School, Frederick Frausnitz will conduct the Juilliard orchestra and Julius Epstein will be the pianist for several works. Proceeds will go to Dance Scholarship Fund of the Juilliard School.

Programs include one American premiere, *El Grito*, to music by Silvestre Revueltas, and New York premieres of *The Exile*, *The Visitation* (both with music by Arnold Schoenberg), *Night Spell* (music by Priaulx Rainer), *Fantasy and Fugue in C Major and Fugue in C Minor* (choreography by Doris Humphrey to music by Mozart), and *The Queen's Epythion* (music by Henry Purcell). The rest of the repertoire is made up of ballets for Ignacio Sanchez Mejias, a Malinche, *The Moor's Pavane*, a Day on Earth and a revival of Doris Humphrey's *Variations and Conclusion* from New Dance

Here are the day-by-day programs: Dec. 5 & 7, El Grito, The Exiles, Night Spell, Lament for Ignacio Sanchez Mejias; Dec. 6 & 12, Fantasy and Fugue in C Major and Fugue in C Minor, The Visitation, Day on Earth, Variations and Conclusion from New Dance; Dec. 13 & 14, The Queen's Epicedium, Night Spell, La Malinche, The Moor's Pavane.

Tickets are obtainable at Steinway Hall Box Office and (from Dec. 5) the Juilliard School. Prices are \$4.00, \$3.50, \$3.00, \$2.50, \$2.00, \$1.50.

N. Y. Ballet Club will present its third Choreographers' Night in March. Persons interested in staging a ballet for the program are invited to communicate with the Club.

Jacob's Pillow Dance Festival performance at the YM-YWHA Dec. 10 was cancelled in mid-November.

Section 4

Concerts by Limon at Juilliard; A New Ballet Troupe Coming Here

AMERICA'S modern dance art will have its first major representations of the season next month when Jose Limon and his company, with Pauline Koner, present a series of six concerts at the Juilliard School of Music, 120 Claremont Ave. The first program, accompanied by the Juilliard Orchestra under the direction of Frederick Prausnitz, will be given Friday and next Sunday evenings at 8:30. The second ball, arranged for piano accompaniment, with Julius Epstein and Frank Cox as the pianists, is scheduled for Saturday evening and Dec. 12. Dances utilizing the support of a chamber music ensemble will be offered the evenings of Dec. 13 and 14.

The initial program will be composed of "El Grito" in its first American performance; "The Exiles" and "Night Spell" in their first local presentations, and Lament for Ignacio Sanchez Malinche. Mr. Limon, for several seasons associated with the American National Ballet as choreographer and guest star, created "El Grito" (originally named "Redes") for that organization. This work, based upon Mexican themes, is set to music by the composer, Carlos Mal. Mr. Limon is also the choreographer of "The Exiles," but the choreography for "Lament" and "Night Spell" is by the company's artistic director, Doris Humphrey. These three compositions employ the talents of Arnold Schoenberg, Norman Lloyd and Proulx Rainier, respectively.

The second program will bring the first New York performances of Miss Humphrey's "Fantasy and Fugue in C Major and Fugue in C Minor" (Mozart) and Mr. Limon's "The Visitation" (Schoenberg) along with Miss Humphrey's "Day on Earth" (Stravinsky), "The Variations and Conclusion from her "New Dance." The final bill lists a repeat of "Night Spell," Mr. Limon's "The Moor's Pavane" (Purcell) and "La Malinche" (Purcell) and the first local showing of the star's "The Queen of Epidaurum" (Purcell).

In addition to Mr. Limon and Miss Koner, the principal dancers of the company include Letitia Ide, Lucas Hovins, Betty Jones, and Miss Koner.

The costumes for the productions have been designed by Pauline



Lawrence. The six performances are all evening events and curtain time is announced for 8:30.

A new ballet company, but on
headed by three highly esteemed

A new ballet company, but one headed by three highly esteemed

and popular stars, will make its New York debut Dec. 8 at the Century Theater. Mia Slavenska and Frederic Franklin, the group's founders, directors and principal dancers, share stellar honors with the guest artist, Alexandra Danilova, and each will be seen in contemporary, as well as traditional, ballets.

The contemporary works four in number, will receive their local premieres during the company's one-week engagement at the Century. The first of the novelties is "The Best," choreographic treatment of "The Strain" by Desire, the Tennessee Williams play. The score, composed by Alex North for the movie version of the drama, has been adapted and orchestrated by Rayburn Wright and the London Symphony Orchestra by Peter Larkin and Saul Bolasni, respectively. Miss Slavenka will play the role of Blanche Du Bois. Mr. Franklin is cast as Stanley and Miss Elynn will be the Stella. This big show will give the company performances except matinees (Dec. 13 and 14).

The second new production is "Mlle. Fifi," created by Zachary Solov, the Metropolitan Opera's choreographer and ballet master, especially for Miss Danilova. This three-character ballet, with Roland Vazquez and Marvin Krauter in support of Miss Danilova, has music by Theodore Eduard Dufauré Ljarte, arranged by Samuel Grossman, staging by Mr. Larkin and costumes by Helene Pons. "Mlle. Fifi" is scheduled for Dec. 9, 10, 13 (afternoon and evening) and 14 (evening only).

The remaining new pieces are "Symphonic Variations" (Franck) and "Portrait of a Ballerina," set to Dohnanyi's Variations on a Nursery Rhyme, both with choreography by Miss Slavenska. The former will be danced by the ensemble and the latter will have Miss Danilova, Miss Slavenska and Mr. Franklin as its stars.

THE NEW YORK TIMES, SUNDAY, NOVEMBER 30, 1952.

Jose Limon and Company
In Six Performances

WHAT is by anybody's reckoning a major event is José Limón's series of six performances at the Juilliard Concert Hall, 130 Claremont Avenue, which gets under way on Friday for two week-ends. His repertory will include four works by him and two by Doris Humphrey, artistic director of his company, not yet danced here.

Of these five will be seen in this week's performances. They are "El Grito," produced originally in Mexico City under the title of "Redes" a year ago; "The Exiles," produced in the American Dance Festival at New London in 1950; "Night Spell," produced at the New London festival in 1951, "The Visitation," and Bach's "Fantasy and Fugue in C major and Fugue in C minor," produced at New London this past summer.

The company will again have Pauline Koner as guest artist, and will include Letitia Ide, Lucas Hoving, Betty Jones, Ruth Currier, Layina Nielsen and a group.

The entire schedule follows:

FRIDAY—El Grito (Limon-Revueltas), The Exiles (Limon-Schoenberg), Night Spell (Humphrey-Rainier), Lament for Ignacio Sanchez Mejias (Humphrey-Lloyd).

SATURDAY—Fantasy and Fugue in C major and Fugue in C minor (Humphrey-Bach), The Visitation (Limon-Schoenberg), Day on Earth (Humphrey-Copland), Variations and Conclusion from "New Dance" (Humphrey-Riesler).

NEXT SUNDAY—Repetition of Friday's program.

FRIDAY—Repetition of Saturday's program.
SATURDAY AND SUNDAY—The Queen's Epidium (Limon-Purcell), Night Spell (Humphrey-Rainier), La Malinche (Limon-Lloyd), The Moor's Pavana (Limon-Purcell).

Other events of the current week are:

TODAY (Mat.)—Caracole, Tyl Uleenspiegel, Pas de Trois, La Valse; (Eve.)—The Duel, Orpheus, The Swan Lake, Scotch Symphony.

TUESDAY—Serenade, Metamorphosa, Sylvia Pas de Deux, Pied Piper.

WEDNESDAY—Swan Lake, The Duel, A la Française, Cakewalk.

THURSDAY—The Temperaments, Firebird, The Cage, Symphony in C.

FRIDAY—Swan Lake, Illuminations, A la Française, Symphony in C.

SATURDAY (Mat.)—The Duel, Picnic at Tintagel, The Swan Lake, Bourree Fantastique, A la Française, Prodigal Son, Pas de Trois, Bourree Fantastique.

NEXT SUNDAY (Mat.)—Mother Goose Suite, Metamorphosa, Sylvia Pas de Deux, Cakewalk; (Eve.)—Swan Lake, The Cage, Tyl Uleenspiegel, Pied Piper.

Today

DANCE VARIETIES, Theatre Studio of Dance, 137 West Fifty-sixth Street; 7. (Direction Orsery Sergievsky).

Prologues, by Rose Pepe, Dorothy Perrone, Evelyn Koch, Peter Saul, Kern Harding, Casey Reno, Harriet Eisner, Rochelle Topel, Hope Uzor. Lucille Annunziata, Lilbit Williams, Marsha Blackman, Patricia Marx and Dolores Herrmann.

PAUL SWAN, 920, Carnegie Hall; 8:30. (Evangelina D'Amico).

Pour le Sport. House That Jack Built, Mals Ma Reputation, Mon Homme, Spider Web, Before the Great Silence, Moonlight, The Nightingale, Silenus, Far, Far Away in Courts of Ancient Kings.

JEAN ERDMAN and group, Brooklyn Academy; 8:30.
Lecture-demonstration in series: "Evenings with the Creative Dancer."

"Baptiste," a Danced Pantomime, Renews a Neglected Theater Art

A DISTINCTION exists between the arts of gesture and pantomime. The two are, of course, closely allied, for although gesture can (and often does) function outside the field of pantomime, gesture itself is an essential ingredient of pantomime. Dictionaries, for example, indicate the distinction by suggesting that pantomime expresses "mimicry," while gesture is "expressive of sentiment or passion."¹ America's modern dance makes frequent use of gesture (neither symbolic nor pantomimic) to convey emotional tensions while the traditional ballroom dancer uses gesture to enhance the telling of a story, the advancement of a plot, the defining of a character.

In "Baptiste," which Madeleine Renaud, Jean-Louis Barrault and their company are giving in their French theatre season at the Ziegfeld, the art of pantomime and the art of gesture are exquisitely balanced, imaginatively presented. In the sewing on of a button (a remarkable example of mimetic communication), we find representational pantomime; for the scene in which a lazy Pierrot tires of carrying water in cupped hands from stream to flower bed, the moist, big blossoms with a lot of tears, one witness after another (anyone could carry water), extended into special and wiful gesture (only Pierrot would weep vitality into flowers) and in joyous leaps, reaching hands, exuberant

But our French visitors have reminded us that traditional pantomime (imaginatively employed) and sensitive gesture together create an enchanting form of theater. "Baptiste" is neither profound in theme nor choreographically complex but its movements are of con-

THE DANCE WORLD

"Baptiste," a Danced Pantomime, Renews a Neglected Theater Art

By WALTER TERRY

A DISTINCTION exists between the arts of gesture and pantomime. The two are, of course, closely allied, for although gesture can (and often does) function outside the field of pantomime, gesture itself is an essential ingredient of pantomime. Dictionaries, for example, indicate the distinction by suggesting that pantomime expresses meanings while gesture is "expressive of sentiment or passion." America's modern dance makes frequent use of gesture (neither symbolic nor pantomimic) to convey emotional tensions while the traditional ballet employs pantomime mainly in the telling of a story, the advancement of a plot, the defining of a character.

In "Baptiste," which Madeleine Renaud, Jean-Louis Barrault and their company are giving in their French theater season at the Ziegfeld, the art of pantomime and the art of gesture are exquisitely balanced, imaginatively presented. In the sewing on of a button (a remarkable example of mimetic communication), we find representational pantomime; for the scene in which a lazy Pierrot tires of carrying water in cupped hands from stream to flower bed and moistens his blossom with a drop of tears, one witnesses a stylized action (anyone could carry water) extended into special and wistful gesture (only Pierrot would weep vitality into flowers) and in joyous leaps, reaching hands, exuberant capers or sorrowing shoulders, gesture "expressive of sentiment or passion" is made manifest.

"Baptiste" is not wholly dance but it is near-dance pantomime. True, its several episodes are accompanied by sweet and simple music of Kosma, one of the scene changes almost has the settings dancing and the entire production is choreographed in that it is rhythmic of base and patterned of form. Yet a good deal of it is dumb show but a dumb show which reaches for (and attains) dance peaks through expressional, instinctive gesture.

For those close to the art of dancing, "Baptiste" provides an absorbing experience and a lesson, too. For American dancers, taken by and large, aren't very good at pantomime and they are abetted in this lack by a public which doesn't seem to expect much along such lines. In their classical ballets, the British dancers do beautifully. They know the traditional pantomimic vocabulary well, they take their time in making their symbolic or

American dancers, appearing in ancient ballets, try to slide over much of the pantomime. They hurry through it and often seem embarrassed when called upon to point to ring-fingers, shake their fists or go through a gestural description of an approaching figure said to be a beautiful girl with a crown and aspects of a swan about her. Such activities can be embarrassing and are so unless the dancer gets into the spirit of an era as well as into the essence of the character. When it comes to instinctive, emotional gesture, American artists are on a level they like and understand. Or, when pantomime is freshly stylized and rhythmicized, as it is in several of George Balanchine's finest ballets, our dancers need not feel that they have forfeited dancing for gesticulation.

But our French visitors have reminded us that traditional pantomime (imaginatively employed) and sensitive gesture together create an enchanting form of theater. "Baptiste" is neither profound in theme nor choreographically complex but its movements are of constant interest to the beholder as each tableau is drawn before his eyes. Gauche innocence and bright-eyed elegance (the latter was certainly invented by the French themselves) go hand-in-hand as "Baptiste" unfolds some of the adventures—comic, tragic, brave, sly—of the theater's immortal Pierrot.

Mr. Barrault, as the Pierrot figure, is the key to "Baptiste's" success. He is superb in every way, for each motion has a meaning, a form, a style and whether he is making love to a statue or trying to hang himself, duelling or chewing his nails, he is a consummate communicator of meaning and feeling, of pantomimic explanation and gestural sentiment. Miss Renaud and the other actors join with him in giving the American public a beautiful example of the old, and sometimes forgotten, art of pantomime, an example from which an American audience can derive great pleasure and from which the American dancer can secure knowledge of value to his own art and his own career.

Notes on Dance Events

Mia Slavenska, Frederic Franklin and their recently formed ballet company, with Alexandra Danilova as guest star, will open a week's engagement Dec. 8 at the Century Theater. Four new ballets and two classical offerings will be given during the season which is to run through Dec. 14 (matinees are scheduled for the 13th and 14th). The quartet of productions new to local audiences is composed of Valerie Bettis's "A Streetcar Named Desire," based on the Tennessee Williams play and with music by Alex North; "Mlle. Fifi," choreographed by Zachary Solov to music of Theodore Eduard DuFaure Lajarte; Miss Slavenska's "Symphonic Variations" (Frank) and the same choreographer's "Portrait of a Ballerina" (Dohnanyi).

The fourth week of the New York City Ballet's season at the City Center will bring, on Tuesday, the world premiere of George music of Hindemith (Symphonic Metamorphoses on Themes of Carl Maria von Weber) and with costumes by Karinska. Principal roles will be danced by Tanaquil LeClerc, Nicholas Magallanes and Todd Bolender. On Thursday, Hugh Laing will dance the title part in "Tyl Ulenpiegel" for the first time in America and on Friday, Melissa Hayden will perform in the starring role of "Four Temperaments" for the first time. Other ballets

for the week will, for the most part, retain their regular casts. Tonight, however, Nora Kaye, will dance in "Age of Anxiety" for her first appearance of the season.

The schedule of programs for the week is as follows:

This afternoon, "Concerto Barocco," "Firebird" (Hayden), "A La Francaix," "Scotch Symphony"; this evening, "Swan Lake" (LeClerc), "Age of Anxiety," "Sylvia: Pas de Deux," "Bourree Fantastique"; Tuesday, "Swan Lake," "Metamorphoses," "A La Francaix," "La Valse"; Wednesday, "Serenade," "Orpheus," "Metamorphoses," "Pied Piper"; Thursday, "Tyl Ulenpiegel," "Illuminations," "A La Francaix," "Scotch Symphony"; Friday, "Four Temperaments," "Firebird," "Pas de Trois," "La Valse"; Saturday afternoon, "Concerto Barocco," "Swan Lake," "A La Francaix," "Pied Piper"; Saturday evening, "Symphonie Concertante," "Age of Anxiety," "Sylvia: Pas de Deux," "Cakewalk."

John Martin will be guest speaker at the meeting of the New York Ballet Club today at 3 at the Theater Studio of Dance, 137 W. 56th St. In March, the club will sponsors its third annual Choreographer's Night and individuals interested in presenting a ballet for this occasion are invited to make application to Mr. F. Koreff, 52 W. 52d St.

The Choreographers' Workshop, directed by Trudy Goth, will give its first concert of the season Wednesday at 8:40 at the Y. M. and Y. W. H. A. Two new works by Bill Hooks and Robert Joffrey are among the featured items to be given on this program.

FRIDAY—El G
Exiles (Limon-S
phrey-Rainier)
Mejias (Humphre
SATURDAY—F
and Fugue in C
Visitation (Limon
(Humphrey-Copia
sion from "New
NEXT SUNDAY
gram.

Se
FRIDAY—Repet
SATURDAY—An
cidium (Limon-F
phrey-Rainier),
The Moor's Pava

Other eve
week are:

New Y
TODAY (Mat.
Pas de Trois, I
Orpheus, A la F
TUESDAY—Sere
Pas de Deux, I
WEDNESDAY—J
Francaix, Cakew
THURSDAY—
The Cage, Symph
FRIDAY—Swan
Francaix, Symph
SATURDAY (Ma
tagel, Pas de Tro
—Caracole, Prodig
Fantasque.
NEXT SUNDAY
Metamorphoses, S
(Eve.)—Swan Lak
Pied Piper.

Concer

DANCE VARIET
137 West Fifty-s
Orestes Sergievsky
Program of dan
Perrone, Evelyn K
ing, Casey Renc
Topel, Hope Uzz
Williams, Marsha
Dolores Herrmann
PAUL SWAN, S
(Evelyn Hansen,
Pour le Sport, I
Ma Reputation, M
fore the Great
Nostalgie Oriental
of Ancient Kings.

JEAN ERDMAN
emy: 8:30
Lecture-demonstr
With the Creative

Un Poema Sinfónico:

LLANTO POR LA MUERTE DE
IGNACIO SANCHEZ MEJIAS

Nunca más acertado un escritor al calificar el poema de Federico García Lorca "Llanto por la muerte de Ignacio Sánchez Mejías" como Poema Sinfónico, porque García Lorca fué tan músico como lo fueron De Falla, Albéniz y Granados. De la obra lorquiana brota constantemente su quintaesencia musical. José Limón, el gran artista mexicano, quien está considerado por los críticos más exigentes como suizás el primer bailarín del momento, llevó a la danza el gran poema, de cuya versión aprovechamos dos fotografías para ilustrar el magnífico artículo de Pedro Pablo Paredes que reproducimos de la Revista Nacional de Cultura del Ministerio de Educación de Venezuela.



José Limón con Letitia Ide y Ellen Love en una de las secuencias coreográficas del ballet "Llanto por la Muerte de Ignacio Sánchez Mejías".

Por PEDRO PABLO PAREDES

El hombre primitivo no debió salir nunca de los límites de su propio asombro. Le imaginamos, ahora, calido, pálido, pensativo, en el fondo de los grandes bosques; escuchando, en la orilla de los arroyos impetuosos; en lo alto de las colinas armoniosas, deslumbrado por la gracia de la luz; con el rostro vuelto a las estrellas, desolado, en medio de la noche. Le imaginamos lleno de inquietudes, de espantos, de interrogaciones, de júbilos desconocidos. Se opera el primer encuentro de su sensibilidad con el espectáculo cósmico. Pero, a veces, cuando el instinto no le fuerza a defenderse de los agentes negativos que se disputan el espacio, se siente recorrido por una alegría inefable. Es que se ha quedado mirando cómo desciende, paso a paso, por sus alcornoques, la mañana. Es que le llena de voces secretas el alma ese rumoroso lenguaje que surge del fondo de los árboles. Y es entonces cuando lo más cercano a los remansos; cuando de sus márgenes extrae el junco o la caña que habrá de transformarse en flauta. ¿Quién le ha guiado hasta la invención de ese instrumento dulcísimo? El mismo no lo sabe. Mas, todas sus inquietudes íntimas, de pronto, han hallado un medio de expresión. El hombre primitivo ha comenzado a cantar. Nació, más bien, cantando. Por eso no se expresa sino en verso. Desde entonces el uso y el dominio de la prosa que impondrá, más tarde, la incógnita, evolucionará socialmente. Canta, toca o recita el hombre primitivo? Este hombre primitivo toca su flauta o tañe su lira. Canta, recita. Pero todas esas formas artísticas las realiza al mismo tiempo. No podemos, pues, llamarle músico, ni poeta, ni declamador. Lo es todo. Por ello lo denominamos músico-juglar. Por ello su arte —música, poesía, declamación— es el arte de la juglaría.

La juglaría es, a todas luces, una maravillosa, elemental unidad artística. Tal unidad artística es el signo de la sensibilidad de los hombres primitivos. Es menester que discurra mucho tiempo para que la música, independiente ya de la poesía, adquiera su excelentísima personalidad; y para que la poesía, al mismo tiempo, se olvide de aquella. Sólo que una y otra, siempre, se influirán sin tregua. Mientras, el juglar es el único hombre que ha descubierto la belleza y que la sirve con fidelidad. Entre los pueblos y la belleza, él es el mediador. Por esto no puede fijarse, como los demás, en sitio alguno de la tierra. Necesita difundir su mensaje estremecido. Echa a andar. Iluminado por la gracia del canto, de mesón en mesón, de pueblo en pueblo, él convoca la emoción colectiva. El juglar pulsa su instrumento y dispersa, fervoroso, sus versos. Le oyen desde el huésped, en cuya venta se sacude el polvo de los caminos interminables, hasta la gente de la Corte. Y tanto unos como otros están de acuerdo en que el juglar es un ente distinto por cuya boca se aprenden cosas desconocidas que infunden un gozo hondo, supremo. El juglar no vive en ninguna parte. Le ven pasar en los campos, los sierras, que ven atados por cuerdas felices a la gleba inerte; los primeros habitantes de los burgos; los aldeanos y los peregrinos. El

2.—Federico García Lorca, un nuevo tipo de juglar.

Con Federico García Lorca nos encontramos frente a un nuevo tipo de juglar. Ningún otro poeta español contemporáneo nos fuerza a recordar con mayor afecto la primitiva juglaría. Desde su nacimiento hasta su muerte, el poeta no concede una sola tregua a su iluminado ministerio. Él escucha, medita, sueña, crea y recorre casi todos los pueblos españoles llevando al corazón de las gentes la esencia y la presencia espiritualistas de su arte.

Nuestro amado juglar nace en el campo: en Fuente-Vaqueros. Por las orillas del Genil, que reproduce maravillosamente el plateado temblor de los olivares, debió ocurrir la infancia de García Lorca. Allí, el agua, el bosque, la presencia avasallante del campo abierto le dieron al poeta la primera lección musical. Tal lección de armonía debió fortalecerse después cuando la ternura materna lo condujo al conocimiento de los secretos del piano. La emoción de García Lorca se formó al amparo de la música. Creció con ella. Desde su primera edad el poeta comprendió, como decía Camille Maclair, que "amar la música es conocer el secreto de ser consolados". Por ello, cuando el juglar

hubo superado la eficaz docencia materna, va en su adolescencia estuvo al lado del Maestro Manuel de Falla. Hay, pues, una influencia musical predominante, definitiva, en la vida y en la obra de García Lorca. Por la música descubrió el camino del verso, de la poesía. Si fué lo contrario, el poeta cumpliría el precepto del mismo Maclair, quien dice: "el poeta debe someterse todos los días a la enseñanza de la música". He aquí la razón de las palabras de Gómez de Baquero a propósito de nuestro juglar: "tiene una imaginación pictórica, visual extraordinaria, un hondo instinto musical, brio dionisiaco, de Dionisos joven, dispuesto a todas las orgías del color y del sonido".

Es en Granada, la poética ciudad morisca, donde García Lorca adquiere su absoluta personalidad de juglar. Allí se dedica fervorosamente a la poesía y a la música. Tanto una como otra —recordemos la unidad artística de los primitivos— en García Lorca se confunden y se complementan. En la ciudad de los gitanos, el poeta, así como antes, en su infancia rural se entregó al descubrimiento de la armonía cósmica, se consagra a estudiar las manifestaciones artísticas del pueblo andaluz. Se le ve por todas partes en el día y en la noche. Desaparece en el torbellino de los zocos multicolores, para recoger en sus más puras fuentes, la canción popular. Le deslumbran las zambas abigarradas donde las castañuelas glorifican las soleares y las siguiriyas. Del Albaicín, así como del Sacro Monte, el poeta ha de extraer esa júbilo melódica que caracteriza su obra, ese signo melódico y un poco trágico que llena su producción. La honda emoción de García Lorca, tal vez, tal vez, definitivamente por el contacto directo con los muchachos granadinos, que gimen en el folklore, ya no decaerá jamás. Que ella será la que habrá de darle a su vida y a su obra ese aire juglaresco que las inmortaliza. García Lorca toca el piano con el Maestro de Falla o solo. Ajusta sus versos a la más moderna y atrevida melodía verbal. Y, al mismo tiempo que escucha a su pueblo, que lo observa, que escribe, el alma de juglar que hay en él no le da punto de holganza. Le empuja. Los caminos andaluces y castellanos le ven pasar, de pueblo en pueblo, con sus versos y sus canciones, con su por el mismo llamado Teatro de Cádiz. El éxito acompaña las andanzas de García Lorca. El mismo pueblo que varios siglos antes había visto el desfile de hierro del Cid y sus amigos y de los primeros juglares, rodea maravillado al poeta que esparce su delicado mensaje de belleza. Por ello afirma don Dámaso Alonso que "España en García Lorca se había expresado una vez más". Con esta actividad, característicamente juglaresca, nuestro poeta va estructurando su obra, que guarda inédita mucho tiempo y que publica cuando ya, juglarescamente, la ha hecho conocida de todos. Es que no solamente el temperamento sino la conducta son juglarescos en el granadino.

3.—Una obra sinfónica: "Llanto por la Muerte de Ignacio Sánchez Mejías".

Hemos venido repitiendo que la maravillosa juglaría de Federico García Lorca —juglaría, es decir, música, es decir, poesía— presenta una visible evolución hacia lo sinfónico. Y este nuevo tipo de juglar que decimos, lo es así, nuevo, por eso. Porque no sólo parte de su profunda raíz folklórica, de su canto jondo, sino que se pone en marcha, vale decir, que evoluciona, que progresa. Y progresa con seguridad. De su libro Canciones al Poema del Cante Jondo, no podemos precisar una sola muestra de decaimiento del impulso creador, de la maestría lírica. El Romancero Gitano ya es el libro de su primera madurez. El Poema del Cante Jondo, posterior, ya se mueve dentro del más puro equilibrio clásico. Clásico en el sentido que a esta palabra ha dado Juan Ramón Jiménez, el cual dice que es "lo que por haber sido exacto a su tiempo trasciende y perdura". Nuestro juglar, a pesar de sus esfuerzos hacia lo musical grande, sinfónico, orquestal —recordemos su Suite y su Poeta en Nueva York— todavía no ha dado la obra para la cual, musicalmente, se viene preparando con íntima seguridad. Ya ha salido a la luz el Poema del Cante Jondo. El autor trabaja aún en el libro póstumo del Poeta en Nueva York. Se aproxima el año de 1935 en que, en una corrida de Sevilla, perece su grande amigo Ignacio Sánchez Mejías. El corazón del juglar se dobla sobre el dolor del compañero muerto; su sensibilidad, herida tan en lo vivo, se exalta hasta la desesperación, y, nace el "Llanto por la Muerte de Ignacio Sánchez Mejías", que, a pesar de la inusitada popularidad de los poemas folklóricos, tan llenos de vitalidad y de color, es la obra máxima de García Lorca. Su obra sinfónica, esencial.

4.—Primer movimiento: Lento sostenuto: La Cogida y la Muerte.

Nunca se repetirá bastante el

pensamiento de Maclair: amar la música es conocer el secreto de ser consolados. Federico García Lorca, más que nadie, conocía la poderosa, inflexible influencia de la música sobre los más hondos estados anímicos. Así se explica su pasión por desentrañar el oculto sentido de los cantos andaluces, su afición por el piano, su compenetración con Falla, y, por sobre todo, la significación musical de su obra. Debía ser la música su único refugio cuando le derrumbó la noticia de la muerte de Sánchez Mejías. Le imaginamos entregado por entero, en su casa de Granada, frente a la Alhambra, en las altas horas nocturnas, a atenuar su dolor en la frecuencia de los grandes maestros. Nada mejor para su desolación de entonces que Haydn con su purísimo equilibrio, que la serena y honda plenitud de Mozart, que la solemnidad de Bach, que la suprema agonía de Beethoven. Fueron los maestros de la sinfonía quienes le pusieron en contacto con lo absoluto cuando más desgarrado le hallaron el corazón.

De tal contacto debió surgir la sinfonía lorquiana, la única sinfonía que el brevísimo curso de la vida del poeta nos permitió conocer. Porque el Llanto es eso. La verdadera Sinfonía Patética de la literatura española de siempre.

La obra se divide en cuatro movimientos perfectamente diferenciados. El primero de ellos está titulado "La Cogida y la Muerte" por el iluminado juglar. Se trata de un Llanto sostenuto extraordinariamente patético, desgarrado, conmovedor. Se desarrolla todo él, con esa lentitud agonizante de las marchas fúnebres, alrededor de un tema central, una frase melódica de sorprendente efecto, que sirve como de fondo mortal a todo un cuadro de sublime desolación: "a las cinco de la tarde". Comenzamos a leer, a escuchar, mejor, y un escalofrío macabro nos sobrecoge el ánimo. La sinfonía se apodera de nosotros implacablemente. Sólo el mago de la Novena Sinfonía pudo lograr efectos semejantes de sentido trágico, de sabor elegíaco, de vigor descriptivo. A las cinco de la tarde, dice el juglar, y sobre esta frase sentimos un torrente orquestal —que nos recuerda algunos pasajes de la Heroica— cuyo colorido, variadísimo en su lentitud, nos suspende por completo. Hay un preaviso de muerte cuando "un niño trajo la blanca sábana" y "el óxido sembró cristal y níquel". Luego, ya el amigo segado por el cuerno fatídico, "comenzaron los sonos del bordón". "En las esquinas grupos de silencio cuando el sudor de nieve fué llegado". Tenemos que confesar que, a esta altura de este tremendo Llanto, no sabemos si estamos con el poeta o con Beethoven. ¡Qué hondura! ¡Qué fuerza! El poema, en su forma, ha venido desarrollándose dentro de la más equilibrada contención clásica, pese a su patetismo. Luego, "las heridas quemaban como soles y el gentío rompía las ventanas". "Lo demás era muerte y sólo muerte". Y es tan perfecta la estructura sinfónica de este movimiento que el poderío orquestal se va apagando antes de rematar de manera torrencial cuando el juglar prorrumpe en los versos finales:

¿Ay qué terribles cinco de la tarde!

¿Eran las cinco en todos los relojes!

¿Eran las cinco en sombra de la tarde!

5.—Segundo movimiento: Andante: "La Sangre Derramada".

La orquesta se entrega, de pronto, a un breve paréntesis de silencio. Ha de tomar fuerzas para atacar, en seguida, el segundo movimiento. Este segundo movimiento, de mayor hermosura que el anterior, más suave, más vivo al mismo tiempo, es un Andante. Su ligereza juguetea, fresquisma, pura, nos arrebatada desde el primer acorde. Casi siempre nos trae a la memoria aquellos Scherzos con que el inolvidable Beethoven solía quebrar el aire solemne de sus obras, aquellos Scherzos que son como descansos en la atención escuchante. Pero, no se trata de un Scherzo aunque, a ratos, se les parece un poco. Este segundo movimiento ha sido ejecutado por García Lorca con técnica y carácter. Pasa a la Pág. 14

6.—Tercer movimiento: Allegro con brio: Cuerpo Presente; y un Final vivace: Alma Ausente.

7.—Cuarto movimiento: Lento sostenuto: La Cogida y la Muerte.

Nunca se repetirá bastante el

pensamiento de Maclair: amar la música es conocer el secreto de ser consolados. Federico García Lorca, más que nadie, conocía la poderosa, inflexible influencia de la música sobre los más hondos estados anímicos. Así se explica su pasión por desentrañar el oculto sentido de los cantos andaluces, su afición por el piano, su compenetración con Falla, y, por sobre todo, la significación musical de su obra. Debía ser la música su único refugio cuando le derrumbó la noticia de la muerte de Sánchez Mejías. Le imaginamos entregado por entero, en su casa de Granada, frente a la Alhambra, en las altas horas nocturnas, a atenuar su dolor en la frecuencia de los grandes maestros. Nada mejor para su desolación de entonces que Haydn con su purísimo equilibrio, que la serena y honda plenitud de Mozart, que la solemnidad de Bach, que la suprema agonía de Beethoven. Fueron los maestros de la sinfonía quienes le pusieron en contacto con lo absoluto cuando más desgarrado le hallaron el corazón.

De tal contacto debió surgir la sinfonía lorquiana, la única sinfonía que el brevísimo curso de la vida del poeta nos permitió conocer. Porque el Llanto es eso. La verdadera Sinfonía Patética de la literatura española de siempre.

La obra se divide en cuatro movimientos perfectamente diferenciados. El primero de ellos está titulado "La Cogida y la Muerte" por el iluminado juglar. Se trata de un Llanto sostenuto extraordinariamente patético, desgarrado, conmovedor. Se desarrolla todo él, con esa lentitud agonizante de las marchas fúnebres, alrededor de un tema central, una frase melódica de sorprendente efecto, que sirve como de fondo mortal a todo un cuadro de sublime desolación: "a las cinco de la tarde". Comenzamos a leer, a escuchar, mejor, y un escalofrío macabro nos sobrecoge el ánimo. La sinfonía se apodera de nosotros implacablemente. Sólo el mago de la Novena Sinfonía pudo lograr efectos semejantes de sentido trágico, de sabor elegíaco, de vigor descriptivo. A las cinco de la tarde, dice el juglar, y sobre esta frase sentimos un torrente orquestal —que nos recuerda algunos pasajes de la Heroica— cuyo colorido, variadísimo en su lentitud, nos suspende por completo. Hay un preaviso de muerte cuando "un niño trajo la blanca sábana" y "el óxido sembró cristal y níquel". Luego, ya el amigo segado por el cuerno fatídico, "comenzaron los sonos del bordón". "En las esquinas grupos de silencio cuando el sudor de nieve fué llegado". Tenemos que confesar que, a esta altura de este tremendo Llanto, no sabemos si estamos con el poeta o con Beethoven. ¡Qué hondura! ¡Qué fuerza! El poema, en su forma, ha venido desarrollándose dentro de la más equilibrada contención clásica, pese a su patetismo. Luego, "las heridas quemaban como soles y el gentío rompía las ventanas". "Lo demás era muerte y sólo muerte". Y es tan perfecta la estructura sinfónica de este movimiento que el poderío orquestal se va apagando antes de rematar de manera torrencial cuando el juglar prorrumpe en los versos finales:

¿Ay qué terribles cinco de la tarde!

¿Eran las cinco en todos los relojes!

¿Eran las cinco en sombra de la tarde!

5.—Segundo movimiento: Andante: "La Sangre Derramada".

La orquesta se entrega, de pronto, a un breve paréntesis de silencio. Ha de tomar fuerzas para atacar, en seguida, el segundo movimiento. Este segundo movimiento, de mayor hermosura que el anterior, más suave, más vivo al mismo tiempo, es un Andante. Su ligereza juguetea, fresquisma, pura, nos arrebatada desde el primer acorde. Casi siempre nos trae a la memoria aquellos Scherzos con que el inolvidable Beethoven solía quebrar el aire solemne de sus obras, aquellos Scherzos que son como descansos en la atención escuchante. Pero, no se trata de un Scherzo aunque, a ratos, se les parece un poco. Este segundo movimiento ha sido ejecutado por García Lorca con técnica y carácter. Pasa a la Pág. 14

6.—Tercer movimiento: Allegro con brio: Cuerpo Presente; y un Final vivace: Alma Ausente.

7.—Cuarto movimiento: Lento sostenuto: La Cogida y la Muerte.

Nunca se repetirá bastante el

pensamiento de Maclair: amar la música es conocer el secreto de ser consolados. Federico García Lorca, más que nadie, conocía la poderosa, inflexible influencia de la música sobre los más hondos estados anímicos. Así se explica su pasión por desentrañar el oculto sentido de los cantos andaluces, su afición por el piano, su compenetración con Falla, y, por sobre todo, la significación musical de su obra. Debía ser la música su único refugio cuando le derrumbó la noticia de la muerte de Sánchez Mejías. Le imaginamos entregado por entero, en su casa de Granada, frente a la Alhambra, en las altas horas nocturnas, a atenuar su dolor en la frecuencia de los grandes maestros. Nada mejor para su desolación de entonces que Haydn con su purísimo equilibrio, que la serena y honda plenitud de Mozart, que la solemnidad de Bach, que la suprema agonía de Beethoven. Fueron los maestros de la sinfonía quienes le pusieron en contacto con lo absoluto cuando más desgarrado le hallaron el corazón.

De tal contacto debió surgir la sinfonía lorquiana, la única sinfonía que el brevísimo curso de la vida del poeta nos permitió conocer. Porque el Llanto es eso. La verdadera Sinfonía Patética de la literatura española de siempre.

La obra se divide en cuatro movimientos perfectamente diferenciados. El primero de ellos está titulado "La Cogida y la Muerte" por el iluminado juglar. Se trata de un Llanto sostenuto extraordinariamente patético, desgarrado, conmovedor. Se desarrolla todo él, con esa lentitud agonizante de las marchas fúnebres, alrededor de un tema central, una frase melódica de sorprendente efecto, que sirve como de fondo mortal a todo un cuadro de sublime desolación: "a las cinco de la tarde". Comenzamos a leer, a escuchar, mejor, y un escalofrío macabro nos sobrecoge el ánimo. La sinfonía se apodera de nosotros implacablemente. Sólo el mago de la Novena Sinfonía pudo lograr efectos semejantes de sentido trágico, de sabor elegíaco, de vigor descriptivo. A las cinco de la tarde, dice el juglar, y sobre esta frase sentimos un torrente orquestal —que nos recuerda algunos pasajes de la Heroica— cuyo colorido, variadísimo en su lentitud, nos suspende por completo. Hay un preaviso de muerte cuando "un niño trajo la blanca sábana" y "el óxido sembró cristal y níquel". Luego, ya el amigo segado por el cuerno fatídico, "comenzaron los sonos del bordón". "En las esquinas grupos de silencio cuando el sudor de nieve fué llegado". Tenemos que confesar que, a esta altura de este tremendo Llanto, no sabemos si estamos con el poeta o con Beethoven. ¡Qué hondura! ¡Qué fuerza! El poema, en su forma, ha venido desarrollándose dentro de la más equilibrada contención clásica, pese a su patetismo. Luego, "las heridas quemaban como soles y el gentío rompía las ventanas". "Lo demás era muerte y sólo muerte". Y es tan perfecta la estructura sinfónica de este movimiento que el poderío orquestal se va apagando antes de rematar de manera torrencial cuando el juglar prorrumpe en los versos finales:

¿Ay qué terribles cinco de la tarde!

¿Eran las cinco en todos los relojes!

¿Eran las cinco en sombra de la tarde!



José Limón y Letitia Ide en otro de los movimientos del ballet basado en el famoso poema de García Lorca.

cia, de trabajo y de superación espiritual, para que el nuevo y genialismo juglar perfeccione la técnica folklórica en su "Romancero Gitano" que publica en 1928. En este libro, que universaliza el nombre del poeta, él ha llegado al dominio del elemento melódico popular. La música se revela en el juego metafórico más que en la ornamentación formal, como la esencia última de la creación poética. Para alcanzar la calidad del Romancero Gitano el poeta ha estado sometido a una larga disciplina musical. El juglar granadino, lo repetimos, se sometió a la música desde la tibia paz de su casa del Genil.

En 1931 el poeta publica su "Poema del Cante Jondo". Es en este libro donde la capacidad musical del juglar lo emparenta en el tiempo con Albéniz, el inolvidable creador de la "Suite Iberia". El juglar sabe que el cante jondo, como la expresión de la honda melódica que surge de los más hondos del alma. La forma más apropiada para expresar los desgarramientos, los júbilos supremos, así se trate de la peneira, de la soleá o de la siguiriya. O de aquella "saeta" de las procesiones que nos levanta en la memoria el Corpus de Sevilla de la suite citada.

El juglar no es solamente el iluminado que esparce y da a conocer su mensaje personal. Es también el encargado de traducir a su lenguaje maravilloso, cósmico, el elemento folklórico, y, con él, la angustia del pueblo por donde pasa. Tal es el caso de García Lorca. Cuando ya había llegado hasta el fondo de los motivos populares de su tierra y había llevado por muchas regiones españolas su verbo encendido, incansable siempre, marcha a Nueva York. Hubo de ser luego el choque emocional del poeta con una civilización fundada sobre el capital, y sorda al llamado de la poesía, de la bondad melódica. "Poeta en Nueva York", es decir, juglar en Nueva York, es el producto de ese viaje. En ese libro, juglar en Nueva York, es el nombre no convence de que el autor, en evolución permanente, no se contentará solamente con las exigencias populares en su arte. Y hemos apuntado más arriba. Poeta en Nueva York, es de fuerza compuesto al mismo tiempo que muchos poemas del Cante Jondo, pero, lo cierto es que, de la

misma época o posterior, "Poeta en Nueva York" ya es una obra de entonación sinfónica en relación con las que la precedieron. Nuestro juglar se prepara para la creación de la obra que ha de resumir en insuperada, perfecta unidad, toda su cultura musical. Para que tal obra sea, bastará un fuerte choque emocional. Y será en 1935 cuando se produzca ese acontecimiento psicológico. De él resultará una obra sinfónica: "Llanto por la Muerte de Ignacio Sánchez Mejías".

3.—Una obra sinfónica: "Llanto por la Muerte de Ignacio Sánchez Mejías".

Hemos venido repitiendo que la maravillosa juglaría de Federico García Lorca —juglaría, es decir, música, es decir, poesía— presenta una visible evolución hacia lo sinfónico. Y este nuevo tipo de juglar que decimos, lo es así, nuevo, por eso. Porque no sólo parte de su profunda raíz folklórica, de su canto jondo, sino que se pone en marcha, vale decir, que evoluciona, que progresa. Y progresa con seguridad. De su libro Canciones al Poema del Cante Jondo, no podemos precisar una sola muestra de decaimiento del impulso creador, de la maestría lírica. El Romancero Gitano ya es el libro de su primera madurez. El Poema del Cante Jondo, posterior, ya se mueve dentro del más puro equilibrio clásico. Clásico en el sentido que a esta palabra ha dado Juan Ramón Jiménez, el cual dice que es "lo que por haber sido exacto a su tiempo trasciende y perdura". Nuestro juglar, a pesar de sus esfuerzos hacia lo musical grande, sinfónico, orquestal —recordemos su Suite y su Poeta en Nueva York— todavía no ha dado la obra para la cual, musicalmente, se viene preparando con íntima seguridad. Ya ha salido a la luz el Poema del Cante Jondo. El autor trabaja aún en el libro póstumo del Poeta en Nueva York. Se aproxima el año de 1935 en que, en una corrida de Sevilla, perece su grande amigo Ignacio Sánchez Mejías. El corazón del juglar se dobla sobre el dolor del compañero muerto; su sensibilidad, herida tan en lo vivo, se exalta hasta la desesperación, y, nace el "Llanto por la Muerte de Ignacio Sánchez Mejías", que, a pesar de la inusitada popularidad de los poemas folklóricos, tan llenos de vitalidad y de color, es la obra máxima de García Lorca. Su obra sinfónica, esencial.

4.—Primer movimiento: Lento sostenuto: La Cogida y la Muerte.

Nunca se repetirá bastante el

pensamiento de Maclair: amar la música es conocer el secreto de ser consolados. Federico García Lorca, más que nadie, conocía la poderosa, inflexible influencia de la música sobre los más hondos estados anímicos. Así se explica su pasión por desentrañar el oculto sentido de los cantos andaluces, su afición por el piano, su compenetración con Falla, y, por sobre todo, la significación musical de su obra. Debía ser la música su único refugio cuando le derrumbó la noticia de la muerte de Sánchez Mejías. Le imaginamos entregado por entero, en su casa de Granada, frente a la Alhambra, en las altas horas nocturnas, a atenuar su dolor en la frecuencia de los grandes maestros. Nada mejor para su desolación de entonces que Haydn con su purísimo equilibrio, que la serena y honda plenitud de Mozart, que la solemnidad de Bach, que la suprema agonía de Beethoven. Fueron los maestros de la sinfonía quienes le pusieron en contacto con lo absoluto cuando más desgarrado le hallaron el corazón.

De tal contacto debió surgir la sinfonía lorquiana, la única sinfonía que el brevísimo curso de la vida del poeta nos permitió conocer. Porque el Llanto es eso. La verdadera Sinfonía Patética de la literatura española de siempre.

La obra se divide en cuatro movimientos perfectamente diferenciados. El primero de ellos está titulado "La Cogida y la Muerte" por el iluminado juglar. Se trata de un Llanto sostenuto extraordinariamente patético, desgarrado, conmovedor. Se desarrolla todo él, con esa lentitud agonizante de las marchas fúnebres, alrededor de un tema central, una frase melódica de sorprendente efecto, que sirve como de fondo mortal a todo un cuadro de sublime desolación: "a las cinco de la tarde". Comenzamos a leer, a escuchar, mejor, y un escalofrío macabro nos sobrecoge el ánimo. La sinfonía se apodera de nosotros implacablemente. Sólo el mago de la Novena Sinfonía pudo lograr efectos semejantes de sentido trágico, de sabor elegíaco, de vigor descriptivo. A las cinco de la tarde, dice el juglar, y sobre esta frase sentimos un torrente orquestal —que nos recuerda algunos pasajes de la Heroica— cuyo colorido, variadísimo en su lentitud, nos suspende por completo. Hay un preaviso de muerte cuando "un niño trajo la blanca sábana" y "el óxido sembró cristal y níquel". Luego, ya el amigo segado por el cuerno fatídico, "comenzaron los sonos del bordón". "En las esquinas grupos de silencio cuando el sudor de nieve fué llegado". Tenemos que confesar que, a esta altura de este tremendo Llanto, no sabemos si estamos con el poeta o con Beethoven. ¡Qué hondura! ¡Qué fuerza! El poema, en su forma, ha venido desarrollándose dentro de la más equilibrada contención clásica, pese a su patetismo. Luego, "las heridas quemaban como soles y el gentío rompía las ventanas". "Lo demás era muerte y sólo muerte". Y es tan perfecta la estructura sinfónica de este movimiento que el poderío orquestal se va apagando antes de rematar de manera torrencial cuando el juglar prorrumpe en los versos finales:

¿Ay qué terribles cinco de la tarde!

¿Eran las cinco en todos los relojes!

¿Eran las cinco en sombra de la tarde!

5.—Segundo movimiento: Andante: "La Sangre Derramada".

La orquesta se entrega, de pronto, a un breve paréntesis de silencio. Ha de tomar fuerzas para atacar, en seguida, el segundo movimiento. Este segundo movimiento, de mayor hermosura que el anterior, más suave, más vivo al mismo tiempo, es un Andante. Su ligereza juguetea, fresquisma, pura, nos arrebatada desde el primer acorde. Casi siempre nos trae a la memoria aquellos Scherzos con que el inolvidable Beethoven solía quebrar el aire solemne de sus obras, aquellos Scherzos que son como descansos en la atención escuchante. Pero, no se trata de un Scherzo aunque, a ratos, se les parece un poco. Este segundo movimiento ha sido ejecutado por García Lorca con técnica y carácter. Pasa a la Pág. 14

6.—Tercer movimiento: Allegro con brio: Cuerpo Presente; y un Final vivace: Alma Ausente.

7.—Cuarto movimiento: Lento sostenuto: La Cogida y la Muerte.

Nunca se repetirá bastante el

pensamiento de Maclair: amar la música es conocer el secreto de ser consolados. Federico García Lorca, más que nadie, conocía la poderosa, inflexible influencia de la música sobre los más hondos estados anímicos. Así se explica su pasión por desentrañar el oculto sentido de los cantos andaluces, su afición por el piano, su compenetración con Falla, y, por sobre todo, la significación musical de su obra. Debía ser la música su único refugio cuando le derrumbó la noticia de la muerte de Sánchez Mejías. Le imaginamos entregado por entero, en su casa de Granada, frente a la Alhambra, en las altas horas nocturnas, a atenuar su dolor en la frecuencia de los grandes maestros. Nada mejor para su desolación de entonces que Haydn con su purísimo equilibrio, que la serena y honda plenitud de Mozart, que la solemnidad de Bach, que la suprema agonía de Beethoven. Fueron los maestros de la sinfonía quienes le pusieron en contacto con lo absoluto cuando más desgarrado le hallaron el corazón.

De tal contacto debió surgir la sinfonía lorquiana, la única sinfonía que el brevísimo curso de la vida del poeta nos permitió conocer. Porque el Llanto es eso. La verdadera Sinfonía Patética de la literatura española de siempre.

La obra se divide en cuatro movimientos perfectamente diferenciados. El primero de ellos está titulado "La Cogida y la Muerte" por el iluminado juglar. Se trata de un Llanto sostenuto extraordinariamente patético, desgarrado, conmovedor. Se desarrolla todo él, con esa lentitud agonizante de las marchas fúnebres, alrededor de un tema central, una frase melódica de sorprendente efecto, que sirve como de fondo mortal a todo un cuadro de sublime desolación: "a las cinco de la tarde". Comenzamos a leer, a escuchar, mejor, y un escalofrío macabro nos sobrecoge el ánimo. La sinfonía se apodera de nosotros implacablemente. Sólo el mago de la Novena Sinfonía pudo lograr efectos semejantes de sentido trágico, de sabor elegíaco, de vigor descriptivo. A las cinco de la tarde, dice el juglar, y sobre esta frase sentimos un torrente orquestal —que nos recuerda algunos pasajes de la Heroica— cuyo colorido, variadísimo en su lentitud, nos suspende por completo. Hay un preaviso de muerte cuando "un niño trajo la blanca sábana" y "el óxido sembró cristal y níquel". Luego, ya el amigo segado por el cuerno fatídico, "comenzaron los sonos del bordón". "En las esquinas grupos de silencio cuando el sudor de nieve fué llegado". Tenemos que confesar que, a esta altura de este tremendo Llanto, no sabemos si estamos con el poeta o con Beethoven. ¡Qué hondura! ¡Qué fuerza! El poema, en su forma, ha venido desarrollándose dentro de la más equilibrada contención clásica, pese a su patetismo. Luego, "las heridas quemaban como soles y el gentío rompía las ventanas". "Lo demás era muerte y sólo muerte". Y es tan perfecta la estructura sinfónica de este movimiento que el poderío orquestal se va apagando antes de rematar de manera torrencial cuando el juglar prorrumpe en los versos finales:

¿Ay qué terribles cinco de la tarde!

¿Eran las cinco en todos los relojes!

¿Eran las cinco en sombra de la tarde!

5.—Segundo movimiento: Andante: "La Sangre Derramada".

La orquesta se entrega, de pronto, a un breve paréntesis de silencio. Ha de tomar fuerzas para atacar, en seguida, el segundo movimiento. Este segundo movimiento, de mayor hermosura que el anterior, más suave, más vivo al mismo tiempo, es un Andante. Su ligereza juguetea, fresquisma, pura, nos arrebatada desde el primer acorde. Casi siempre nos trae a la memoria aquellos Scherzos con que el inolvidable Beethoven solía quebrar el aire solemne de sus obras, aquellos Scherzos que son como descansos en la atención escuchante. Pero, no se trata de un Scherzo aunque, a ratos, se les parece un poco. Este segundo movimiento ha sido ejecutado por García Lorca con técnica y carácter. Pasa a la Pág. 14

6.—Tercer movimiento: Allegro con brio: Cuerpo Presente; y un Final vivace: Alma Ausente.

7.—Cuarto movimiento: Lento sostenuto: La Cogida y la Muerte.

Nunca se repetirá bastante el

pensamiento de Maclair: amar la música es conocer el secreto de ser consolados. Federico García Lorca, más que nadie, conocía la poderosa, inflexible influencia de la música sobre los más hondos estados anímicos. Así se explica su pasión por desentrañar el oculto sentido de los cantos andaluces, su afición por el piano, su compenetración con Falla, y, por sobre todo, la significación musical de su obra. Debía ser la música su único refugio cuando le derrumbó la noticia de la muerte de Sánchez Mejías. Le imaginamos entregado por entero, en su casa de Granada, frente a la Alhambra, en las altas horas nocturnas, a atenuar su dolor en la frecuencia de los grandes maestros. Nada mejor para su desolación de entonces que Haydn con su purísimo equilibrio, que la serena y honda plenitud de Mozart, que la solemnidad de Bach, que la suprema agonía de Beethoven. Fueron los maestros de la sinfonía quienes le pusieron en contacto con lo absoluto cuando más desgarrado le hallaron el corazón.

De tal contacto debió surgir la sinfonía lorquiana, la única sinfonía que el brevísimo curso de la vida del poeta nos permitió conocer. Porque el Llanto es eso. La verdadera Sinfonía Patética de la literatura española de siempre.

La obra se divide en cuatro movimientos perfectamente diferenciados. El primero de ellos está titulado "La Cogida y la Muerte" por el iluminado juglar. Se trata de un Llanto sostenuto extraordinariamente patético, desgarrado, conmovedor. Se desarrolla todo él, con esa lentitud agonizante de las marchas fúnebres, alrededor de un tema central, una frase melódica de sorprendente efecto, que sirve como de fondo mortal a todo un cuadro de sublime desolación: "a las cinco de la tarde". Comenzamos a leer, a escuchar, mejor, y un escalofrío macabro nos sobrecoge el ánimo. La sinfonía se apodera de nosotros implacablemente. Sólo el mago de la Novena Sinfonía pudo lograr efectos semejantes de sentido trágico, de sabor elegíaco, de vigor descriptivo. A las cinco de la tarde, dice el juglar, y sobre esta frase sentimos un torrente orquestal —que nos recuerda algunos pasajes de la Heroica— cuyo colorido, variadísimo en su lentitud, nos suspende por completo. Hay un preaviso de muerte cuando "un niño trajo la blanca sábana" y "el óxido sembró cristal y níquel". Luego, ya el amigo segado por

Llanto por la Muerte de Ignacio Sánchez Mejías

(De la Pág. 9)

terísticas inconfundibles de andante. Y en calidad de tal, entre otras comparaciones ilustrativas y probatorias que podríamos traer a cuento, sólo puede compararse con el Andante de la Sinfonía No. 101 de Haydn, que se conoce con el nombre de El Reloj; o con el Andante de la Quinta Sinfonía de Beethoven. Esta segunda parte del Llanto es lo único que, en poesía, conocemos equivalente a la suprema belleza de los movimientos citados.

Federico García Lorca, el insuperable nuevo juglar, ha realizado la segunda parte de su poema, La Sangre Derramada, con toda la elegancia de un Andante. Este maravilloso movimiento sinfónico lorquiano, como el anterior, tiene como eje una brevísima oración, un verso octosilábico, de gran fuerza expresiva. "Que no quiero verla", exclama conmovido el poeta cuando alguien le habla de la muerte de Ignacio y pasa por su imaginación el caso con sus arenas enrojecidas por la sangre del amigo. Que no quiero verla, torna a repetir el juglar desolado, y la potencialidad musical principia a moverse con mayor libertad, con mayor gracia, con mayor suntuosidad, con mayor agilidad alrededor de ese tema. El colorido musical que el autor obtiene en este segundo movimiento es perfecto. Nada tan esbelto, tan acabado. Nada tan mozartiano, en la más exigente significación de ese adjetivo. El torero ha sido borrado por el cuerno fatídico. Han pasado las cinco de la tarde. Se avienta, con trágica lentitud, la soledad de la noche. El juglar, hundido en su luto, prorrumpe:

Dile a la luna que venga
que no quiero ver la sangre
de Ignacio sobre la arena.
.....
Avisad a los jazmines
con su blanca pureza!
.....
Que no quiero verla

En su desolación, bajo el silencio cósmico, el poeta hace aquella delicadísima semblanza del amigo desaparecido. Lo recuerda con estremecida fidelidad:

No hubo príncipe en Sevilla
que compararse pueda,
ni espada como su espada,
ni corazón tan de veras.
Como un río de leones
su maravillosa fuerza,
y como un toro de mármol
su dibujada prudencia.
Aire de Roma andaluz
le doraba la cabeza
donde su risa era un nardo
de sol y de inteligencia.

El juglar evoca la fisonomía espiritual del torero que ha traspasado el último umbral con su traje de luces y su muleta al hombro. El movimiento se acelera un poco, adquiere gracia de scherzo, cuando el poeta, en medio de su desolación, grita:

¡Qué buen torero en la plaza!
¡Qué buen serrano en la sierra!
.....
¡Qué tremendo con las últimas
banderillas de tiniebla!

La fuerza instrumental se arremansa. El poeta acepta la terrible verdad: al amado muerto "ya los musgos y la hierba abren con dedos seguros la flor de la calavera". El movimiento, por unos instantes, merced a la densidad psicológica que pesa sobre el corazón de García Lorca, adquiere características de Adagio. Es cuando la sangre torera forma la charca de agonía "junto al Guadalquivir de las estrellas". "Que no quiero verla! El juglar repite su estribillo con trágica insistencia. Y la música, en este movimiento de tan vigoroso colorido, de tan impecable factura clásica, se cierra con gallardía haydniana sobre ese verso desolado.

6.—Tercer movimiento: Allegro con brio: "Cuerpo presente".

Hemos superado el segundo movimiento de esta Sinfonía Acongojada que es el "Llanto por la Muerte de Ignacio Sánchez Mejías". Hemos aquí a la entrada del tercer movimiento. Que es ya un Allegro, pero un Allegro con brio. El maestro García Lorca, después de aquella fúnebre galería de lutos que es "La Cogida y la Muerte", luego del triunfante, clásico colorido de "La Sangre Derramada", nos entrega, ahora, a la magia de un Allegro con brio. Este Allegro tiene una categoría fundamentalmente beethoveniana. A su influjo nos sentimos transportados al embrujo de la Quinta Sinfonía, a la grandiosidad de la Heroica. La técnica de este movimiento que nosotros llamamos allegro y con brio es avasallante desde el primer instante. A la pausada gravedad del endecasílabo utilizado en el primero y a la agil presencia del octosílabo que define el segundo, ha sucedido ahora el alejandrino. El movimiento, acasó con menor colorido que el Andante, posee aquí menor lentitud que el Lento y menor ligereza que el Andante inmediato. Es un Allegro. Un preciosísimo Allegro con brio. Nuestro juglar conoce, encuentra, toma, manipula y domina todos los registros sinfónicos. Está en la plenitud de su capacidad creadora.

Este tercer movimiento, "Cuerpo

Presente", este solemne Allegro, lorquiano se nos antoja siempre como un

Ya está sobre la piedra Ignacio el bien nacido.
Ya se acabó; ¿qué pasa? Contemplad su figura:
la muerte le ha cubierto de pálidos azúfres
y le ha puesto cabeza de oscuro minotauro.

Nos recuerda siempre este Allegro la clásica cueva cervantina donde el no menos sinfónico Don Quijote columbró, extendida para toda la eternidad, la figura caballerescamente montesina. Así yace Ignacio en el fondo de esta gigantesca catedral melódica que le erigió, en

Estamos con un cuerpo presente que se esfuma,
con una forma clara que tuvo rulseñores
y la vemos llenarse de agujeros sin fondo.

La desolación humana del poeta no se contiene frente a ese espectáculo del arte que, en el cenit de su carrera, cae y comienza a ser llenado de agujeros sin fondo por la muerte. Por eso invoca a los seres benéficos de la naturaleza para que le enseñen "donde está la salida para este capitán atado por la muerte". El Allegro se des- envuelve, desde el principio hasta el cabo, con una fuerza expresiva, patética, de que no hay ejemplos en toda la poesía española. Como

Vete, Ignacio. No sientas el caliente bramido.
Duérmete. Vuela. Reposa. ¡También se muere el mar!

7.—Cuarto movimiento: Finale vivace: "Alma Ausente".

Va a cesar nuestro fervoroso contacto con lo absoluto. Nos aproximamos ya al final de la sinfonía lorquiana. Experimentamos ese bienestar tonal, íntimo, que nos produce siempre el arte por excelencia. La porción última de esta obra sinfónica de García Lorca se denomina "Alma Ausente"; y es un acabado Finale vivace, que siendo menor en extensión comparado con los tres movimientos precedentes, completa la sinfonía de manera brillante. La técnica poética de este movimiento, el colorido característico, más bien, tiene menor variedad que tuvo el Andante; posee menor hondura trágica que el Lento; acaso sea más delicado que el Allegro. Pero, resumiendo las características poéticas sinfónicas de todos los anteriores movimientos, su perdurable sentido eleva y revela cierto alborozo que lo distingue del resto de la obra. Para conseguir este efecto, el maestro

No te conoce el niño ni la tarde
porque te has muerto para siempre.
.....
Porque te has muerto para siempre
como todos los muertos de la tierra.

En seguida, seguro de su obra, de su esfuerzo en el tiempo, de su poderío immortalizador, en un

No te conoce nadie. No. Pero yo te canto.
Yo canto para luego tu perfil y tu gracia.
La madurez insigne de tu conocimiento.
.....
La tristeza que tuvo tu valiente alegría.

Y ya, en este último verso citado, está todo el secreto, vital poderío elegiaco de la obra. Una so- terrada tristeza —tal la que don José Bergamín descubre en el perfil de Manolito— sabe el juglar que anduvo debajo del arroyo de-

Yo canto para siempre tu perfil y tu gracia.

Porque, ¿quién se atrevería a borrar esta sinfonía de la memoria de nosotros? Es más: aún permanece sonando el cuarto movimiento. Vendrá ese golpe orquestal, tan característico de lo sinfónico clásico, que clausura cada

Tardará mucho tiempo en nacer, si es que nace,
un andaluz tan claro, tan rico de aventura.

Y aquella sublime dulzura, una dulzura desolada, tristísima, con

Yo canto su elegancia con palabras que gimen
y recuerdo una brisa triste por los olivos.

8.—Cabo.

Leemos—escuchamos—el "Llanto por la Muerte de Ignacio Sánchez Mejías" con el mismo recogimiento espiritual con que recibimos cualquier obra de los grandes maestros de la música. Su frecuencia nos produce ese estremecimiento metafísico que determina la proximidad de lo absoluto. Sólo ante obras como la Novena Sinfonía de Beethoven se sobre- coge el ánimo tanto. Que, en la producción de García Lorca, el Llanto tiene la misma significación que la Novena en la obra del Genio de Bonn. Ya hemos intentado probar su carácter conscientemente sinfónico en los párrafos anteriores. El Llanto ha sido creado por su autor mediante un plan específicamente musical. Esa obra es una sinfonía en verso. Una Sinfonía Acongojada. Gemela de la Sinfonía Patética de Tchaikovsky, de la Sonata Patética y de la Sinfonía Heroica de Beethoven, de la Sinfonía Trágica de Brahms. Prueba de ello —insistimos— son su insuperable colorido —signo universal de la polifonía—; su visión en cuatro partes, que nosotros llamamos movimientos por estar cada uno de ellos diferenciado en entonación, andadura y velocidad; su variedad, tan perfecta dentro de la personalidad de cada movimiento como dentro del cuerpo entero de la obra; su unidad, que, por encima de las frases musicales que hacen de tema en cada movimiento, permanece in-

falco en el centro del cual está, sobre la piedra, el cuerpo, frío ya, de Ignacio. El juglar ha escrito:

que el autor, juglar de una sola pieza, conoce los más oscuros registros del idioma poético y del lenguaje musical al mismo tiempo. El cadáver de Ignacio se perderá "en la noche sin canto de los peseres" y en "la maleza blanca del humo congelado". El poeta de los romances y de las peneiras, resignado, concluye otro de sus grandes movimientos sinfónicos. El impetu orquestal se apaga como lo hicieran los más consumados maestros del pentagrama.

Este último movimiento de la Sinfonía Acongojada, en medio de su discretísimo colorido, de su variedad contenida, sobria, llena de vagas sugerencias, continúa, acentúa y complementa el espíritu elegiaco de todo el poema. El juglar, ya en el remate de su jornada insuperable, dialoga, el alma derrumbada por la cordialísima soledad, con el compañero caído en la arena:

Este último movimiento de la Sinfonía Acongojada, en medio de su discretísimo colorido, de su variedad contenida, sobria, llena de vagas sugerencias, continúa, acentúa y complementa el espíritu elegiaco de todo el poema. El juglar, ya en el remate de su jornada insuperable, dialoga, el alma derrumbada por la cordialísima soledad, con el compañero caído en la arena:

Con el mejor de los éxitos re- parció en el ambiente artístico neoyorquino el pasado fin de semana José Limón, considerado con motivos sobrados para ello, como quizás el mejor bailarín en estos momentos. En los recitales de danza ofrecidos por Limón y su Compañía en el Juilliard School of Music se estrenaron cinco obras, nunca antes vistas en Nueva York. Una de ellas estrenó en Estados Unidos. Esta última, titulada "El Grito", será la primera de que nos ocupemos por constituir una manifestación clara de la obra que el notable artista viene realizando desde hace algunos años en México, cumpliendo compromisos contrarios con el Gobierno de dicho país.

"El Grito", originalmente titulado "Redes" al estrenarse en el Palacio de Bellas Artes, fue encargada por Miguel Covarrubias, jefe de la Academia Nacional de la Danza. Silvestre Revueltas compuso la música para la película "La Ota" y luego fue orquestada como Suite sinfónica.

De un simbolismo fuerte, la coreografía de Limón es "diáfana, emotiva y aunque basada en el folklore mexicano no desciende a lo populachero en el uso de los ritmos y de los pasos de la danza vernácula. "El Grito" gira alrededor del hombre en cuyas manos está la confección de la red, tarea que da gozo a los que la llevan a cabo y celebran en consecuencia su festival. Pero vienen los Silenciosos y triunfan en la hora de la oscuridad, pero el Grito resurge y trae de nuevo la vida a aquellos a quienes ha despertado. La figura final del ballet es de una majestuosidad y simplicidad extraordinarias.

Obra de conjunto, a diferencia de otras en que Limón usa sólo dos o tres bailarines, "El Grito" se ha ganado un puesto fijo en el repertorio de la danza moderna. De los otros estrenos, "Fantasia y Fuga en do mayor y Fuga en do menor", coreografía de Doris Humphrey, basada en música de Mozart, bailada por José Limón y otros miembros de la compañía, incluyendo a Paline Kóner como bailarina invitada, se destacó por sus líneas abstractas y por su desarrollo de la composición. Otra de las obras estrenadas y cuya coreografía se debe a Doris Humphrey fue "Night Spell", de gran fuerza telúrica y de bellos desarrollos que ilustran el desasosiego de una noche de pesadilla. Miss Humphrey demuestra una vez más aquí su dominio de la danza y su concepto de lo abstracto.

De José Limón es la coreografía de "The Exiles" y de "The Visitation" (sigue en la sexta página).

MEMBER OF: A. B. C.
ASSOCIATED PRESS SERVICE
UNITED PRESS SERVICE

LA PRENSA
SPANISH DAILY NEWSPAPER
Dominates the Hispanic Market

PHONE: CANAL 6-1200
245 CANAL STREET
NEW YORK 13, N. Y.

La Prensa, 12/1/52
Courtesy, Francisco V. Portela

TOPICOS DE ACTUALIDAD ARTISTICA

José Limón estrenará varias obras; Marisa Regules ofrecerá un concierto en Town Hall; otras noticias

Por FRANCISCO V. PORTELA

José Limón ofrecerá una importante serie de recitales de danza en el Juilliard. Continuará indefinidamente la temporada del New York City Ballet. Mañana canta Delia Rigal en "Don Carlo" en el Metropolitan.

El acontecimiento más importante en el mundo de la danza esta semana es la inauguración de la serie de seis funciones que ofrecerá José Limón en el Juilliard Concert Hall, en el 130 de Claremont Avenue, a partir del viernes próximo y que se efectuarán en dos fines de semana consecutivos. El repertorio para esta serie comprende cuatro obras del propio Limón, dos de Doris Humphrey, directora artística de la compañía, que no se han visto todavía en Nueva York.

De estas obras, cinco se estrenarán este fin de semana. Son ellas "El Grito", producida originalmente en México bajo el título de "Redes", producida en el Festival de Danza Norteamericana efectuado en New London en 1950; "Night Spell", también presentada en el Festival de New London, pero en 1951; "The Visitation" y la "Fantasia y Fuga en do mayor y Fuga en do menor" de Bach, presentada en New London el pasado verano.

La compañía de nuevo contará con Pauline Kóner como artista invitada, e incluirá también a Letitia Ide, Lucas Hoving, Betty Jones, Ruth Gurier, Lavinia Nielsen y un grupo de bailarines. El programa del viernes estará constituido por "El Grito" (Limón-Revueltas), "Los Refugiados" (Limón-Schoenberg), "Night Spell" (Humphrey-Rainey), "Llanto por la Muerte de Ignacio Sánchez Mejías" (Limón-Lloyd).

El del sábado estará compuesto así: "Fantasia y Fuga en do mayor y Fuga en do menor" (Humphrey-Bach); "The Visitation" (Limón-Schoenberg); "Day on Earth" (Humphrey-Copland); "Variations and Conclusion from 'New Dance'" (Humphrey-Rieger).

El programa del domingo será el mismo del viernes.

MEMBER OF: A. B. C.
ASSOCIATED PRESS SERVICE
UNITED PRESS SERVICE

LA PRENSA
SPANISH DAILY NEWSPAPER
Dominates the Hispanic Market

PHONE: CANAL 6-1200
245 CANAL STREET
NEW YORK 13, N. Y.

La Prensa, 12/10/52
Courtesy, Fco. V. Portela.

Triunfa José Limón con su ballet "El Grito". Cinco estrenos y nuevo éxito de I. Sánchez Mejías.

Actualidad Artística

(Continuación de la quinta página)

ion" basadas ambas en música de Schoenberg. En "The Exiles", Limón y Leticia Ide, la primera bailarina del conjunto, rinden una labor sencillamente maravillosa, aunque los ángulos neorrománticos de la composición nublan un poco a veces el sobrio concepto de la misma. De las dos, "The Visitation" parece en principio la más

perfecta desde un punto de vista abstracto.

Los programas se completaron, sábado y domingo, con el bellissimo "Llanto por la Muerte de Ignacio Sánchez Mejías" que nuevamente arrebató explosiones de aplausos del público. "Day on Earth", una de las clásicas del repertorio de Limón y "Variaciones y Conclusiones de Nueva Danza", una de las precursoras de las obras que hoy debemos a los Robbins y los Bernsteins.

El próximo fin de semana terminará el ciclo de conciertos de Limón en el Juilliard, con el estreno de "The Queens' Epitaphium" y otras obras del repertorio.

1952-53

DANCE

Jose Limon Company

By WALTER TERRY

Pauline Koner

Surely, no one who attended could possibly forget the dancing which took place Saturday evening in the auditorium of the Juilliard School of Music. For here was the art functioning gloriously, functioning as movement for the male and the female, as choreography for the communication of thought and feeling, as celebration of human invention and adventure. Dignity and dedication were also present, but so, too, was theatrical power in this program, the second in a series, which Jose Limon, Pauline Koner and the Limon company presented under the artistic direction of Doris Humphrey.

There were four works in all, two of them new to New York, one a revival and one a permanent and beloved repertoire masterpiece. Miss Humphrey's new "Fantasy" and Fugue in C Major and Fugue in C Minor" (Mozart) opened the program with dance in what might be viewed as its purest form. Neither dramatic incident nor physical virtuosity sparked this creation, for here was dance based almost wholly upon stage design and the relationship of that design to the music. Varying moods were, of course, indicated, and the distinction between the actions of male and female bodies was wonderfully defined; but, in the main, we were asked to watch the volume of space sculptured by moving bodies in ones and twos and as groups, moving slowly and again fleetly, cutting arcs and straight pathways, probing high and dipping low.

Miss Humphrey has always been the mistress of dance design—and by design I don't mean mere decoration—and she has never had to rely upon tricks to make design exciting. Her new work is in keeping with this standard, and as danced by Mr. Limon, Miss Koner, Ruth Currier, Betty Jones, Lavina Nielsen and Lucas Hoving, the beauties of "Fantasy" come radiantly alive.

In "The Visitation," choreographed by Mr. Limon, dramatic incident is the base. Here is a new and fresh and ineffably poignant treatment of the legend of the Annunciation. As the man and his wife, Mr. Limon and Miss Koner give us a simple, hard-working, happy and wholly devoted couple whose lives are disrupted by the coming of a heavenly messenger. Despair and anger and agony become a part of the story as we come to the visitation through the eyes of the visited. The messenger, although divinely sent, is still an intruder and the couple fear and suffer until the meaning of a destiny designed for them and for the world becomes clear.

In his approach to an oft-treated subject, the choreographer has managed to remove the clutterings of time and take us back to the day itself. There is, indeed, a powerful sense of immediacy in "The Visitation," a very human simplicity which in no way mini-



Dancing with Jose Limon and his company at Juilliard

mizes the awful splendor of the Annunciation story. Mr. Limon and Miss Koner dance their roles with penetrating eloquence, and Mr. Hoving is wholly successful in his characterization of the angel. The Schoenberg score (Piano Pieces, Opus 11) provided a perfect musical base and the lighting of Murray Sigel was superb.

The program moved next to an unforgettable performance of Miss Humphrey's "Day on Earth" (Copland), a testament to the dignity of man, his labors, his play, his sorrows, his joys, his love and his immortality. As the Woman, Letitia Ide danced with that incredible beauty of action and spirit and feminine warmth which make her unique in the world of dance, and sharing honors with her were Mr. Limon as the Man, Miss Currier as the Young Girl and little Sally Hess as the Child, all of them performing one of the greatest works in the theater of contemporary dance as it deserves to be performed.

The evening closed, as it had commenced, on a pure dance note with a revival of Miss Humphrey's "Variations and Conclusion from 'New Dance.'" An augmented company performed with spirit the large and heroic patterns which distinguish this work. One or two of the young assistants met up with complications but on the whole the Variations and Conclusion reminded us that modern dance, without the aid of plot or virtuosic violence, can be as exciting theatrically as any way of dance one cares to name. Further performances by Mr. Limon and his marvelous company, guided by the indispensable Miss Humphrey, are scheduled for Friday, Saturday and next Sunday evenings.

DANCE

Jose Limon Company

By WALTER TERRY

Jose Limon

An impressive series of concerts by America's most impressive male dancer was launched last evening at the Juilliard School of Music. With the support of the Juilliard Orchestra, conducted by Frederick Prausnitz, Jose Limon and his company presented a program of four modern dance works, one of them an American premiere and two of them in their first New York presentations.

The major offering—in size at least—was "El Grito," which Mr. Limon had created under the title of "Redes" for the Mexican National Ballet. It is a big and robust composition, motivated by big emotions and cast in the robust style of a folk ceremonial. The technical span of modern dance is, of course, ever present to give physical virtuosity and dramatic tension to the choreography but the flavor is ethnic, Mexican.

"El Grito," we are told, is the shout, the cry, the awakener and in this work the title figure arouses the villagers first to effort and then to celebration. With their hands and through their patterns of dance, they make a vast net, perhaps the net of the sea-going fisherman and, in rhythmic action, they hail their accomplishment with easy and open joy. But the black-hooded Silencers come to destroy their sense of festival, to darken toll, to eliminate delight. The silenced ones, however, remember and as the dance closes, they re-arouse the awakener and seek again for the sounds and the actions of free joy.

Mr. Limon has been successful not only in the creating of dance designs, but also in the evocation of varying moods for his folk allegory. The initial movements of the Awakener are wonderfully strong and urgent, and the festive scene, though loosely cast, is lively. But most effective is the dance of the Silencers, for here is harshness, sharp regimentation, controlled tension juxtaposed to the swift and disordered movements and the defeated marchings of the villagers.

The fine score for "El Grito," is an arrangement of music composed by Silvestre Revueltas for a film, "The Wave," and the costumes, extremely simple but wholly right for the theme, are by Consuelo Gana. The principal part was danced, and superbly, by Mr. Limon and the regular company of dancers at the Juilliard Concert Hall on Saturday evening added two more new works to the season.

Both of them had their world premieres in the American Dance Festival in New London last summer.

In one of them, Doris Humphrey has put together Mozart's Fantasy and Fugue in C major and Fugue in C minor to make a thoroughly unified and lovely little abstraction, which has no title of its own beyond the title of the music. Always a fine musician, she has captured the flavor of Mozart without attempting to be literal about it.

In the first fugue, which is the high point of the composition, she has happily avoided all temptations to make a visual fugue of it, but has given us a tender and almost mystical duet between two women, moving within and without a gauze transparency. The final movement, the second fugue, approaches more nearly the form of the fugue with three pairs of dancers, but never allows its choreographic line to become obscured. It is beautifully danced by Pauline Koner, Ruth Currier, Betty Jones, Lucas Hoving, Lavina Nielsen and, of course, Mr. Limon.

The work is full of choreographic invention, dramatically based, and it is built most sensitively upon the qualities of the three dancers who dance it—Miss Koner as the wife, Mr. Limon as the carpenter, and Mr. Hoving as the angel. All of them dance it, and play it, with a wonderful spirit of awareness of its values.

The program also contained revivals of two works by Miss Humphrey that have not been seen here for many a season. Of these, one was "Day on Earth," set to Aaron Copland's Piano Sonata. This is unquestionably a choreographic masterpiece of the first water, and a work of heartbreaking beauty.

With extraordinary sensitivity, Miss Humphrey has set forth upon the music an epitome of the life of a simple man, close to the soil—his loves, his sorrows, his death, and the continuity that lies in him beyond that. There is never a sentimental shadow or a false gesture to cloud the uncompromising truth and the inherent faith of this great and simple epic.

It is performed to perfection by Mr. Limon, Letitia Ide, Miss Currier and an unaffected and thoroughly credible child named Sally Hess.

The other revival was the "Variations and Conclusion from 'New Dance'" (Wallingford Riegger), which dates to the middle Thirties. If it is not quite as brilliant technically as it seemed in those days, it has nevertheless lost none of its beauties as a composition for dancers really to dance. It served excellently on this occasion to bring a warming and beautiful performance to a close.

Julian Stein and Russell Sherman were the pianists of the evening.

The program will be repeated on Friday and another new one presented Saturday and Sunday.



Dancing with his company in a series of concerts at Juilliard

herself in despair upon the ground or into the arms of her mate and in the actions of the man, fettered strength, the male with no mortal antagonist to best are defined. Dancing the roles with eloquence and power and somber beauty were Mr. Limon and the ever-lovely Letitia Ide.

The evening's third new composition was "Night Spell," with choreography by Doris Humphrey, the company's artistic director and with "Night Spell" came the most distinguished choreography and performing of the program's new pieces. It has been discussed before in these columns in connection with its summer dance festival presentations but it always deserves new and fresh statements of appreciation for it is a remarkable theater piece.

"Night Spell" is a dream materialized, its disorders thrust into wondrous patterns, its frightening and inviting fantasies brightened and focused. Restlessness and waiting, speed and agonizing slowness, attack and retreat, union with dream-figures and dissolution, all the frustrating and alluring fancies of dreams dance through "Night Spell" and hypnotize the watcher as well as the dreamer himself.

Mr. Limon rose to the heights of great performing as the Dreamer of "Night Spell" and there were brilliant contributions by Lucas Hoving, Betty Jones and, especially, Ruth Currier as the creatures of the dream. The music, by Priaulx Rainier, was excellently played by the orchestra, and the costumes by Pauline Lawrence were, as they invariably are with this fine designer, stunning. The program also offered Miss Humphrey's popular "Lament for Ignacio Sanchez Mejias," with Miss Ide, Ellen Love and Mr. Limon repeating their now celebrated characterizations. As played by and, finally, the return to the path the Juilliard Orchestra, Norman Lloyd's score for "Lament" sounded of the woman seem to course particularly impressive (if a trifle through her body as she throws on the loud side).

THE NEW YORK TIMES, MONDAY, DECEMBER 8, 1952.

Jose Limon's Dance Unit Excels At Juilliard Concert Engagement

By JOHN MARTIN

The second program by Jose Limon and his admiring company of dancers at the Juilliard Concert Hall on Saturday evening added two more new works to the season. Both of them had their world premieres in the American Dance Festival in New London last summer.

In one of them, Doris Humphrey has put together Mozart's Fantasy and Fugue in C major and Fugue in C minor to make a thoroughly unified and lovely little abstraction, which has no title of its own beyond the title of the music. Always a fine musician, she has captured the flavor of Mozart without attempting to be literal about it.

In the first fugue, which is the high point of the composition, she has happily avoided all temptations to make a visual fugue of it, but has given us a tender and almost mystical duet between two women, moving within and without a gauze transparency. The final movement, the second fugue, approaches more nearly the form of the fugue with three pairs of dancers, but never allows its choreographic line to become obscured. It is beautifully danced by Pauline Koner, Ruth Currier, Betty Jones, Lucas Hoving, Lavina Nielsen and, of course, Mr. Limon.

Costumes Hamper Movement
It is considerably hampered, however, by its costuming, which lacks line and style and hides much of the women's movement under long, full skirts.

The other new work is Mr. Limon's "The Visitation," telling in simple, peasant terms the story of the Annunciation. It is set, oddly enough, to the three Piano Pieces, Op. 11, of Schoenberg, which are excellently used. Sparse and unadorned, they provide not so much a pattern for choreography as an atmosphere, and one that suits to perfection Mr. Limon's peasant-like, carved-out-of-wood movement, eloquent in spite of itself, as it were.

In his earlier work, "The Exiles," shown in his first Juilliard program, he indicated a desire to tell his story in these same inhibited, pantomimic terms, but his music, the much more romantic

chamber symphony of Schoenberg, inevitably induced other qualities. In "The Visitation" he is simple, touching and naive, against a musical background that actually assists, whether willingly or otherwise.

The work is full of choreographic invention, dramatically based, and it is built most sensitively upon the qualities of the three dancers who dance it—Miss Koner as the wife, Mr. Limon as the carpenter, and Mr. Hoving as the angel. All of them dance it, and play it, with a wonderful spirit of awareness of its values.

The program also contained revivals of two works by Miss Humphrey that have not been seen here for many a season. Of these, one was "Day on Earth," set to Aaron Copland's Piano Sonata. This is unquestionably a choreographic masterpiece of the first water, and a work of heartbreaking beauty.

With extraordinary sensitivity, Miss Humphrey has set forth upon the music an epitome of the life of a simple man, close to the soil—his loves, his sorrows, his death, and the continuity that lies in him beyond that. There is never a sentimental shadow or a false gesture to cloud the uncompromising truth and the inherent faith of this great and simple epic.

It is performed to perfection by Mr. Limon, Letitia Ide, Miss Currier and an unaffected and thoroughly credible child named Sally Hess.

The other revival was the "Variations and Conclusion from 'New Dance'" (Wallingford Riegger), which dates to the middle Thirties. If it is not quite as brilliant technically as it seemed in those days, it has nevertheless lost none of its beauties as a composition for dancers really to dance. It served excellently on this occasion to bring a warming and beautiful performance to a close.

Julian Stein and Russell Sherman were the pianists of the evening.

The program will be repeated on Friday and another new one presented Saturday and Sunday.

1952-53

New York Times Dec. 6, 1952
Jose Limon and Company Present
First of Six Ballet Performances

By JOHN MARTIN

Jose Limon and his company, with Doris Humphrey as artistic director, last night gave the first of a series of six performances at the Juilliard Concert Hall, divided between this week-end and next, and made the journey up to Claremont Avenue even on a rainy night seem a small price indeed to pay. It was an evening of magnificent dancing.

Mr. Limon has not given a season in New York for approximately four years, and he has amassed a repertoire in the meantime which has the virtue of novelty as well as the unmistakable quality of fine and sensitive art. Of the four numbers on this first program, three had never been seen here before, and only the by now classic "Lament for Ignacio Sanchez Mejias" was in the familiar category.

The two works of greatest interest were both originally produced at the American Dance Festivals in New London, "The Exiles" in 1950 and "Night Spell" in 1951, the former with choreography by Mr. Limon and the latter with choreography by Miss Humphrey.

"The Exiles" is an emotionally powerful piece, set to Arnold Schoenberg's Second Chamber Symphony, and dealing with the expulsion from Eden. Because the music is highly wrought, the action also is keyed in terms of excited tensions. Yet under this dramatic surface is a skeleton of curiously inhibited narrative pantomime, and on this coast the values of the piece are built. It is technically most demanding, and Mr. Limon and the beautiful Letitia Ide danced and played it superbly.

Miss Humphrey's "Night Spell" is considerably more introspective. Its program is that of a sleeping man in the grip of "things of the night," against which he struggles to final victory. Its music is the provocative string quartet of Fri-

aux Rainier, and Miss Humphrey has caught remarkably the eerie note on which it is based. It is a subtle and fascinating piece of choreography, a fantasy with a probing and an insistent insight. It makes use of frank grotesqueries in opposition to some lovely lyrical movement, and maintains through them both an unflinching dramatic line. Though it is essentially abstract, it achieves an extraordinarily satisfying suspense and resolution. It, too, is beautifully danced, not only by Mr. Limon, but also by Ruth Currier, in particular.

The work with perhaps the greatest claim to novelty, in that it has never before been seen outside Mexico where it was created last year, is "El Grito," employing a score by Silvestre Revueltas. Its other claims, however, are less impressive on a program such as this where it is clearly outclassed. It is a large ensemble work, and requires first of all an expert ensemble, which it does not have here. It has its pictorial moments and some most attractive choreographic passages, but as a whole it is not as impressive as it must have been in Mexico.

The "Lament," with its fine score by Norman Lloyd, orchestrated by Simon Sadoff, was rousing and moving. The unfortunately sharp acoustics of the hall, which make the music all sound unduly loud, managed to render the spoken lines all but inaudible, but the force of the performance succeeded in carrying through this barrier.

Certainly in Mr. Limon we have one of the great dancers of our time, at the very height of his powers, technical and dramatic, and his company is not only artistically admirable but remarkably handsome to look at.

This program will be repeated tomorrow night, and a completely different one will be presented to-night.

REVIEWS OF THE MONTH

José Limón
and Company

Concert Hall
Juilliard School of Music
December 5-7, 12-14, 1952

THE series of concerts given by José Limón and his Dance Company in December in the Concert Hall of the Juilliard School of Music for the benefit of the Juilliard Dance Scholarship Fund was a triumph both for Mr. Limón, who danced magnificently, and for modern dance. The repertoire consisted of eleven works, six of them new to New York and a seventh a revival. All of them were intellectually and emotionally demanding. Yet large audiences greeted them with heartfelt enthusiasm. There is unquestionably an audience for contemporary dance of the highest type if only the artists are able to reach it without incurring backbreaking expenses or running afoul of technical obstacles.

Pauline Koner was guest artist once again with the company, and Doris Humphrey was artistic director. Frederick Prausnitz conducted the Juilliard Orchestra in the scores for three of the works.

The first of the three programs was presented on December 5 and 7. It was made up of Mr. Limón's *The Exiles*, in its New York premiere; Miss Humphrey's *Night Spell*, in its New York premiere; Miss Humphrey's *Lament for Ignacio Sanchez Mejias*; and Mr. Limón's *El Grito*, in its United States premiere.

The Exiles was first performed at the Third American Dance Festival at Connecticut College, New London, in August 1950. It is a study of Adam and Eve, set to Arnold Schoenberg's *Second Chamber Symphony*, with decor by Anita Weschler and costumes by Pauline Koner. Mr. Limón has entitled the first movement *The Flight*, and the second movement *The Remembrance*. A psychological clue to the work is the quotation from Milton's *Paradise Lost*: "They, looking back, all the eastern side beheld of Paradise, so late their happy seat." In this work Mr. Limón has established a mood of terror and compulsion and a picture of two hapless beings cling-

ing together but the structure of the composition is not as clear as its dramatic motivation. It does not develop to a climax or unfold consistently. The music seems just right in mood, although it does not offer much in the way of rhythmic stimulation. The lighting was highly imaginative and skillful, as it was for all of the works in the series.

Miss Humphrey's *Night Spell* had its world premiere at the Fourth American Dance Festival at New London in August 1951. It is set to Priaux Rainier's String Quartet, with a set by Charles Oscar and costumes by Miss Lawrence. It is a fantastic dream vision. "Things of the night, riding the wind, beset the sleeper." Finally, the spell breaks. The dancers are The Sleeper and three Night Figures. The high point of the work is a beautiful duet between The Sleeper and one of the Night Figures. The work was vividly danced by Mr. Limón, Betty Jones, Ruth Currier, and Lucas Hoving. Miss Lawrence should change Mr. Hoving's costume, however, for it looks like a maternity gown. *The Lament* remains one of the masterpieces of modern dance and it was memorably performed by Mr. Limón, Miss Ide, and Ellen Love, although the women overdid the spoken lines.

El Grito was first performed at the Palacio de Bellas Artes in Mexico City in November 1951. It is set to music by Silvestre Revueltas, the orchestral suite arranged from his score for the film *The Wave*. José Revueltas, brother of the composer, wrote the libretto. "El Grito is the Shout or Cry, the Awakener. In his hands are the strands that are woven into a net. The making of the net gives joy to those making it, and, seeing that it is good, they celebrate the accomplishment. Then come the Silencers and their dark triumph. But the Shout resurges and is brought back to life by those he awakened." Mr. Limón has succeeded in making good sense out of this tortured allegory, although there are passages of "filler" in this long composition. The net is actually woven with rope in a passage of great ingenuity. Especially fine is a passage reminiscent of Miss Humphrey's *Water Study*, in which the dancers are flung across the stage in a series of wave-like impulses. Mr. Limón and his augmented com-

pany danced the piece fervently. The Juilliard Orchestra played the score.

The second program, given on December 6 and 12, consisted of Miss Humphrey's *Fantasy and Fugue in C major and Fugue in C minor*, first given at New London in August 1952, in its New York premiere; Mr. Limón's *The Visitation*, first given at New London in August 1952, in its New York premiere; Miss Humphrey's *Day on Earth*; and a revival of Miss Humphrey's *Variations and Conclusion from New Dance*, first performed at the Bennington College School of the Dance in August 1935.

Miss Humphrey's Mozart visualization is an abstract composition of great plastic strength and lyric beauty. Her decor is functional and Miss Lawrence's costumes are tasteful if a bit cumbersome. The work was exquisitely danced by Miss Jones, Lavina Nielsen, Miss Koner, Miss Currier, Mr. Hoving, and Mr. Limón. The duet of Miss Koner and Miss Currier, set to the *Fugue in C major*, is another of Miss Humphrey's happiest inventions of recent years. Julian Stein and Russell Sherman were the pianists.

The Visitation is based on the legend of the Annunciation. It is set to Schoenberg's *Piano Pieces, Op. 11*, just about the last music in the world one would associate with dance, yet amazingly enough the music helps the movement. The decor is of the simplest, merely a board and a bench, but Mr. Limón has created a dance of startling originality of line and emotional intensity. It reminded me of Martha Graham's *Lamentation* in its economy of means and sculptural solidity. Miss Koner and Mr. Limón, as the Man and His Wife, danced magnificently, and Mr. Hoving was only slightly less effective as The Stranger who brings the tidings of the birth.

Variations and Conclusion from New Dance should be a challenge to our second generation modern dancers to concentrate on architecture, counterpoint, and abstract lyrical beauty. It has lost none of its freshness through the years, and it is pure dance, as pure as Balanchine's *Serenade* or the *Legong* of the Balinese dancers. Wallingford Riegger's music, played by Mr. Stein and Mr. Sherman, was also as bright and vigorous as ever. The large company danced it with complete devotion.

The final program was made up of Mr. Limón's *The Queen's Epicedium*, in its New York premiere; Miss Humphrey's *Night Spell*; and Mr. Limón's

La Malinche, and *The Moor's Pavan*. *The Queen's Epicedium* was first performed at New London in August 1952. It is mimed and danced to Purcell's music for the death of Queen Mary in 1695. Miss Jones sang the vocal solo and the dancers were Miss Ide, Miss Currier, and Miss Nielsen. Harriet Wingreen played the harpsichord, and Moshe Amitay played the cello part. It is a static, rather pointless dance that adds little to the music. The other works on the program were superbly danced, however, and soon made one forget the funereal frumpiness of *The Queen's Epicedium*. Miss Koner and Mr. Limón were especially powerful in *La Malinche*.

R. S.

Cue Magazine

December 6, 1952 Manhattan 28th St

about New York



JOSÉ LIMÓN dances in new "El Grito" at Juilliard Concert Hall

josé limón is unquestionably the top male modern dancer in America, perhaps anywhere. With his strong Aztec-Hispanic features, his dark eyes, his straight black hair (now greying at the temples) and his magnificent physique, Limón presents a commanding dance figure of unmistakable greatness. In Mexico, his birth-place, the press devotes front-page stories to his rare appearances. Cultivated Europeans often mention him to puzzled American hosts as the man they most wish to see in America. Yet in New York his following is sadly limited, and most theatre-goers have never heard of him at all.

New Yorkers, with no little trace of cultural pretentiousness, madly scramble for tickets for every importation from Europe that comes along, and this is all to the good. But these same culture-conscious audiences might do well to investigate such an extraordinary performer as Limón right here in New York.

Happily, the Juilliard School of Music will present Mr. Limón and his company, with Pauline Koner as guest artist, in the Juilliard Concert Hall on University Heights December 5, 6, 7, 12, 13, 14. These will be Limón's only New York appearances this season.

A half-dozen new works will be performed. The company will also present such familiar dances as his memorable evocation of a famed Spanish bull-fighter, "Lament for the Death of Ignacio Sanchez Mejias," based on a poem by Garcia Lorca, and "The Moor's Pavanne," a masterly dance re-telling of the Othello story. A number of the works Mr. Limón dances off choreography by Doris Humphrey, artistic director of the company. By dancing to the work of others, Limón has freed a whole generation of first-rank modern dancers from the onus of choreographing for themselves every work they perform.

When he saw a concert by the German Harold Kreutzberg in 1928, the young Limón switched from painting to dancing. He went straight to the Humphrey-Weidman Studio on West 16th Street, was giving concerts on his own by 1930. With his commanding appearance and his phenomenal technique, Limón could easily have made a slick success on Broadway. He was, however, incorruptibly dedicated to developing serious modern dance in this country, no matter what obstacles appeared.

When Juilliard formed its Department of the Dance last year, both Limón and Martha Graham (most of the nation discovered her when she was radio's Miss Hush) were appointed to its faculty. This, of course, has given both these artists a substantial base of operations.

We hereby make a suggestion: either Ballet Theatre or the New York City Ballet should stick its neck 'way out, present Limón as guest artist, with one of his company's great dances, say, "The Moor's Pavanne," during a season.

Those who are sufficiently interested will go to University Heights or anywhere else to see José Limón, but he should be made more readily available. He should be presented at the Metropolitan Opera House (the ideal arrangement), or at City Center.

excellent christmas gift for youngsters of high school age, though it is also an admirable introduction for elders, is "The Story of Painting for Young People," a recent and lavish Abrams book sold at \$4.95 a copy. The handsome book is a remarkable picture gallery of 140 paintings, 65 of them in color. Though the color is not consistently good, it is by far superior to the usual color in reproductions and exceptionally high level when you consider the low cost of the book. Its authors, Dr. H. W. Janson, chairman of the Fine Arts Department at NYU's Washington Square College, and his wife, Dora Jane, former staff member of the Metropolitan Museum, narrate in simple but not condescending language the story of how painting developed from the art of the caveman to the work of Picasso and Marin. Their exposition of Fauvism, Cubism, Expressionism, Surrealism and Abstraction will surely win the thanks of baffled parents.

gentlemen's den, a new men's club similar in intent to the successful Pamper House for the ladies, has opened for business at 39 West 52nd Street. The purpose of the club is to provide a comfortable location in the heart of town where the commuter and the business man may relax between appointments. Facilities include large lounge, place to shower, shave, change clothes, valet service. Office facilities, mail, phone and messenger services are also available. There is a separate lounge for the ladies so that appointments may be kept at the Den.

random notes: Watercolors by Milton Marx, executed backstage during actual performances of "The King and I," "Pal Joey," "New Faces," and "Guys and Dolls," among other shows, are on exhibit at the Museum of the City of New York. . . . Twenty-five-year-old poet Don Locher reads, on Sunday nights at the Village Vanguard, the lyrics of Cole Porter, Ira Gershwin, Noel Coward, and Frank Loesser song hits. The young entertainer claims these lyrics, standing by themselves, are worthy of declamation as poems.

—EMORY LEWIS

1952-53

The Public Eye

Dec. 7/1952 This Week Magazine New York Herald Tribune



ANGEL DANCING

The figure hovering over Dancer Pauline Koner in this photograph is Lucas Hoving, who dances the part of The Angel in "The Visitation," a new ballet by José Limón based on the story of the Annunciation. The Limón troupe is appearing in a series of six dance concerts at the Juilliard School of Music

PROGRAM

Friday, December 5 and Sunday, December 7

THE JUILLIARD ORCHESTRA

Frederick Prausnitz, Conductor

The Exiles.....Music by Arnold Schoenberg
(First New York Performances).....Choreography by José Limón

Night Spell.....Music by Priaulx Rainier
(First New York Performances).....Choreography by Doris Humphrey

INTERMISSION

Lament for Ignacio Sanchez Mejías.....Music by Norman Lloyd
.....Choreography by Doris Humphrey

El Grito.....Music by Silvestre Revueltas
(First United States Performances).....Choreography by José Limón

Saturday, December 6 and Friday, December 12

JULIAN STEIN AND RUSSELL SHERMAN

Pianists for Mr. Limón

Fantasy and Fugue in C Major and Fugue in C Minor.....
(First New York Performances).....Music by Wolfgang Amadeus Mozart
.....Choreography by Doris Humphrey

The Visitation.....Music by Arnold Schoenberg
(First New York Performances).....Choreography by José Limón

INTERMISSION

Day on Earth.....Music by Aaron Copland
.....Choreography by Doris Humphrey

Variations and Conclusion from New Dance.....Music by Wallingford Riegger
(Revival).....Choreography by Doris Humphrey

Saturday, December 13 and Sunday, December 14

JUILLIARD CHAMBER ENSEMBLES

Frederick Prausnitz, Conductor

The Queen's Epicedium.....Music by Henry Purcell
(First New York Performances).....Choreography by José Limón

Night Spell.....Music by Priaulx Rainier
(First New York Performances).....Choreography by Doris Humphrey

INTERMISSION

La Malinche.....Music by Norman Lloyd
.....Choreography by José Limón

The Moor's Pavane.....Music by Henry Purcell arranged by Simon Sadoff
.....Choreography by José Limón

PROGRAM NOTES

The Exiles.....Music by Arnold Schoenberg
(First New York Performances).....Choreography by José Limón
First performed at.....Decor by Anita Weschler
Third American Dance Festival.....Costumes by Pauline Lawrence
Connecticut College
New London, Connecticut, August 1950
Second Chamber Symphony.....Arnold Schoenberg
First movement — The Flight
Second movement — The Remembrance

DANCERS

José Limón and Letitia Ide

THE JUILLIARD ORCHESTRA

Frederick Prausnitz, Conductor

"They, looking back, all the eastern side beheld
Of Paradise, so late their happy seat."

Paradise Lost, John Milton

Night Spell.....Music by Priaulx Rainier
(First New York Performances).....Choreography by Doris Humphrey
First performed at.....Set by Charles Oscar
Fourth American Dance Festival.....Costumes by Pauline Lawrence
Connecticut College
New London, Connecticut, August 1951
String Quartet Number One.....Priaulx Rainier

DANCERS

The Sleeper.....José Limón

Night Figures.....Lucas Hoving, Betty Jones
and Ruth Currier

MUSICIANS

Abraham Shevelov, violin

David Lein, viola

Norma Auzin, violin

Moshe Amitay, 'cello

Prepared in the chamber music class of Hans Letz

Things of the night, riding the wind, beset the sleeper. Before terror can
entirely take him, he gropes toward waking, tries to re-order the menace of
nightmare into remembered kindness and comfort. But the spell will not unwind
until,—suddenly, mercifully,—it breaks.

The one asleep cries out:

"What is in me, dark—

Illumine."

Lament for Ignacio Sanchez Majías.....Music by Norman Lloyd
.....Orchestration by Simon Sadoff
First performed at.....Choreography by Doris Humphrey
Bennington College.....Set by Michael Czaja
Bennington, Vermont, June 1945.....Costumes by Pauline Lawrence

Based on the poem by García Lorca

Prologue

The Catching and the Death

The Spilling of the Blood

Body Present

Absent Soul

PROGRAM NOTES, Continued

DANCERS

The Bull-Fighter (Ignacio).....José Limón
Figure of Destiny.....Letitia Ide
Figure of a Woman.....Ellen Love

THE JUILLIARD ORCHESTRA Frederick Prausnitz, Conductor

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

El Grito.....Music by Silvestre Revueltas
(First United States Performances)
First performed at
Palacio de Bellas Artes
Mexico City, November 1951

The Awakening
The Net
The Festival
The Silencers
The March

DANCERS José Limón

Beatriz Flores	Stuart Hodes
Betty Jones	David Wood
Ruth Currier	Dick Fitz Gerald
Lavina Nielsen	Michael Hollander
Lucy Venable	Richard Anglund
June Dunbar	Ernesto Gonzales
Pepi Hamilton	Philip Capy
Ellen Van der Hoeven	Jeff Duncan
Sandra Pecker	Edward Green
Russell Sohlberg	Juan Valenzuela

THE JUILLIARD ORCHESTRA Frederick Prausnitz, Conductor

El Grito is the Shout or Cry, the Awakener. In his hands are the strands that are woven into a net. The making of the net gives joy to those making it and, seeing that it is good, they celebrate the accomplishment. Then come the Silencers and their dark triumph. But the Shout resurges and is brought back to life by those he awakened.

El Grito was first performed in Mexico City under the title of *Redes*. It was commissioned by Miguel Covarrubias, the head of the Acadamía Nacional de la Danza. The music by Silvestre Revueltas was originally composed as a score for the film *The Wave* and was subsequently arranged into a symphonic suite. The script for the ballet is by the composer's brother, José Revueltas.

The original title of the work, *Redes*, means "the nets", and alludes to the gigantic nets woven by the Mexican fishermen.

PROGRAM NOTES, Continued

Fantasy and Fugue in C Major and Fugue in C Minor.....
(First New York Performances)

Music by Wolfgang Amadeus Mozart
Choreography by Doris Humphrey
Decor by Doris Humphrey
Costumes by Pauline Lawrence

First performed at
Fifth American Dance Festival
Connecticut College
New London, Connecticut, August 1952

DANCERS

Fantasy: Betty Jones, José Limón, Lavina Nielsen, Lucas Hoving
Fugue in C Major: Pauline Koner and Ruth Currier
Fugue in C Minor: Entire Company
Julian Stein and Russell Sherman
Pianists for Mr. Limón

The Visitation.....Music by Arnold Schoenberg
(First New York Performances)
Choreography by José Limón
Costumes by Pauline Lawrence

First performed at
Fifth American Dance Festival
Connecticut College
New London, Connecticut, August 1952
Piano pieces, Opus 11.....Arnold Schoenberg

DANCERS

The man.....José Limón
His wife.....Pauline Koner
The stranger.....Lucas Hoving
Julian Stein, pianist for Mr. Limón

This dance is based on the legend of the Annunciation, in which the lives of two lowly human beings were transfigured utterly after a visit by a celestial messenger. It tells of omnipotence and the great mystery of faith. "He hath put down the mighty from their seat, and hath exalted the humble and the meek."

Day on Earth.....Music by Aaron Copland
Choreography by Doris Humphrey
Costumes by Pauline Lawrence
First performed at
Boston, Massachusetts, 1947
Piano SonataAaron Copland

DANCERS

ManJosé Limón
WomanLetitia Ide
Young Girl.....Ruth Currier
ChildSally Hess
Julian Stein, pianist for Mr. Limón

PROGRAM NOTES, Continued

Variations and Conclusion from New Dance

(Revival)

Music by Wallingford Riegger
Choreography by Doris Humphrey
Set by Doris Humphrey
Costumes by Pauline Lawrence

First performed at
Bennington College School of the Dance
Bennington, Vermont, August 1935

DANCERS

José Limón	David Wood
Pauline Koner	Russell Sohlberg
Lucas Hoving	Melisa Nicolaides
Betty Jones	June Dunbar
Ruth Currier	Dick Fitz Gerald
Lavina Nielsen	Michael Hollander
Julian Stein and Russell Sherman	
Pianists for Mr. Limón	

The Queen's Epicedium

(First New York Performances)

Music by Henry Purcell
Choreography by José Limón
Decor by Pauline Lawrence
Costumes by Pauline Lawrence

First performed at
Fifth American Dance Festival
Connecticut College
New London, Connecticut, August 1952

DANCERS

Letitia Ide
Ruth Currier
Lavina Nielsen

MUSICIANS

Harriet Wingreen, harpsichord
Moshe Amitay, 'cello
Sung by Betty Jones
Elegy on the death of Queen Mary — 1695

This Epicedium, or Funeral Ode, refers to the dead sovereign as Queen of Arcadia, and tells of the grief of the nymphs and shepherds. The sonorous Latin verses speak of the broken lyre and a world filled with tears, and how the lambs no longer frolic but are lost and dying. It ends on a note of consolation for the unhappy Arcadians, pointing to the Queen's star, shining brightly in the distant heavens.

La Malinche

First performed at
Boston, Massachusetts, 1949

Music by Norman Lloyd
Choreography by José Limón
Costumes by Pauline Lawrence

DANCERS

La Malinche	Pauline Koner
El Conquistador	Lucas Hoving
El Indio	José Limón

MUSICIANS

Vincent La Selva, trumpet
Speros Karas, percussion
Julian Stein, piano
Sung by Betty Jones

PROGRAM NOTES, Continued

La Malinche is a dance about the conquest of Mexico by Cortez. Its form is set in terms of a group of strolling peasants coming into a village plaza, performing their dance-play, and marching on to the next village.

The dance-play itself, half history and half folklore, is based upon the following sequences of events:

Cortez, on his arrival in Mexico, was presented with Malintzin, an Indian princess, to act as his interpreter. Through her complete devotion to him and by her native astuteness, she enabled Cortez to conquer Mexico. Baptized Doña Marina, she became an important figure behind the rule of Cortez, and died a great lady. After her death, popular legend arose that her repentant spirit returned to lament and to expiate her ancient treachery. For her, no peace existed while her betrayed people were enslaved. As the wild Malinche, she returned to lead her people in their struggle toward liberation.

The Moor's Pavane Music by Henry Purcell Arranged by Simon Sadoff
Choreography by José Limón
Costumes by Pauline Lawrence

First performed at
Second American Dance Festival
Connecticut College
New London, Connecticut, August 1949

DANCERS

The Moor	José Limón
His Friend	Lucas Hoving
His Friend's Wife	Pauline Koner
The Moor's Wife	Betty Jones

MUSICIANS

VIOLINS	VIOLAS
Murray Adler	Donald Hopkins
Norma Auzin	Anne Denton
Mary Katz	Arnold Magnes
Martha Marshall	Seymour Wakschal
Moshe Murvitz	'CELLOS
Abraham Shevelov	Moshe Amitay
Barbara Campbell	Leonard Feldman
Shirley Givens	David Freed
David Lein	BASS
Hermilo Novelo	Samuel Gill
Gino Sambuco	HARPSICHORD
	Harriet Wingreen

Frederick Prausnitz, Conductor

Variations on the Theme of Othello

This ballet with choreography by José Limón won the Dance Magazine award for outstanding creation in the field of American modern dance. The dance takes its theme from the basic plot of Othello, which is told completely within the form of the dance. The four characters are on the stage at the rise of the curtain and they never leave it. Here is portrayed the tragedy of Everyman when he is caught in the pattern of tragic living. The ballet is therefore timeless in its implication.

STAFF

Stage Managers.....Dick Fitz Gerald, Tharon Musser
 Master Electrician.....Murray Sigel
 Master Carpenter.....Frederick Strassburg
 Carpenter.....Jacob Rosboug, Jr.

Costumes executed by Nelly Hatfield and Betty Parson

Stuart Hodes is appearing by courtesy of the Martha Graham Dance Company.

David Wood is appearing by courtesy of the New Dance Group Company.

Beatriz Flores is appearing by courtesy of the
 Acadamía Nacional de la Danza, Mexico City

PERSONNEL OF THE JUILLIARD ORCHESTRA

VIOLINS

Abraham Shevelov
 Mary Katz
 Moshe Murvitz
 Martha Marshall
 Norma Auzin
 Murray Adler
 Raymond Page
 Joseph Lanza
 Barbara Campbell
 Shirley Givens
 Gino Sambuco
 Mary Freeman
 Hermilo Novelo
 David Lein
 David Davis
 Corinne Johnson

VIOLAS

Donald Hopkins
 Anne Denton
 Seymour Wakschal
 Inga Mark
 Sally Thomas
 Arnold Magnes
 Arthur Mitzman

'CELLOS

Moshe Amitay
 David Freed
 Leonard Feldman
 Nina Palasanian
 Edmond Basson

BASSES

Marvin Topolsky
 James Bond
 Samuel Gill

FLUTES

Kenneth Schmidt
 Ramona Dahlborg

OBOES

Henry Schuman
 Sara Reinking

CLARINETS

Donald Lituchy
 Munroe Miller

BASSOONS

Jerome Rabinowitz
 Arthur Weisberg

HORNS

Ralph Froelich
 Richard Reissig

TRUMPETS

Ronald Kutik
 Donald Reinberg

TROMBONES

Myron Margulies
 Sidney Brantley

TUBA

Harvey Phillips

PERCUSSION

Albert Pollick
 Speros Karas

PIANO

Julian Stein

FIRE NOTICE—Please look around now and choose the nearest
 exit to your seat. In case of fire, walk (do not run) to that exit.

46

January 1953 Vol. XXX, No. 1

The Woman

With WOMAN'S DIGEST

Publisher
TOM FARRELL

Editor
MADALYNN REUTER

Art Director
JOHN W. McDERMOTT

Managing Editor
ROSE SLIVKA

Books
RITA ANTHONY

Associate Editors
SYLVIA PLAPINGER
BERTHA O'NEIL
DETANNE MILLER

Layout
MICHAEL GILLEN

Circulation Director
HERBERT C. HAUPTMANN

Advertising Director
JERRY REGAN

THE WOMAN WITH WOMAN'S DIGEST is published monthly for the Farrell Publishing Corporation at 350 East 22nd St., Chicago, Ill. Editorial and general offices at 150 Lexington Ave., New York 17, N.Y. Tom Farrell, president; Paul Thompson, secretary; Marie J. Haragan, secretary. Entered as second class matter May 18, 1911, at the post office at Chicago, Ill., under the act of March 3, 1979, additional entry at New York, N.Y. Title registered in U.S. Patent Office and in Canadian Trade Marks Office. This name is published simultaneously in the Dominion of Canada. Copyright under International Copyright Convention and Pan American Copyright Convention. All rights reserved, including the right of reproduction, in whole or in part, in any form, subscription \$3.00 a year, in the United States and its possessions and Canada foreign subscriptions 26 cents extra per year. Not responsible for unsolicited material.

Copyright 1952 by Farrell Publishing Corporation Printed in U. S. A.

of the smaller ones. The little town of Colorado Springs boasts a finer string quartet than can be claimed by most large cities; all of its members went to Juilliard. So did such conductors as Andre Kostelanetz and Dean Dixon; violinists Carroll Glenn and Joseph Fuchs; cellist Leonard Rose, and pianists Eugene List and Rosalyn Tureck.

And it may not be long before the same thing is true of modern dance and ballet. A dance department was added to Juilliard last year, and its instructors include many of the best-known dancers, teachers and choreographers in the land.

The 50 dance students flitting through the corridors of the austere, six-story Juilliard building near Columbia University provide, somewhat surprisingly, the only apparent note of confusion in a place where almost 700 young people are busy either exercising their voices in every conceivable range, or blowing, plucking, beating or scraping an even wider variety of musical instruments. Juilliard is a quiet, efficient, establishment whose soundproofed rooms and purposeful occupants give it more the businesslike atmosphere of an office building than the expected cacophonous air of a music school.

However, even the casual visitor soon detects evidences of the music. An elevator door slides open, disgorging a tangle of human beings and instrument cases; an intent-looking young man hustles down the corridor with an uncovered trumpet tucked under his arm; through the

open door of the student lounge, a youthful student conductor is seen solemnly leading an invisible orchestra—gesturing with his left hand to bring in the nonexistent violins, scowling darkly to quiet the blare of the mythical brasses.

The chances are good that this young impresario will be facing a real orchestra—or if not, playing in one—before the day is out. The students at Juilliard get classroom instruction (carefully adapted to their own musical specialties under a revolutionary teaching method introduced by president William Schuman) and individual instruction as well. But in addition they are required to put this instruction to practical use in one of the numerous performing groups which are an integral part of the curriculum.

Thus, the dancers have their own dance groups, the singers a number of choral ensembles and opera groups, the instrumentalists all belong to chamber music groups or orchestras. In each classification there are subgroups, based on the excellence of the members, and the top-most of these frequently perform in public.

The Juilliard Orchestra heard in public concerts and over the radio is the number one group, a 96-piece symphony orchestra of professional standards. There is a second orchestra that occasionally plays for the student body. The third group is composed of the relative tyros—all of them struggling furiously to move up the school's ladder. As soon as a

SONG AND DANCE COLLEGE

35

Dance and Dancers IN AMERICA

by Arthur Todd

press and public are concerned. Interestingly enough, both are story ballets, proving, perhaps, that there is a strong audience demand for such works in America.

JOSE LIMON COMPANY

DURING his special mid-December series of performances at the Juilliard School of Music, Jose Limon and his Dance Company, under the artistic direction of Doris Humphrey, scored an artistic and critical triumph, with Mr. Limon covering himself with personal glory as well for his magnificent dance performances.

Dancing four demanding roles on the first night, Limon established himself, beyond a shadow of a doubt, as the greatest male modern dancer in the world today. Since Limon is still an unknown quantity in England, though he has danced in Paris, one can only describe him as having a similar mastery of his dance instrument as Igor Youskevitch, also, a like virtuosity, virility and personal magnificence. (This comparison is obviously unfair to both Mr. Youskevitch and Mr. Limon since each, in his own field, is incomparable.)

Four years ago, during his last major New York season, Jose Limon was hailed as a great dancer. Now, after important seasons in Mexico City as well as transcontinental tours, he has returned with four new dance works and established himself at that rarest degree in dancers, a genius. We have seen two or three other dancers of such magnitude from Britain and France and so it was wonderful to realize that another had developed here in our midst.

Of the eleven works presented, there were first New York performances of five new works by Mr. Limon, two new dances by Doris Humphrey as well as an important revival, together with two established successes each by Miss Humphrey and Mr. Limon. Of these, at least eight would enrich the contemporary repertoire of any major ballet company.

Among these were *El Grito*, a large group work for an ensemble of twenty choreographed by Jose Limon, in which he also danced an important role. First performed in Mexico City under the title of *Redes* (which means *The Nets*). This dance alludes to the gigantic nets woven by the Mexican fishermen. The music, by Silvestre Revueltas, was originally composed as a score for the film *The Wave* and has since been arranged in a symphonic suite.

The Visitation, also choreographed by Jose Limon, featured the dancer with Pauline Koser and Lucas Hoving in a dance based on the legend of the Annunciation, showing how the lives of two lowly human beings were transfigured utterly after a visit by a celestial messenger. There was the magnificent *The Moor's Pavane*, set to music by Henry Purcell, which takes its theme from the basic plot of Othello. Also, there was the stunning *Le Malinche*, a dance about the conquest of Mexico by Cortez.

The great Doris Humphrey

DORIS HUMPHREY, who has no peer today in America in the field of choreography, produced a superb new group work for six soloists to Mozart's

February 1953

Vol. 4 No. 2

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editors: CLIVE BARNES DAVID RAHER

WORLD'S LARGEST NET SALE IN THE FIELD

No material in DANCE AND DANCERS may be quoted or reproduced, in whole or in part, without the express written permission of the publisher or the copyright holder in respect of each reference.

New role for Danilova

THE other major high spot in the repertoire, Zachary Solo's *Mile Fifi*, was designed primarily to fit Alexandra Danilova, and the result is one of the richest character roles that she has had in her entire career. Like *Streetcar*, it's really not a ballet at all. Rather, it's a mimed romp, with a nice little variation thrown in for Mme. Danilova. Cast as a Parisian light-trope walker of the 80's, she is dressed in an unbelievable pink tutu that is scattered with black sequins and all of this is topped off with a dazzling blonde wig. The action deals with a young Frenchman and his father, both enamored with Mile Fifi. After misunderstandings and a minor skirmish, all three depart for what looks like a ménage à trois as the curtain falls. Marvin Krauter and Roland Vasquez, respectively, do well by father and son roles but the greatest share of the credit is due to Mme. Danilova for a wickedly hilarious portrait.

Works by Slavenska

LESS distinguished items in the repertoire were two works choreographed by Mia Slavenska. Her *Symphonic Variations*, set to Cesar Frank's music and designed for the younger soloists and corps, was a weakly distilled ballet of the music visualization school. Another, *Portrait of a Ballerina*, was a pastiche depicting "the young dancer's basic conflicts, the demands of her profession as opposed to her need for a life of love and reality." Slavenska was the young dancer Franklin the Maestro and Danilova was the *Portrait of a Ballerina*, who occasionally came to life, stepping down from a picture frame. Outshining these choreographic efforts were the lovely green and white costumes designed by Slavenska for *The Nutcracker Suite*, also her costumes for *Symphonic Variations*.

It has been interesting indeed to watch this little company establish its position during its extended New York season. Granted, its three stars have a tremendous personal following. In addition *A Streetcar Named Desire* and *Mile Fifi* have been distinct hits as far as the

DANCE activities in New York have been continuing on a multiple basis with new premieres being presented in both the ballet and modern dance fields during the last few weeks. As a matter of fact, the Slavenska-Franklin Troupe, with Alexandra Danilova as guest star, won such a marked success with two of its new works, Valerie Bettis' *A Streetcar Named Desire* and Zachary Solo's *Mile Fifi*, that the company prolonged its New York engagement at the Century Theatre for three additional weeks. Meanwhile, Jose Limon and his Dance Company scored an artistic triumph in their special series of performances at the Juilliard School of Music.

Jose Limon and Pauline Koser in Limon's ballet *The Visitation to Schoenberg music*. The work is about two lowly beings who are transfigured after a visit from a celestial messenger.

Limon is a Mexican who has become one of the greatest exponents of the Modern Dance, both as a dancer and choreographer. He appeared in Europe a few years ago with Ruth Page's *Les Ballets Americaines* in Paris. His work left a deep impression on all who saw him.

Photo: Robert Perry



1952-53

46

January 1953 Vol. XXX, No. 1

The Woman
With WOMAN'S DIGEST

Publisher
TOM FARRELL

Editor
MADALYNE REUTER

Art Director
JOHN W. McDERMOTT

Managing Editor
ROSE SLIVKA

Books
RITA ANTHONY

Associate Editors
SYLVIA PLATINGER
BERTHA O'NEIL
DETANNE MILLER

Layout
MICHAEL GILLEN

Circulation Director
HERBERT C. HAUPTMANN

Advertising Director
JERRY REGAN

THE WOMAN WITH WOMAN'S DIGEST is published monthly by the Farrell Publishing Corporation at 150 East 23rd St., Chicago, Ill. Editorial and general offices at 210 Madison Ave., New York 17, N.Y. Tom Farrell, President; Paul Farrell, Vice-President; Joseph J. Farrell, Secretary. Entered as second class matter May 14, 1941, at the post office at Chicago, Ill., under the act of March 3, 1979, additional entry at New York, N.Y. Title registered in U.S. Patent Office and in Canadian Trade Marks Office. This issue is published simultaneously in the Division of Canada. Copyright under International Copyright Convention and Pan American Copyright Convention. All rights reserved, including the right of reproduction, in whole or in part, in any form. Subscriptions \$3.00 a year, in the United States and its possessions; \$4.00 outside. Foreign subscriptions \$5.00 extra per year. Not responsible for unsolicited material.

Copyright 1952 by Farrell Publishing Corporation Printed in U. S. A.

36 THE WOMAN WITH WOMAN'S DIGEST January 1953

student is considered good enough, he's boosted a notch. The reshuffling of groups and schedules goes on constantly. "Planned confusion," dean Mark Schubart, a former music critic for New York newspapers, calls it.

The top student choral, instrumental and dancing ensembles at Juilliard are not the only school groups which give public performances. There is, for instance, the Juilliard String Quartet, a faculty group whose members, Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, gave 18 European concerts last year, plus a number of American recitals. The quartet, all of whose members are under forty, is, in addition, making records for Columbia.

Another of the best-known Juilliard performing groups is an opera company called the Opera Theatre, made up of carefully selected student singers, musicians, dancers, stage designers, conductors and the like, who are divided into two subgroups—one for training and another which appears before the public. The Opera Theatre puts on about four productions a year; its most recent big one, in March, was Verdi's *Falstaff*, a major, full-length opera.

The opportunity to appear in public is valued highly by Juilliard's students, and the pupils who have the opportunity as well as those who covet it take their work very seriously. "We're supposed to close down at 10 p.m.," says the harried night watchman, "but every night I have to push a bunch of these kids out of the practice rooms so I can lock the place up."

The fact is that no Juilliard student who gets past the entrance requirements is likely to take his studies lightly thereafter. The preliminary hurdles are stiff, and examinations take the form of auditions before faculty juries on admissions. Despite the high standards—or, more accurately, because of them—the number of admission applications is always great, and they come from all over the world.

The present enrollment includes students from every state of the Union and from 27 foreign countries—the largest single contingent of outlanders being a group of 19 Israelis. A number of foreign students have had their expenses paid by their governments; others attend on scholarships or pay their own way, including a few stateless persons who would like to remain in this country.

"It's tough as blazes to get in," one undergraduate said not long ago, "and even tougher to get out—if you're any good. Around here, they graduate the failures and keep the good ones another year."

That's what might be called a campus gag, based on the system which enables especially talented students to get scholarships for a year's graduate work, and sometimes more. Except for students in need, these scholarships are peculiar, in that they often do not cover the cost of tuition, but are merely, to use the school's own word, "honorary."

Tuition at Juilliard is under \$650 a

WHAT'S BEHIND THOSE SHOPPING SPREES? 33

Casual observers say she is generous to a fault with her own children. "They're going to have everything I missed," she determines. But here the flaw in her seeming generosity is quickly revealed. She rarely bothers to find out what her children, as individuals, want or need. Instead, she insists that they have the things she once longed for so fiercely for herself.

It was to such a mother that a little girl said with dutiful honesty, "Thank you, mother. I always wanted a doll exactly like this. But not very much."

So much for the psychological causes that produce the spendthrift wife. But now comes the question, "How can a husband help cure his wife of her spending habits?"

If she is nagged too much, she may resort to vengeful spending. "Run up too many bills, do I?" she'll mutter. "I'll really show him what bills are!" And her spending, in addition to revealing a personal emotional problem, becomes a weapon in an ugly marital conflict.

Cutting off her charge accounts may drive her to buying on time payment plans or to loan sharks.

Another Howler from Hollywood

Mr. Von Sternheim, producer of Super-Colossal Pictures, was telling his assistant that in his opinion there was only one man, a certain big-name writer, who could do the script for a major production the studio was planning. The assistant was tactfully doubtful.

"Don't you think, perhaps, Mr. Von Sternheim, that he's a little too caustic?"

"Get him!" retorted the producer. "I don't care how much he costs!"

—F. G. Kernan, *Tracks*

46

1952-53

February 1953 Vol. 4 No. 2

Dance and Dancers
Editor: PETER WILLIAMS
Assistant Editors: CLIVE BARNES DAVID RAHER
WORLD'S LARGEST NET SALE IN THE FIELD
No material in DANCE AND DANCERS may be quoted or reproduced, in whole or in part, without the express written permission of the publisher or the copyright holder in respect of each reference.

Dance and Dancers IN AMERICA
by Arthur Todd

JOSE LIMON COMPANY

DURING his special mid-December series of performances at the Juilliard School of Music, Jose Limon and his Dance Company, under the artistic direction of Doris Humphrey, scored an artistic and critical triumph, with Mr. Limon covering himself with personal glory as well for his magnificent dance performances.

Dancing four demanding roles on the first night, Limon established himself, beyond a shadow of a doubt, as the greatest male modern dancer in the world today. Since Limon is still an unknown quantity in England, though he has danced in Paris, one can only describe him as having a similar mastery of his dance instrument as Igor Youskevitch, also, a like virtuosity, virility and personal magnificence. (This comparison is obviously unfair to both Mr. Youskevitch and Mr. Limon since each, in his own field, is incomparable.)

Four years ago, during his last major New York season, Jose Limon was hailed as a great dancer. Now, after important seasons in Mexico City as well as transcontinental tours, he has returned with four new dance works and established himself at that rarest degree in dancers, a genius. We have seen two or three other dancers of such magnitude from Britain and France and so it was wonderful to realize that another had developed here in our midst.

Of the eleven works presented, there were first New York performances of five new works by Mr. Limon, two new dances by Doris Humphrey as well as an important revival, together with two established successes each by Miss Humphrey and Mr. Limon. Of these, at least eight would enrich the contemporary repertoire of any major ballet company.

Among these were *El Grito*, a large group work for an ensemble of twenty choreographed by Jose Limon, in which he also danced an important role. First performed in Mexico City under the title of *Reyes* (which means *The Kings*). This dance alludes to the gigantic nets woven by the Mexican fishermen. The music, by Silvestre Revueltas, was originally composed as a score for the film *The Wave* and has since been arranged in a symphonic suite.

The Visitation, also choreographed by Jose Limon, featured the dancer with Pauline Kner and Lucas Hoving in a dance based on the legend of the Annunciation, showing how the lives of two lowly human beings were transfigured utterly after a visit by a celestial messenger. There was the magnificent *The Moor's Pavan*, set to music by Henry Purcell, which takes its theme from the basic plot of *Othello*. Also, there was the stunning *La Malinche*, a dance about the conquest of Mexico by Cortez.

The great Doris Humphrey

DORIS HUMPHREY, who has no peer today in America in the field of choreography, produced a superb new group work for six soloists to Mozart's

the role of Blanche: Lois Eilyn, formerly with the New York City Ballet, gave depth and poignancy to the pivotal role of Stella.

Judged by almost any standards, *Streetcar* is neither a full fledged ballet nor a balanced modern dance work. Rather, it is a forty-five minute compendium of ballet, modern dance, jazz, realism, surrealism and symbolism set to a fine score by Alex North, which was arranged from the sound track score of the film of the same name. Obviously, Miss Betts presupposed that everyone in the audience had seen the stage or film version of this, one of America's most widely acclaimed plays of the last decade. However, those who had seen neither of the previous versions were sometimes at a loss as to the general proceedings. It is here, I believe, that the work should stand on its own and should not require as its basis another art form, in this instance a play. Perhaps this is merely quibbling, especially when you consider Franklin's performance. Certainly this new role even overshadows his well remembered portrayals in such contemporary works as Ruth Page's *Frankie and Johnnie* and Agnes de Mille's *Rodeo*.

New role for Danilova

THE other major high spot in the repertoire, Zachary Solov's *Mile Fift*, was designed primarily to fit Alexandra Danilova, and the result is one of the richest character roles that she has had in her entire career. Like *Streetcar*, it's really not a ballet at all. Rather, it's a mimed romp, with a nice little variation thrown in for Mme. Danilova. Cast as a Parisian tightrope walker of the 80's, she is dressed in an unbelievable pink tutu that is scattered with black sequins and all of this is topped off with a dazzling blonde wig. The action deals with a young Frenchman and his father, both enamored with Mile Fift. After misunderstandings and a minor skirmish, all three depart for what looks like a message *a trois* as the curtain falls. Marvin Krauter and Roland Vasquez, respectively, do well by the father and son roles but the greatest share of the credit is due to Mme. Danilova for a wickedly hilarious portrait.

Works by Slavenska

LESS distinguished items in the repertoire were two L-works choreographed by Mia Slavenska. Her *Symphonic Variations*, set to Cesar Frank's music and designed for the younger soloists and corps, was a weakly distilled ballet of the music visualisation school. Another, *Portrait of a Balletina*, was a pastiche depicting "the young dancer's basic conflicts, the demands of her profession as opposed to her need for a life of love and reality." Slavenska was the young dancer: Franklin the Maestro and Danilova was the *Portrait of a Balletina*, who occasionally came to life, stepping down from a picture frame. Outshining these choreographic efforts were the lovely green and white costumes designed by Slavenska for *The Nutcracker Suite*, also her costumes for *Symphonic Variations*.


It has been interesting indeed to watch this little company establish its position during its extended New York season. Granted, its three stars have a tremendous personal following. In addition *A Streetcar Named Desire* and *Mile Fift* have been distinct hits as far as the

DANCE activities in New York have been continuing on a multiple basis with new premieres being presented in both the ballet and modern dance fields during the last few weeks. As a matter of fact, the Slavenska-Franklin Troupe, with Alexandra Danilova as guest star, won such a marked success with two of its new works, Valerie Bettis' *A Streetcar Named Desire* and Zachary Solov's *Mile Fift*, that the company prolonged its New York engagement at the Century Theatre for three additional weeks. Meanwhile, Jose Limon and his Dance Company scored an artistic triumph in the special series of performances at the Juilliard School of Music.

Jose Limon and Pauline Kner in Limon's ballet The Visitation to Schoenberg music. The work is about two lovely beings who are transfigured after a visit from a celestial messenger.

Limon is a Mexican who has become one of the greatest exponents of the Modern Dance, both as a dancer and choreographer. He appeared in Europe a few years ago with Ruth Page's *Lee*. Ballets Americaines in Paris. His work left a deep impression on all who saw him.

Photo: Robert Perry



46

January 1953 Vol. XXX, No. 1

The Woman With WOMAN'S

Publisher
TOM FARRELLEditor
MADALYNN REUTERArt Director
JOHN W. McDERMOTTManaging Editor
ROSIE SUYKABooks
RITA ANTHONYAssociate Editors
SYLVIA PLAFINGER
BERTHA O'NEIL
DEYANNE MILLERLayout
MICHAEL GILLENCirculation Director
HERBERT C. HAUPTMANNAdvertising Director
JERRY REGAN

THE WOMAN WITH WOMAN'S DANCE is published monthly for the Farrell Publishing Corporation at 250 East 22nd St., Chicago, Ill. Editorial and general offices at 110 Lexington Ave., New York 17, N.Y. Tom Farrell, President; Paul Thompson, Treasurer; Edwin J. Harrigan, Secretary. Entered as second class mailing May 12, 1911, at the post office at Chicago, Ill., under the act of March 3, 1917, additional entry at New York, N.Y. Title registered in U.S. Patent Office and in Canadian Patent Office. This issue is published simultaneously in the Dominion of Canada. Copyright under International Copyright Convention and Pan American Copyright Convention. All rights reserved, including the right of reproduction, in whole or in part, in any form. Subscription \$3.00 a year, in the United States and its possessions and Canada; foreign subscriptions \$5.00 extra per year. Not responsible for unsolicited material.

Copyright 1952 by Farrell Publishing Corporation Printed in U.S.A.

Song and Dance College

MARSHALL MCCLINTOCK Condensed from COLLIER'S

I'M NEVER far from a familiar face," a famous concert violinist, who travels extensively, said not long ago. "My fellow alumni are everywhere. It's an awful thought, but someday I may be caught without an accompanist in a little out-of-the-way town. When that happens, I'll bet that within half an hour I can turn up some guy to fill in who used to borrow my notes in Theory of Music 15 years ago."

The violinist is a graduate of New York's Juilliard School of Music, and he spoke with only slight exaggeration. Juilliard's alumni are, indeed, almost everywhere, in the big cities and hamlets, among the great names of music and among the small-town music teachers busily sowing culture in the grass roots.

As recently as a quarter century ago, the top musical talent available to Americans came almost wholly from Europe. Today a substantial number of our topflight musicians are home-grown, and a large share

of the credit must go to Juilliard. Imagine, for example, that the Metropolitan Opera is producing Carmen with, let us say, soprano Risé Stevens. A few blocks away, a rapt audience is listening to Richard Rodgers' music in the hit show South Pacific, with George Britton singing the top male role, filled until recently by Ray Middleton.

In Chicago, meanwhile, piano virtuoso William Kapell is giving a recital; in Nashville, conductor Guy Taylor is leading the Nashville Symphony through the opening strains of a composition by Vittorio Giannini. Thousands of miles away, in Edinburgh, Scotland, guest conductor Alexander Smallens is performing a work by another American composer, Aaron Copland.

All of these performers, composers and conductors are significant names in American music. All of them studied at Juilliard—as did many members of virtually every major symphony in the nation, plus many

At Juilliard the musicians
work with the dancers to produce our own
American artist performers

1953

SONG AND DANCE COLLEGE

37

year, although it costs the school an average of \$1,300 to educate each student.

Two courses are offered to all undergraduates, in both the music and dance departments—a four-year course entitling the graduate to a diploma, and a five-year stint ending in a B.S. degree, which requires the taking of a number of regular college subjects. The longer course currently includes about 50 per cent of the student body.

"But you can't get away from music at this place," one of the latter group told a recent visitor. "Somehow, it gets dragged into everything from the French Revolution to the economic and social theories of John Locke."

That's intentional, of course. And, if music has been brought into Juilliard's academic courses, it's nothing compared to the way dancing has colored its music courses since the new department opened last fall. The student dancers—42 girls and eight men—comprise something less than one fourteenth of the school's total enrollment, yet they've created excitement far beyond their numerical importance.

Not only do the dancers attend music classes as part of their course—but some of the musicians in turn have taken to signing up for classes in dance fundamentals, for which they receive no scholastic credit. Every Wednesday at 1:00 P.M., all Juilliard attends a concert in the big hall, at which compositions are performed by student musicians; within three

months of the start of the new department, dancing had been added to the program. What's more, the music students, besides playing accompaniment, have started writing special scores for the dancers.

Even the stagehands in the concert hall have been affected by the new department. A girl was about to perform a new dance creation when two stagehands noticed some dirt on the floor. The girl was barefoot, and the men hastened to clean up the offending spot. Push brooms in hand, they swept out of the wings, side by side, with easy, rhythmic strokes. Their timing was excellent, their grace beyond criticism. As they disappeared into the opposite wings, the delighted students, led by Martha Hill, director of the dance department, broke into spontaneous applause. The stagehands, startled but pleased, returned for a bow.

The staff of the dance department, which includes top choreographers and ballet experts, is delighted at the opportunity to work in such close conjunction with musicians. "I cannot conceive of a good dancer not being a good musician," says José Limon rated among the world's foremost male dancers. But until Juilliard started its new department, few dance schools had ever offered even the most elementary music instruction.

Juilliard traces its history back to 1905, when Dr. Frank Damrosch founded a school called the Institute of Musical Art. In 1926, the Juilliard Graduate School—started two years

Dance and Dancers IN AMERICA

by Arthur Todd

February 1953

Vol. 4 No. 2

Dance and Dancers

Editor: PETER WILLIAMS

Assistant Editors: CLIVE BARNES DAVID RAHER

WORLD'S LARGEST NET SALE IN THE FIELD

No material in DANCE AND DANCERS may be quoted or reproduced, in whole or in part, without the express written permission of the publisher or the copyright holder in respect of each reference.

the role of Blanche; Lois Elyn, formerly with the New York City Ballet, gave depth and poignancy to the pivotal role of Stella.

Judged by almost any standards, *Streetcar* is neither a full fledged ballet nor a balanced modern dance work. Rather, it is a forty-five minute compendium of ballet, modern dance, jazz, realism, surrealism and symbolism set to a fine score by Alex. North, which was arranged from the sound track score of the film of the same name. Obviously, Miss Betts presupposed that everyone in the audience had seen the stage or film version of this, one of America's most widely acclaimed plays of the last decade. However, those who had seen neither of the previous versions were sometimes at a loss as to the general proceedings. It is here, I believe, that the work falls but this is a minority opinion. Any dance work should stand on its own and should not require as its basis another art form, in this instance a play. Perhaps this is merely quibbling, especially when you consider Franklin's performance. Certainly this new role even overshadows his well remembered portrayals in such contemporary works as Ruth Page's *Frankie and Johnnie* and Agnes de Mille's *Rodeo*.

New role for Danilova

THE other major high spot in the repertoire, Zachary Solov's *Mile, Fit*, was designed primarily to fit Alexandra Danilova, and the result is one of the richest character roles that she has had in her entire career. Like *Streetcar*, it's really not a ballet at all. Rather, it's a mimed romp, with a nice little variation thrown in for Mme. Danilova. Cast as a Parisian tightrope walker of the 80's, she is dressed in an unbelievable pink tutu that is scattered with black sequins and all of this is topped off with a dazzling blonde wig. The action deals with a young Frenchman and his father, both enamored with Mile, Fit. After misunderstandings and a minor skirmish, all three depart for what looks like a ménage à trois as the curtain falls. Marvin Krauter and Roland Vasquez, respectively, do well by the father and son roles but the greatest share of the credit is due to Mme. Danilova for a wickedly hilarious portrait.

Works by Slavenska

LESS distinguished items in the repertoire were two Lworski choreographed by Mia Slavenska. Her *Symphonic Variations*, set to Cesar Frank's music and designed for the younger soloists and corps, was a weakly distilled ballet of the music visualization school. Another, *Portrait of a Ballerina*, was a pastiche depicting "the young dancer's basic conflicts, the demands of her profession as opposed to her need for a life of love and reality." Slavenska was the young dancer. Franklin the Maestro and Danilova was the *Portrait of a Ballerina*, who occasionally came to life, stepping down from a picture frame. Outshining these choreographic efforts were the lovely green and white costumes designed by Slavenska for *The Nutcracker Suite*, also her costumes for *Symphonic Variations*.

It has been interesting indeed to watch this little company establish its position during its extended New York season. Granted, its three stars have a tremendous personal following. In addition *A Streetcar Named Desire* and *Mile, Fit* have been distinct hits as far as the

press and public are concerned. Interestingly enough, both are story ballets, proving, perhaps, that there is a strong audience demand for such works in America.

JOSE LIMON COMPANY

DURING his special mid-December series of performances at the Juilliard School of Music, Jose Limon and his Dance Company, under the artistic direction of Doris Humphrey, scored an artistic and critical triumph, with Mr. Limon covering himself with personal glory as well for his magnificent dance performances.

Dancing four demanding roles on the first night, Limon established himself, beyond a shadow of a doubt, as the greatest male modern dancer in the world today. Since Limon is still an unknown quantity in England, though he has danced in Paris, one can only describe him as having a similar mastery of his dance instrument as Igor Youskevitch, also, a like virtuosity, virility and personal magnificence. (This comparison is obviously unfair to both Mr. Youskevitch and Mr. Limon since each, in his own field, is incomparable.)

Four years ago, during his last major New York season, Jose Limon was hailed as a great dancer. Now, after important seasons in Mexico City as well as transcontinental tours, he has returned with four new dance works and established himself at that rarest degree in dancers, a genius. We have seen two or three other dancers of such magnitude from Britain and France and so it was wonderful to realize that another had developed here in our midst.

Of the eleven works presented, there were first New York performances of five new works by Mr. Limon, and revival, together with two established successes each by Miss Humphrey and Mr. Limon. Of these, at least eight would enrich the contemporary repertoire of any major ballet company.

Among these were *El Gallo*, a large group work for an ensemble of twenty choreographed by Jose Limon, in which he also danced an important role. First performed in Mexico City under the title of *Redes* (which means *The Nets*). This dance alludes to the gigantic nets woven by the Mexican fishermen. The music, by Silvestre Revueltas, was originally composed as a score for the film *The Wave* and has since been arranged in a symphonic suite.

The Visitation, also choreographed by Jose Limon, featured the dancer with Pauline Kner and Lucas Hoving in a dance based on the legend of the Annunciation, showing how the lives of two lowly human beings were transfigured utterly after a visit by a celestial messenger. There was the magnificent *The Moor's Pavan*, set to music by Henry Purcell, which takes its theme from the basic plot of Othello. Also, there was the stunning *La Malinche*, a dance about the conquest of Mexico by Cortez.

The great Doris Humphrey

DORIS HUMPHREY, who has no peer today in America in the field of choreography, produced a superb new group work for six soloists to Mozart's

1952-53

DANCE activities in New York have been continuing on a multiple basis with new premieres being presented in both the ballet and modern dance fields during the last few weeks. As a matter of fact, the Slavenska-Franklin Troupe, with Alexandra Danilova as guest star, won such a marked success with two of its new works, Valerie Bettis' *A Streetcar Named Desire* and Zachary Solov's *Mile, Fit*, that the company prolonged its New York engagement at the Century Theatre for three additional weeks. Meanwhile, Jose Limon and his Dance Company scored an artistic triumph in their special series of performances at the Juilliard School of Music.

Jose Limon and Pauline Kner in Limon's ballet *The Visitation* to Schoenberg music. The work is about two lowly beings who are transfigured after a visit from a celestial messenger.

Limon is a Mexican who has become one of the greatest exponents of the Modern Dance, both as a dancer and choreographer. He appeared in Europe a few years ago with Ruth Page's *Les Ballets Americains* in Paris. His work left a deep impression on all who saw him.

Photo: Robert Perry



46

January 1953 Vol. XXX, No. 1

The Woman With WOMAN'S

Publisher
TOM FARRELL

Editor
MADALYNE REUTER

Art Director
JOHN W. McDERMOTT

Managing Editor
ROSE SLIVKA

Books
RITA ANTHONY

Associate Editors
SYLVIA PLAPINGER
BERTHA O'NEIL
DEYANNE MILLER

Layout
MICHAEL GILLEN

Circulation Director
HERBERT C. HAUPTMANN

Advertising Director
JERRY REGAN

THE WOMAN WITH WOMAN'S DIGEST is published monthly by the Farrell Publishing Corporation at 120 East 42nd St., Chicago, Ill. Editorial and business offices at 120 Lexington Ave., New York 17, N.Y. Tom Farrell, president; Paul Thurner, treasurer; Edwin J. Harrigan, secretary. Entered as second-class matter May 14, 1941, at the post office at Chicago, Ill., under the act of March 3, 1979. Additional entry at New York, N.Y. Title registered at U.S. Patent Office and in Canadian, French, Spanish, and Italian. This issue is published simultaneously in the Dominican Republic, Cuba, and Puerto Rico. All rights reserved, including the right of reproduction, in whole or in part, in any form. Subscription \$3.00 a year, in the United States and its possessions and Canada; foreign subscriptions \$5.00 a year. Not responsible for unsolicited material.

Copyright 1952 by Farrell Publishing Corporation Printed in U. S. A.

38

THE WOMAN WITH WOMAN'S DIGEST

before on a legacy left by wealthy textile manufacturer Augustus Juilliard—was merged with the institute; but it was not until 1946 that the present name was adopted.

In addition to its regular curriculum, Juilliard has, over the years, added a summer school, where teachers from all over the country gather to brush up on their methods of instruction; an extension division, for people who want to take only one or two specific courses, and a preparatory division, which holds Saturday classes for 300 or 400 youngsters from seven through high-school age.

But perhaps the school's most important auxiliary function, from the viewpoint of the regular students, is the Juilliard Placement Bureau, which finds jobs for graduates and part-time employment for undergraduates. Sometimes, as director Mary Davis will tell you, it isn't easy. "Singers, especially sopranos, are hard to place," she says, "because there are so many of them. And pianists have a hard time for the same reason. Sometimes I wish more people would take up the cello!"

Or the contra bassoon. This instrument is a massive affair, and few people play it—partly because it costs so much to own one. A few years

ago, Dimitri Mitropoulos, now conductor of the New York Philharmonic but then with the Minneapolis Symphony, was guest conductor of the Juilliard orchestra. Included in the orchestra was a fine contra-bassoonist. If contra-bassoonists are rare, good ones are even more rare. Mitropoulos hired the young fellow on the spot.

"People seem to think Juilliard's only aim is to send people to Carnegie Hall," says Richard Rodgers. "It's not so. When I was there, nobody tried to switch me from popular music. Sure, I studied harmony and all the rest of it, but they encouraged me to stick to what I was doing. They even gave me a scholarship for two years."

"I often phone Juilliard when we're going to cast a show and ask them to send down any singers they think we ought to hear."

Rodgers claims he can almost always spot a Juilliard-trained singer. "They have a certain musicality; they don't simply stand there making beautiful notes. Sometimes when we're auditioning singers we've never seen before, I wink at our casting director and ask the singer, 'Where did you study?' He knows I'm betting the answer will be Juilliard—and nine times out of ten, it is."

Knowledge

Someone has figured out that the peak years of mental activity must be between the ages of four and eighteen. At four we know all the questions. At eighteen we know all the answers.

—Family Circle

Dance and Dancers

IN AMERICA

by Arthur Todd

February 1953

Vol. 4 No. 2

Dance and Dancers

Editor: PETER WILLIAMS

Assistant Editors: CLIVE BARNES DAVID RAHER

WORLD'S LARGEST NET SALE IN THE FIELD

No material in DANCE AND DANCERS may be quoted or reproduced, in whole or in part, without the express written permission of the publisher or the copyright holder in respect of each reference.

New role for Danilova

THE other major high spot in the repertoire, Zachary Solov's *Mile, Fifi*, was designed primarily to fit Alexandra Danilova, and the result is one of the richest character roles that she has had in her entire career. Like *Streetcar*, it's really not a ballet at all. Rather, it's a mimed romp, with a nice little variation thrown in for Mme. Danilova. Cast as a Parisian tightrope walker of the 80's, she is dressed in an unbelievable pink tutu that is scattered with black sequins and all of this is topped off with a dazzling blonde wig. The action deals with a young Frenchman and his father, both enamored with Mile. Fifi. After misunderstandings and a minor skirmish, all three depart for what looks like a ménage à trois as the curtain falls. Marvin Krauter and Roland Vasquez, respectively, do well by the father and son roles but the greatest share of the credit is due to Mme. Danilova for a wickedly hilarious portrayal.

Works by Slavenska

LESS distinguished items in the repertoire were two works choreographed by Mia Slavenska. Her *Symphonic Variations*, set to Cesar Frank's music and designed for the younger soloists and corps, was a weakly distilled ballet of the music visualization school. Another, *Portrait of a Ballerina*, was a pastiche depicting "the young dancer's basic conflicts, the demands of her profession as opposed to her need for a life of love and reality." Slavenska was the young dancer. Franklin the Maestro and Danilova was the Portrait of a Ballerina, who occasionally came to life, stepping down from a picture frame. Outshining these choreographic efforts were the lovely green and white costumes designed by Slavenska for *The Nutcracker Suite*, also her costumes for *Symphonic Variations*.

It has been interesting indeed to watch this little company establish its position during its extended New York season. Granted, its three stars have a tremendous personal following. In addition *A Streetcar Named Desire* and *Mile, Fifi* have been distinct hits as far as the

the role of *Blanche*: Lois Ellyn, formerly with the New York City Ballet, gave depth and poignancy to the pivotal role of *Blanche*.

Judged by almost any standards, *Streetcar* is neither a full fledged ballet nor a balanced modern dance work. Rather, it is a forty-five minute compendium of ballet, modern dance, jazz, realism, surrealism and symbolism set to a fine score by Alex North, which was arranged from the sound track score of the film of the same name. Obviously, Miss Betts presupposed that everyone in the audience had seen the stage or film version of this, one of America's most widely acclaimed plays of the last decade. However, those who had seen neither of the previous versions were sometimes at a loss as to the general proceedings. It is here, I believe, that the work fails but this is a minority opinion. Any dance work should stand on its own and should not require as its basis another art form, in this instance a play. Perhaps this is merely quibbling, especially when you consider Franklin's performance. Certainly this new role even overshadows his well remembered portrayals in such contemporary works as Ruth Page's *Frankie and Johnnie* and Agnes de Mille's *Rodeo*.

Four years ago, during his last major New York season, Jose Limon was hailed as a great dancer. Now, after important seasons in Mexico City as well as transcontinental tours, he has returned with four new dance works and established himself at that rarest degree in dancers, a genius. We have seen two or three other dancers of such magnitude from Britain and France and so it was wonderful to realize that another had developed here in our midst.

Of the eleven works presented, there were first New York performances of five new works by Mr. Limon, two new dances by Doris Humphrey as well as an important revival, together with two established successes each by Miss Humphrey and Mr. Limon. Of these, at least eight would enrich the contemporary repertoire of any major ballet company.

Among these were *El Grito*, a large group work for an ensemble of twenty choreographed by Jose Limon, in which he also danced an important role. First performed in Mexico City under the title of *Redes* (which means *The Nets*). This dance alludes to the gigantic nets woven by the Mexican fishermen. The music, by Silvestre Revueltas, was originally composed as a score for the film *The Wave* and has since been arranged in a symphonic suite.

The Visitation, also choreographed by Jose Limon, featured the dancer with Pauline Kner and Lucas Hoving in a dance based on the legend of the Annunciation, showing how the lives of two lowly human beings were transfigured utterly after a visit by a celestial messenger. There was the magnificent *The Moor's Pavane*, set to music by Henry Purcell, which takes its theme from the basic plot of *Othello*. Also, there was the stunning *La Malinche*, a dance about the conquest of Mexico by Cortez.

The great Doris Humphrey

DORIS HUMPHREY, who has no peer today in America in the field of choreography, produced a superb new group work for six soloists to Mozart's

Jose Limon and Pauline Kner in Limon's ballet *The Visitation to Schoenberg music*. The work is about two lowly beings who are transfigured after a visit from a celestial messenger.

Limon is a Mexican who has become one of the greatest exponents of the Modern Dance, both as a dancer and choreographer. He appeared in Europe a few years ago with Ruth Page's *Les Ballets Americaines* in Paris. His work left a deep impression on all who saw him.

Photo: Robert Perry



1952-53

JUILLIARD SCHOOL OF MUSIC

presents

A Program of Dances by the Bennington College Dance Group
Concert Hall Wednesday, March 4, 1953 at 4:00 p.m.

1. SUITE Paul Hindemith

Choreography - Janet Gay

Danced by Janet Gay, Ruth Liebling, Frances Smith

2. CELEBRANT Bernard Rogers

This is a dance about a young
girl reaching maturity, looking
to a future filled with promise.

Choreography - Yvonne Franz

Danced by Yvonne Franz and Martha Haskell,
Carol Rubenstein

3. JUGGLER Excerpts from a poem by Richard Wilbur

Choreography - Susan Edelmann

Danced by Janet Gay
Read by Carol Rubenstein

4. THRESHOLD Alexandre Tcherepnin

The wreath of marriage calls
forth a life of awe, joy and
anticipation.

Choreography - Frances Smith

Danced by Frances Smith and Martha Haskell,
Ruth Liebling, Aileen Passloff

5. WEDNESDAY'S CHILD ... a harlequinade Bela Bartok

With too much book, one part can't see
That without fear she might be free.
The part of light has lost her glow,
For Wednesday's Child is full of woe.

Scenario - Miriam Tannenbaum
Choreography - Janet Gay

The Girl (Yvonne Franz
(Janet Gay

The Boy Harvey Lichtenstein
The Clown Ruth Liebling
The Guardian Carol Bondy

6. BALLADETTA C. P. E. Bach

Choreography - Ruth Liebling
Danced by Ruth Liebling and Aileen Passloff

1952-53

7. THE DOVES' NEST John Hawkins

This dance, based upon a short story by Katherine Mansfield, is an expression of the uselessness and non-creativity in the lives of three women tied to Victorian conventions.

Choreography - Yvonne Franz

Maid Frances Smith
Mother Carol Rubenstein
Daughter Janet Gay
Companion Yvonne Franz
Gentleman Caller ..Harvey Lichtenstein

8. CHANGELING Arnold Schoenberg

A dance of adolescence, inspired by Picasso's blue-period clowns.

Choreographed and danced by Ruth Liebling

9. JUBILEE Wallingford Riegger

This is a dance affirming faith in today and belief in tomorrow.

Choreography - Carol Bondy

Danced by Carol Bondy and Harvey Lichtenstein and Yvonne Franz, Janet Gay, Martha Haskell, Frances Smith

CREDITS FOR BENNINGTON COLLEGE

Faculty Advisors: William Bales, Letitia Evans

Co-chairmen: Yvonne Franz, Janet Gay

Pianist: Sibyl Totah

Stage Manager: Carol Rubenstein
Assistant: Martha Haskell

Costumes: Executed by the students under the direction of William Sherman
Student supervisor: Frances Smith;
Assistant: Aileen Passloff

Members of the Dance Group: Carol Bondy, Yvonne Franz, Janet Gay, Martha Haskell, Harvey Lichtenstein, Ruth Liebling, Aileen Passloff, Carol Rubenstein, Frances Smith, Sibyl Totah.

CREDITS FOR JUILLIARD SCHOOL OF MUSIC

Master Electrician: Murray Sigel
Master Carpenter: Frederick Strassburg
Carpenter: John Downey

48

juilliard
school of music
presents

a
demonstration
in
dance

with

DORIS HUMPHREY

ANTONY TUDOR

and

students of juilliard school of music

Thursday and Friday Evenings

May 7 and 8, at 8:30

Juilliard
Concert Hall

proceeds to the
dance scholarship fund of juilliard school of music

PROGRAM

Thursday and Friday Evenings

May 7 and 8, at 8:30

Juilliard
Concert Hall

I.

Lecture - Demonstration: *Let's Be Basic*

ANTONY TUDOR

Dance: *Exercise Piece* (First Performance)

Music by *Arriaga y Balzola*

Arranged especially for
this performance by ANTONY TUDOR

II.

Lecture - Demonstration: *What Dances Are Made Of*

DORIS HUMPHREY

Dance: *Desert Gods* from "Song of the West"

Music by *Roy Harris*

Choreography by DORIS HUMPHREY

Prices: \$2.50, \$2.00, \$1.00 (tax exempt)

	Number of tickets	Total price
May 7		
May 8		

Name _____

Address _____

Box Office: Juilliard School of Music
130 Claremont Avenue

New York 27, N. Y.

MONument 3-7200, ext. 33

Please enclose self-addressed stamped
envelope with orders. Make checks pay-
able to Juilliard School of Music.

juilliard

school of music

season 1952-53

presents

A
DEMONSTRATION
IN
DANCE

DORIS HUMPHREY
ANTONY TUDOR

and

STUDENTS

of

JUILLIARD

SCHOOL

OF

MUSIC

PROCEEDS TO JUILLIARD DANCE SCHOLARSHIP FUND
THURSDAY EVENING, MAY 7, 1953 AT 8:30 O'CLOCK
FRIDAY EVENING, MAY 8, 1953 AT 8:30 O'CLOCK
CONCERT HALL, 130 CLAREMONT AVENUE, NEW YORK CITY

1952-53

PROGRAM

Lecture-Demonstration: Let's Be Basic

Antony Tudor
Demonstration by students of the Department of Dance:
Barbara Rosing
Georgette Weisz

Dance: Exercise Piece (First performance)

Arranged especially for this performance by Antony Tudor

String Quartet No. 2 in A Major.....Arriaga y Balzola
Allegro con brio
Theme and Variations: Andante
Andante ma non troppo — Allegro

Norma Auzin, *violin*
Donald Hopkins, *violin*
David Lein, *viola*
Moshe Amitay, *'cello*

Danced by students of Juilliard Department of Dance

Carolyn Brown	William Aubry
Sally Holroyd	Peter DeMaio
Carol Kelly	Richard Englund
Nancy King	Jerry Kurland
Florence Mayer	Paul Taylor
Sharon Seif	Charles Wadsworth

Sally Bowie
Caroline Bristol
Toby Freyman
Martha Jane Schuh

Lucille Badda	Nancy Mount
Madeline Cantarella	Joan Parmer
Faith Daltry	Alethea Randolph
Andra Goldberg	Elizabeth Stanley
Penelope Kerr	Gail Valentine

Alfred Kaine, rehearsal pianist for Antony Tudor

INTERMISSION

Lecture-Demonstration: What Dances Are Made Of

Doris Humphrey
Demonstration by students of the company

Dance: "Desert Gods" from *Song of the West*.....Roy Harris

Choreography by Doris Humphrey

John Wallowitch, *piano*
Hazel Johnson, *piano*
Ramona Dahlborg, *flute*
Nell Allen, *mezzo-soprano*
Speros Karas, *percussion*

Danced by students of Juilliard Department of Dance

Rena Gluck	Barbara Rosing
Andra Goldberg	Martha Jane Schuh
Audrey Golub	Patricia Sparrow
Vera Gottlieb	Ellen van der Hoeven
Florence Mayer	Georgette Weisz
Alethea Randolph	Deborah Zall

Harry Bernstein
John Coyle
Paul Taylor
Charles Wadsworth

Alternates: Peter DeMaio and Muriel Topaz

Els Grelinger, assistant to Doris Humphrey



Stage Manager and Lighting.....Tharon Musser
Master ElectricianMurray Sigel
Master CarpenterFrederick Strassburg
CarpenterJohn Downey

The music for the Arriaga String Quartet was made available through the
courtesy of the International Music Company.

49

From: JULLIARD SCHOOL OF MUSIC
120 Claremont Avenue, New York 27, N. Y.
Telephone: MONUMENT 3-7200

For release Sunday April 19

DORIS HUMPHREY AND ANTONY TUDOR TO APPEAR AT JULLIARD

Doris Humphrey and Antony Tudor, two of the outstanding exponents of the modern dance and ballet, respectively, are scheduled to appear together in a program entitled "A Demonstration in Dance" at Juilliard School of Music on Thursday and Friday evenings, May 7 and 8.

In this unique program Miss Humphrey and Mr. Tudor will discuss, in the form of a lecture-demonstration, the principles and techniques in their respective fields of the dance. Each lecture-demonstration will be followed by dances prepared especially for this performance by Miss Humphrey and Mr. Tudor.

Miss Humphrey's "Desert Gods" from "Song of the West" will follow her lecture-demonstration, "What Dances Are Made Of". The topic of Mr. Tudor's lecture-demonstration is "Let's Be Basic". His dance, "Exercise Piece", to music by Arriaga, has been arranged especially for this performance.

The "Desert Gods", by Miss Humphrey, is a part of the ballet "Song of the West" which was last seen in the city in 1939. The music by Roy Harris was composed especially for this dance. The costumes were designed for this performance by Pauline Lawrence.

Mr. Tudor's "Exercise Piece", which will receive its first performance at the Juilliard "Demonstration in Dance", was arranged especially for this performance to exhibit the various grades of student work in the ballet from the first to the third year. It is probably the first such dance ever arranged by a major choreographer.

The "Demonstration in Dance" is the second major dance season presented at Juilliard School this year. Earlier in the winter Jose Limon and his dance company presented a six-day season at Juilliard School. Last year Martha Graham and her company was also seen in a six-day season at the School.

The major performers in all three of these seasons are members of the faculty of the Juilliard Department of Dance, which is now in its second year.

As with the Limon and Graham Series, the proceeds of the "Demonstration in Dance" will go to the Dance Scholarship Fund at Juilliard School of Music.

**Juilliard dancers
to offer program**

NEW YORK—"A Demonstration in Dance" is the title of the program featuring Doris Humphrey, Antony Tudor and students of the Juilliard department of dance, which is being presented at Juilliard School of Music next week. The program, which will include lecture-demonstrations by Miss Humphrey and Mr. Tudor, and dances arranged by them especially for these performances, is scheduled for Thursday and Friday evenings, May 7 and 8. The proceeds will go to the dance scholarship fund.

The program will include the first public performance by students of the Juilliard department of dance since its forming last year. They will illustrate Miss Humphrey's and Mr. Tudor's lecture-demonstrations and will perform Miss Humphrey's dance, "Desert Gods" from "Song of the West," and Mr. Tudor's "Exercise Piece," which is receiving its first performance. The music for these dances, by Roy Harris and Arriaga respectively, will be performed by student chamber ensembles of Juilliard school.

Son. STAR-LEDGER
NEWARK, N.J.
APRIL 26, 1953

From: JULLIARD SCHOOL OF MUSIC

For release Sunday April 26, 1953

120 Claremont Avenue, New York 27, N. Y.

Telephone: MONUMENT 3-7200

DEMONSTRATION IN DANCE AT JULLIARD FEATURES DORIS HUMPHREY AND ANTONY TUDOR

"A Demonstration in Dance" is the title of the program featuring Doris Humphrey, Antony Tudor, and students of the Juilliard Department of Dance, which is being presented at Juilliard School of Music next week. The program, which will include lecture-demonstrations by Miss Humphrey and Mr. Tudor and dances arranged by them especially for these performances, is scheduled for Thursday and Friday evenings, May 7 and 8. The proceeds from these programs will go to the Dance Scholarship Fund of Juilliard School of Music.

This program will include the first public performance by students of the Juilliard Department of Dance since the founding of the Department last year. They will illustrate Miss Humphrey's and Mr. Tudor's lecture-demonstrations and will perform Miss Humphrey's dance, "Desert Gods" from "Song of the West", and Mr. Tudor's "Exercise Piece", which is receiving its first performance. The music for these dances, by Roy Harris and Arriaga respectively, will be performed by student chamber ensembles of Juilliard School.

Doris Humphrey, one of the outstanding exponents of the modern dance, was herself a product of one of the great pioneering organizations in the field, the Denishawn School in Los Angeles. It was there that Miss Humphrey received her earliest training in the dance. She was a member of its faculty for many years and for almost two decades performed with the famous Denishawn Dancers.

As a choreographer, Miss Humphrey has composed over a hundred dances, with major performances throughout the United States. In 1949 Miss Humphrey received a Guggenheim Fellowship to write a book on choreography.

As a teacher, Miss Humphrey has been a member of the faculties of New York University, Bennington College, Connecticut College for Women, and the Denishawn School. Among distinguished dancers that Miss Humphrey's famous Humphrey-Weideman Studios in New York have produced are Jose Limon,

From: JULLIARD SCHOOL OF MUSIC

For release Sunday May 3, 1953

120 Claremont Avenue, New York 27, N. Y.

Telephone: MONUMENT 3-7200

DORIS HUMPHREY AND ANTONY TUDOR LECTURE-DEMONSTRATION THIS WEEK

"A Demonstration in Dance" Scheduled at Juilliard

Doris Humphrey and Antony Tudor will appear in "A Demonstration in Dance" at Juilliard School of Music this Thursday evening, at 8:30. Their program will be repeated at the same time on Friday evening. The proceeds from these programs will be devoted to the Juilliard Dance Scholarship Fund to provide assistance to young dancers studying at the School.

Miss Humphrey and Mr. Tudor, two of the most prominent figures in modern dance and ballet, will discuss the principles and techniques of their respective fields. Miss Humphrey's subject will be "What Dances Are Made Of" and Mr. Tudor will speak on the topic "Let's Be Basic". Their lecture-demonstrations will be illustrated by students of the Juilliard Department of Dance.

Following each lecture-demonstration will be dances prepared especially for this performance by Miss Humphrey and Mr. Tudor, and danced by students of the Juilliard Department of Dance. These performances will mark the first public appearance of Juilliard dance students since the founding of the Dance Department at Juilliard School last year.

For these programs, Miss Humphrey is reviving her "Desert Gods" from the "Song of the West", to music by Roy Harris. This work was last seen in New York in 1939. The costumes for the present performances were designed by Pauline Lawrence.

Mr. Tudor has arranged especially for these performances a ballet entitled "Exercise Piece", to music by the seventeenth century composer, Arriaga. This unique work, probably the first such dance ever arranged by a major choreographer, has been designed to exhibit the various grades of student work in the ballet from the first to the third year.

Sybil Shearer, and Eleanor King. Miss Humphrey has been a member of the Juilliard Department of Dance since its founding last year.

Antony Tudor started his career in London. All of his early ballets were done for the Ballet Rambert, the resident company of the Ballet Club, which he assisted in forming. Among the works which he produced with this company were "Crossgartered" in 1931 and "Lysistrata" in 1932. "Lilac Garden", which Mr. Tudor wrote for the Ballet Rambert in 1936, has recently been performed in this country both by the Ballet Theatre and the City Center Ballet. His "Dark Elegies" in 1937 was the last work which Mr. Tudor did for the Ballet Rambert.

Mr. Tudor then founded his own company, the London Ballet, at Toynbee Hall and there produced, among other works, his "Gala Performance". In the meantime he had distinguished himself as director of the ballet at Covent Garden for the International Season of Operas.

Antony Tudor came to the United States to join the newly formed "Ballet Theatre" for which he choreographed his "Pillar of Fire", "Romeo and Juliet", "Undertow" and "Shadow of the Wind". He left the Ballet Theatre to become director of the ballet at the Swedish Royal Opera, returning to New York to reorganize the Metropolitan Opera Ballet School, of which he is the Director. Mr. Tudor is a charter member of the faculty of the Juilliard Department of Dance, having joined it at the time of its founding last year.

DANCE

Humphrey and Tudor

By WALTER TERRY

DORIS HUMPHREY, Antony Tudor and students of the Juilliard School of Music's department of dance presented "A Demonstration in Dance" last evening in the Juilliard Concert Hall. The program, which will be repeated this evening, marked the third dance event to be sponsored by the school's new dance wing, now completing its second year of activity. The presentation, though far more modest than the earlier enterprises of last spring and last autumn, which involved Martha Graham and Jose Limon and their companies, was absorbing from start to finish.

Interest was aroused not so much by the performing skills of the student groups as by the caliber of instruction made manifest in their demonstrations. The program, in fact, was so arranged that one felt that he was watching the dancers as they prepared to cross the threshold dividing studio and stage and the watcher could, thereby, see something of the training as well as the promise of fulfillment in performance.

Mr. Tudor, assisted by two students as demonstrators (he also did some expert demonstrating on his own), spoke on "Let's Be Basic." His informative and witty talk dealt with the fundamental movements of ballet, with the developing of balletic "line" and with the body-spirit-mind balance essential to the finished artist. After establishing through discussion and demonstration the key points in his system of teaching at Juilliard and explaining that his students had had not more than fifteen months, and as little as four months, training, he presented his company of pupils in a formal but lively classical ballet, "Exercise Piece," to music of Arriaga y Balzola.

The piece itself, elemental technically, was wholly charming as a stage presentation and

achieved its purpose completely in displaying the transition of steps and movements from classroom to theater, from exercise to performance.

Miss Humphrey, representing the field of modern dance, spoke on "What Dances Are Made Of." In her talk, she stressed the need for students to have experience in performing as well as training in techniques and noted that classes in repertory could provide such laboratory instruction for students not yet quite ready for public performance. Next, she turned to the dance work to be demonstrated, the Desert Gods episode from her major creation "Song of the West," and explained how it was composed, what its ingredients were, what problems of performing were inherent in it and how she had gone about teaching it.

Desert Gods is, of course, a magnificent example of Miss Humphrey's choreographic genius and for those of us who had seen it performed by professional companies, it was fascinating to see how much of its basic power could be communicated by student dancers and how, on the other hand, student dancers applied their still limited techniques to the execution of difficult rhythmic passages and to a reaching out for the spirit of dance. Following the performance of this dance, Miss Humphrey returned to analyze specific passages from her work.

It would not be proper at this time to offer criticism of the student performers themselves. Rather, should the performing honors go to Miss Humphrey and Mr. Tudor for their arranging of a program which dramatized the art of teaching and celebrated the labor and the excitement of learning. The dance students were accompanied by music students of Juilliard and the lighting was designed by Tharon Musser.



Doris Humphrey, co-conductor with Antony Tudor of a dance demonstration at Juilliard.

N.Y. Times
May 8-53

JUILLIARD DANCE PROGRAM

Tudor, Miss Humphrey Conduct
Exhibition by Pupils

The Juilliard School of Music last night gave the first public exhibition of work by pupils in its Department of Dance, which was organized last year under the direction of Martha Hill.

The program was called "A Demonstration in Dance," and consisted of explanatory remarks by Antony Tudor and Doris Humphrey, members of the dance faculty, and the presentation of one composition by each of them. These were Mr. Tudor's "Exercise Piece," set to a quartet by Arriaga y Balzola and designed to fall within the technical range of the students, and Miss Humphrey's "Desert Gods," the revival for the benefit of the students of a work originally created in 1941, with a score by Roy Harris.

The program will be repeated tonight in the Juilliard Concert Hall for the school's dance scholarship fund.

JUILLIARD NEWSLETTER

Published for the information of Faculty, Staff Members
and Students of Juilliard School of Music
A Student Publication of

The Juilliard School of Music.

May 11, 1953

DANCE DEPARTMENT PRESENTS * DEMONSTRATION

Thursday night the Juilliard Dance Department presented the first of two evenings of demonstration and dance by Doris Humphrey and Antony Tudor, admirably performed by the students of the school. This was the first public showing of the students and as such was understandably couched in the cautious terms of "demonstration", even though two of the very few great choreographers of the world had lent their talents to the evening.

Mr. Tudor began with an apology for the limited scope of his work by repeatedly speaking of the lack of technical proficiency of the students. The dance itself was a charming example of what could be done with a few simple materials, and was reason enough for Mr. Tudor's self imposed limitations. The unrehearsed demonstration, courageously executed by Barbara Rosing and Georgette Weisz, was saved from being embarrassing by Mr. Tudor's incomparable charm.

The "Exercise Piece" was set to a string quartet by Arriaga an obscure nineteenth century Spanish composer, whose suave, superficial music perfectly suited the often tongue-in-cheek atmosphere of the Tudor work. The costumes, in their classical simplicity also enhanced the production.

The form of the piece followed the usual classic mold, complete with an opening allegro, a set of variations, an adagio, and an everybody-but-everybody on stage finale. The wonderful touch of humor in having the fourth of the little girls in yellow dance consistently a few bars behind the others was completely delightful, and charmingly underplayed by Sally Bowie.

One could not suppress a small disappointment in that Mr. Tudor's work and demonstration concerned themselves with only the most standard ballet, and did not in any way deal with his great personal contribution to the art.

Miss Humphrey chose to revive the "Desert Gods" section of her "Song of the West", originally choreographed in

Continued at foot of next page.

DANCE REVIEW continued.

1939. Miss Humphrey explained that the section presented dealt with the excitement of light and space in the desert and with ritual of obeisance to a goddess. While not Miss Humphrey's greatest work, "Desert Gods" is a most exciting piece of modern repertoire and was most professionally performed by the students. As such it was the high point of the evening.

Even though this work was also composed with simple technical means, it was theatrically effective, perhaps because of its primitive cast, but more likely because of the exciting rhythmic complexity.

Roy Harris' score remained rather unobtrusive during the rhythmic sections, for the most part "micky-mousing" the complex counts of the dancers; however, in the slower sections the music asserted itself with some lyricism which transcended the Indian chant-like monotony of the opening. The lighting was done by the omnipresent Tharon Musser, and was up to her usual high standards. Pauline Lawrence's costumes caught the flavor and color of the desert locale.

The role of the goddess, though not a very meaty dance part, was kept exciting by Patricia Sparrow's sustained intensity. Bravos are also due to the performers of the Tudor work, particularly the soloists in the variations: Sally Holroyd, Carol Kelly, Nancy King, Sharon Scif and Richard Englund, and other members of the adagio group.

Now that the department has made its public debut, one hopes that we will see evenings of dance repertoire as a regular part of the school's concert program.

1952-53

51

1952-53

Trial Schedule 1952 - 1953

September, 1952

MONDAY

Space available:

IHG - Int.Hse. Gym.
IHGR - Int.Hse. Games Room
Rm. 610 - 1 pm. on

Space open for practice: IHG - 12:15 - 12:45 & 3:45 - 6:00; IHGR 9:00 - 6:00;
Rm. 102 except 5:00 - 6:15

IHG	IHGR	Rm. 610	Rm. 102	Other Rm.	Academic Studies
9:00 - 10:30 Ballet 2 IHG Gavers					
10:45 - 12:00 Ballet 1 IHG Gavers					
(Lunch 12:00 - 12:45)					
12:45 - 2:15 Modern 2 IHG Yuriko	12:45 - 2:00 Modern 3 Rm. 610 Graham				
2:15 - 3:45 Ballet 3 IHG Craske	2:15 - 3:45 Modern 1 Rm. 610 Graham				
	4:00 - 5:00 (Nov.-Mar.inc.) Musicians Class Rm. 610			4:00 - 5:30 Eng.I also Th.F. & 4:00 - 5:20 Hist.III also Th.	
	5:00 - 6:00 (Nov.-Mar.inc.) Musicians Class Rm. 610			5:15 - 6:15 (Nov.-Apr.inc.) Staff Class Rm. 102	
				4:20 - 6:00 SS II also Th.F.	

52

Dance Department

December, 1952

Schedule for 1952 - 1953

MONDAY

Space available:

IHG - Int. Hse. Gym.
IHGR - Int. Hse. Game Room
Rm. 610 - 1 p.m. on
Rm. 102

Sign for practice hours on Dance Bulletin Board

IHG	IHGR	Rm.610	Rm.102	Other Rooms	Academic Studies
9:00 - 10:30 Ballet 2A IHG Corvino Johnson, Acc.				9:15 - 10:15 L. & M. Lec- ture Room 409 Modlish	
10:45 - 12:00 Ballet 2B IHG Gavers Johnson, Acc.				11:00 - 12:00 L. & M. Lec- ture Room 409 Modlish	
(Lunch 12:00 - 12:45)					
12:45 - 2:00 Modern 3 IHG Graham Ribbink, Acc.	12:30 - 2:00 Notation I Hutchinson IHGR			10:45 - 12:00 Dance Seminar and project Hill Room 03	
2:15 - 3:45 Ballet 3 IHG Craske Johnson, Acc.	2:15 - 3:45 Modern 1 Graham IHGR Ribbink, Acc.			2:30 Dance Hist. Seminar Hill	
		4:00 - 5:00 (Nov.-Mar.Inc.) Musicians Class Rm. 610 Hill Sawyer, Acc.		4:00 - 5:00 L. & M. Room 508 Modlish	4:00 - 5:30 Eng.I also Th.F. & 4:00 - 5:20 Hist.III also Th.
					4:20 - 6:00 SS II also Th.F.

1952-53

52

TUESDAY

Space available:
IHG - Int.Hse. Gym.
IHGR - Int.Hse. Games Room
Rm. 610

Space open for practice: IHG - 10:15 - 2:30; IHGR - 9:00 - 6:00; Rm.610 - 9:00 - 12:30; Rm. 102 - 9:00 - 12:30 & 2:15 - 4:00

IHG	IHGR	Rm.610	Rm.102	Other Room	Academic Studies
9:00 - 10:15 Ballet I IHG ?					(9:00 - 10:20 Hist IV (10:30 - 11:50 Acoustics I Lit.III Lit.IV Hist.V
(Lunch 11:50 - 12:45		12:45 - 2:15 Modern 2 Rm.610 Yuriko	12:45 - 2:15 Dance Notation 2 Rm. 102 Hutchinson		
2:30 - 4:00 Ballet 2 IHG Tudor		2:30 - 4:00 Modern 3 Rm. 610 Yuriko			
4:15 - 5:45 Ballet 3 (or Rep.) IHG Tudor		4:15 - 5:45 Modern 1 Rm. 610 ?	4:00 - 5:30 Prop. ?		

Conflicts for 2:30 classes: Glanternik, (B1-2; M3;Pre-Cl.) should take B1 on Tues.; Gluck, (B2;M3; Mod.F.), Mayer, (B2-3;M3;Pre-Cl.), Sparrow, (B2-3;M3;Mod.F.), and Wadsworth, (B2-3;M3;Mod.F.) should take B3 on Monday

TUESDAY

Space available:
IHG - Int. Hse. Gym.
IHGR - Int. Hse. Game Room
Rm. 610 - 12:30 on
Rm. 102

IHG	IHGR	Rm. 610	Rm.102	Other Rooms	Academic Studies
9:00 - 10:15 Ballet 2B IHG Soukup Kueter, Acc.			10:30 - 11:30 Keyboard Room 102 McGeary	9:15 - 10:15 L. & M. Rm.409 Modlish	(9:00 - 10:20 Hist.IV (10:30 - 11:50 Acoustics I Lit.III Lit. IV Hist.V
(Lunch 11:50 - 12:45)		12:45 - 2:15 Modern 2 Rm. 610 Yuriko Millington, Acc.	12:45 - 2:15 Notation 2 Rm. 102 Hutchinson	11:00 - 12:00 L. & M. Room 409 Modlish	
2:30 - 4:00 Ballet 2A IHG Tudor Kueter, Acc.	1:15 - 2:15 Keyboard IHGR Lanfer	2:30 - 4:00 Modern 3 Rm. 610 Yuriko Millington, Acc.			
4:30 - 6:00 Adagio Class IHG Tudor Wright, Acc.	2:30 - 3:30 Keyboard IHGR Lanfer	4:15 - 5:45 Modern 1 Rm. 610 Yuriko Millington, Acc.	4:30 - 5:30 Keyboard Rm. 102 Lanfer		

1952-53

52

Trial Schedule 1952 - 1953

September, 1952

WEDNESDAY

Space available:
IHG - Int.Hse.Gym.
IHGR - Int.Hse.Games Room
Rm. 610

Space open for practice: IHGR - 9:00 - 6:00; Rm. 610 12:15 - 2:15 & after 5.30 p.m.
Rm. 102 except 4:00 - 5:00

IHG	IHGR	Rm.610	Rm.102	Other Rooms	Academic Studies
9:00 - 10:30 Ballet 2 IHG ?		9:00 - 10:30 Ballet 3 Rm. 610 Gavers			
10:45 - 12:15 Modern 1 Rm.610 ?		10:45 - 12:15 Modern Forms Rm. 610 Horst			
(Lunch 12:15 - 1:00)					1:00 - 2:00 Concert
2:15 - 3:45 Modern 3 IHG Graham		2:15 - 3:45 Pre-Classic Forms Rm.610 Horst			
4:00 - 5:30 Modern 2 IHG Graham		4:00 - 5:30 Comp.Materials Rm. 610 Hill	4:00 - 5:00 Prep. ?		

Conflicts: Mayer, (B2-3;M3; Pre-Cl.) should take M2 on Wednesday (or with Mr. Horst's permission take Modern Forms instead of Pre-Classic); Cantarella, (B2;M1;Mod.F) should repeat Pre-Classic Forms if Mr. Horst so advises or should take M2 on Wednesday if Miss Graham approves it.

WEDNESDAY

Space available:
IHG - Int. Hse. Gym.
IHGR - Int. Hse. Game Room
Rm. 610
Rm. 102

IHG	IHGR	Rm. 610	Rm. 102	Other Rooms	Academic Studies
9:00 - 10:30 Ballet 2A IHG Tudor Sawyer		9:00 - 10:30 Ballet 3 (Toe) Rm. 610 Gavers Johnson, Acc.			
10:45 - 12:00 Ballet 2B Gavers IHG Johnson, Acc.		10:45 - 12:15 Modern Forms Rm. 610 Horst	11:00 - 12:00 L. & M. Room 102 Modlish		
(Lunch 12:15 - 1:00)					1:00 - 2:00 Concert
2:15 - 3:45 Modern 3 IHG Graham Gilbert, Acc.		2:15 - 3:45 Pre-Classic Forms Rm. 610 Horst	2:15 - 3:45 Comp. Mat. Hill Rm. 102 Johnson, Acc.		
4:00 - 5:30 Modern 2 IHG Graham Gilbert, Acc.		4:00 - 5:00 Musicians Class Rm. 610 Hill			

1952-53

52

Space available:
IHG - Int.Hse.Gym.
IHGR - Int.Hse.Games Rm.

Trial Schedule 1952 - 1953

September, 1952

THURSDAY

Space available for practice: IHG - 2:00 - 6:00; IHGR - 10:30 - 6:00;
Rm. 102 - 9:00 - 10:40 & after 5:00 p.m.

IHG	IHGR	Rm. 610	Rm. 102	Other Rooms	Academic Studies
9:00 - 10:20 Modern 1 IHG ?	9:00 - 10:20 Modern 2 IHGR ?				
10:40 - 12:00 Ballet 2 IHG Tudor			10:40 - 12:00 Dance Notation 1 Rm. 102 Hutchinson		
(Lunch 12:00 - 12:45)					
12:45 - 2:10 Ballet 1 IHG Tudor			12:45 - 2:15 Dance Notation 3 Rm. 102 Hutchinson		
			2:30 - 3:50 L. & M. Rm. 102	2:30 - 3:50 L. & M. Rm. 606(102) Lloyd	
			4:00 - 5:00 Prep.?	4:00 - 5:30 Eng.I also MF	
				4:00 - 5:20 Hist.III also M V.A.IV Lit.V	
				4:20 - 6:00 SS.II also MF	

Conflicts: Bowie, (B2;M2;Mod.F.) should take B1 on Thursday;
Goldberg, (B1;M2;Pre-Cl.) and Topaz, (B1;M3;Mod.F.) and Weisz, (B1;M2;Mod.F.) should
take B2 on Thursday.

THURSDAY

Space available:
IHG - Int. Hse. Gym.
IHGR - Int. Hse. Game Room
Room 102

IHG	IHGR	Rm. 610	Rm. 102	Other Rooms	Academic Studies
9:00 - 10:20 Modern 1 IHG Cohan Ribbink, Acc.	9:30 - 10:30 Rhythmic Tr. IHGR Johnson				
10:40 - 12:00 Ballet 2A IHG Tudor Wright, Acc.	10:40 - 12:00 Modern 2 IHGR Cohan Millington, Acc.			12:00 - 12:35 L. & M. Lunch Johnson	
(Lunch 12:00 - 12:45)					
12:45 - 2:10 Ballet 2B IHG Soukup Wright, Acc.	12:45 - 1:45 Keyboard IHGR Johnson		12:45 - 2:15 Notation 3 Rm. 102 Hutchinson	1:15 - 2:15 L. & M. Room 408 Modlish	
				2:30 - 3:50 L. & M. Lecture Rm. 606 Lloyd	
				4:00 Dance Hist. Seminar Hill	4:00 - 5:30 Eng.I also MF
					4:00 - 5:20 Hist. III also M V.A.IV Lit.V.
					4:20 - 6:00 SS.II also MF

1952-53

52

FRIDAY

Space available:

IHG - Int.Hse.Gym.
IHGR - Int.Hse.Games Room
Rm.610 - 1:00 - 4:00 p.m.

Space free for practice: IHG - 12:00 - 2:30 & 3:00 - 6:00; IHGR - 12:00 - 6:00;
Rm. 102 - 9:00 - 10:00 p.m.

IHG	IHGR	Rm. 610	Rm. 102	Other Rooms	Academic Studies
9:00 - 10:30 Ballet 1 IHG ?	9:00 - 10:30 Modern Forms IHGR Neumann				
10:45 - 12:00 Modern 3 IHG ?	10:45 - 12:00 Pre-Classic Forms IHGR Neumann				
(Lunch 12:00 - 1:00 or 1:00 - 2:00)					12:40 - 2:20 SS.II Also M.Th.
		1:00 - 2:00 Orientation Rm. 610 Hill			
2:30 - 4:00 Ballet 3 IHG Craske		2:30 - 4:00 Modern 2 Rm. 610 ?			
		4:00 - 6:30 Country Dance and Folk Song Group Rm. 610 Singer			4:00 - 5:30 Eng.I also M.Th.

Conflicts: If Mayer, (B2-3;M3;Pre-Cl.) stays in Pre-Classic, she can do practice session F - 9:00 - 10:30; Glanternik, (B1-2;M3;Mod.F.); Kaufman, (B1;M2;Mod.F.); Tomanz, (B1;M3;Mod.F.); Weisz, (B1;M2;Mod.F.) should take B2 Wednesday instead of B1 on Friday; Barke, (B3;M2;Mod.F.) should take M3 on Friday instead of M2.

FRIDAY

Space available:

IHG - Int. Hse. Gym.
IHGR - Int. Hse. Game Room
Rm. 610 - 1:00 - 4:00 p.m. and 6:30 on.

IHG	IHGR	Rm. 610	Rm. 102	Other Rooms	Academic Studies
	9:00 - 10:30 Pre-Classic Forms IHGR Neumann Johnson, Acc.				
10:35 - 12:00 Modern 1 IHG Cohan Lester, Acc.	10:45 - 12:00 Modern Forms Neumann IHGR Johnson, Acc.		12:00 - 1:00 Keyboard IHGR McGeary		12:40 - 2:20 SS.II. Also M. Th.
(Lunch 12:00 - 1:00 or 1:00 - 2:00)					1:00 - 2:15 Dance Hist. & Crit. Rm. 06 Hill
2:30 - 4:00 Ballet 3 IHG Craske Kueter, Acc.	2:30 - 4:00 Modern 2 IHGR McGehee Wright, Acc.				
4:00 - 5:30 Ballet 2B IHG Gavers Johnson, Acc.	4:00 - 5:30 Modern 3 IHGR McGehee Sawyer, Acc.	4:30 - 6:30 Country Dance and Folk Song Group Rm. 610 Singer Jenkins, Acc.	4:00 - 5:30 Prep. Div. Teenagers Lang Rm. 102 Wright, Acc.		4:00 - 5:30 Eng.I also M.Th.

JUILLARD CAFETERIA

Monday - Friday

11:30 - 2:00 p.m.
2:45 - 5:00 p.m.

Saturday

11:00 a.m. - 2:00 p.m.

INTERNATIONAL HOUSE CAFETERIA

Breakfast 7:30 - 10:00 a.m.
Lunch 11:30 - 1:30 p.m.
Dinner 5:30 - 7:30 p.m.

SNACK BAR

10:00 a.m. - 11:30 a.m.
1:30 p.m. - 5:00 p.m.
7:30 p.m. - 11:00 p.m.

1952-53

September, 1952

Trial Schedule 1952 - 1953

SATURDAY

Space available:
IHG - Int.Hse.Gym.
IHGR - Int.Hse.Games Room

Space free for practice: Rm. 102; Rm. 607; Rm. 610 dependent upon Prep.Div.
Schedule

IHG	IHGR	Rm. 610	Rm. 102	Other Rooms
9:30 - 11:00 Ballet 2 IHG ?	9:30 - 11:00 Modern 1 IHGR ?	? 9:30 - 2:00 Prep. Div.	? 10:00 - 12:00 Prep.Div.	? Rm. 607 for Prep.
11:00 - 1:00 Repertory IHG or Stage? Tudor (or Ballet 3)?	11:00 - 12:30 Ballet 1 IHGR			

Conflicts: Cantarella, (B2;M1;Mod.F.) should take B1 on Saturday

SATURDAY

Space available:
IHG - Int. Hse. Gym.
IHGR - Int. Hse. Game Room
Rm. 102
Rm. 607

IHG	IHGR	Rm. 610	Rm. 102	Other Rooms
9:30 - 11:00 Ballet 2L IHG Tudor, Kueter, Acc.	9:30 - 11:00 Modern 1 IHGR McGehee Lester, Acc.	10:00 - 1:30 Prep. Div. Lang Wright, Acc.	10:00 - 1:30 Prep. Div. Birsh Millington, Acc.	
11:00 - 12:30 Repertory or (Ballet 3) IHG or stage Tudor Kueter, Acc.	11:00 - 12:30 Modern 2 IHGR McGehee Lester, Acc.			

1952-53

DANCE FACULTY 1952 - 1953

Margaret Craske
Martha Graham
Martha Hill
Louis Horst
Ann Hutchinson
Helen Lanfer
Antony Tudor

ASSISTANT TEACHERS

Alfredo Corvino (For Mr. Tudor)
Robert Cohan (For Miss Graham)
Mattlyn Gavers (For Mr. Tudor)
Helen McGehee (For Miss Graham)
Natanya Neumann (For Mr. Horst)
Yuriko Kikuchi (For Miss Graham)
Marian Soukup (For Mr. Tudor)

SUBSTITUTE TEACHERS

Patricia Birsh
Linda Margolies

NURSE

Miss Ray Donner, R.N.
Room 208
10:00 - 3:00
(Lunch 12:30 - 1:00)

DANCE L. & M. FACULTY

Norman Lloyd, Chairman
Hazel Johnson
Helen Lanfer
George McGeary
Margaret Modlish

PREPARATORY DIVISION

FACULTY
Patricia Birsh
Pearl Lang

ACCOMPANISTS

Ralph Gilbert
Ben Jenkins
Hazel Johnson
Paul Kueter
Eugene Lester
Herbert Millington
Thomas E. Ribbink
Betty Sawyer
Leslie Wright

DANCE DEPARTMENT
EXECUTIVE SECRETARY

Doreen Vallis

53

Dance Department
Revised Schedule Second Term
1952 - 1953

February, 1953

MONDAY

Space available:
IHG - Int. Hse. Gym.
IHGR - Int. Hse. Game Room
Rm. 610 - 1 p.m. on
Rm. 102

Sign for practice hours on Dance Bulletin Board

IHG	IHGR	Rm. 610	Rm. 102	Other Rooms	Academic Studies
9:00 - 10:15 Ballet 2A IHG Corvino Johnson, Acc.				9:15 - 10:15 L.&M. Lecture Room 409 Modlish	
10:45 - 12:00 Ballet 2B IHG Gavers Johnson, Acc. (Lunch 12:00 - 12:45)	10:30 - 12:30 Humphrey Repertory IHGR Humphrey Grelinger, Asst.			11:00 - 12:00 L. & M. Lecture Room 409 Modlish 10:45 - 12:00 Dance Seminar and Project Hill	
12:45 - 2:00 Modern 3 IHG Graham or Hodes Ribbink, Acc.	12:30 - 2:00 Notation I Hutchinson IHGR				
2:15 - 3:45 Ballet 3 IHG Craske Johnson, Acc.	2:15 - 3:45 Modern 1 Graham or Hodes IHGR Ribbink, Acc.				
	4:00 - 4:30 Keyboard Johnson IHGR	4:00 - 5:00 (Nov.-Mar. Inc.) Musicians Class Rm. 610 Hill Sawyer, Acc.		4:00 - 5:00 L. & M. Room 508 Modlish	4:00 - 5:20 Eng. I also Th.F. & 4:00 - 5:20 Lit. III also Fri. 4:20 - 6:00 SS II also Th.F.

1952-53

53

TUESDAY

Space available:
IHG - Int. Hse.Gym.
IHGR - Int. Hse.Game Room
Rm. 610 - 12:30 on
Rm. 102

IHG	IHGR	Rm. 610	Rm. 102	Other Rooms	Academic Studies
9:00 - 10:15 Ballet 2B IHG Soukup Kueter, Acc. (Lunch 11:50 - 12:45)		12:45 - 2:15 Modern 2 Rm. 610 Yuriko Millington, Acc.	9:00 - 10:30 Notation 3 Hutchinson Rm. 102 10:30 - 11:30 Keyboard Room 102 McGeary 11:45 - 12:15 Notation Reading Hutchinson Rm. 102 12:45 - 2:15 Notation 2 Rm. 102 Hutchinson 3:45 - 4:30 Keyboard Lanfer Rm. 102 4:30 - 5:30 Keyboard Lanfer Rm. 102	9:15 - 10:15 L. & M. Rm. 409 Modlish 11:00 - 12:00 L. & M. Room 409 Modlish	(9:00 - 10:20 (Hist. IV (10:30 - 11:50 (Acoustics (Lit. III (also Fri. (Lit. IV (Hist. V
2:30 - 4:00 Ballet 2A & 3 IHG Tudor Kueter, Acc. 4:15 - 6:15 Tudor Repertory Tudor IHG Wright, Acc.	1:15 - 2:15 Keyboard IHGR Lanfer	2:30 - 4:00 Modern 3 Rm. 610 Yuriko Millington, Acc. 4:15 - 5:45 Modern 1 Rm. 610 Yuriko Millington, Acc.			

53

WEDNESDAY

Space available:

IHG - Int.Hse. Gym.

IHGR - Int. Hse.Game Room

Rm. 610

Rm. 102

IHG	IHGR	Rm. 610	Rm. 102	Other Rooms	Academic Studies
9:00 - 10:30 Ballet 2A IHG Tudor Sawyer, Acc.		9:00 - 10:30 Ballet 3 (Toe) Rm. 610 Gavers Johnson, Acc.			
10:45 - 12:00 Ballet 2B Gavers IHG Johnson, Acc.		10:45 - 12:15 Modern Forms Rm. 610 Horst	11:00 - 12:00 L. & M. Rm. 102 Modlish		1:00 - 2:00 Concert
(Lunch 12:15 - 1:00)			2:15 - 3:45 Comp. Mat. Hill		
2:15 - 3:45 Modern 3 IHG Graham or Cohan Wright, Acc.		2:15 - 3:45 Pre-Classic Forms Rm. 610 Horst	Rm. 102 Johnson, Acc.		
4:00 - 5:30 Modern 2 IHG Graham or Cohan Wright, Acc.	4:00 - 6:00 Humphrey Repertory IHGR Humphrey Grelinger, Asst.	4:00 - 5:00 Musicians Class Rm. 610 Hill Sawyer, Acc.			

53

THURSDAY

Space available:
IHG - Int. Hse. Gym.
IHGR - Int. Hse. Game Room
Rm. 102

IHG	IHGR	Rm. 610	Rm. 102	Other Rooms	Academic Studies
9:00 - 10:20 Modern 1 IHG Cohan Ribbink, Acc.	9:15 - 10:15 Rhythmic Tr. IHGR Johnson				
10:30 - 12:30 Tudor Repertory IHG Tudor Wright, Acc.	10:30 - 12:00 Modern 2 IHGR Cohan Millington, Acc. (Lunch 12:00 - 12:45)				
12:45 - 2:10 Ballet 2B IHGR Soukup Wright, Acc.	1:15 - 2:15 Ballet 2A IHGR Tudor Acc. Johnson				
	1:45 - 2:25 Keyboard Johnson Rm. 102				
				12:00 - 12:45 L. & M. Lunch Johnson	
				1:15 - 2:15 L. & M. Room 408 Modlish	
				2:30 - 3:50 L. & M. Lecture Rm. 606 Lloyd	
				4:00 Dance Hist. Seminar Hill	4:00 - 5:20 Eng.I also MF.
		5:30 - 7:00 Staff Class Akimoto Rm. 102 (6:30 - 7:00 practice) Fast, acc.			Hist. III - Rm. 03 V.A.IV Lit.V
					4:20 - 6:00 SS.II Rm. 322 also MF

53

FRIDAY

Space available:

IHG - Int. Hse. Gym.

IHGR - Int. Hse. Game Room

Rm. 610 - 1:00 - 4:00 p.m. and 6:30 on.

IHG	IHGR	Rm. 610	Rm. 102	Other rooms	Academic Studies
9:00 - 10:30 Ballet 2B IHG Gavers Acc. Wright	9:00 - 10:30 Pre-Classic Forms IHGR Neumann Johnson, Acc.				
10:35 - 12:00 Modern 1 IHG McGehee Lester, Acc.	10:45 - 12:00 Modern Forms Neumann IHGR Johnson, Acc.		12:00 - 1:00 Keyboard IHGR McGeary		12:40 - 2:20 Rm. 512 SS, II. Also M. Th.
(Lunch 12:00 - 1:00 or 1:00 - 2:00)					
2:30 - 4:00 Ballet 3 IHG Craske Kueter, Acc.	1:00 - 1:30 Keyboard IHGR Johnson			1:00 - 2:15 Dance Hist. & Crit. Rm. 06 Hill	1:00 - 2:20 Lit. III Rm. 409 also Tues.
	2:30 - 4:00 Modern 2 IHGR McGehee Wright, Acc.				
4:00 - 5:30 Modern 3 IHG McGehee Liebling, Acc.		4:30 - 6:30 Country Dance and Folk Song Group Rm. 610 Singer Jenkins, Acc.	4:00 - 5:30 Prep. Div. Teenagers Lang Rm. 102 Wright, Acc.		4:00 - 5:20 Eng. I also M. Th. 4:00 - 5:20 Lit. III Rm. 409 Also Mon.

JUILLIARD CAFETERIA

Monday - Friday

11:30 - 4:30 p.m.

Saturday

11:00 a.m. - 2:00 p.m.

INTERNATIONAL HOUSE CAFETERIA

Breakfast 7:30 - 10:00 a.m.

Lunch 11:30 - 1:30 p.m.

Dinner 5:30 - 7:30 p.m.

SNACK BAR

10:00 a.m. - 11:30 a.m.

1:30 p.m. - 5:00 p.m.

7:30 p.m. - 11:00 p.m.

SATURDAY

Space available:
IHG - Int. Hse. Gym.
IHGR - Int. Hse. Game Room
Rm. 102
Rm. 607

IHG	Rm. 610	Rm. 102	Other Rooms
9:15 - 10:45 Modern 1, 2, 3 IHG Hodes Lester, Acc.	10:00 - 1:30 Prep. Div. Lang Wright, Acc.	10:00 - 1:30 Prep. Div. Birsh Millington, Acc.	
11:00 - 12:30 Ballet 2B, 2A, 3 IHG or stage Tudor Kueter, Acc.			

Spring recess begins Wednesday April 1 at 9:00 a.m.
Classes resume - April 8 at 9:00 a.m.

Commencement Friday May 29th, 1953 at 5:00 p.m.

DANCE FACULTY 1952 - 1953

Margaret Craske Ann Hutchinson
Martha Graham Helen Lanfer
Martha Hill Antony Tudor
Louis Horst
Doris Humphrey

DANCE L. & M. FACULTY

Norman Lloyd, Chairman
Hazel Johnson
Helen Lanfer
George McGeary
Margaret Modlish

PREPARATORY DIVISION
FACULTY

Patricia Birsh
Pearl Lang

ASSISTANT TEACHERS

Alfredo Corvino (For Mr. Tudor)
Robert Cohan (For Miss Graham)
Mattlyn Gavers (For Mr. Tudor)
Stuart Hodes (For Miss Graham)
Helen McGehee (For Miss Graham)
Natanya Neumann (For Mr. Horst)
Yuriko Kikuchi (For Miss Graham)
Marian Soukup (For Mr. Tudor)
Els Grelinger (For Miss Humphrey)

SUBSTITUTE TEACHERS

Patricia Birsh
Linda Margolies

NURSE

Mrs. Ray Donner, R.N.
Room 208
10:00 - 3:00
(Lunch 12:30 - 1:00)

ACCOMPANISTS

Norma Fast
Ralph Gilbert
John Hawkins
Ben Jenkins
Hazel Johnson
Paul Kueter
Eugene Lester
Joseph Liebling
Herbert Millington
Thomas E. Ribbink
Betty Sawyer
Leslie Wright

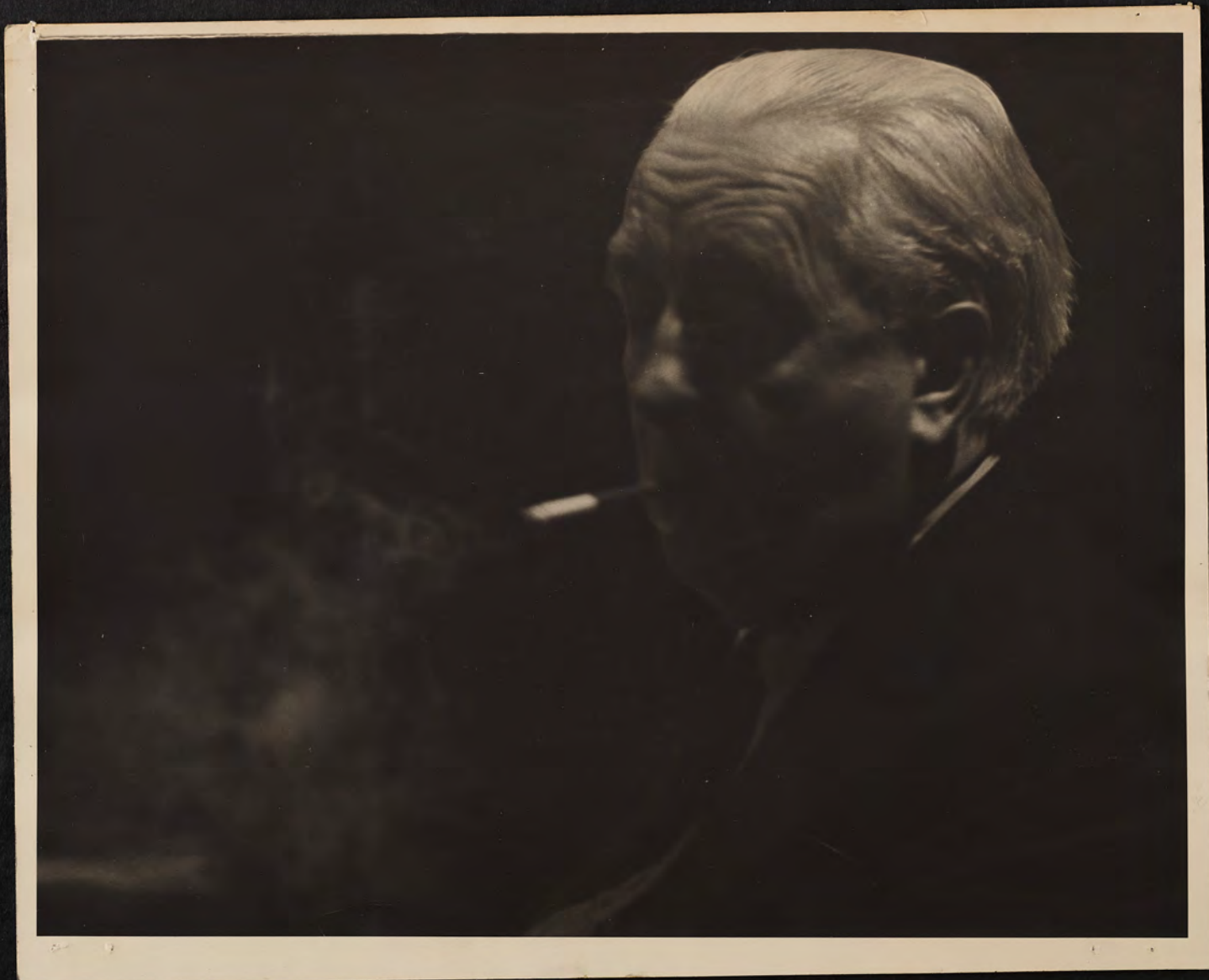
DANCE DEPARTMENT
EXECUTIVE SECRETARY

Doreen Vallis

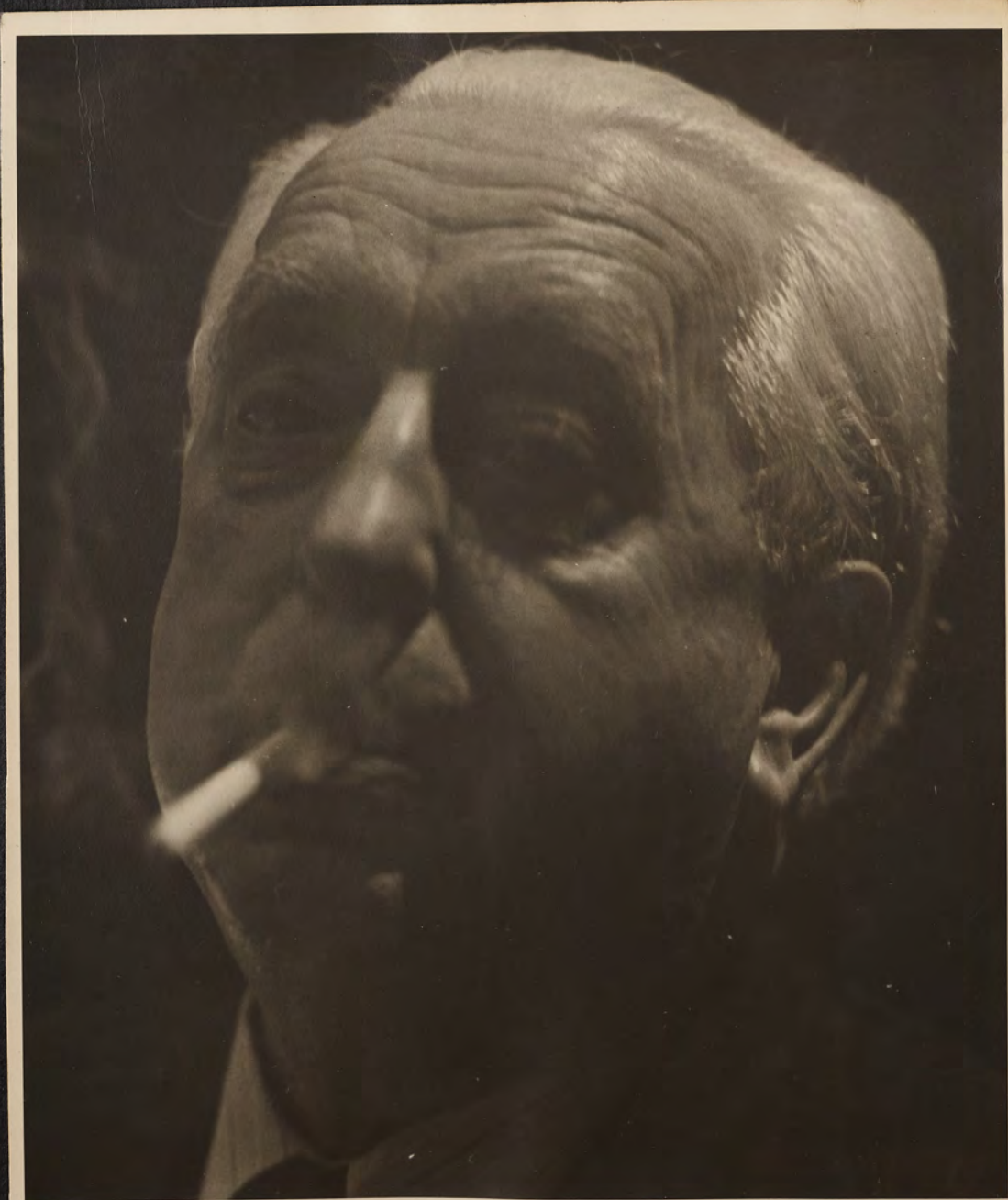
54



1952-53



55



[photos removed]
Louis Horst; Horst with Martha Hill, Division Director
(center photo)
Scrapbook #1 (1951/52-56/57) p.55

1952-53

56

February 23, 1953

Dance Department Students1952 - 1953, Second Term

* Former students

** Entered 2nd Term 1952 - 1953

Regular Students (B.S., M.S., Dip.)

* Akimoto, Fumi M.S.
 * Atwater, Mimi Dip.
 Badda, Lucile B.S.
 Bendine, Lucille Dip.
 *Bernstein, Harry B.S.
 *Bowie, Sally B.S.
 Bristol, Caroline Dip.
 Brown, Carolyn B.S. (limited)
 ** Callahan, Robert Dip.
 *Cantarella, Madeline B.S.
 ** Coyle, John Dip.
 Daltry, Faith B.S.
 De Maio, Peter Dip.
 Dencks, Anita Dip.
 *Englund, Richard B.S.
 Feuer, Donya B.S.
 Field, Crystal B.S.
 Freyman, Toby Dip.
 *Glanternik, Toby Dip.
 *Gluck, Rena B.S.
 *Goldberg, Andra B.S.
 Golub, Audrey B.S.
 *Gottlieb, Vera Dip.
 *Holroyd, Sally B.S.
 Kanner, Karen B.S.
 *Kaufman, Ellida B.S.
 Kelly, Carol B.S.
 Kerr, Penelope Dip.
 Kurland, Jerry Dip.
 Lyon, Martha Dip/
 Manzari, Loretta Dip.
 Martin, Mary Dip.
 *Mayer, Florence B.S.

Meursinge, Lubberta Dip.
 Mount, Nancy B.S.
 Parmer, Joan Dip.
 Randolph, Alethea Dip.
 Reynolds, Robert
 *Ritchie, Mary Dip.
 *Rosing, Barbara B.S.
 **Schenker, Barry Dip.
 Schuh, Martha Dip.
 *Seif, Sharon B.S.
 *Sparrow, Patricia M.S.
 Stanley, Elizabeth Dip.
 **Stronach, James Dip.
 Taylor, Paul B.S.
 *Topaz, Muriel B.S.
 Valentine, Gail B.S.
 Van der Hoeven, Ellen B.S.
 *Wadsworth, Charles B.S.
 *Waller, John B.S.
 *Weisz, Georgette Dip.
 Zall, Deborah B.S.

Extension Students

Clarke, Everee (Bal. Not. L & M.)
 Feder, Jan (Bal. 2B. Mod. 1.)
 Forbes, Carolyn (Mod.)
 Gilchrist, Janet (Bal. Mod. P-C. & L. & M.)
 Horwitz, Dorothy (Mod.)
 Mukerji, Rose (Mod.)
 Ferron, Dorothy (Mod. P-C.), (Not.)
 Rittabush, Ann (Bal. 2B)
 Weil, Elaine (Mod. P-C.)

Boys in Dance Department

*Bernstein, Harry B.S.
 **Callahan Robert Dip.
 **Coyle, John Dip.
 De Maio, Peter Dip.
 *Englund, Richard B.S.
 Kurland, Jerry Dip.
 Reynolds, Robert B.S.
 **Schenker, Barry Dip.
 **Stronach, James Dip.
 Taylor, Paul B.S.
 *Wadsworth, Charles B.S.
 *Waller, John B.S.

New Students - 2nd Term
1952/3

Callahan, Robert Dip.
 Coyle, John Dip.
 Schenker, Barry Dip.
 Stronach, James Dip.

1952-53

JUILLIARD SCHOOL OF MUSIC November, 1953
DANCE DEPARTMENT STUDENT LIST

* 2nd year student
** 3rd year student

Aviezer, Bruria Dip.
Badda, Lucille * BS Ltd.
Bayer, Margaret BS
Behrendt, Margery Dip.
Bernstein, Harry ** BS Ltd.
Bowie, Sally ** Dip.
Brenner, Yvonne BS
Bristol, Carol * Dip.
Burdall, Lorna BS Ltd.
Cantarella, Madeline ** BS
Carlisle, Bruce Dip.
Chiles, Edythe BS
Chung, Hazel BS
Coyle, John* Dip.
Feder, Jan BS
Feuer, Donya * BS
Field, Crystal * BS
Fox, Roberta BS
Freyman, Toby * BS
Girault, John BS Ltd.
Gluck, Rena ** BS
Green, Judy BS Ltd.
Greenwald, Mildred BS
Grossman, Patricia Dip.
Harris, Elizabeth BS
Holroyd, Sally ** BS Ltd.
Johnson, Mikel Dip.
Junkunc, Irene Dip.
Kanner, Karen BS
Kaufman, Ellida * BS
Krebs, Vera BS
Kurland, Jerry * Dip.
Lawson, Cristyne Dip.
Long, Vernon Dip.
Martin, Mary * Dip.
McDonald, Gene Dip.
Meursinge, Lubberta * Dip.
Mink, Margot BS
Moery, Robert BS Ltd.
Needle, Crystal BS
Oser, Julie Dip.
Farmer, Joan* Dip.
Ruterman, Roberta Dip.
Randolph, Althea * Dip.
Richardson, Dorene BS
Ros, Patricia Dip.
Rosing, Barbara ** BS
Schenker, Barrie * BS
Schlossberg, Lois BS
Schnee, Joel BS
Schuh, Martha * Dip.
Simmons, Sonia Dip.
Sparrow, Patricia ** BS Ltd.
Stanley, Elizabeth * Dip.
Stubbs, Elsa Dip.
Topaz, Muriel ** BS
Tucker, Charlotte Dip.
Valentine, Gail * BS
Van der Hoeven, Ellen * Dip.
Wadsworth, Charles ** BS Ltd.
Zall, Deborah * BS

-2-

EXTENSION DIVISION

Angstreich, Eleanor (Mat, Limon, Not.1)
Byron, Gwendolyn (Mat., Limon, Not.1)
Clarke, Everee (Limon, Ballet)
Dick, Sylvia (MF)
Eden, Lois (Mat., Ballet, Limon, Not.1)
George, Barbara (Limon)
Harwood, Rosemary (Ballet, Limon)
Hyman, Barbara (Ballet, Limon, Rep.)
McBride, Sally (L & M)
Perron, Dorothy (Ballet, MF)
Schlottman, Jeanette (Adv. Comp.)
Wuang, Juliette (Limon)

BOYS IN DANCE DEPARTMENT

Bernstein, Harry
Carlisle, Bruce
Coyle, John
Girault, John
Kurland, Jerry
Long, Vernon
McDonald, Gene
Moery, Robert
Schenker, Barrie
Schnee, Joel
Wadsworth, Charles

58

juilliard school of music

A FESTIVAL OF BRITISH MUSIC

under the honorary patronage of
His Excellency Sir Roger Makins K.C.B., K.C.M.G.
Her Majesty's Ambassador for the United Kingdom
at Washington

Wednesday, December 2, 1953 at 8:30 p.m.
Friday, December 4, 1953 at 8:30 p.m.
Monday, December 7, 1953 at 8:30 p.m.
Tuesday, December 8, 1953 at 8:30 p.m.
Friday, December 11, 1953 at 8:30 p.m.

Juilliard Concert Hall
One Thirty Claremont Avenue
New York City

CLASS OF SERVICE
This is a full-rate
Telegram or Cable-
gram unless its de-
ferred character is in-
dicated by a suitable
symbol above or pre-
ceding the address.

WESTERN UNION

FX-1201

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

K69CC 3M 18 INTL PD

N LONDON 10 1654 VIA RCA

LT MASQUERS AND ANTIMASQUERS JUILLIARD SCHOOL

CLAREMONT AVENUE NEWYORK

BEGONE DULL CARE RISE AND SHINE TONIGHT BRITANNIA RULES

TUDOR

428P DEC 10 1953

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

1953-54

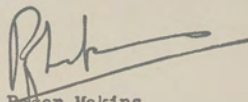


BRITISH EMBASSY,
WASHINGTON.

In this year of the Coronation of Her Majesty Queen Elizabeth II, I am glad to salute a Festival of British Music in the great city of New York.

The programmes for this series of concerts, which range from Blow and Lawes to Rubbra and Britten, Walton and Tippett, do honour to the initiative, scholarship and taste of the Juilliard School of Music; and I am confident that my country's composers will be well served in their performance.

As Her Britannic Majesty's representative in the United States, I send my congratulations to the Festival and my best wishes for its success.


Roger Makins

Juilliard School of Music gratefully acknowledges the valuable assistance of the Music Division of the New York Public Library, the British Council and the British Information Service.

On behalf of the Directors, Faculty, Administration and Students of the School, I welcome each of you to this Festival of British Music. The preparation of the works on these programs has afforded us the opportunity of studying afresh the rich heritage of British music of an earlier day and the active contemporary scene. Added to the intrinsic reward of our study is the knowledge that in presenting this Festival we are saluting the spiritual and intellectual manifestations of a great people as revealed through their music.

William Schuman
President, Juilliard School of Music

FIRST EVENING: Wednesday, December 2, at 8:30 p.m., Concert Hall

The Juilliard Orchestra
Jean Morel, conductor

"God Save the Queen"
The Star Spangled Banner

Symphony No. 5 in B flat, Op. 63 (1948)

Edmund Rubbra
First American performance

Adagio—Allegro energico
Allegro moderato
Grave
Allegro vivo

Symphonic Suite for Strings (1951)

Maurice Jacobson
First American performance

Allegro con brio
Poco lento, languido ma grazioso
Vivace e robusto—Theme and variations—Vivace robusto

INTERMISSION

"Les Illuminations" for Soprano and String Orchestra, Op. 18 (1939)

Benjamin Britten

Poems by Arthur Rimbaud

Fanfare—Villes—Phrase, Antique—Royauté—Marine—
Interlude—Being beautiful—Parade—Départ

Martha Flowers, soprano

Variations on an Original Theme (Enigma), Op. 36 (1899)

Edward Elgar

SECOND EVENING: Friday, December 4, at 8:30 p.m., Concert Hall

"Awake, awake, my Lyre" (1678)

John Blow

Words by Abraham Cowley

Edited by Harold Watkins Shaw
First American performance

*Sarah Jane Fleming, soprano
Richard Chapline, baritone
Stoddard Lincoln, harpsichord*

*Small Chorus and Chamber Orchestra
Frederick Prausnitz, conductor*

"Flow, my tears" (Anon.)

John Dowland

"I saw my Lady weep" (Anon.)

(1562-1626)

"Say, Love" (Anon.)

*Mack Harrell, baritone
Suzanne Bloch, lute*

Evening Hymn (William Fuller, Lord Bishop of Lincoln)
"I'll sail upon the Dog Star" (Tom d'Urfey)

*Henry Purcell
(1659-1695)*

"I was not sorrowful" (Ernest Dowson)
Sea Fever (John Masefield)

*John Ireland
(1879-)*

The Twilight People (Seumas O'Sullivan)
The Water Mill (Fredegond Shove)

*Ralph Vaughan Williams
(1872-)*

Sleep (John Fletcher)
Good Ale (Anon. XV Century)

*Peter Warlock
(1894-1930)*

*Mack Harrell, baritone
Sergius Kagen, piano*

INTERMISSION

String Quartet No. 2 in F Sharp (1942)

Michael Tippett

*Allegro gracioso
Andante
Presto
Allegro appassionato*

The Juilliard String Quartet

*Robert Mann, violin
Robert Koff, violin*

*Raphael Hillyer, viola
Arthur Winograd, cello*

Ode: "The Spacious Firmament on High" (1750)

John Worgan

Words by Joseph Addison

Edited by Stoddard Lincoln
First American performance

*Russell Oberlin, tenor
Richard Chapline, baritone
Stoddard Lincoln, harpsichord*

*Small Chorus and Chamber Orchestra
Frederick Prausnitz, conductor*

The two choral works on this program represent musical and literary pinnacles of their respective periods. The self-conscious individualism of the Seventeenth Century expressed in Abraham Cowley's "Awake, awake, my Lyre," the love for nature and its logical orderliness typical of the Age of Reason which permeate Addison's Ode, "The Spacious Firmament on High," have found remarkable musical expression in the settings by Blow and Worgan.

Blow's music anticipates in a highly original manner many of the harmonic concepts of far later times while at the same time retaining the free voice-leading employed by English composers of the Seventeenth Century. The Worgan Ode is firmly grounded in modern harmonic usage, while freely employing overall harmonic direction for dramatic purposes.

The original orchestration for string orchestra, which omits the viola, has been retained in both works. I have employed rhythmic alterations, however, which do not appear on the manuscript or printed page but are implicit in stylistic usage of the period. The harpsichord realizations are my own. The Worgan work exists only in manuscript in the Folger Shakespeare Library in Washington, D. C., where I discovered it while engaged in research in Seventeenth and Eighteenth Century English music.

Stoddard Lincoln

THIRD EVENING: Monday, December 7, 8:30 p.m., Concert Hall

Elizabethan Dances and Music

Lord Salisbury's Pavan and Galliard

Orlando Gibbons
(1583-1625)

La Rondinella (The Swallow)

Thomas Morley
(1556-1603)

Coranto Suite
Almain

Anonymous Elizabethan
Anthony Holborne
(d. 1602)

La Volta

Thomas Morley
Set to Virginals by William Byrd

"Heigh Ho for a Husband"

John Gamble's Common Place Book
(1657)

Canaries

Anonymous
(ca. 1600)

Worsters Braule

Thomas Tomkins
(1573-1650)

Dances Reconstructed by Antony Tudor

Assistants to Mr. Tudor: Mattlyn Gavers; Leslie Wright, accompanist

Dancers: Lucille Badda, Donya Feuer, Sally Holroyd, Patricia Sparrow,
Jerry Kurland, Vernon Long, Barrie Schenker, Charles Wadsworth

Instrumental Ensemble under the Direction of Suzanne Bloch

Players: Alan Cisco, Nina Courant, Hannah Hammitt, Joseph Precker, Irene
Rohr, Paul Smith, Jack Venderley, Margot Ward, Alvin Wolfson

The Cries of London, a humorous Fancy

Richard Deering
(d. 1630)

Directed by Suzanne Bloch

Voices: Gloria Davy, Jane Wymond, Richard Chapline, Russell Oberlin

Strings: Nina Courant, Anne Denton, Hannah Hammitt, Barbara Lieberman

INTERMISSION

"On Wenlock Edge" (1909)

Ralph Vaughan Williams
(1872-)

A Cycle of Six Songs for Tenor, Piano and Strings

Words by A. E. Housman (from "A Shropshire Lad")

On Wenlock Edge—From Far, From Eve and Morning—Is My Team Ploughing—

Oh, When I Was in Love with You—Bredon Hill—Clun

William Blankenship, tenor

Jeaneane Dowis, piano

String Orchestra

Frederick Prausnitz, conductor

Nonet for String Quintet, Harp, Flute, Oboe and Clarinet (1931)

Molto moderato

Arnold Bax
(1883-1953)

Allegro

Murray Adler, violin
Seymour Wakschal, violin
Arnold Magnes, viola
George Sicre, cello
Samuel Gill, bass

Allan Tormey, flute
Sarah Reinking, oboe
Richard Jones, clarinet
Kathryn Rapp, harp

Prepared by Hans Letz

The Moor's Pavana

Music by Henry Purcell
(1653-1695)

Arranged by Simon Sadoff

Choreography

José Limón

Costumes

Pauline Lawrence

CAST

The Moor

José Limón

His Friend

Lucas Hoving

His Friend's Wife

Pauline Koner

The Moor's Wife

Betty Jones

String Orchestra

Stoddard Lincoln, harpsichord

Frederick Prausnitz, conductor

Much of the music of the Elizabethan period, which is now performed on the concert platform, was actually conceived as an accompaniment for the dance. Such works on our program as the Pavan and Galliard, the Coranto Suite, the Almain, La Volta, the Canaries and the Worsters Braule are being performed in Antony Tudor's reconstruction of the original dance forms.

On the other hand, at this time the dance forms were already becoming a part of a purely musical entertainment. Some were especially designed for specific instrumental combinations; others, the so-called program consorts, depended on a free assignment of whatever instrumental combinations were available for performances. Such a work is the Almain of Anthony Holborne, which we are performing with two lutes, three recorders, treble viol, two violas da gamba, virginal and small drum.

The "Cries of London" by Richard Deering is an interesting tour de force in which folkloristic elements are juxtaposed with a more sophisticated musical idiom. The vocal parts depict cries of the street vendors of London while the instrumental accompaniment constitutes a veritable string fantasia.

Suzanne Bloch

FOURTH EVENING: Tuesday, December 8, at 8:30 p.m., Concert Hall

VENUS AND ADONIS

A MASQUE FOR THE ENTERTAINMENT OF THE KING

Music by John Blow

First performance in London, 1682

CAST

Venus	<i>Sarah Dubin</i>
Adonis	<i>Frederick Gersten</i>
Cupid	<i>Cely Carrillo</i>
1st Shepherdess	<i>Gloria Davy</i>
2nd Shepherdess	<i>Mary MacKenzie</i>
1st Shepherd	<i>William Blankenship</i>
2nd Shepherd	<i>Guy Webb</i>
Cupids	<i>Martha Flowers</i> <i>Rose Gerringer</i> <i>Arabella Hong</i>
1st Hunter	<i>Thomas Stewart</i>
Hunters	<i>Ida Johnson</i> <i>Jon Allen</i>
Graces and Demigods	<i>Gloria Davy</i> <i>Marelda Gaither</i> <i>Mary MacKenzie</i> <i>William Sparks</i> <i>Marshall Wolkenstein</i>

Members of the Juilliard Orchestra

Stoddard Lincoln, harpsichord

A PRODUCTION OF THE JUILLIARD OPERA THEATER

Musical Direction	<i>Frederic Waldman</i>
Stage Direction	<i>Frederic Cohen and Elsa Kahl</i>
Space Set	<i>Frederick Kiesler</i>
Costumes and Makeup	<i>Leo van Witsen</i>

INTERMISSION

FAÇADE

AN ENTERTAINMENT WITH POEMS BY EDITH SITWELL
AND MUSIC BY WILLIAM WALTON

First performance in London, 1922

Poetry Spoken by

Florence Page Kimball
Adolph Anderson

Music Played by

Darlene Rhodus, flute
Roger Hiller, clarinet
David Kalina, bass clarinet
John Sbano, alto saxophone
Lyle Van Wie, trumpet
Speros Karas, percussion
Moshe Amitay, cello

Musical Direction	<i>Frederick Prausnitz</i>
Stage Design	<i>Frederick Kiesler</i>
Sound Effects	<i>H. Vose Greenough, Jr.</i>
Production Supervision	<i>Frederic Cohen</i>

By arrangement with Oxford University Press, 114 Fifth Avenue, New York City

Technical Director and Stage Manager

	<i>Thomas DeGaetani</i>
Master Electrician	<i>John Downey</i>
Master Carpenter	<i>Frederick Strassburg</i>

FIFTH EVENING: Friday, December 11, at 8:30 p.m., Concert Hall

Three Motets

*William Byrd
(1543-1623)*

Rorate Coeli
Ave Verum Corpus
Terra Tremuit

*The Juilliard Chorus
Ralph Hunter, conductor*

Concerto No. 5 for Harpsichord and Orchestra in G Minor

*Thomas Arne
(1710-1778)*

Arranged and edited by Adam Carse

Largo
Allegro con spirito
Adagio
Vivace

*Stoddard Lincoln, harpsichord
Chamber Orchestra
Frederic Waldman, conductor*

Mass: The Western Wynde

*John Taverner
(1495-1545)*

Gloria—Credo—Sanctus—Benedictus—Agnus Dei

*The Juilliard Chorus
Ralph Hunter, conductor*

INTERMISSION

THE JUILLIARD OPERA THEATER

*in collaboration with the Dance Department and the Seminars in
Renaissance and Baroque Music
presents*

BRITANNIA TRIUMPHANS

A MASQUE

Presented at White Hall, by the Kings Majestic and his Lords,
on the Sunday after Twelfth-night, 1637, by Inigo Jones, Surveyor of his Majestic's Workes,
and William D'Avenant, her Majestic's servant.

Music by William Lawes

Rediscovered, adapted and edited by Murray Lefkowitz

*Entire Production devised and directed by
Frederic Cohen in collaboration with
Suzanne Bloch, Lute and Ensemble of Lutes and Recorders
Antony Tudor, Dances
Frederic Waldman, Musical Direction
Frederick Kiesler, Scenic Design and Lighting
Leo van Witsen, Costume Design and Makeup*

CAST, in order of their appearance

Action	<i>Carl White</i>
Imposture	<i>Adolph Anderson</i>
Merlin	<i>William Sparks</i>

The Anti-Masques

Dances devised by Antony Tudor

MOCK-MUSICK	Mimed and danced by Lucille Badda, Sally Holroyd, Jerry Kurland, Robert Moery, Charles Wadsworth	<i>Played by STODDARD LINCOLN (Harpsichord)</i>
BALLAD SINGER	Danced by Karen Kanner and Gene McDonald	<i>Sung and played by ROBERT RUE and SUZANNE BLOCH</i>
COURTIERS	Danced by Vernon Long, Barrie Schenker, Joel Schnee	<i>Sung by GEORGE ORAN, SALVATORE PUSATERI, WILLIAM SHORES</i>
CATS	Danced by Rena Gluck, Martha Schuh, Bruce Carlisle, John Coyle	<i>Sung by LYNN RASMUSSEN, REGINA SARFATY, EARL BAKER</i>
SOLDIERS	Danced by Jerry Kurland, Vernon Long, Robert Moery, Barrie Schenker, Joel Schnee, Charles Wadsworth	<i>Sung by EARL BAKER, MERLE HOFSTAD, ARNO JACOBSEN, MALCOLM NORTON, CLARK PETERSON, WARREN WYTRICK</i>

Bellerophon

William Blankenship

continued on following page

MOCK ROMANZA

DWARF	Martha Flowers
SQUIRE	Frederick Gersten
DAMSEL	Silas A. Baker
KNIGHT	Arthur Burrows
GIANT	Thomas Stewart

Fame Sara Rhodes
Art and Science Donna Sanders and Alice Vulture

Entry, Descent and Dances of the Grand Masquers

Dances devised by Antony Tudor

Lucille Badda, Yvonne Brenner, Madeline Cantarella, Hazel Chung, Sally Holroyd, Patricia Sparrow, Elizabeth Stanley, Gail Valentine, Vernon Long, Gene McDonald (Britanocles), Robert Moery, Charles Wadsworth

Galatea's Nymphs Dance devised by Antony Tudor
Bruria Aviezer, Margaret Bayer, Jan Feder,
Crystal Needle, Julie Oser, Muriel Topaz

Galatea Rose Gerringer

Solo ensembles sung by Arabella Hong, Mary MacKenzie, Jon Allen, Marshall Wolkenstein

Choral ensembles sung by the Introductory Class of the Juilliard Opera Theater
Trumpets and Strings: Members of the Juilliard Orchestra

Ensemble of Lutes and Recorders: Suzanne Bloch, Vladimir Bobri, Richard Chapline, Alan Cisco, Gregory d'Alessio, Saul Marantz, Martha Nelson, Joseph Precker, Irene Rohr, Max Shames, Margot Ward, Alvin Wolfson

Harpichord: Stoddard Lincoln

Assistants to the Production Director: Elsa Kahl, Madeleine Marshall, Morton Siegel

Assistants to Antony Tudor: Mattlyn Gavers; Alfred Kaine, accompanist

Assistant to the Musical Director: Paul Vermel

Technical Director and Stage Manager: Thomas DeGaetani

Execution of Costumes: Maida Burr, Eleanor DeVita, Lee Sanders

Master Electrician: John Downey

Master Carpenter: Frederick Strassburg

This evening's performance marks one of the rare reconstructions of an English masque in recent times. It is the first presentation of "Britannia Triumphans" since King Charles I assumed the role of Britanocles in the original version acted at Whitehall more than three centuries ago. The present production benefits by the identification of the original music, for while the text by the poet laureate, Sir William D'Avenant (1606-1658), as well as the original sketches and scenic designs of Inigo Jones (1573-1651), have always been accessible, neither the music nor the name of its composer has hitherto been known. It was this writer's privilege, under the auspices of a United States Government Fulbright Grant, to be allowed the task of cataloguing, transcribing and editing the practically unknown and unpublished works of William Lawes (1602-1645). It was in England during the course of this research that the music to "Britannia Triumphans" was identified. Unfortunately, not all of the original music is extant. It has, therefore, been necessary to complete the musical score with the addition of works by William Lawes from this writer's personal manuscripts. William Lawes, whose teacher was John Cooper, alias Giovanni Coperario, hitherto has been known mainly as the brother of Henry Lawes (1595-1662), the composer of the music to Milton's "Comus."

For more than two hundred years the masque had been the chief form of entertainment at the English court, usually presented during festival times; Twelfth Night, in honor of the King, and Shrove Tuesday, in honor of the Queen. Stemming from traditional medieval English "mummings" and "disguisings" and shaped by other English as well as Italian and French borrowings, the masque did not reach full maturity until Jacobean times. By then it achieved a sequence of events which, although admitting of variation, may be used to establish the main features of this form of entertainment. The *raison d'être* of the masque was the dancing of a dance by members of the nobility. This formed the climax of the spectacle. The masque usually began with a *grand procession* in which everyone took part. Sometimes, as in the case of James Shirley's "Triumphs of Peace," this was a lavish affair which paraded the streets of London for hours before the actual production. Here one sees the influence of Renaissance carnival festivals, the masquerade and the Florentine *trionfo* of Lorenzo de Medici. When the curtain flies up the spectator is introduced to a group of professional actors who present an *allegorical plot*. The allegory was a permanent feature of the masque, its roots stemming from the early *morality play* as well as the Italian Humanist movement. Influenced by the *ballet de cour* on the other hand, the plot of the masque attained dramatic unity,

and by the efforts of one man, Ben Jonson (1573-1637), a degree of literary excellence superior to its continental counterparts. Usually accredited to Ben Jonson as well is the introduction of the humorous element. According to the poet, Queen Anne herself had requested some "shew," lending variety and contrast which might precede hers, i.e., the main dance, and act as a foil or "false masque." To accomplish this Jonson turned to a contemporary French source for inspiration, the more informal *ballet-masquerade*. The resulting *antimasques* usually consisted of grotesque dances or pantomimes done by anything from fishmongers and housewives to apes and baboons, but more significant, they often served as a vehicle for satire and ridicule. *Composed songs and choruses* formed another part of the masque and were usually interspersed between the formal dances of the masquers. These were songs in praise of the King and Queen, extolling their virtues and glorifying their deeds. The figured dances of the *Grand Masquers* or court nobility, as stated above, were the high point of the evening's entertainment. The Grand Masquers made their surprise appearance from some place of concealment and proceeded to the lower stage, or "apron" for the dancing. There remains one important feature of the masque; the spectacular scenery, costuming and staging. The Stuarts spared no expense in their efforts to exceed the spectacles of foreign courts. Thus, Inigo Jones was given free rein in the construction of elaborate stage machinery, dazzling costumes and other effects. Jones had studied his craft in Italy and closely copied Italian, as well as French models for his productions, especially those of Giulio Parigi. The combination of Jonson and Jones carried the masque to the peak of its popularity.

It is indeed fitting that a festival of British Music should come to a close with this excellent example of England's grandest court spectacle. It is equally fitting that this production of "Britannia Triumphans" serve as the vehicle to introduce the music of a badly neglected musical genius of the past.

Murray Lefkowitz

AN AMERICAN IN LONDON

If this festival serves its best end, it will indicate that there is a great deal more to English music than most of us have thought. Before I went to England to live, I accepted unquestioningly the usual generalizations about English music: there was an extended period of "great" music, from the rise of the Elizabethan madrigal and motet in the sixteenth century to the end of Henry Purcell's career late in the seventeenth; this was followed by a dead waste of Handelian and Mendelssohnian imitations, and later by Brahmsian and Wagnerian ones, in the eighteenth and nineteenth centuries; and the moribund musical art sprang back to life in our own century when Canon Fellowes doped out the right way to transcribe Tudor notation, Cecil Sharp snooped into every hamlet and valley where folk music was still played, sung, and danced, and Vaughan Williams grafted both folk and madrigal-motet elements onto a compositional method derived from Elgar and Parry.

I have now learned that no grain of salt is big enough to conceal the inadequacy of these oversimplifications. They may be useful to a program annotator or to the author of a musical history who has to cram four centuries of English music into the few pages left over when he has finished with nineteenth-century Germany. But they have precious little to do with the real course of events, or with the way in which the Englishman views his own music and arrives at his value judgments upon it.

In point of fact, the English musical tradition has been not only long but continuous (except for brief Cromwellian interruptions in the seventeenth century) and pretty unfailingly lively. This fall the B. B. C. Third Programme has been celebrating the five hundredth anniversary of the death of John Dunstable, an English composer who taught the famous Flemish Netherlanders a great deal about the art and craft of polyphonic writing. And this fall the Royal Opera House has revived Benjamin Britten's *Peter Grimes*, which shows that a musically meritorious modern opera can still command the attention and enthusiasm of a popular audience.

Throughout these five hundred years England has nearly always been well supplied with very competent composers whose output, at the very least, served effectively the purposes for which it was intended.

It is absurd to speak of a musical "revival" in England in our time, for the production of music never languished. It is equally absurd to talk as though England were passing through the growing-pains of developing for the first time a large group of competent craftsmen, as the United States is.

Through the centuries English composers have retained an amazing knack of keeping in close touch with their audiences. Today we do not care for the church music of Sir John Stainer, precisely because it is perfectly suited to a Victorian Anglicanism with which we no longer want any traffic. Outside England nobody pays attention to Elgar's *The Dream of Gerontius*, but it remains a vital work in its native land because England continues to nurture the big choral bodies, such as the Three Choirs Festival, for which it was conceived.

Conversely, nearly everyone in England—as far as I can ascertain—is bored to death by madrigals. They were written for Elizabethan and Jacobean uses that no longer exist. Everyone is happy that the academic reputation of her madrigals wins England a good world press, and quite content to leave the performance of them to Cambridge University students and Chelsea intellectuals, who also like to play the recorder.

On the other hand, the success or failure of a new English opera at Covent Garden is a matter of concern to millions. Every Briton pays taxes to keep the Royal Opera House going. Naturally he would like to see an increasing number of successful British operas in the repertory. This is not conventional patriotism, mind you, for the English opera-goer is not willing to surrender his individualism. If he does not like an English opera he will not support it. But he realizes that you cannot keep an opera house going with *Dido and Aeneas* and *Peter Grimes*, and he dreams of a time when English works will have a steady and normal place in the schedule.

The English are a musical people—far more musical than the French or the Italians, and, I sometimes suspect, more so than the Germans. They constitute an intense and whole-hearted audience. They are singularly honest, and singularly little influenced by cult or snob attitudes. But a composer loses their support at the moment when he cuts himself off from their minds and emotions. Because English listeners are cool toward latter-day Stravinsky and notoriously warm toward Sibelius, they are frequently thought to be arch-conservative.

Actually they are quite the opposite. The English audience is the most advanced one in the world, because it has never pretended to accept or enjoy music it could not understand or assimilate. Vaughan Williams,

at eighty-one, still has a huge and enthusiastic following, because even in such an experimental work as the Fourth Symphony he has not moved ahead too fast for his audience. When a somewhat more radical composer like the immensely gifted Peter Racine Fricker comes to the fore, the audience is ready to accept many of his postulates, for it has not falsified its responses to the works that have preceded Fricker's in its experience of contemporary music.

In listening to a diverse array of British pieces it is essential to remember that the British composer has always written for a real audience, and still does. It does not occur to an English composer (at least, not to any I am acquainted with) to hunt for solace in the notion of writing for posterity. Nor does he neurotically picture the audience to himself as a phalanx of antagonists, to be overcome by devices of presentation that will knock them dead. He knows that the British audience is open, cordial, and artlessly sincere, and will go along with him just as far as it knows how. If he fails to establish rapport with his hearers, the fault is likely to be quite as much his as theirs.

Naturally no American audience—no non-British audience anywhere, for that matter—can expect to find in every piece of British music (new or old) just what the British audience sees in it. In the international market a piece, that has been successful at home, often falls flat because the foreign audience cannot set up the context in which it was successful in the first place. And on the other hand a piece may seem very piquant which is considered mere run-of-the-mine at home.

Perhaps I should not say so, but some wry amusement may be found in the fact that much of the music in these festival programs is seldom if ever performed in England. To be sure, the *Enigma Variations* are played to death, even though it took Pierre Monteux to show English conductors how to do it last year; Vaughan Williams' *On Wenlock Edge* bobs up now and again; works by Rubbra and Tippett are intermittently given. But it would be as hard to find performances of most of these pieces in London as it is in New York.

Cecil Smith

FESTIVALS AT JULLIARD

It has been our custom in recent years to present, from time to time, festivals of music, in order to throw intensive light on a given musical literature. In the past, Juilliard has presented festivals devoted to the works of Paul Hindemith and Ernest Bloch and, more recently, a festival of four concerts devoted to contemporary French music. On these occasions the School made no pretense of all-inclusiveness in its choice of works but, rather, attempted to show what was felt to be a reasonable cross-section of the works of the composer or composers under consideration. In the present Festival of British Music which is, I believe, the first of its kind presented in the United States, we have, similarly, attempted not so much to represent the history of British music but rather to illustrate some of British music's most significant periods and media.

In our view, performance—and preferably public performance—is an integral part of the educational process at Juilliard. It is our belief, one widely shared, that when a student reaches a certain point in his musical development, it is essential to his continuing progress that he be able to experience at first hand the trial-by-fire of public performance. Even in classes dealing with theory, harmony, counterpoint, music history, and other skills usually classified as “theoretical,” performance plays an important role. In this sense, the study of music in the abstract does not—as we believe it should not—exist.

The preparation and production of the British Festival has represented a large-scale effort on the part of the School, employing as it does the resources of the orchestra, opera, chamber music and choral departments as well as unstinting work on the part of the faculty and student body of the School. While we hope that the Festival will constitute a contribution to the musical season, the very effort, which has gone into its preparation, provides a stimulus and an objective wholly germane to education in music.

Mark Schubart

Dean, Juilliard School of Music

THE JULLIARD ORCHESTRA

Violin and Viola

Adler, Murray
Auzin, Norma
Barak, Ann
Blanc, Serge
Brouman, Jack
Davis, David
Denton, Anne
Feinstein, Raphael
Freeman, Mary
Gallo, Joseph
Hopkins, Donald
Kartman, Myron
Kestenbaum, Myra
Klausner, Tiberius
Klavohn, Janet
Kobayashi, Kenji
Kouns, Maxine
Kurland, Sheldon
Lanza, Joseph
Lepmanis, Uldis
Lieberman, Barbara
Long, Barbara
Magnes, Arnold
Mark, Inga
Marshall, Martha
Matthews, Darrell
Mester, George
Millenky, Eugenia
Mitzman, Arthur
Murvitz, Moshe
Nocera, Grace
Ostrojinski, Lea
Page, Raymond
Pfister, Ralph
Portnoy, Donald
Sabo, Patricia
Sorenson, Barbara
Svilokos, Andrew
Thomas, Sally
Timpa, Salvatore
Vannin, Teresa
Wakschal, Seymour

Cello

Amitay, Moshe
Bisha, Edward
Freed, David
Lloyd, Ernest
Sicre, George
Steinbock, Evalyn
Wiesel, Uziahu
Wiley, Jackson

Double Bass

Bond, James
Canarina, John
Davis, Arthur
Gill, Samuel
Rohr, Irene
Savakus, Russel
Topolsky, Marvin

Flute

Rhodus, Darlene
Sherwood, Virginia
Slimm, Pollee Anne
Tormey, Allan

Oboe

Kuskin, Charles
Reinking, Sara
Roth, Jerry

Clarinet

Douglas, James
Hiller, Roger
Kalina, David
Listokin, Robert
Lituchy, Donald

Bassoon

Cammarota, Paul
Gersten, Herman
Green, Robert
Martenson, Robert

Horn

DeAngelis, Joseph
Froelich, Ralph
Funkhouser, James
Heckheimer, Charles
Larkin, Patricia
Reissig, Richard

Trumpet

Benedetti, Donald
DeFoe, George
God, Pnina
Kutik, Ronald
LaSelva, Vincent
Minkoff, John
Reinberg, Donald
Van Wie, Lyle

Trombone

Margulies, Myron
Needlman, Herbert
Orcutt, Raymond

Tuba

Novotny, Joseph

Percussion

Breines, Gilbert
Karas, Speros
Kohloff, Roland
Ribakove, Seymour

Harp

Kahn, Sonya

Felix Goettlicher,
librarian

MEMBERS OF THE JUILLIARD CHORUS

Ben Arrigo, Stuart Bachman, Earl Baker, Leslie Bennett,
Barbara Brick, Arthur Burrows, Lynn Clarke, Raymond Corey,
John De Witt, Robert Diesenroth, Peter Flanders, Sophie Ginn,
Joseph Gustern, Nancy Hall, Robert Herman, Phyllis Hirshhorn,
John Johnson, Peter Johl, Danae Koutsopoulos, Richard Kuelling,
James Kurtz, Esta Lake, Angelica Lozada, Robert Mackie,
George McClain, Laurel Muttersbough, Lynne Olsen, Charles Payne,
Barbara Rhett, Dorothy Ross, Janice Ruetz, Robert Sachs,
Mary Schedler, Dorin Seymour, Regina Shaughnessy, Priscilla Shelton,
Eileen Smith, Clifford Snyder, Paula Stark, Kurt Stenzel,
Tom Vassillof, Grant Williams, Leonore Witte, Harry Wolfe,
Jane Wymond, Gloria Wynder.

James MacInnes, Accompanist

THE INTRODUCTORY CLASS OF THE JUILLIARD OPERA THEATER

Tomiko Araki, Earl Baker, Silas A. Baker, Inez Barker, Barton Bereck,
Mel Bernen, Barbara Brick, Arthur Burrows, Janet Carlson,
Lois Carter, Catherine Caufield, Marlene Cohen, Mary Ellison,
Joyce Gladmond, Thalia Halkias, Janet Helms, Merle Hofstad,
Arno Jacobsen, Peter Johl, Danae Koutsopoulos, Claudine Krause,
Toba Lefkowitz, Patricia McDade, Marian Nettles, Malcolm Norton,
George Oran, Virginia Perlowin, Clark Peterson, Eddy Phillips,
Salvatore Pusateri, Rosemarie Radman, Lynn Rasmussen,
Helen Renda, Donna Sanders, Regina Sarfaty, Mary Schedler,
William Shores, Jayne Somogi, Lawrence Stith, Alice Vurture,
Constance Webber, Eva Wolff, Gloria Wynder, Warren Wyrick.

The Festival of British Music was organized and produced for
Juilliard School of Music by Frederick Prausnitz, Assistant Dean and
Frederic Cohen, Production Director for Public Events

THE DANCE WORLD

By WALTER TERRY

The Choreographer of 'Almanac'

Way back, when he was a semi-soloist (a depressing title for a dancer) with Ballet Theatre, it was apparent that Donald Saddler was going to make a name for himself in the dance world. He was far from being an outstanding technician in the classical wing, but he displayed a remarkable rhythmic sense in everything that invited rhythmic exploitation and he seemed to have an instinctive feeling for characterization (comic, romantic, dramatic) through movement. But, although he went on to become (and still is) a successful dancer on Broadway, in the movies and on television, his dance skills are finding their major outlet in choreography.

His first compositions were, understandably, in some respects and weak in others (he was uncertain about space designs and about dynamic contrasts) but soon he had created a folk suite so charming that it was put into the repertoire of the Markova-Dolin Ballet. As a soloist, he gained experience staging camp shows and later, added to his choreographic disciplines through work in television, as a dance director for a summer theater and as a choreographer for motion pictures. With "Wonderful Town," for which he did the dances, Mr. Saddler came into his own.

The young choreographer's newest work for Broadway is "Almanac," the John Murray Anderson show now at the Imperial. Here one must not expect to find his artistry at its fullest in the formal dance measures, but, rather, in the movements he has designed for the singers and for the actors. For the ballet episodes, such as that treating with the tale of the Nightingale and the Rose, are neat but not distinguished. In this particular number Nanci Crompton does her tricks—they are flashy but not much else—and others intrude upon the sort of fantasy which practically no one but Margaret Fonteyn and the Sadler's Wells Ballet could get away with, provided they wanted to try to get away with it.

Mr. Saddler, it seems to me, did the best he could with the Nightingale affair and with other sequences based upon material which would hardly inspire a choreographer, but when it came to planning action for the song-pluggers and skit-players, he did as masterful a job of dance creation as I have ever seen accomplished in this very special movement area. Gestures, steps and patterns were never incidental. Indeed, they were definitive in giving physical form to the rhythms of song, in delineating character, in evoking mood. So in spite of some exceedingly slender dance passages in "Almanac" enough of Mr. Saddler's skill was discernible to give movement distinction to many portions of the revue and to bode well for the future of a splendid young artist of dance.

Quite another brand of dance distinction is on display at the Bon Soir, a night club in Greenwich Village, where Kirkwood and Goodman are contributing their antics to the current show. They are, as many of their fans know, comedians, and although dialogue plays the greater part in their routines, they make occasional excursions—perhaps "forays"—would be better—into dance and turn up with some remarkable movements.

Mr. Goodman's specialty is a sort of angry tap dancing, which he accomplishes at incredible speed. It is not exactly beautiful and I am not at all certain that the taps are as meticulously defined as those of, say, Fred Astaire, but they have a feral urgency about them which leaves one open-mouthed. Mr. Kirkwood is gentler, more wistful of action, for although he can kick high and pretend to fall into the inexorable arms of gravity with fine abandon, his tapings seem disembodied, unrelated to his accompanying chatter, fascinating in their dreamy independence.

I don't suppose that Kirkwood and Goodman should be classified as dancers, but the incidental dancing that they weave in and around their other capers provides an experience which the dance follower is not likely to forget.

Just a word, now, about the

recent Festival of British Music presented by the Juilliard School of Music. Among the festival highlights were a suite of Elizabethan dances, reconstructed by Antony Tudor, with the assistance of Mattlyn Gavers, and several major dance scenes choreographed by Mr. Tudor for "Britannia Triumphans," a masque first given during the reign of Charles I.

The participating dancers were, of course, all Juilliard students, but professional brilliance was certainly not essential to styles of dancing primarily associated with the graces of the court, and the youthful liveliness of the performers in the masque was quite in keeping with the fairly elemental, though lavishly mounted, dramatics of another age. In both the suite and the masque, then, one could praise Mr. Tudor for his tasteful and judicious measures of dance and enjoy thoroughly the disciplined, stylish, sometimes dignified and sometimes lusty, dancing of the students. For such contributions to a music festival, Juilliard's dance department deserves an A-plus.

Dance Notes

Jose Limon and his company, assisted by the Juilliard Orchestra under Frederick Prausnitz's direction, will give six evening performances at the Carnegie Recital Hall during the Christmas season. Morning presentations are scheduled for Dec. 26, 29, 30 and 31 and Feb. 5, 6 and 7. "Ode," choreographed by Mr. Limon to Samuel Barber's Capricorn Concerto, will be given its world premiere during the engagement.

"Pecos Bill, the Coyote Cowboy," a dance-play production for children by Edwin Strawbridge, will be given seven performances at the Carnegie Recital Hall during the Christmas season. Morning presentations are scheduled for Dec. 26, 29, 30 and 31 and matinees for Dec. 27, Jan. 3 and 10.

Nine new works will be included in the repertory which Merce Cunningham and his company will present at the Theatre de Lys in a one-week engagement opening Dec. 29 at 8:40.

"The Goops" and "The Enchanted Balloons" and "Holiday in Israel," three story-ballets for children, will be given by the Merry-Go-Rounders today at 2:40 at the 92d St. Y. M. and Y. W. H. A.

Liselotte Koester and Jockel Stahl, principal dancers of the German Opera in Berlin, who were to have made their American debut last Sunday in a recital at the Ziegfeld, were forced to cancel the performance. Announcement of the change was made after this section of last Sunday's Herald Tribune had gone to press, thus making it impossible to correct the item which listed the performance.

"Theme and Variations," "Black Swan" pas de deux, "Graduation Ball," a new production of "The Combat" and the stage premiere of "Capital of the World" (it was first presented on television), based upon a story by Ernest Hemingway and with choreography by Eugene Loring, music by George Antheil and scenery and costumes by Esteban Frances, are the works to be given next Sunday evening at the Metropolitan Opera House when Ballet Theatre appears in a single gala performance.

MUSIC AND MUSICIANS

By VIRGIL THOMSON

The British Festival

THE FESTIVAL OF BRITISH MUSIC recently held at the Juilliard School (its five concerts ran from Dec. 2 through Dec. 11) was an enterprise to be thankful for. And though the converse of it, a festival of American music held in England, is a purely imaginary concept, let us not expect too much curiosity out of an island population. Whether England plays our music or not (and it mostly does not), it is ever our pleasure to play hers, since we like to find out about everything sooner or later.

Revels and Discoveries

The festival at Juilliard did not play all the music ever written in England, but it did include a generous sampling of music composed there during the last four centuries. And many of the works presented, both ancient and contemporary, are rarely offered to the public, even in England. On last Friday, Dec. 11, for instance, there was produced "Britannia Triumphans," a masque with music by William Lawes, which had never been given anywhere since King Charles I appeared in it at Whitehall in 1637. On Tuesday, Dec. 8, another masque was revived, this one with music by John Blow, first heard in 1632. For another evening, Monday the 7th, Elizabethan dancing had been reconstructed by Antony Tudor. Along with "Britannia Triumphans" was sung Mass by John Taverner (1495-1545) entitled "The Western Wynde." And many another distinguished rarity was among the works revived (even discovered) in these concerts.

Of Our Century

The contemporary choices were weighted, as is right, on the side of composers little known here. And a counterweight had been provided for their possible failure to please in the form of a half-dozen sure-fire pieces by Elgar, Warlock, Vaughan-Williams, Walton and Britten. The less familiar authors were Edmund Rubbra, Maurice Jacobson, and Michael Tippett. Racine Fricker, whose String Quartet was heard in New York last season, was omitted; and so were the twelve-tone writers, of whom England has not many.

It turns out that the newer English composers are mostly not very expert and that Benjamin Britten, as one had long suspected, is the good one. His works are comparable by any standards—workmanship, clear feeling and original ideas—to the best of Elgar and Walton. And the best of Elgar and Walton, the "Enigma" Variations, for instance, and "Pavane" is very good indeed. Whether any British music of our century can be ranked with the best from

Eclectic in Style

It does not make much difference, though it does make some, that Elgar's technique is straight out of Brahms, Walton's out of Ravel and Britten's ever so close to Poulenc (with a touch of Shostakovich). Their expressive ideas are their own; it is merely their execution that is veiled in imported stuffs. This has been true for high on three centuries. The English have long borne, as Archie Davison used to say, an unrequited love for music. They make faithful devotees of the art; but they never quite speak in music, write in music as if it were a language, their language. This failure to domesticate the art completely has given British music of the last centuries a provincialism ineluctable. Since about 1870 each generation has thought it had one composer whose work would raise the whole situation by a notch. Today's British hope is Britten. Before him were Walton, Delius, Elgar, Parry and Sullivan. Britten's music is expressively brilliant and technically sound. Whether it is any more achieved stylistically, than Elgar's, one cannot know yet. One does know by now that he is the leader of his generation. The others all, save maybe Arnold, are nowhere near so strong or so professional.

DANCE

Juilliard Festival

By WALTER TERRY

"Britannia Triumphans," a royal masque which had not experienced stage-life for more than three centuries, was presented last evening at the Juilliard School of Music on the final program of the school's Festival of British Music. Collaborators in this restoration of Charles I's masque were the Juilliard Opera Theater, the school's dance department and the seminars in Renaissance and Baroque music; Frederic Cohen, producer; Anthony Tudor, choreographer; Frederic Wildman, conductor; Frederic Kiesler, scenic design and lighting; Leo van Witsen, costumes and makeup and Suzanne Bloch, director of the lute and recorder ensemble.



Hazel Chung, one of the dancers in "Britannia Triumphans."

Together, these departments and individuals succeeded handsomely in exploiting both the spectacular elements and the rather innocent dramatics of an antique theater form. Perhaps the stage decors and transformations were not quite as grandiose as those devised for His Majesty by Inigo Jones but they were prepared from his own designs and they were sufficiently bright to please any one. The costumes too were rich and royal and the department, in those passages not dedicated to buffoonery, was regal, leisurely, gracious.

But the sections dealing with buffoonery, with bawdy playfulness were actually the most entertaining. In the anti-masques, which Mr. Tudor choreographed, there were wonderful antics by a group of mock musicians playing upon unlikely instruments (for example, a pair of cats) playing oddly upon recognizable instruments, by a pair of cats who displayed remarkable agility in spinal flexibility, by a group of pleasantly inebriated soldiers and by others.

In this anti-masque suite, horseplay abounded, for the figures kicked, loped, sprawled and brawled, made fun of everything and behaved rather like a detachment of Ritz Brothers on the loose in a palace. It was all great fun and so also was the mock romanza which followed.

The more formal episodes, as I have suggested, were not quite as entertaining but the slow court dance and the dance of the nymphs had their own delicate charm. The music by Wil-

Country Dance Tonight

The Country Dance Society of America will hold its annual Christmas Country Dance Ball tonight from 8:15 to 12 o'clock at Hunter College, 695 Park Ave. The program, which will consist of country and square dancing and carol singing for all, the ceremony of Bringing in the Yassal Bowl and the Boar's Head and the traditional Christmas Mummer's Play and Sword Dance, is under the direction of May Gadd.

Dance

By WALTER TERRY

Juilliard Festival

A suite of Elizabethan dances and a contemporary dance creation based upon a Shakespearean theme and set to seventeenth century English music were the major offerings on the program presented last evening at the Juilliard School of Music as the third event in Juilliard's Festival of British Music.

The Elizabethan dances, reconstructed by the distinguished English choreographer Antony Tudor, assisted by Mattlyn Gavers, were seven in number and included the following forms: pavan, galliard, coranto, almain, la volta, canaries and braule. And all were delightful, for although these dances were social rather than theatrical, the charming costumes worn by the four couples, the thin sweetness of the accompanying music and the surprising variety of step and pattern contributed to an experience which, if it was not wildly stirring, was at all times absorbing.

In the slow dances and in the lively ones, in those which stayed close to the floor and those which pretended toward modest flight, the elegance of courtly behavior was retained. Even coquetry was gracefully mannered and the male dancer's swinging of his lady upon his raised knee in the volta was as decorous (though more brisk) as the stately steps of the pavan.

The instrumental ensemble, under the direction of Suzanne Bloch, provided the dances with lovely melodies played upon the virginals, the lute, the recorder and other instruments of an earlier Elizabethan Age. Miss Bloch and the ensemble also offered songs of the period and an engaging piece for voices and strings, "The Cryes of London," composed by Richard Deering.

Following an intermission, the program continued with "On Wenlock Edge," a cycle of six songs for tenor, piano, and strings, composed by Ralph Vaughan Williams; "None of the String Quartet," by Arnold Bax, and the concluding dance work, the ever popular "The Moths Pavane," choreographed by Jose Limon to music of Henry Purcell and danced by Mr. Limon and members of his company. The string orchestra for the Williams work and for the Purcell was conducted by Frederick Prausnitz and the tenor soloist and the pianist in the former composition were William Blankenship and Jeannine Davis, respectively.

1637 MASQUE GIVEN AT JUILLIARD FETE

'Britannia Triumphans,' Sung by School Students, Revives Royal Entertainment

The Festival of British Music that the Juilliard School of Music has been sponsoring in its concert hall for the last two weeks came to a close last night with a performance of "Britannia Triumphans." Considering that this was most likely the first performance since its premiere in 1637, one can safely claim for the event a certain amount of novelty.

"Britannia Triumphans" is a masque. The masque was a form of entertainment flourishing in England during the first half of the seventeenth century that combined elements of ballet, drama, and music, mime and dance, not to mention décor and assorted trap-pings. Every time a masque was

produced, the royal treasury took a dismal beating.

Sir William D'Avenant wrote the book for "Britannia Triumphans." This was the D'Avenant who was not entirely displeased by rumors that he was Shakespeare's natural son (apparently there is no truth in the rumor) and who, if he was half the poet he thought he was, might have come up to Shakespeare's knees.

William Lawes, the brother of the more famous Henry, composed the music, and the great Inigo Jones, who was associated with so many of Ben Jonson's masques, took care of the décor and stage machinery.

Last night's performance strove valiantly to give an idea of what went on during Twelfth Night, 1637. It was interspersed with dances by Antony Tudor. But even to one who is not a specialist in the Stuart dance there was a good deal of slapstick that seemed entirely out of order. The students of Juilliard who made up the cast recited their lines sonorously, and at times their diction even was un-

derstandable. An attempt was made to approximate the luxury of the original costumes (are any of the Jones drawings in existence?), and the difference between masque and antimasque was made clear.

And so, despite some obvious shortcomings, the Juilliard forces did stage an ambitious work and managed to give an idea for a segment of art long absent from the world. The production was directed by Frederic Cohen, and Frederic Wildman was the musical director. Earlier in the evening were heard three Motets by William Byrd and John Taverner's Mass, "The Western Wynde," sung by the Juilliard Chorus under Robert Hunter, and a concerto for harpsichord by Thomas Arne, played by Stoddard Lincoln and a chamber orchestra under Mr. Waldman. —H. C. S.

60



FESTIVAL OF BRITISH MUSIC
DECEMBER, 1953

above: Students rehearsing; Hazel Chung in center, other students unidentified.

below: Scene from Brittania Triumphans (chor. Antony Tudor/music William Lawes). Three cats portrayed by (l. to r.) Rena Gluck, Bruce Carlisle and Martha Schuh.

Scrapbook #1 (1951/52-56/7) p. 60



1953-54

61

THE NEW YORK TIMES, SUNDAY, NOVEMBER 29, 1953.
REHEARSAL OF A STAGE WORK FOR THE JUILLIARD'S BRITISH FESTIVAL



The New York Times (by Sam Falk)
From next Wednesday through Dec. 11 the school will present old and new music from the British Isles. Here is a rehearsal of a masque by William Lawes, set for Dec. 11.

1953-54

JUILLIARD SCHOOL OF MUSIC
PREPARATORY DIVISION

CHRISTMAS CONCERT

SATURDAY MORNING, DECEMBER 19, 1953, AT ELEVEN O'CLOCK
CONCERT HALL, ONE THIRTY CLAREMONT AVENUE, NEW YORK CITY

61

THE NEW YORK TIMES, SUNDAY, NOVEMBER 29, 1953.
 REHEARSAL OF A STAGE WORK FOR THE JULLIARD'S BRITISH FESTIVAL



The New York Times (by Sam Falk)
 From next Wednesday through Dec. 11 the school will present old and new music from the British Isles. Here is a rehearsal of a masque by William Lawes, set for Dec. 11.

1953-54

PROGRAM

Christmas PastoraleValentini
 Grave: Alla Siciliana
 Intermediate String Ensemble
 Conducted by WESLEY SONTAG

Folk PreludesPaul Bowles
 Peter Gray
 Ching-A-Ring Chew
 Cape Ann
 Ole Tare River
 O, Potatoes, They Grow Small Over There

Etude in A MinorKabalevsky
 PAUL POSNAK

Fugue in G MinorBach-Samaroff
 Advanced Dance Group
 Prepared in the class of PEARL LANG

Intermezzo from D Minor Cello ConcertoLalo
 ROBERT GARDNER
 Abraham Stokman at the piano

Contra-Dance in C MajorBeethoven

Nocturne in E flat MajorChopin

Spinning SongMendelssohn
 ABBOTT LEE RUSKIN

Adagio in E Major K. 261Mozart

NocturneLili Boulanger

Ritual Fire DanceDe Falla
 LIESEL SOLEY
 Donal Nold at the piano

The Childrens' CornerDebussy
 Doctor Gradus ad Parnassum
 The Snow Is Dancing
 Golliwog's Cake Walk
 DIANA MITTLER

Quartet in G. Major, Opus 54, No. 1Haydn
 Allegro con brio
 ALLAN SCHILLER, First Violin
 MARGARET INCH, Second Violin
 EDWARD ZOLAS, Viola
 CHARLES WENDT, Cello
 Prepared in the class of PHYLLIS KRAEUTER

Christmas ConcertoTorelli
 Grave
 Vivace
 Largo
 Vivace
 Advanced String Ensemble
 Conducted by WESLEY SONTAG

Three Carols

Gloria in Excelsis DeoFrench

Silent NightGruber

Oh Come, All Ye FaithfulReading
 Chorus and Combined String Ensembles
 Conducted by WESLEY SONTAG
 Chorus prepared in the class of RUTH SHAFER

The audience is invited to sing with the performers in the final stanza of Oh Come, All Ye Faithful.

Sing, choirs of angels,
 Sing in exultation,
 Sing, all ye citizens of Heaven above;
 Glory to God
 In the highest:
 Oh, come let us adore Him,
 Our God and King.

MUSICAL AMERICA

FIVE CENTURIES OF ENGLISH MUSIC



Above is a scene from the Entry, Descent and Dances of the Grand Masquers from the Juilliard production of the seventeenth-century masque Britannia Triumphans. The role of Britanicles (center) was that taken by Charles I in the original version acted at Whitehall more than three centuries ago. At right is Jean Morel, who conducted the initial festival program



Frank Donato—Impact

Juilliard School of Music Presents

Five-Concert Festival of British Works

SEGMENTS of the several diplomatic corps lent an air of pomp and panoply to the concert hall of the Juilliard School of Music on the evening of Dec. 2 for the opening of a long-projected British festival—five gala events under the honorary patronage of Her Majesty's Ambassador, Sir Roger Makins. The Union Jack was on display with the Stars and Stripes, and God Save the Queen was played with our own national anthem before the concert proper.

The program began with the first American performances of Edmund Rubbra's Symphony No. 5, in E flat, Op. 63, and a Symphonic Suite for Strings by Maurice Jacobson. After the intermission came Benjamin Britten's Les Illuminations, for high voice and strings, with Martha Flowers as soprano soloist, and Elgar's Enigma Variations. Jean Morel conducted.

Excepting a delightful second movement, the Rubbra piece (1948) was rambling, diffuse, and a bore. The introductory Adagio and ensuing Allegro energico were turgidly orchestrated, with some redeeming apposition of horns and high strings in genteel imitation of Shostakovich. A piquantly pasted Allegro moderato, a meandering Grave movement, and a more listenable finale were equally devoid of any viable ideas. The symphony was of a piece with Rubbra's earlier work—impersonal in the extreme without offering any justifiable grounds for its celebration.

Maurice Jacobson's Suite (1951) is easily accessible. Essentially it is a tour de force, full of humor and good graces and rather more syncopation than one would have thought proper for English consumption. The open-

ing Allegro con brio lives its designation to the hilt; the middle slow movement has a fetching American folk flavor, and the third movement, with its elaborate theme and variations, exploits the string choir with virtuosic élan. The whole has more the character of a divertissement than a symphonic suite; not a moment of it is pompous, and one hopes to hear it again.

The singing of Miss Flowers was perfectly lovely in every way. This finest of Britten's pre-war works requires superb artistry if it is to be effective, and it was exceedingly effective this time. Miss Flowers has had excellent training; her voice was not pretty in the middle but it had a creamy richness along the top and bottom, and she projected it with elegant style. She was a real actress, too; the Rimbaud text is subtly satiric and difficult to put over as well as she did.

Mr. Morel marshaled his student forces competently throughout the evening; his conducting of the Britten, especially, commanded the utmost respect.

The second and third concerts in the festival of British music presented by the Juilliard School of Music brought two first American performances and two dance groups in choreographic realizations of music by Elizabethan and Restoration composers.

The two choral works heard for the first time in this country on Friday, Dec. 4, were John Blow's Awake, awake, my Lyre (1678) and John Worgan's The Spacious Firmament on High (1750). A small chorus and chamber orchestra conducted by Fred-

erick Prausnitz was joined by Sarah Jane Fleming, soprano, and Richard Chapline, baritone, in the Blow work, and by Russell Oberlin, tenor, and Mr. Chapline in the Worgan's setting of the Ode by Joseph Addison. Stoddard Lincoln was the harpsichordist for both performances.

The same program also listed Michael Tippett's String Quartet No. 2 in F sharp (1942), played by the Juilliard Quartet, and a group of songs by Dowland, Purcell, Ireland, Vaughan Williams, and Peter Warlock, in which Mack Harrel was accompanied variously by Suzanne Bloch on the lute and by Sergius Kagen at the piano.

The third concert in the festival, on the following Monday evening, opened with a set of Elizabethan dances and a vocal work entitled The Cryes of London, a humorous Fancy, by Richard Deering (d. 1630). The dances reconstructed by Anthony Tudor were set to music by Gibbons, Morley, Tomkins and other of the period. The group of student dancers was accompanied by an instrumental ensemble conducted by Miss Bloch, who also led the vocal and string ensembles in the Deering work.

Following intermission, the tenor William Blankenship, the pianist Jeaneane Dows, and a string orchestra under the direction of Mr. Prausnitz joined in a performance of Vaughan Williams' cycle On Wenlock Edge. They were followed by a student ensemble prepared by Hans Letz in Bay's Nonet for String Quartet, Harp, Flute, Oboe and Clarinet.

The Dec. 7 program closed with a performance of José Limón's The Moor's Pavane, to music by Purcell. Mr. Limón, Lucas Hoving, Pauline Koner, and Betty Jones comprised the quartet of dancers in this work. They were accompanied by Mr. Prausnitz and his string orchestra, with Mr. Lincoln at the harpsichord. —J. L.

Venus and Adonis, Dec. 8

For the fourth evening in its festival of British music, the faculty and students of the Juilliard School presented two works patently designed to entertain—John Blow's Venus and Adonis and the William Walton-Edith Sitwell Façade. Of the former it is difficult to say much since the musical aspects of the performance and the production itself were discouragingly amateurish. Although the musical direction of Frederick Waldman was invested with some sense of style, the staging of Frederic Cohen and Elsa Kahl was cluttered with formalistic clichés that only confused the straightforwardness of the action and sometimes looked downright silly. Sarah Dubin and Frederick Gersten, in the title roles, did not seem very interested in what they were doing but sang with ease and with clear enunciation.

For the Walton work, the stage revealed only the instrumental septet that accompanies the reciters, who were themselves hidden from view. This was a mistake in that one's attention was frequently drawn from the delightful Sitwell poems, beautifully delivered by Florence Page Kimball and Adolph Anderson, to focus on the equally fascinating gyrations of the percussionist and the other players. The co-ordination of these forces, however, was skillfully realized under the direction of Frederick Prausnitz. —C. B.

Britannia Triumphans, Dec. 11

The climax of the Festival of British Music presented by the Juilliard School of Music was the staging of Britannia Triumphans, a masque whose single previous performance

had been on the Sunday after Twelfth Night in 1637. It seemed as if the full resources of the school had been called upon for this elaborate compound of vocal and instrumental music, dance, trick scenery, allegorical and burlesque skits. Whether historically accurate or not—and every effort was made to keep it so—this revival of a 300-year-old work proved a highly diverting exhibition.

Britannia Triumphans was rediscovered, adapted and edited by Murray Lefkowitz, who found it while doing research in England, on a full-bright scholarship, on the composer of the masque, William Lawes. The masque alternates choral processions and tableaux, a series of comic dances, a take-off on chivalrous romances, the introduction of allegorical figures, and finally a very stately dance, in which Charles I and member of his court were originally the participants. The book for the masque is by the English dramatist Sir William D'Avenant, and Frederick Kiesler's sets for this production were designed after the originals by Hugo Jones.

Lawes's music is on occasion more than utilitarian, being witty and inventive, and it was ably prepared and conducted by Frederick Waldman. In addition, it had an authentic sound when played by lutes, recorders, strings, and harpsichord. Two of Antony Tudor's comic dance routines, those for cats and for soldiers, were hilarious, and his choreography for the royal dance, simple in movement but intricate in pattern, seemed plausible as well as gravely beautiful. The "mock romanza" was as funny and salacious as some modern revue sketches, and Leo van Witsen had created effectively pretentious costumes.

Because it had every reason to be complex and fussy, with constant groupings and regroupings and cunning bits of scene changing, the staging suited the style of Frederic Cohen, who devised and directed the production; it was probably the most successful thing he has done at Juilliard. It must also be mentioned that Suzanne Bloch took part as leader of the lute and recorder ensemble. It is a great credit to the students that such an elaborate production proceeded without a noticeable hitch.

The evening opened with three superb motets by William Byrd and John Taverner's interminable Mass: The Western Wynde, sung sweetly by the Juilliard Chorus and conducted in a lovely unforced manner by Ralph Hunter. The Mass has the virtue of good religious music—a continuous flow of unaccented counterpoint, but it is not for the concert hall. Stoddard Lincoln was soloist, under Mr. Waldman's direction, in Thomas Arne's Concerto No. 5 for Harpsichord and Orchestra, in G minor. —R. A. E.

Honegger's Jeanne d'Arc Heard in Minneapolis

MINNEAPOLIS.—On Dec. 4 Antal Dorati led the Minneapolis Symphony and members of the University of Minnesota Chorus in Honegger's Jeanne d'Arc au Bûcher, the most ambitious and elaborate production of the orchestra's 51st season. The two speaking parts were taken by Vera Zorina, in the title role, and Emil Renan, as Frère Dominique. Irene Jordan, Jane Holson, Joseph Lederoute, and Leon Lishner, were the other soloists filling prominent roles.

National Symphony Gives Christmas Choral Concert

WASHINGTON, D. C.—As its contribution to the Christmas season in the nation's capital, the National Symphony was conducted by Howard Mitchell in a performance of Handel's Messiah on Dec. 9. The four solo assignments were given to Phyllis Curtin, Beatrice Krebs, John McCollum, and Edwin Steffe.

MUSICAL AMERICA

1953-54

ELIZABETHAN DANCES

SECOND PERFORMANCE

ASTOR HOTEL, NEW YORK CITY

February 14, 1954

New York Society of Teachers of Dancing

Dancers:

Lucille Badda	Robert Moery
Sally Holroyd	Charles Wadsworth
Patricia Sparrow	Vernon Long
Gail Valentine	Jerry Kurland

Leslie Wright at the Piano

THE DANCE: CANADA

Companies From North
To Tour States

By JOHN MARTIN

CANADA has exhibited an astonishing vitality in the matter of dancing during the current more or less world-wide ballet renaissance. An annual ballet festival, including the appearance of companies from all parts of the country, was started in 1948, and this year two of the major ballets are planning to make extended tours of the United States.

The Royal Winnipeg Ballet will begin a fifteen-week tour with a week at the National Theatre in Washington on Feb. 8. This is the only company in the British Commonwealth at the moment to use the word "Royal" in its title. The privilege was granted last year by Queen Elizabeth II as a sequel to a Command Performance in 1951 for the then Princess Elizabeth and the Duke of Edinburgh on their visit to Canada.

Alicia Markova recently went to Winnipeg for three performances with the company as guest artist, and will make three further appearances during their week in Washington, dancing with them in "Les Sylphides" on Feb. 11, 12 and 13, and also presenting "The Dying Swan" on the first and last of these evenings, and "Bolero 1830," created for her by Ana Ricarda, on the middle evening.

Beginnings

The Winnipeg company had its beginnings as the Winnipeg Ballet Club in 1939 when, as something of a school group, it presented two small ballets in a civic pageant celebrating the visit of the then King and Queen to Canada. Under the direction of Gwyneth Lloyd and Betty Farrally, it continued to grow, until ten years later it was completely professionalized, with a board of managers, salaries for the dancers, and a greatly increased schedule of performances.

The second and much younger company is the National Ballet of Canada, which played its first engagement on this side of the border last summer in the Jacob's Pillow Dance Festival, near Lee, Mass. It was started some three years ago in Toronto with Celia Franca as director, and it has won praise not only for its performances, but also for its orderly method of procedure, which Miss Franca has patterned on

IN JULLIARD SERIES



José Limon and Pauline Koner in "Ruins and Visions."

that of the Sadler's Wells organization in London, of which she is a former member.

It, too, is planning a tour of the Middle West, on both sides of the border. Only last week, however, at the opening of the season in Montreal it found itself in financial difficulties, and its managers announced the need of \$50,000 if the tour is to be carried through. Its deficit has come about, it is said, because of the heavy cost of transporting a company of fifty-six over the long distances between the sometimes remote communities to which it has brought the ballet, often for the first time. With the general interest in the ballet in Canada, it seems unlikely that a promising company should be allowed to collapse, and for such an ironic reason.

Maybe we might learn a few things about pride in the arts from our neighbor to the north.

Incidentally, Miss Markova's schedule, which allows her to appear as guest artist in Washington next month, is something to give pause to the most inveterate traveler. After her appearance yesterday afternoon in "Fledermaus" with the Metropolitan Opera ballet, she is due to fly to London today to make six ap-

pearances there with the Grand Ballet du Marquis de Cuevas at the Stoll Theatre. These will be spread over two weeks, the final one being on Feb. 6. The following day she will emplane again for Washington.

After two weeks on this side of the Atlantic, there will be another plane trip, for she is booked for a month of concert appearances, with a partner, in England.

The Merry-Go-Rounders will give their final performances of the season at the Y. M. and Y. W. H. A., Lexington Avenue and Ninety-second Street, on Feb. 7 at 1:30 and 3:30. The program will consist of three ballets for children.

Paul Swan will resume his annual series of studio recitals of pantomimic dances next Sunday evening in Studio 90, Carnegie Hall. The series is later than usual this season because Mr. Swan has been writing a novel based on his career as a dancer in Paris.

Hadassah and her company will give two performances at the Henry Street Playhouse, 466 Grand Street, on March 6 and 7. The program will be devoted to dances of India, Java, Bali and Israel.

THE WEEK'S EVENTS

Limon at the Juilliard—
Ballets and Recitals

OUTSTANDING in a crowded week will be three performances by José Limon and his company at the Juilliard School on Friday, Saturday and Sunday. The programs will include the premiere of Mr. Limon's "Ode" and the local premiere of Doris Humphrey's "Ruins and Visions" and Pauline Koner's "Cassandra."

The week's schedule follows:

New York City Ballet
TODAY (Mat.)—Cinderella, Swan Lake, Opus 34, Pied Piper, (Eve.)—Concerto Barocco, Prologue, Age of Anxiety, Pastoral.
TUESDAY—Swan Lake, Metamorphoses, A la Française, Bourrée Fantastique.
WEDNESDAY—Concerto Barocco, Firebird, Valse-Fantaisie, Cakewalk.
THURSDAY—Pavane, Opus 34, Harlequinade, Symphony in C.
FRIDAY—Concerto Barocco, Filling Station, Afternoon of a Faun, Bourrée Fantastique.
SATURDAY (Mat.)—Firebird, Filling Station, Valse-Fantaisie, Pastoral, (Eve.)—Serenade, Age of Anxiety, Sylvia Pas de Deux, Cakewalk.
SUNDAY (Mat.)—Swan Lake, La Valse, A la Française, Pied Piper, (Eve.)—Symphony, Filling Station, Sylvia Pas de Deux, Metamorphoses.

Ballet de Paris
FOUR BALLETS by Roland Petit (Eve.)—except Monday, matinee Saturday and Sunday, at the Broadway Theatre.
"Cine Blues," "Le Loup," "Duell en 24 Heures," or "The Beautiful Widow," "Carmen," with Cécile Marchand, Leda Cason, Roland Petit and company.

Concerts and Recitals
Today
MARTHA GRAHAM, Y. M. and Y. W. H. A., Lexington Avenue and Ninety-second Street: 2:40. (Dance Laboratory Series.) Open interview by Walter Terry on "Characterization Through Dance" with informal demonstrations from "Night Journey," "Apalachian Spring" and "Deaths and Entrances." Helen Laster, pianist.
JEWISH FOLK DANCES, Cooper Union: 8:30. (Admission free.)
Dina Navam-Tselt, Gila and Dov Kiyakum Shaula, Purich Dance Workshop and Hasbomer Hatair Folk Dance Group in program arranged by Fred Berk and starred by Jack Ferris.

Tuesday
DANCE PERSPECTIVES, Katherine Dunham School, 220 West Forty-third Street: 8. (Assisted New York Dance Film Society and Katherine Dunham School.)
Lillian Moore and Walter E. Owen, speakers, and the following films: Paris Opera Ballet in "Suite de Danse," Shewell in "Kathak," Katherine Dunham and company, including Janet Collin, Sally Healy and Claude Marchand, in "Rhumba with a Little Jazz," "Flamingo," and "Spirit of Boogie Woogie."

Friday
JOSE LIMON and company, Juilliard Concert Hall, 130 Claremont Avenue: 8:30. Exiles (Limon-Schoenberg), Ode (Limon-Barber), Day on Earth (Humphrey-Copland), Ritmo Jondo (Humphrey-Surinach).

Saturday
JOSE LIMON and company, Juilliard Concert Hall, 130 Claremont Avenue: 8:30. Exiles (Limon-Schoenberg), Cassandra (Koner-Copland), Ruins and Visions (Humphrey-Britten), Moor's Pavana (Limon-Purcell).
ANA MARIA and Spanish Ballet, Brooklyn Academy of Music: 8:30. (Alfredo Munar, musical director; Rodriguez Fortes, guitarist.)
Program of Spanish dances.

Next Sunday
JOINT RECITAL, Henry Street Playhouse.
Robyn Gregory, Bruce King, Tom Ribbink and Elliot Winter in modern dances, supported by a group of twelve.
PRIYA GOPAL AND SHIVARAM, New School for Social Research, 46 West Twelfth Street: 8:15.

Demonstrations and dances in the Kathakali and Javanese styles of India, with Louise Lightfoot, commentator, and 1418 Bums-mann, assisting artists.

JOSE LIMON and company, Juilliard Concert Hall, 130 Claremont Avenue: 8:30. Repetition of Friday's program.
BALLET CARNIVAL, Central High School, 1501 Third Avenue, West Twenty-fourth Street: 8:30.
Five ballets for children by John Bogg.

juilliard school of music

presents

JOSE LIMON AND DANCE COMPANY

Pauline Koner, guest artist

Doris Humphrey, artistic director

January 29, 30, 31 and February 5, 6, 7, 1954 at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

The Juilliard Orchestra
Frederick Prausnitz, conductor

Proceeds to Juilliard Dance Scholarship Fund

THE NEW YORK TIMES, SUNDAY, JANUARY 24, 1954.

JULLIARD SCHOOL OF MUSIC PRESENTS

JOSE LIMON

AND DANCE COMPANY

with

PAULINE KONER
DORIS HUMPHREY—ARTISTIC DIRECTOR

THE JULLIARD ORCHESTRA
Frederick Prausnitz, Conductor

JANUARY 29, 30, 31—FEBRUARY 5, 6, 7
Juilliard Concert Hall

LETITIA IDE
LUCAS HOVING
BETTY JONES
RUTH CURRIER
LAVINA NIELSEN

and augmented company including

GRANDALL DIEHL
CHARLES CZARNY
LUCY VENABLE
MELISA NICOLAIDES
MICHAEL HOLLANDER

Julian Stein, pianist for Mr. Limon
Pauline Lawrence—Costumes

PROCEEDS TO DANCE SCHOLARSHIP FUND OF JULLIARD SCHOOL OF MUSIC

PROGRAM

JULLIARD CONCERT HALL, 130 CLAREMONT AVENUE

All performances start promptly at 8:30 p.m.

FRIDAY, JANUARY 29 AND SUNDAY, JANUARY 31

NIGHT SPELL

Music by Pritaux Rainier

ODE

First Performances Music by Samuel Barber

DAY ON EARTH

Music by Aaron Copland

RITMO JONDO

Music by Carlos Surinach

SATURDAY, JANUARY 30 AND FRIDAY, FEBRUARY 5

EXILES

Music by Arnold Schoenberg

CASSANDRA

First New York Performances Music by Aaron Copland

RUINS AND VISIONS

First New York Performances Music by Benjamin Britten

MOOR'S PAVANE

Music by Henry Purcell

SATURDAY, FEBRUARY 6

ODE

Music by Samuel Barber

VISITATION

Music by Arnold Schoenberg

RUINS AND VISIONS

Music by Benjamin Britten

RITMO JONDO

Music by Carlos Surinach

SUNDAY, FEBRUARY 7

RITMO JONDO

Music by Carlos Surinach

ODE

Music by Samuel Barber

RUINS AND VISIONS

Music by Benjamin Britten

MOOR'S PAVANE

Music by Henry Purcell

PRICES: \$4.00, \$3.00, \$2.50, \$2.00 (TAX EXEMPT)

Please send tickets as follows

	Number of Tickets	Price	Total
Jan. 29			
Jan. 30			
Jan. 31			
Feb. 5			
Feb. 6			
Feb. 7			

• Advance Sale:
Beginning January 8
Carl Fischer's
155 West 57th Street
New York 19, New York
Phone: PLaza 7-2027
• Mail Orders:
Beginning January 9
Juilliard School of Music
Concert Department
130 Claremont Avenue
New York 27, New York
Phone: MOnument 3-7200
Ext. 35

• Box Office Sale:
Beginning January 29
Juilliard School of Music
Concert Department
130 Claremont Avenue
New York 27, New York
Phone: MOnument 3-7200
Ext. 35

• Enclose self-addressed
stamped envelope with
mail orders. Make checks
payable to
Juilliard School of Music

NAME _____

ADDRESS _____

PROGRAM
SEASON 1953-54

63 1953-54

PROGRAM

Friday, January 29 and Sunday, January 31

Night Spell Music *Priaulx Rainier*
Choreography *Doris Humphrey*
Ode Music *Samuel Barber*
(First Performances Anywhere) Choreography *José Limón*

INTERMISSION

Day on Earth Music *Aaron Copland*
Choreography *Doris Humphrey*
Ritmo Jondo Music *Carlos Surinach*
Choreography *Doris Humphrey*

Saturday, January 30 and Friday, February 5

The Exiles Music *Arnold Schoenberg*
Choreography *José Limón*
Cassandra Music *Aaron Copland*
(First New York Performances) Choreography *Pauline Koner*

INTERMISSION

Ruins and Visions Music *Benjamin Britten*
(First New York Performances) Choreography *Doris Humphrey*
The Moor's Pavane Music *Henry Purcell*
Arranged by *Simon Sadoff*
Choreography *José Limón*

Saturday, February 6

Ode Music *Samuel Barber*
Choreography *José Limón*
The Visitation Music *Arnold Schoenberg*
Choreography *José Limón*

INTERMISSION

Ruins and Visions Music *Benjamin Britten*
Choreography *Doris Humphrey*
Ritmo Jondo Music *Carlos Surinach*
Choreography *Doris Humphrey*

Sunday, February 7

Ritmo Jondo Music *Carlos Surinach*
Choreography *Doris Humphrey*
Ode Music *Samuel Barber*
Choreography *José Limón*

INTERMISSION

Ruins and Visions Music *Benjamin Britten*
Choreography *Doris Humphrey*
The Moor's Pavane Music *Henry Purcell*
Arranged by *Simon Sadoff*
Choreography *José Limón*

PROGRAM NOTES

NIGHT SPELL

String Quartet No. 1 (1947) *Priaulx Rainier*

Choreography (1951) *Doris Humphrey*
Set *Charles Oscar*
Costumes *Pauline Lawrence*

The Sleeper *José Limón*
Night Figures *Lucas Hoving, Betty Jones, Ruth Currier*

Ramy Shevelov, violin *Ann Barak, viola*
Lea Ostrojinsky, violin *Moshe Amitay, cello*

Things of the night, riding the wind, beset the sleeper. Before terror can entirely take him, he gropes toward waking, tries to re-order the menace of nightmare into remembered kindness and comfort.

ODE TO THE DANCE

(First Performances Anywhere)

Capricorn Concerto, Op. 21 (1944) *Samuel Barber*

Choreography (1953) *José Limón*
Set *Paul Trautvetter*
Costumes *Pauline Lawrence*

Dedication of the Place *José Limón*
Celebrants *Betty Jones, Ruth Currier*
Dance of Inheritance *Betty Jones, Ruth Currier, Lucy Venable, Melisa Nicolaidis, Michael Hollander*

The Juilliard Orchestra
Frederick Prausnitz, conductor

DAY ON EARTH

Piano Sonata (1939-41) *Aaron Copland*

Choreography (1947) *Doris Humphrey*
Costumes *Pauline Lawrence*

Man *José Limón*
Woman *Letitia Ide*
Young Girl *Ruth Currier*
Child *Nancy Spanier*

Julian Stein, piano

PROGRAM NOTES, Continued

RITMO JONDO

DEEP RHYTHM

Music based on songs and dances of Spanish gypsies (1952) *Carlos Surinach*

Choreography (1953) *Doris Humphrey*
Set (based on a painting by Charles Oscar) *Jean Rosenthal*
Costumes *Pauline Lawrence*

José Limón *Pauline Koner*
Lucas Hoving *Betty Jones*
Charles Czarny *Ruth Currier*
Grandall Diehl *Lavina Nielsen*

The Juilliard Orchestra
Frederick Prausnitz, conductor

Of Men — Of Women — Of Meeting and Parting

THE EXILES

Chamber Symphony No. 2, Op. 38 (1906-39) *Arnold Schoenberg*

Choreography (1950) *José Limón*
Decor *Anita Weschler*
Costumes *Pauline Lawrence*

First Movement *The Flight*
Second Movement *The Remembrance*

José Limón and Letitia Ide

The Juilliard Orchestra
Frederick Prausnitz, conductor

"They, looking back, all the eastern side beheld
Of Paradise, so late their happy seat."

Paradise Lost, JOHN MILTON

CASSANDRA

(First New York Performances)

Piano Variations (1930) *Aaron Copland*

Choreography (1953) *Pauline Koner*
Artistic Adviser *Doris Humphrey*
Costume *Consuelo Gana*

Pauline Koner

Julian Stein, piano

... "The cup of agony,
Whereof I chant, foams with a draught for me." — AESCHYLUS

Cassandra, prophetess of Troy, doomed by the gods never to be believed, stands
amid the destruction she foretold.

PROGRAM NOTES, Continued

RUINS AND VISIONS

(First New York Performances)

First Movement from String Quartet No. 1, Op. 25 (1941) *Benjamin Britten*
String Quartet No. 2, Op. 36 (1945)

Choreography (1953) *Doris Humphrey*
Decor *Paul Trautvetter*
Costumes *Pauline Lawrence*

Cast of characters (in order of appearance)

The Mother *Pauline Koner*
The Son *Lucas Hoving*
The Actress *Lavina Nielsen*
The Actor *José Limón*
Another Actor *Grandall Diehl*
Newsboy *Charles Czarny*
Two Girls *Betty Jones, Ruth Currier*
The Bride *Lavina Nielsen*
Young Man *Grandall Diehl*

Ramy Shevelov, violin
Leo Ostrojinsky, violin

Ann Barak, viola
Moshe Amitay, cello

PART I

"Oh which are the actors, which the audience?
Both, both, vowing the real is the unreal."

Scene 1 *A garden*

"O... mask of weeded motherhood
You were an excellent manager,
For your dear son's sake."

Scene 2 *A theatre*

"Those on the stage who rip open their ribs
Lift the lids from their skulls, tear the skin from their arms."

Scene 3 *A street*

"... They pray
That the externalized disaster
Of the promiscuous newspapers
Will not... revolve on them."

Scene 4 *A theatre — Soliloquy to Scene 2*

"At the end falling on the sword."

Scene 5 *A street*

"The bride sailed on the picture page in white
... You, the mother-in-law
Who'd brought him up into a world at war."

Scene 6 *A shattered place*

"Oh! but in vain
Do men bar themselves behind their doors."

DANCE

Jose Limon

By WALTER TERRY

Beauty of movement, perfection in technique, the many colors of living theater were all present last evening in the opening program of Jose Limon's series of six dance concerts at the Julliard School of Music. And these manifestations of performing excellence were to be found not only in the dancing of Mr. Limon but also in the contributions of each member of his company, from the radiantly mature Letitia Ide to tiny Nancy Spanier, a child-dancer of irresistible appeal.

The Limon company, under the artistic direction of Doris Humphrey, has always been notable for a remarkably high standard of technical accomplishment which, miraculously, successfully avoids any sense of regimentation. Each dancer is an individual, each moves in a personal way yet harmony of action prevails. I think I have never seen these artists dance better than they did last evening.

Mr. Limon was a figure of grandeur, of nobility, of strength of male prowess. And supported by Miss Ide, whose gestures are large and tender and sweetly protective; Ruth Currier, light and swift; Betty Jones, bright and glowing; Lucas Hoving, little Miss Spanier and the expert artists, Mr. Limon led the way into an evening rich in dance experiences.

In choreography, the splendid dancing found its worthy source of inspiration. There were three masterpieces by Miss Humphrey and one new work by Mr. Limon. The Humphrey creations included "Night Spell," that hauntingly lovely arrest through dance pattern of an elusive dream; "Ritmo Jondo," a rhythmically stirring, sometimes fierce and sometimes tender celebration of the male and the female and their lives apart and together; "Day on Earth," a danced song of labor and play and love, of sorrow and death and rebirth.

Mr. Limon's "Ode to the Dance," set to Samuel Barber's "Capricorn Concerto," is a story-less composition best described by the names given to its three movements: Dedication of the Place, Celebrants, Dance of Inheritance. It is simple (but not elementary) and it is joyous. The initial movement, a solo for the star, possesses the air of a ritual but the patterns seem freer, more impulsive than those found in a prescribed ceremonial.

In the dancer's leaps, his bendings, the lifting of the hands, the explorations of space, the dancer seems to say that the place of dance is on the ground or in the air above, along straight lines or in arcs, that the place of dance is where the body is free to move through space in rhythms and designs of his own choosing. With the entrance of the Celebrants, the potential range of dance is indicated. There are male movements and female movements; there is one who darts, revealing allegro, and another who moves slowly and



Jose Limon, appearing with his company in a series at Julliard.

with gently sustained lyricism; there are jumps and lifts, pauses and rushes, symmetrical design and natural unevenness.

"Ode to the Dance" is rather like a danced song about the nature of dancing. And although it is not a big work, either in formal complexity or emotional depth, it is warm and alive of spirit and its movement patterns, in addition to freshness of invention, boast a spontaneity which is wholly delightful. It should become a superb opening dance, for it says, very simply but with feeling, "here is the place, we are the dancers, this is the art we celebrate."

The setting, a handsome design which suggested that area of space, the sense of line, and the flow of pattern, qualities essential to dance, was by Paul Trautvetter and the stunning costumes were by Pauline Lawrence. Frederick Prausnitz conducted the Julliard Orchestra for the new work and for "Ritmo Jondo" (Carlos Surinach); The Julliard Quartet played the music (Piaulx Raimier) for "Night Spell" and Julian Stein was the pianist for "Day on Earth" set to Aaron Copland's Piano Sonata.

DANCE

Jose Limon

By WALTER TERRY

First New York performances of a major group work by Doris Humphrey and a dramatic solo by Pauline Koner were the principal offerings on the program (the second in a series of six) which Jose Limon and his company, presented Saturday evening at the Julliard School of Music. Both have been discussed in these columns before, on the occasion of their premieres last summer at Connecticut College's American Dance Festival, and both, on this later seeing, retain their initial impact and dramatic force.

Miss Humphrey's "Ruins and Visions," set to the First Movement of Benjamin Britten's String Quartet No. 1 and the whole of String Quartet No. 2, was inspired by Stephen Spender's volume of poetry by the same name. It treats with that illusion held by many that drama is something that happens on the stage but not in real life, that patterns of contentment must not be invaded by forces of violence. But Spender asks, "Which are the actors which the audience?" and Miss Humphrey's new work answers that both are caught up in drama and both are real.

She gives us a mother whose maternal protectiveness is such that all drama is kept out of her son's life. Together, they watch a play in which passions clash and murder is done but they know it is unreal; together they see violence in the streets but for them it too is fantasy but finally the barrier is broken and violence and death invade their own lives. Unlike the actors whom they have seen, they are unprepared to play their new parts, and at the conclusion we see the line between theater life and home life erased, between fantasy and reality removed as the various groups, from theater, home and street, find that they are all alike, all real, all subject to the surge of drama.

"Ruins and Visions," although it contains passages of big and exciting movements, is basically a contemplative work and so one finds much of its dramatic progress, its emotional contrasts revealed through gesture. This does not mean that it is pantomime—to the contrary, its gestures, sometimes social and at other times instinctive, are thoroughly interested with larger dance actions and their eloquence is undeniably potent.

As mother and son, Pauline Komer and Lucas Hoving gave enactments which were rich in compassion, beautifully built from states of quietude to peaks of anguish. Mr. Limon, the actor, was equally impressive in a demanding part which called for melodrama, some ironic humor, lamentation and tenderness. And there were also fine portrayals by Lavina Nielsen, Crandall Diehl, Charles Czarny, Betty Jones and Ruth Currier. Miss Komer's new solo, "Cassandra," to music of Aaron Copland, is a stunning dance which allows this enormously gifted artist to display her vast technical range and that dramatic intensity for which she is noted. It is, of course, a violent role in which abrupt body contractions tell of the anguish of the heart, whirling patterns speak of loss, the wrenching kick of a leg mirrors helplessness and the mounting tensions characterize a prophetic vision whom nobody would believe. Miss Komer performs every measure of it magnificently, and watching her, one feels that here indeed is a heroine, a figure in dance worthy of the monumental drama of classical Greece.



Lucas Hoving, as the son in "Ruins and Visions."

The program opened with a lovely and touching performance of Mr. Limon's "The Exiles" (Schoenberg), a dance which presents two figures expelled from Paradise. They experience fear and desperation and sudden shame, but in a dream they see a vision of innocence regained, of a new and joyous Eden and with this hope they journey on.

"The Exiles" is a fragment of a journey and as it is danced by Mr. Limon and Letitia Ide, it is a thing of beauty. The movements themselves are beautiful but more important is the fact that each movement is invested with meaning and in turn, all the meanings are kindled by the love the two hold for each other. It is a sad dance, as any dance of exile must be, but although it has its moments of despair, it speaks of hope and it sings with heart-warming sweetness of the love of man for his mate.

"The Moor's Pavane," one of the most popular works in the Limon repertoire, brought Satchel Hail last night, with a new work called "Ode to the Dance" as the feature of the initial program.

It has been choreographed by Mr. Limon to Samuel Barber's "Capricorn Concerto," and is essentially an abstraction. To be sure, it has a sufficient hint of a programmatic line to hold it together, but its reason for being is to be found in the beauty of its movement for its own sake. This seems logical enough, indeed, for a work that sets out to celebrate the dance. In general feeling it is primitive and its three divisions are subtitled "Dedication of the Place," "Celebrants" and "Dance of Inheritance."

Neither its content, however, which is slight, nor its form, which is simple and unassuming, is its major asset; it exists almost entirely in terms of very fine movement, admirably executed. Mr. Limon himself, the two chief soloists, Betty Jones and Ruth Currier, and a trio consisting of Lucy Venable, Melissa Nicolaides and Michael Hollander, all dance superbly. An excellent little company this is, disciplined, technically able, completely aware of movement values and really unified.

The outstanding work of the program, as it is likely to be of any program, was Doris Humphrey's "Day on Earth." It has been in the repertoire now for seven years; Little Nicolaides, who was the little child in the original production, is now a grown girl in the regular group. But it is as fresh and as compelling as it was at its first performance, and bids fair to be an enduring masterpiece.

Its setting forth in sparse, heroic simplicity of the life of the simple man is accomplished with extraordinary eloquence. His agonies and his hope, his labor and his loves are etched with a line that is at once rugged and delicate, with an uncompromising truth yet with unflinching tenderness. And at the end we are left with the simple man's life.

Frederick Prausnitz conducted the Julliard Orchestra. The second program, this evening, will include the new work by Miss Humphrey's "Ruins and Visions" (Benjamin Britten) and Miss Komer's solo, "Cassandra" (Aaron Copland), along with Mr. Limon's "The Exiles" and "The Moor's Pavane."



Jose Limon

Dance: The Week

By WALTER TERRY

Dance-inclined New Yorkers, suburbanites and visitors will have a monthly twenty dance events to choose from this week during the height of a dance season which gives every sign of surging along without interruption right into the spring. Interestingly enough, variety will prevail during the week, for ballet, modern and ethnic forms will all be on view.

The New York City Ballet is currently playing in repertory at the City Center. Roland Petit's Ballets de Paris is presenting a single bill of French ballets at the Broadway (both companies play daily except Mondays). Martha Graham will appear at the 92d St. Y. M. and Y. W. H. A. today, there will be a program of Spanish dances at the Brooklyn Academy of Music on Saturday evening and also on Saturday, Jose Limon and his company will commence a series of six performances in the auditorium of the Julliard School of Music.

The Limon series will feature the model premiere of "Ode to the Dance," choreographed by Mr. Limon to Samuel Barber's "Capricorn Concerto" and with decor by Paul Trautvetter. The new work is divided into three sections, Dedication of the Place, Celebrants and Dance of Inheritance. Dance creations (first presented last summer at Connecticut College's American Dance Festival at New London) to be given their New York premieres are "Ruins and Visions," with choreography by Doris Humphrey (the company's artistic director), music of Benjamin Britten and decor by M. Trautvetter, and "Cassandra," choreographed and danced by Pauline Komer to a score by Aaron Copland.

In addition to the new productions, Mr. Limon and his company, with Pauline Komer as a featured artist, will appear in established repertory pieces choreographed either by Mr. Limon or by Miss Humphrey and with costumes designed by Pauline Lawrence. Accompaniments will be provided by the Julliard Orchestra under Frederick Prausnitz's direction, by a string quartet composed of Julliard student-artists and by Julian Stein, pianist.

The schedule of programs, to be given evenings at 8:30, is as follows: Friday and next Sunday, "Night Spell." "Ode to the Dance," "Day on Earth," "Ritmo Jondo," Saturday and Feb. 5, "Exiles," "Cassandra," "Ruins and Visions," "The Moor's Pavane"; Feb. 6, "Ode to the Dance," "The Visitation," "Ruins and Visions," "Ritmo Jondo"; Feb. 7, "Ritmo Jondo," "Ode to the Dance," "Ruins and Visions," "The Moor's Pavane."

Today at 2:40 at the Y. M. and Y. W. H. A., Martha Graham will appear on the Dance Laboratory series to discuss characterization through dance. There will also be a demonstration, in the form of an open rehearsal, during which Miss Graham will illustrate gestural and dance principles which contribute to the delineation of character and also perform solo excerpts from her gallery of dance characterizations.

The distinguished modern dancer and her company will give a week of performances in New York next month. The opening date is tentatively scheduled for Feb. 21 at a theater to be announced. Following the New York engagement, Miss Graham and her company will leave for an extended tour of Europe.

For the third week of its ten-week season at the City Center, the New York City Ballet will offer the following programs: This afternoon, "Cakewalk," "Svan Lake," "Opus 34," "Pied Piper," this evening, "Concerto Barocco," "Firebird," "Age of Anxiety," "Fanfare," Tuesday, "Svan Lake," "Metamorphoses," "A La Franciscana," "Bourree Fantasque," Saturday afternoon, "Firebird," "Fanfare," "Valse Fantaisie," "Cakewalk," Thursday, "Fanfare," "Opus 34," "Harlequinade," "Symphony in C," Friday, "Concerto Barocco," "Filling Station," "Afternoon of a Faun," "Bourree Fantasque," Saturday afternoon, "Firebird," "Fanfare," "Filling Station," "Pas de Trois," "Fanfare," Saturday evening, "Serenade," "Age of Anxiety," "Sylvia Pas de Deux," "Cakewalk."

Ana Maria and her Spanish Ballet will give their 1954 season's first appearance at the New York City Ballet on Saturday at 8:30 at the Brooklyn Academy of Music. This program of Spanish dances will include a presentation of De Falla's "El Amor Brujo."

A program of Jewish dances, music will be presented this evening at 8:30 at the Cooper Union.

Jose Limon and His Troupe Excel In 'Ode to Dance' as Series Opens

By JOHN MARTIN

Jose Limon and his dance company opened a series of six performances at the Julliard Concert Hall last night, with a new work called "Ode to the Dance" as the feature of the initial program.

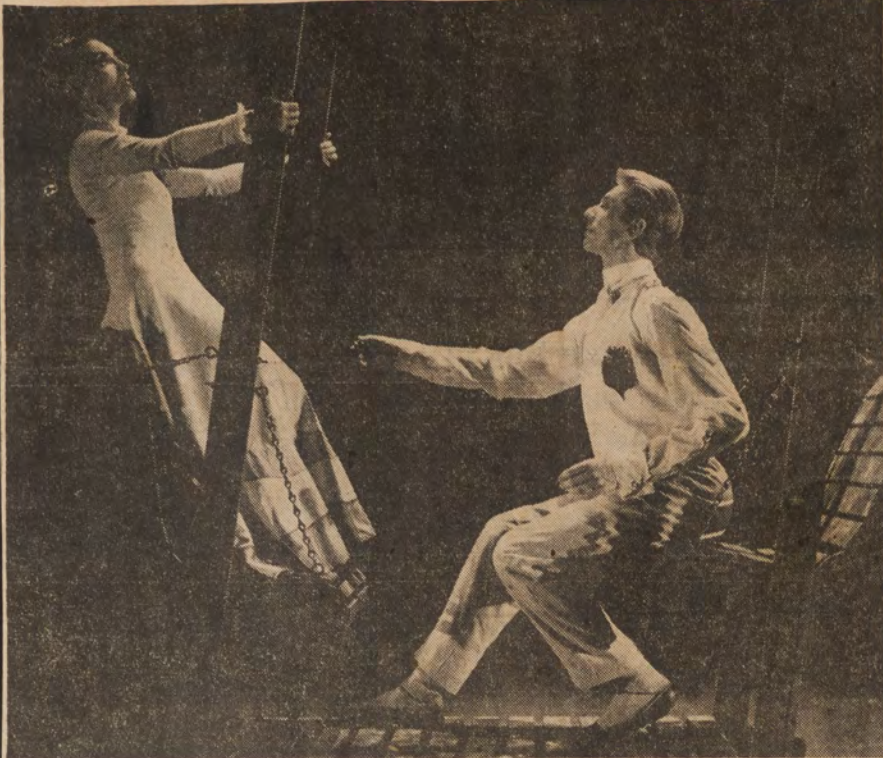
It has been choreographed by Mr. Limon to Samuel Barber's "Capricorn Concerto," and is essentially an abstraction. To be sure, it has a sufficient hint of a programmatic line to hold it together, but its reason for being is to be found in the beauty of its movement for its own sake. This seems logical enough, indeed, for a work that sets out to celebrate the dance. In general feeling it is primitive and its three divisions are subtitled "Dedication of the Place," "Celebrants" and "Dance of Inheritance."

Neither its content, however, which is slight, nor its form, which is simple and unassuming, is its major asset; it exists almost entirely in terms of very fine movement, admirably executed. Mr. Limon himself, the two chief soloists, Betty Jones and Ruth Currier, and a trio consisting of Lucy Venable, Melissa Nicolaides and Michael Hollander, all dance superbly. An excellent little company this is, disciplined, technically able, completely aware of movement values and really unified.

The outstanding work of the program, as it is likely to be of any program, was Doris Humphrey's "Day on Earth." It has been in the repertoire now for seven years; Little Nicolaides, who was the little child in the original production, is now a grown girl in the regular group. But it is as fresh and as compelling as it was at its first performance, and bids fair to be an enduring masterpiece.

Its setting forth in sparse, heroic simplicity of the life of the simple man is accomplished with extraordinary eloquence. His agonies and his hope, his labor and his loves are etched with a line that is at once rugged and delicate, with an uncompromising truth yet with unflinching tenderness. And at the end we are left with the simple man's life.

Frederick Prausnitz conducted the Julliard Orchestra. The second program, this evening, will include the new work by Miss Humphrey's "Ruins and Visions" (Benjamin Britten) and Miss Komer's solo, "Cassandra" (Aaron Copland), along with Mr. Limon's "The Exiles" and "The Moor's Pavane."



Peter Basch
Pauline Koner and Lucas Hoving in Doris Humphrey's "Ruins and Visions," recently presented in New York by José Limón's dance company.

A Serene and Gracious Art

By Margaret Lloyd

Among the impressions from dance events that packed the shortest month of the year, José Limón's small, off-trail company stands out for deep refreshment of the spirit.

There is a serene and gracious art, nothing turgid, nothing turbid, even when alluding to the storms of human experience. A high example is "The Moor's Pavane," which presents the kernel of Shakespeare's tragedy within the stately measures of an adapted dance form, and with noble reticence makes that tragedy felt.

Now are there always dramatic implications. Movement detached from meaning other than its own, framed in music and clothed in form, communicates its own beauty—and that is enough.

In such a vein is Mr. Limón's new "Ode to the Dance" (to Samuel Barber's Capricorn Concerto), which had its first performance anywhere in a recent series at the Juilliard School of Music. Moods are indicated by subtleties—Dedication of the Place, Celebrants, and Dance of Inheritance—intimating the artist's reverence for his art.

But the piece unfolds in the phraseology of movement, in circular patterns done by trios and sextets, following Mr. Limón's opening solo, lyrical passages contrasting with vigorous in a rounded whole.

Striking Décor

The simple but striking décor by Paul Trautvetter and costumes by Pauline Lawrence set off this musically motivated motion, so that what we see and hear and feel combines into a hymn in praise of dance.

New to New York, in the Juilliard series, was Doris Humphrey's "Ruins and Visions"—a veiled and luminous fantasy that unveils what eye cannot see—its beauty enhanced by music from Benjamin Britten's first and second string quartets. When it was produced in the American Dance Festival at Connecticut College last summer, the veil was less transpar-

ent than it is now, for Miss Humphrey has given further quotations from the Stephen Spender poem which inspired the work. These, specifically applied to the various scenes, identify the characters and elucidate the action without intruding upon its delicate atmosphere.

Through the palpable the palpable is felt; through the intangible, thoughts and emotions are perceived. The vision expands from arpeggios of personal relationships—touched but not expatiated upon—to a swelling chord of exaltation affirming the oneness of mankind.

How sensitively Pauline Koner portrays the aristocratic, possessive mother, and Lucas Hoving her faintly rebellious son. How imperiously Mr. Limón suggests in the tragic actor the summation of tragedy. Lavina Nielsen as actress and bride, Betty Jones and Ruth Currier approximating the roughness of street girls, Charles Czarny and Crandall Diehl as their companions, are sufficient to the unrealistic scene.

Mr. Trautvetter's mobile setting, opening with a garden

swing, Miss Lawrence's intelligent costuming, set and dress this elusive dance poem in full recognition of its quality.

Miss Humphrey's works always radiate. Their movement designs are resonant with overtones. Her shimmering synopsis, "Day on Earth," "Night Spell," wherein a dreamer wrestles with a dark dream and finds light in it, and the brilliant "Ritmo Jondo," were revived in the Juilliard series.

Tranquil Beauty

Letitia Ide brought her tranquil, womanly beauty and beautiful style to "Day on Earth," and, coequal in stature and statement with Mr. Limón, to his Biblical duo, "The Exiles."

Miss Koner's "Cassandra" (to Aaron Copland's Piano Variations), in its first New York showing, provided the movement to be more dramatic in itself than in its content. For all its wealth of detail, its handsome appearance, it is less affecting than any one of Miss Koner's featured roles within the company.

The Juilliard Concert Hall provided a far-better-than-theater orchestra, conducted by Frederick Prausnitz, a fine string quartet, and the excellent pianist, Julian Stein. If the company could only have all this and a theater, too!

TWO DANCE WORKS HAVE DEBUT HERE

Limón Troupe Offers 'Ruins and Visions,' 'Cassandra' at Juilliard Concert Hall

By JOHN MARTIN

José Limón and his dance company in their week-end performances at the Juilliard Concert Hall gave the first New York presentation to two works that had their premières last summer in the American Dance Festival at New London. These are Doris Humphrey's "Ruins and Visions," employing music of two Benjamin Britten quartets, and Pauline Koner's solo, "Cassandra," set to Aaron Copland's Piano Variations.

Miss Humphrey's work is an exceeding interesting one. Suggested by Stephen Spender's poems, from which she has taken the title and all the program quotations, it is curiously literary in its form, dealing not so much in free, musically phrased movement as in sequences of choreographic dialogue, so to speak. It is, nonetheless, dancing.

Like all good poetry, it is not subject to literal interpretation, but makes its point by contrast, development, evocation. In theme it treats of the narrow absorptions of emotional individualism and their collapse when a common catastrophe reveals the necessity of looking "At life larger than single lives, At an opening out of spaces."

The telling is extremely complex; three sets of essentially unrelated figures are involved, but they are woven together with enormous skill in a taut continuity of action that arrives at a stunning climax and resolution. If at first sight this is not likely to be altogether clear, its essential truth is unmistakable and quite sufficient, and its beauty of form and wonderful economy of means become plain and eloquent with more familiarity.

Danced With Conviction The performance Saturday night was an illuminating one as far as the work itself was concerned, but was not as exciting in its own right as last summer's presentations. The reason is hard to discover. Certainly there is no legitimate criticism of any of the individual performers. Mr. Limón, Miss Koner, Lucas Hoving, Lavina Nielsen, Betty Jones, Ruth Currier, Crandall Diehl and Charles Czarny all danced with spirit and conviction. Yet Mr. Limón seemed somehow aloof; the final measures, which are capable of such moving power,

failed to achieve it; the music though played by virtually the same musicians who played it previously, did not sound, and the result was something of a disappointment. No doubt it will not be so in next week-end's presentations.

Miss Koner's "Cassandra" is an ingenious work but not a very convincing one. Its emphasis is too much upon exterior theatricality—especially the manipulation of a long panel of black cloth—to allow for the publication of any profound inner truths. But Miss Koner is a born performer, and she manages to bring it off for what it is worth.

"The Exiles" by Mr. Limón was magnificently danced by him and Letitia Ide, who make as handsome a pair of dancers as can well be imagined and also as able and eloquent a one. This treatment of the story of Adam and Eve offers them some wonderful opportunities. One can only wish that it were set to music less frantic than Schoenberg's Chamber Symphony No. 2 (Op. 38), which keeps things on the ragged edge of emotional collapse most of the time.

Frederick Prausnitz conducted the Juilliard Orchestra.

"CAPRICCIO" WILL HAVE ITS AMERICAN PREMIERE TODAY



Richard Strauss' last opera will be produced at the Juilliard School this afternoon and on Tuesday and Thursday evenings. Above, a scene from the production by the Juilliard Opera Theatre. In insets: left, Grant Williams and William Sparks; right, Robert Tevrizian and Shoshana Shoshan.

PROGRAM
SEASON 1953-54

juilliard school of music

Juilliard Opera Theater Production of

RICHARD STRAUSS' CAPRICCIO

Friday afternoon, April 2, 1954 at 4:00

Sunday afternoon, April 4, 1954 at 3:00

Tuesday evening, April 6, 1954 at 8:30

Thursday evening, April 8, 1954 at 8:30

Juilliard Concert Hall
130 Claremont Avenue
New York City

Benefit of the Juilliard Student Aid and Scholarship Fund

1953-54

PROGRAM

First American Performances

CAPRICCIO

A Conversation Piece for Music in One Act

by

Clemens Krauss

and

Richard Strauss

Opus 85

(First performance in Munich, October 28, 1942)

English translation by Maria Massey

Commissioned by the Juilliard Musical Foundation
for the Juilliard Opera Theater

CAST

The Countess	} Gloria Davy (<i>Friday and Tuesday</i>)
	} Sarah Rhodes (<i>Sunday and Thursday</i>)
The Count, her brother	Robert Rue
Flamand, a musician	William Blankenship
Olivier, a poet	Frederick Gersten
LaRoche, a theater director	Thomas Stewart
The actress Clairon	Mary MacKenzie
Monsieur Taupe	Grant Williams
An Italian singer	Shoshana Shoshan
An Italian tenor	Robert Tevrizian
A young dancer	Sally Holroyd
The Majordomo	William Sparks

Servants: Silas Baker, Merle Hofstad, Peter Johl, Johnny Johnson,
Malcolm Norton, Eddie Phillips, Lawrence Stith

Musicians: Moshe Amitay, Sheldon Kurland, Michael Charry

THE JUILLIARD ORCHESTRA

Musical Direction	Frederic Waldman
Stage Direction	Frederic Cohen
Scenic Design and Lighting	Frederick Kiesler
Costumes and Makeup	Leo van Witsen
Choreography of Gavotte	Sally Holroyd
Assistant Conductor	Paul Vermel
Assistants to the Stage Director	Elsa Kahl, Morton Siegel, Phillip Kennedy
Technical Director	Thomas DeGaetani
Wigs	Ella Bouchard
Master Electrician	John Downey
Master Carpenter	Frederick Strassburg

STAFF OF THE JUILLIARD OPERA THEATER

Director	Frederic Cohen
Associate Director	Frederic Waldman
Scenic Director	Frederick Kiesler
Assistant Stage Director	Morton Siegel
Musical Acting	Elsa Kahl
Lyric Diction	Madeleine Marshall
Costumes and Stage Makeup	Leo van Witsen
Musical Assistants	Alberto Bimboni Ethelyn Dryden Edith Kilbuck Viola Peters
Stage Manager	Thomas DeGaetani
Secretary	Clara Steuermann

PERSONNEL OF THE JUILLIARD ORCHESTRA

Violins	Basses	Horns
Norma Auzin concertmaster	James Bond	Joseph DeAngelis
Murray Adler	John Canarina	Ralph Froelich
Jack Brouman	Samuel Gill	James Funkhouser
Raphael Feinstein	Marvin Topolsky	Patricia Larkin
Mary Freeman		Richard Reissig
Joseph Gallo		
Andre Hedges		
Myron Kartman		
Kenji Kobayashi		
Maxine Kouns		
Sheldon Kurland		
Barbara Lieberman		
Barbara Long		
Inga Mark		
Martha Marshall		
Eugenia Millenky		
Ralph Pfister		
Patricia Sabo		
Andrew Svilokos		
Violas	Flutes	Trumpets
Ann Barak	Walter Dunigan	John Minkoff
Anne Denton	Darlene Rhodus	Lyle Van Wie
Herbert Feldman	Pollee Ann Slimm	
Raymond Page		
Donald Portnoy		
Cellos	Oboes	Trombones
Moshe Amitay	Alfred Laubin	Myron Margulies
Seymour Barab	Sarah Reinking	Herbert Needlman
Nellis DeLay	Jerry Roth	Raymond Orcutt
David Freed		
Ernest Lloyd		
Evalyn Steinbock		
Basses	Clarinets	Harps
	Roger Hiller	Sonya Kahn
	Robert Listokin	Kathryn Rapp
	Donald Lituchy	
Bassett Horn	Harpsichord	
Arthur Bloom	Michael Charry	
Bass Clarinet	Timpani	
David Kalina	Sy Ribakove	
Bassoons	Percussion	
Paul Cammarota	Gilbert Breines	
Herman Gersten	Roland Kohloff	
Robert Martenson		

NOTE—Before and after the performance you are cordially invited to visit the Juilliard Art Exhibit in the Student Lounge, which may be reached through the long corridor to the right of the Concert Hall.

the
rt. Mr. Trautvetter's mobile company could only have all
the setting, opening with a garden this and a theater, too!

décor
cos-
e set
vated
e and
into
the
Hum-
s"—a
ntasy
annot
d by
tten's
rtets.
n the
l at
sum-
spar-

SYNOPSIS

The action takes place in a palace near Paris one afternoon during the time of Gluck's operatic reform, about 1775. While the Countess listens to the performance of a string sextet by Flamand, he and the poet, Olivier, watch her with longing. The two young men begin to argue the comparative importance of poetry and music. LaRoche, who has been dozing, joins the argument. Neither poetry nor music, says he, is the greatest of the arts. His own, the art of theatrical production, overshadows them both and uses them as its servants. Nostalgically he praises Italian opera and complains that modern opera is lacking both in pleasing arias and human interest.

DUET
Countess—Count

The Count and Countess return from the music room. She is deeply moved; he feels that music alone does not give him the intellectual stimulation he craves. He teases his sister about her interest in Flamand, the composer. She, in turn, brings up the name of the actress Clairon. The Count is to play opposite the great actress in a play by Olivier. He admits he loves her, but praises a life of quickly-won, quickly-lost attachments. The Countess longs for lasting love.

DUET
Countess—Olivier

As the three artists come back, Clairon arrives for the rehearsal. She and the Count begin to read from Olivier's play a scene which ends with a passionate sonnet. LaRoche goes with Clairon and the Count into the adjoining theater for rehearsal, leaving the Countess alone with her two admirers. Olivier hints that the sonnet is addressed to her. Flamand rushes off to set it to music. In his absence, Olivier pleads his love.

SONNET and TRIO
Flamand—Countess—
Olivier

Flamand returns, plays and sings the newly composed sonnet.

DUET
Countess—Flamand

Olivier is called away by LaRoche. Now it is Flamand's turn to declare his love. The Countess, having heard the sonnet in music, is confused in her emotions: Was it the sound that moved her heart—or was it the word?

FIRST ORCHESTRAL INTERLUDE

DANCE

FUGUE on
"WORK AND TONE"
ITALIAN DUET

FIRST and SECOND
OCTETS

The rehearsal over, the participants return. A young dancer, introduced by LaRoche, performs for the company. Flamand and Olivier resume their argument of word versus tone. The others join in. The Count ridicules opera—all opera! To prove him wrong, LaRoche brings in a pair of Italian singers who perform a duet. Then he begins to tell about the spectacle he has planned for the Count's birthday: the birth of Pallas Athene; the destruction of Carthage. Olivier and Flamand make cruel fun of his outmoded ideas while the Italian singers worry whether they will be paid and stuff themselves with food. For a while it looks as though LaRoche's plans were doomed, but when he gets a chance to speak for himself, he bitterly attacks his attackers. Why isn't their writing for the stage more vital? Why isn't their music on a grander scale? Why don't they get to work on something worthwhile at last? The Countess takes up his suggestion with enthusiasm and urges Flamand and Olivier to join forces and produce something great. But what? An opera—of course! And what shall it be about? Ariadne? Daphne? A Persian or Roman theme? All that has been done before. The Count suggests: Why not make an opera of everything that took place here today? Wonderful idea! Flamand, Olivier and LaRoche depart, eager to begin. Clairon leaves, accompanied by the Count.

The servants begin to tidy up the deserted room. They discuss the guests and their masters. Then appears Monsieur Taupe, the prompter, who had fallen asleep during the rehearsal. He tells the Majordomo that, in fact, HE is the most important person in the theater because without him the show couldn't go on. But now he has been forgotten by his troupe, he is far from home. The kindly Majordomo offers him a carriage to take him home.

SECOND ORCHESTRAL INTERLUDE

FINAL SCENE:
The Countess

The Countess returns, alone. She plays the sonnet on the harp and sings it to herself. Which of the two young men does she love? Thoughtfully she gazes at herself in the mirror. As her image does not offer an answer, she postpones her decision and in high spirits goes to supper. The Majordomo watches her exit, uncomprehendingly shaking his head.

MARIA MASSEY

By permission of the Publishers and Copyright Owners, Boosey and Hawkes, Inc.

Mr. Trautvetter's mobile company could only have all setting, opening with a garden this and a theater, too!

décor
l cos-
ce set
ivated
ee and
s into
e.
n the
Hum-
ns"—a
antasy
cannot
ed by
itten's
artets.
in the
al at
sum-
ispar-

From *Capriccio*, Scene 1:

LAROCHE: Last night I met old man Goldoni. He sat alone in an ugly mood. "Your operas are awful," he said to me. "Just to watch them would be divine, but to listen is infernal! In vain does one expect any arias because they all sound like recitativos!"

FLAMAND: Who cares for the judgment of this Venetian?

LAROCHE: He writes for the people.

FLAMAND: "Gondola! Gondola!"

OLIVIER: His stage is peopled with grocers and fishmongers.

From *My Life and My Theater* by Carlo Goldoni (1707-1793):

After a visit to the Paris Opera: When the curtain closed, my acquaintances asked me how I had liked the opera. Too fast came my answer: "It is paradise for the eyes and hell for the ears."...Rameau had brought about in France a felicitous revolution of instrumental music. But in vocal music he had not accomplished any essential changes. The French language was thought to be unsuitable for the modern art of singing. J. J. Rousseau held the same opinion and was quite amazed when he seemed to find the contrary true in the music of the Chevalier Gluck. But Gluck, learned German composer though he was, had only come into slight contact with the modern spirit of Italian music; it remained for Signor Piccini and Signor Sacchini to finish a reform that seems to find more and more favor with the French.

I am not an expert, but I love music passionately. Whenever a melody moves me, whenever it gives me pleasure, I listen with delight and do not spend time in examining whether the music is French or Italian. I even believe there is only one music.

From *Capriccio*, Fugue on "Word and Tone":

COUNT: Every opera is in itself absurd; a murder plot is hatched in a song; all affairs of state are discussed in chorus; they dance 'round a grave, and suicide takes place in melodious fashion.

CLAIRON: I would not mind so much their dying as they do in opera while they perform an aria. But why is it that the verses that they sing are always so weak, owing their power of expression wholly to music?

COUNTESS: With Gluck it is different. He guides our poets, he knows the sorrows of human feeling, he can evoke our hearts' mysterious powers.

OLIVIER: Yet he, too, treats the words as a stepchild of music.

FLAMAND: He alone sets music free from servitude. He places words and music as equals side by side.

From a letter of Christoph Willibald Gluck to the critic Jean François de la Harpe (1777):

I was convinced that singing imbued with the colouring of the sentiments to be expressed ought to be modified in accordance with them and assume as many different accents as the poetry had different tints; in short, ought all to tend to one single aim, that of *expression*, and the union between the singing and the words be so close that the poem should not appear to be less composed for the music than the music for the poem.

More than once, the act of theatrical creation has become the subject of dramatic works written to advance an esthetic argument, to satirize one dramatic form or another, to criticize the bad habits of performers and producers, to give the public sensational glimpses of backstage life, or to probe earnestly into the mysteries of artistic inspiration. There are Shakespeare's rehearsal scenes, Goethe's "Prelude on the Stage" to *Faust*, Pirandello's *Six Characters in Search of an Author*; there are Wagner's *Meistersinger*, Pfitzner's *Palestrina* and Hindemith's *Mathis der Maler*, to name only a few.

The Venetian theater and the Italian opera buffa of the eighteenth century have produced a great many satires on the theater in general and on opera in particular. Goldoni's *L'impresario delle Smirne*, Mozart's *Der Schauspieldirektor* and Bertati-Gazzaniga's Don Giovanni version may serve as examples. Even in our century this influence is strongly felt in Strauss-Hofmannsthal's *Ariadne auf Naxos*. Again an eighteenth-century opera text by Giovanni Battista Casti (1721-1803), *Prima la musica e poi le parole*, provided the first impulse for Richard Strauss' last dramatic work.

Here, within the elegant structure of an eighteenth-century plot, a capriciously inconclusive discussion of opera esthetics takes place. All the eighteenth-century elements of satire, criticism, and even backstage atmosphere are present, but they are permeated by a warm belief in the creative and re-creative genius of the artist, the artisan, the listener and the patron of art whenever all these can be united to unselfish purpose by the spell of inspired artistry.

From a letter of Richard Strauss to Clemens Krauss (1941):

"Do you really think that *Capriccio*... could be followed by something better or at least by something equally good? Isn't this D-flat major the best ending for my dramatic lifework? One should leave behind only one last will and testament."

Quartets

"Quadrille"

Joel Schnee

Choreography by Ellida Kaufman
Danced by Caroline Bristol, Jan Feder,
Barbara Rosing, Patricia Sparrow

"Prairie Winds"

Samuel Barber
(Excursions, Op.20, No.4)

Choreography by Muriel Topaz
Danced by Lucille Badda, Sally Holroyd,
Karen Kanner, Patricia Sparrow

"Soft and Languid"

Aaron Copland
(from Four Piano Blues)

Choreography by Patricia Sparrow
Danced by Sally Holroyd, Muriel Topaz,
Charlotte Tucker, Gail Valentine

Quintet

"With Bounce"

Aaron Copland
(from Four Piano Blues)

Choreography by Patricia Sparrow
Danced by Madeline Cantarella, Sally Holroyd,
Elizabeth Stanley, Muriel Topaz, Gail Valentine

At the piano: Louis Horst,
Betty Sawyer, Joel Schnee

The Wednesday One O'Clock Concert Series is designed to supplement the class work in the Literature and Materials of Music program. All students of the School are eligible to perform in these concerts, and occasionally there will be performances by members of the Faculty.

All students in the Literature and Materials of Music program are required to attend these concerts as a part of their regular class work. All other students and faculty of the School are cordially invited to attend.

Program

Seven Pieces from "Tangents" (1951)

William Bergsma

1. Prologue
2. The Second Masque
Hereupon did enter nine knights in armor,
treading a varlike Almain...
The Arraignement of Paris
3. The Second Prophecy
And they shall beat their swords into plowshares,
and their spears into pruning-hooks: nation shall
not lift up a sword against nation, neither shall
they learn war any more. But they shall sit every
man under his vine and under his figtree; and none
shall make him afraid.
Micah
4. For Nickie Happy
5. For Nickie Angry
6. For Nickie Asleep
Twas the depth of my fortune and height of my woe,
I lost lovely Nancy by courting too slow...
Sweet William and Lovely Nancy*
7. Epilogue

Donald Payne, piano

*This verse and the melody at bar 32 were collected by Jean Thomas,
"The Traipsin' Woman", in her book, "Devil's Ditties".

-0-

STUDENT COMPOSITIONS IN DANCE

Trios

"A Rose is a Rose is a Rose"

Serge Prokofieff
(Visions Fugitives, Op.22)

Choreography by Ellida Kaufman
Danced by Jan Feder, Muriel Topaz, Deborah Zall

Two Trios

Serge Prokofieff
(Visions Fugitives, Op.22, No.11)

"The Favored One"

Choreography by Sally Holroyd
Danced by Lucille Badda, Madeline Cantarella, Patricia Sparrow

"Two's Company"

Choreography by Patricia Sparrow
Danced by Lucille Badda, Madeline Cantarella, Sally Holroyd

"Capriccio"

Bela Bartok
(Microkosmos, Vol.VI, No.153)

Choreography by Muriel Topaz
Danced by Jan Feder, Ellida Kaufman, Deborah Zall

Program

Humoreske, Op.20 (1839)

Robert Schumann

Gates Wray, piano

-0-

STUDENT COMPOSITIONS IN DANCE

I From Pre-Classic Dance Forms (Authentic)

Sarabande

Vidal

Choreography by Margot Mink
Danced by Yvonne Brenner, Vera Krebs, Vernon Long,
Mary Martin, Margot Mink, Julie Oser, Roberta Puterman,
Alethea Randolph, Dorene Richardson, Joel Schnee,
Elizabeth Stanley, Gail Valentine

Allemande

Mattheson

Choreography by Gail Valentine
Danced by Carole Bristol, Jan Feder, Crystal Field,
Vera Krebs, Mary Martin, Margot Mink, Julie Oser,
Roberta Puterman, Alethea Randolph, Dorene Richardson

Gigue

Rameau

Choreography by Yvonne Brenner
Danced by Carole Bristol, Jan Feder, Toby Freyman,
Vera Krebs, Margot Mink, Crystal Needle, Elsa Stubbs,
Gail Valentine

II From Modern Dance Forms

Primitive Ceremony

Bartok, Mompou

Choreography by the Group
Danced by Lorna Burdsall, Sylvia Dick, Karen Kanner,
Lubberta Meursings, Dorothy Perron, Deborah Zall

From Advanced Group Composition

Statements for the Dance

Anthony Strilko
(Recording)

Choreography by Lucille Badda

Adagio-Andante -- danced by Lucille Badda
Allegro (Fughetta) -- danced by Lorna Burdsall,
Vernon Long, Robert Moery,
Muriel Topaz

Recording prepared in the L&M classes of William
Bergsma and Bernard Wagenaar

Musicians: Ann Barak, violin; Jill Bengelsdorf, harp;
David Everhart, cello; Roger Hiller, clarinet;
David Kalina, bass clarinet; Robert Martenson,
bassoon; Sara Reinking, oboe; Darlene Rhodus,
flute

The Innocents - from Five Orchestra Pieces, Op.16

(Based on Henry James' "The Turn of the Screw")
Arnold Schoenberg
(Recording)

Choreography by Muriel Topaz

Chants -- danced by Karen Kanner, Gene MacDonald
The Children -- Carole Bristol, Toby Freyman
The Nurse -- Sally Holroyd

Serenade en La

Igor Stravinsky

Choreography by Sally Holroyd
Danced by Charles Nicoll, Patricia Sparrow,
Elizabeth Stanley, Muriel Topaz, Gail Valentine,
Charles Wadsworth

Machinal - from "The Black Maskers" (Dance)

Roger Sessions
(Recording)

Choreography by Ellida Kaufman
Danced by Yvonne Brenner, Bruce Carlisle,
Jan Feder, Gene MacDonald, Robert Moery,
Dorene Richardson, Joel Schnee

At the piano: Louis Horst, Betty Sawyer

66

67

Juilliard School of Music
Wednesday, May 5, at 3 p.m.
Concert Hall, 130 Claremont Avenue

The Dance Department
presents
Doris Humphrey's "With My Red Fires"
preceded by
A Program of Student Compositions

* Coming of Age Theodore Snyder
(Recording)

Choreography by Barbara Rosing
Danced by Sally Bowie, Carole Bristol,
Toby Freyman, Alethea Randolph,
Barbara Rosing, Charlotte Tucker

** Leah and Rachel Ernest Bloch
(Prelude and Dirge from "Concerto Grosso")
(Recording)

Choreography by Ellida Kaufman
Danced by Deborah Zall (Leah)
Ellida Kaufman (Rachel)

* Street Scenes Stan Kenton
(Recording)

a. Cathedral Parkway West
Choreography by Lucille Badda
Danced by Roberta Riterman, Vernon Long
b. Shubert Alley
Choreography by Lucille Badda and Jerry Kurland
Danced by Jerry Kurland
c. Downtown
Choreography by Lucille Badda
Danced by Bruce Carlisle, Vernon Long,
Robert Moery, Julie Oser, Barbara Rosing,
Charles Wadsworth

* The Evangel Virgil Thomson
(from Symphony on a Hymn Tune)
(Recording)

Choreography by Lucille Badda
Danced by Sally Bowie, Gene McDonald,
Mary Martin, Joel Schnee, Elizabeth Stanley

** Legend of the Sands Michael Bookspan and
Morton Siegel

Choreography by Ellida Kaufman

Part I Negev (Desert)
Part II Dream (Galil - Fertile Land)
Part III Return to Negev

Danced by Lucille Badda, Carole Bristol, Bruce Carlisle,
Jan Feder, Roberta Fox, Toby Freyman, Gene McDonald,
Barbara Rosing, Muriel Topaz, Gail Valentine,
Charles Wadsworth, Deborah Zall

Percussion - Speros Karas, Roland Kohloff
Piano - Morton Siegel

* From class in Advanced Group Composition
** Individual Project

1953-54

Juilliard School of Music

WEDNESDAY ONE O'CLOCK CONCERT SERIES
May 5, 1954

Program

Introductory Remarks: Doris Humphrey

WITH MY RED FIRES

"For the Divine appearance is Brotherhood,
but I am Love
Elevate into the Region of Brotherhood
with my red fires."

From Jerusalem II by William Blake

Choreography by Doris Humphrey
Music by Wallingford Riegger
(First Performance - Bennington Dance Festival - Summer, 1936)

Part I RITUAL
"Hymn to Priapus"
"Search and Betrothal"
"Departure"

Part II DRAMA
"Summons"
"Coercion and Escape"
"Alarm; Pursuit and Judgment"

Cast
Young Man - Jerry Kurland
Young Woman - Jan Feder
Matriarch - Karen Kanner
Messenger - Richard Fitz-Gerald
Original Cast
Charles Weidman
Katherine Litz
Doris Humphrey

Lucille Badda, Sally Bowie, Yvonne Brenner, Lorna Burdsall,
Bruce Carlisle, Roberta Fox, Toby Freyman, Rena Gluck,
Ellida Kaufman, Gene McDonald, Robert Moery, Charles Nicoll,
Julie Oser, Dorene Richardson, Barbara Rosing, Patricia Sparrow,
Elsa Stubbs, Muriel Topaz, Charles Wadsworth, Deborah Zall

Piano - Betty Sawyer, Naomi Weiss
Singer - Danae Koutsopoulos
Percussion - Speros Karas, Roland Kohloff
Assistants to Miss Humphrey - Lucy Venable, Richard Fitz-Gerald
Costumes designed by Pauline Lawrence
Set designed by Miss Humphrey

The Wednesday One O'Clock Concert Series is designed to supplement the class work in the Literature and Materials of Music program. All students of the School are eligible to perform in these concerts, and occasionally there will be performances by members of the Faculty.

All students in the Literature and Materials of Music program are required to attend these concerts as a part of their regular class work. All other students and faculty of the School are cordially invited to attend.

REEN

THE NEW YORK TIMES, SUNDAY, MAY 16, 1954.

THE DANCE:
REVIVAL

Doris Humphrey Stages
A Masterpiece of 1936

By JOHN MARTIN
DORIS HUMPHREY staged her "With My Red Fires" last week at the Juilliard School with and for the pupils of the school as part of their regular program of "literature and materials." There is so little in the nature of literature and materials of modern dance available, either to students in the schools or to others, that it would have been a privilege to see it even if it were not one of the masterpieces of our time. Since it does happen to be such a masterpiece, however, the privilege became a rare one, indeed. "With My Red Fires" is the middle section of Miss Humphrey's "New Dance Trilogy," though actually it was the last to be composed. It had its first presentation in the Bennington Festival of 1936, and was first presented with full orchestra in New York the following winter. The highly collaborative score is by Wallingford Riegger.

Of the three sections of the trilogy, this is the one which has the most independent theatre quality. Where the opening section, "Theatre Piece," is a satirical abstraction on the general theme of competition, and the closing "New Dance" is an idealistic summation of the whole work's treatment of "man's relation to man," "With My Red Fires" deals with the possessive love of a Matriarch for her young daughter. It has thus a specifically dramatic scenario that sets it apart.

A Formal Work

It is, however, none the less formally conceived or heroic in tone than the other sections. Indeed, it is formally a work of extraordinary beauty and brilliance. Its first half is called "Ritual," and it transforms the search of two young lovers for each other, their meeting and union, into terms of timeless myth. It is not until this romantic union has been established that the hostile figure of the Matriarch appears, and the second half of the work, called "Drama," begins with a terse scene of almost pantomimic quality before it broadens again into the ritual pattern of pursuit and persecution, and the final brief consummation after the ordeal of purgation.

The tone of the whole work is unquestionably more romantic than it would be if Miss Humphrey were composing it today, and



Japanese dancer in Radio City Music Hall stage show.

she pointed out in her introductory remarks that the work was realized, happily, that the work was a superb achievement as it stood, true to its time and its intent, and she did not alter or edit it to make it conform to the standards (equally transient, indeed, for any living creation) of the moment.

The counterpoints may be complex but they are clear as crystal and effortless and wonderfully stimulating to follow. The rhythmic variations are lively and emotionally stirring, and they serve in great measure to shape the movement itself, which is rich and inventive. In the beautiful opening "Hymn to Priapus," for example, there is the repeated use of a long suspension at the end of a brief phrase that is full of prescience and foreboding. In the exciting pursuit in the final section there is a stunning employment of silence and motionlessness to interrupt suddenly the phrases of mass running, and the effect is of enormous dramatic suspense. Miss Humphrey has said that this latter section was not only drama but even melodrama, and Red Fires" were vital and fruitful days for the art, and only term, she is absolutely right. Few other pieces of choreographic composition, if any, have succeeded so well in creating a truly theatrical tautness of response by such legitimately choreographic means. It is all not only stirring but shaped with formal beauty and integrity of a high order. It is a magnificent work, and one of these days there should be an opportunity for the public to see it, performed professionally and with full orchestra.

Adequate Performance

Its performance at the Juilliard, however, was a good one. That no young artist can dance the Matriarch the way Miss Humphrey herself did it originally goes without saying, and though it is a brief role, it is one that demands great dramatic power. Nevertheless, the ensembles on this occasion were excellently done, and the three principal roles were sufficiently realized to make the shape and substance of the work appear in true focus, and in its own style. Maybe now that dance notation is becoming established and Miss Humphrey herself is stressing the teaching of repertory, the modern dance will begin to be able to save its great works and amass a literature. Certainly the days which produced "With My Red Fires" were vital and fruitful days for the art, and only such revivals as this can make us aware of it in fact instead of merely by rumor and legend.

THE WEEK'S
EVENTS

Performing Arts School
In Two Demonstrations

PROGRAMS of the week consist largely, but not exclusively, of recitals and demonstrations by schools, including two by the unique High School of Performing Arts. Matti Haim, Hadasah, Paul Swan and Sita Pooivah uphold the more professional field.

The schedule follows:
Today
GRAMERCY SCHOOL, Prospect Heights High School, Union and Clason Aves., Brooklyn 2.
Students' recital of modern dance, ballet and Japanese Kabuki, under direction of Killa Brown.
MATTI HAIM, Theatre Studio of the Dance, 137 West Fifty-sixth Street, 8:30. Symposium "Where Is the Dance Leading?" with Eric Hawkins and members of the New York Dance Arts on music, and Florida Baup and Jean Thompson performing.
PAUL SWAN, Studio 55, Carnegie Hall, 8:30. (Evelyn Hansen, pianist.)
PERFORMING ARTS, Trained dancers on the Chorus of Swan, Group of Modern Composers, Two Party Pieces, Five Preludes in Chopin, Nostalgia and the Rose, Tzigane, Art Kriming, and other "Baroque Patterns of Inner Sanctuaries."
Thursday
HADASAH and Company, Y. M. and Y. W. H. A., Lexington Avenue and Ninety-second Street, 8:40. (Aspirants Hebrew Teachers Federation.)
MATTI HAIM, East Indian Folk Dance, 8:40.
HIGH SCHOOL OF PERFORMING ARTS, 124 West Forty-sixth Street, 1:30. (Admission free.)
Demonstration of students' work in professional techniques and classical ballet, modern dance and other aspects of the school's activity. Work directed by Elizabeth Rockefeller, chairman, Patricia Brown, Patricia Chay, Jeanne Cohen, Ed Grubner, Robert Jeffrey, Garry Lang, Reia Malina, Russian Music, Gloria Newman and John Simon.
Friday
HIGH SCHOOL OF PERFORMING ARTS, 124 West Forty-sixth Street, 1:30. (Admission free.)
Program of dance to music of Gluck, Johann Strauss, Schumann, Nette Spitzhals and an interval.
LENOX HILL DANCE GROUPS, Lenox Hill Playhouse, 211 East Seventeenth Street, 8:15. Program of dance to music of Gluck, Johann Strauss, Schumann, Nette Spitzhals and an interval.
MODERN DANCE CLUB of Brooklyn College, Brooklyn High School for Home Economics, 93 Clason Avenue, 8:30. Students' program under direction of Theodora Wiener.
Saturday
SITA POOIVAH, Turtle Bay Music School, 24 East Fifty-second Street, 8:30. Demonstration of classical dance of India.
Next Sunday
MATTI HAIM, Theatre Studio of the Dance, 137 West Fifty-sixth Street, 8:30. Trilogy on War and Peace and Epilogue.

The School of Theatre Arts of Brandeis University is offering a number of scholarships in dance, music, acting, playwriting and scenic design to men who can and women who can and auditions will be held at 24 at the Lexington Second St. Sahomi Tachibana, concert dancer, is the current program of the City Music Hall, fantasy called "Moon," which is a doffer, "Cherry" stage show.

57

-2-

** Ruth

Ben Haim

Choreography by Rena Gluck

- a. "... Mahlon, Ruth's husband died, and she lifted up her voice and wept ..."
- b. "... and Naomi said, return thee to the house of thy mother ..."
- c. "... and Ruth said, entreat me not to leave thee, for whither thou goest I will go ..."

Danced by Rena Gluck (Ruth)
Donya Feuer (Naomi)
(Alumnus of the Dance Department)

Piano - Theodore Holdheim
Violin - Moshe Murvitz

-0-

WITH MY RED FIRES

"For the Divine appearance is Brotherhood,
but I am Love
Elevate into the Region of Brotherhood
with my red fires."

From Jerusalem II by William Blake

Choreography by Doris Humphrey
Music by Wallingford Riegger
(First Performance - Bennington Dance Festival - Summer, 1936)

Part I RITUAL

"Hymn to Priapus"
"Search and Betrothal"
"Departure"

Part II DRAMA

"Summons"
"Coercion and Escape"
"Alarm; Pursuit and Judgment"

Cast		Original Cast
Young Man	- Jerry Kurland	- Charles Weidman
Young Woman	- Jan Feder	- Katherine Litz
Matriarch	- Karen Kanner	- Doris Humphrey
Messenger	- Richard Fitz-Gerald	

Lucille Badda, Sally Bowie, Yvonne Brenner, Lorna Burdsall, Bruce Carlisle, Roberta Fox, Toby Freyman, Rena Gluck, Ellida Kaufman, Gene McDonald, Robert Moery, Charles Nicoll, Julie Oser, Dorene Richardson, Barbara Rosing, Patricia Sparrow, Elsa Stubbs, Muriel Topaz, Charles Wadsworth, Deborah Zall

Piano - Betty Sawyer, Naomi Weiss
Singer - Danae Koutsopoulos
Percussion - Speros Karas, Roland Kohloff
Assistants to Miss Humphrey - Lucy Venable, Richard Fitz-Gerald
Costumes designed by Pauline Lawrence
Set designed by Miss Humphrey

1953-54

Juilliard School of Music

WEDNESDAY ONE O'CLOCK CONCERT SERIES
May 5, 1954

Program

Introductory Remarks: Doris Humphrey

WITH MY RED FIRES

"For the Divine appearance is Brotherhood,
but I am Love
Elevate into the Region of Brotherhood
with my red fires."

From Jerusalem II by William Blake

Choreography by Doris Humphrey
Music by Wallingford Riegger
(First Performance - Bennington Dance Festival - Summer, 1936)

Part I RITUAL

"Hymn to Priapus"
"Search and Betrothal"
"Departure"

Part II DRAMA

"Summons"
"Coercion and Escape"
"Alarm; Pursuit and Judgment"

Cast		Original Cast
Young Man	- Jerry Kurland	- Charles Weidman
Young Woman	- Jan Feder	- Katherine Litz
Matriarch	- Karen Kanner	- Doris Humphrey
Messenger	- Richard Fitz-Gerald	

Lucille Badda, Sally Bowie, Yvonne Brenner, Lorna Burdsall, Bruce Carlisle, Roberta Fox, Toby Freyman, Rena Gluck, Ellida Kaufman, Gene McDonald, Robert Moery, Charles Nicoll, Julie Oser, Dorene Richardson, Barbara Rosing, Patricia Sparrow, Elsa Stubbs, Muriel Topaz, Charles Wadsworth, Deborah Zall

Piano - Betty Sawyer, Naomi Weiss
Singer - Danae Koutsopoulos
Percussion - Speros Karas, Roland Kohloff
Assistants to Miss Humphrey - Lucy Venable, Richard Fitz-Gerald
Costumes designed by Pauline Lawrence
Set designed by Miss Humphrey

The Wednesday One O'Clock Concert Series is designed to supplement the class work in the Literature and Materials of Music program. All students of the School are eligible to perform in these concerts, and occasionally there will be performances by members of the Faculty.

All students in the Literature and Materials of Music program are required to attend these concerts as a part of their regular class work. All other students and faculty of the School are cordially invited to attend.

SEEN

THE NEW YORK TIMES, SUNDAY, MAY 16, 1954.

THE DANCE: REVIVAL

Doris Humphrey Stages
A Masterpiece of 1936

By JOHN MARTIN

DORIS HUMPHREY staged her "With My Red Fires" last week at the Juilliard School with and for the pupils of the school as part of their regular program of "Literature and Materials." There is so little in the nature of literature and materials of modern dance available, either to students in the schools or to others, that it would have been a privilege to see it even if it were not one of the masterpieces of our time. Since it does happen to be such a masterpiece, however, the privilege became a rare one, indeed.

"With My Red Fires" is the middle section of Miss Humphrey's "New Dance Trilogy," though actually it was the last to be composed. It had its first presentation in the Bennington Festival of 1936, and was first presented with full orchestra in New York the following winter. The highly collaborative score is by Wallingford Riegger.

Of the three sections of the trilogy, this is the one which has the most independent theatre quality. Where the opening section, "Theatre Piece," is a satirical abstraction on the general theme of competition, and the closing "New Dance" is an idealistic summation of the whole work's treatment of "man's relation to man," "With My Red Fires" deals with the possessive love of a Matriarch for her young daughter. It has thus a specifically dramatic scenario that sets it apart.

A Formal Work

It is, however, none the less formally conceived or heroic in tone than the other sections. Indeed, it is formally a work of extraordinary beauty and brilliance. Its first half is called "Ritual," and it transforms the search of two young lovers for each other, their meeting and union, into terms of timeless truths. It is not until this romantic union has been established that the hostile figure of the Matriarch appears, and the second half of the work, called "Drama," begins with a terse scene of almost pantomimic quality before it broadens again into the ritual pattern of pursuit and persecution, and the final brief consummation after the ordeal of purgation.

The tone of the whole work is unquestionably more romantic than it would be if Miss Humphrey were composing it today, and

SAHOMI TACHIBANA



Japanese dancer in Radio City Music Hall stage show.

she pointed out in her introductory remarks that its rhythms and counterpoint were perhaps more complex than she would now employ. But she must have realized, happily, that the work was a superb achievement as it stood, true to its time and its intent, and she did not alter or edit it to make it conform to the standards (equally transient, indeed, for any living creation) of the moment.

The counterpoints may be complex but they are clear as crystal, and effortless and wonderfully stimulating to follow. The rhythmic variations are lively and emotionally stirring, and they serve in great measure to shape the movement itself, which is rich and inventive. In the beautiful opening "Hymn to Priapus," for example, there is the repeated use of a long suspension at the end of a brief phrase that is full of prescience and foreboding. In the exciting pursuit in the final section there is a stunning employment of silence and motionlessness to interrupt suddenly the phrases of mass running, and the effect is of enormous dramatic suspense.

Miss Humphrey has said that this latter section was not only drama but even melodrama, and in the true meaning of that term, she is absolutely right. Few other pieces of choreographic composition, if any, have succeeded so well in creating a truly theatrical tautness of response by such legitimately choreographic means. It is all not only stirring but shaped with formal beauty and integrity of a high order. It is a magnificent work, and one of these days there should be an opportunity for the public to see it, performed professionally and with full orchestra.

Adequate Performance

Its performance at the Juilliard, however, was a good one. That no young artist can dance the Matriarch the way Miss Humphrey herself did it originally goes without saying, and though it is a brief role, it is one that demands great dramatic power. Nevertheless, the ensembles on this occasion were excellently done, and the three principal roles were sufficiently realized to make the shape and substance of the work appear in true focus, and in its own style.

Maybe now that dance notation is becoming established and Miss Humphrey herself is stressing the teaching of repertory, the modern dance will begin to be able to save its great works and amass a literature. Certainly the days which produced "With My Red Fires" were vital and fruitful days for the art, and only such revivals as this can make us aware of it in fact instead of merely by rumor and legend.

THE WEEK'S EVENTS

Performing Arts School
In Two Demonstrations

PROGRAMS of the week consist largely, but not exclusively, of recitals and demonstrations by schools, including two by the unique High School of Performing Arts. Matti Haim, Hadassah, Paul Swan and Sila Poonia uphold the more professional field.

The schedule follows:

Today
GRAMERCY SCHOOL, Prospect Heights High School, Union and Clason Aves., 12th and 13th Sts.
Students' recital of modern dance, ballet and dramatics, under direction of Kitta Brown.
MATTI HAIM, Theatre Studio of the Dance, 137 West 45th St., 8:30.
Symposium: "Where is the Dance Leading?" with Eric Hawkins and members of Contemporary Dance Arts on panel, and Paula Rupp and Joan Thompson performing.
PAUL SWAN, Studio 90, Carnegie Hall, 8:30.
Hadassah, 137 West 45th St., 8:30.
Florentine Tragedy, musical lines on the Chorus of Socrates, Group of Modern Companies, Two Pierro Poles, Five Figures of the Chorus, and the Rose, Tragicomic Ballet, 137 West 45th St., 8:30.

Thursday
HADASSAH and Company, Y. M. and Y. W. H., Lexington Avenue and Ninety-second St., 8:30.
Lectures: "The Dance in America," by D. D. Livingston, Cooper Union, 7:30.
HIGH SCHOOL OF PERFORMING ARTS, 120 West 45th St., 1:30. (Admission free.)
Demonstration of students' work in progress, including techniques and studies in ballet, modern dance, and other dramatics of the school's activity. Works directed by Elizabeth Ruppel, chairwoman, Shireen Broughton, Patricia Casey, Solina Jeanne Cohen, Eric Hawkins, Robert Jeffrey, Nancy Lane, Bella Mainina, Lillian Moore, Gloria Newman and John Strauss.

Friday
HIGH SCHOOL OF PERFORMING ARTS, 120 West 45th St., 1:30. (Admission free.)
Repetition of Thursday's program.
D. D. LIVINGSTON, Cooper Union, 7:30. (Admission free.)
Dance film lecture on "Chorus."
ETHEL MANDELL DANCE GROUP and LEXUS HILL DANCE GROUPS, Lenox Hill, 211 East Seventy-fifth St., 8:15.
Program of dances to music of Chopin, Johann Strauss, Schumann, Negro Spirituals and an Israeli march.
MODERN DANCE CLUB of Brooklyn College, Brooklyn High School for Homecoming, 201 Clason Avenue, 8:30.
Students' program under direction of Theodora Wiesner.

Saturday
SILA POONIA, Turtle Bay Music School, 244 East Fifty-second St., 8:30.
Demonstration of classical dance of India.

Next Sunday
MATTI HAIM, Theatre Studio of the Dance, 137 West 45th St., 8:15.
Lecture on War and Peace and Religion.

The School of Theatre Arts of Brandeis University is offering a number of scholarships in dance, music, acting, playwriting and scenic design to men who can dance and scholars and auditors.
24 at the Lexington second St.
Sahomi Tachibana, the current program City Music Hall, fantasy called "Moon," which is a doff's "Cherry Blossom" stage show.

BOOKS ON THE DANCE AND RELATED SUBJECTS IN
JULLIARD LIBRARY. FALL 1953

ALBERTI, LUIGI - Art of Terpsichore. N.Y. Picordi, c1923
AMBERG, GEORGE - Art in modern ballet. N.Y. Pantheon, 1946
ARBEAU, THOINOT - Orchestography. N.Y. Kamin, c1948
ARMITAGE, MERLE - Dance memoranda. N.Y. Duell, Sloan & Pearce, c1947
ARMSTRONG, LUCILE - Dances of Spain. N.Y. Chanticleer, 1950
ARVEY, VERNA - Choreographic music. N.Y. Dutton, c 1941
BALLMEYER, EDITH - Group instruction in social dancing. N.Y. A.S. Barnes, c1938
BEAUMONT, CYRIL W. - Complete book of ballets. N.Y. Putnam, c1938
BEAUMONT, CYRIL W. - Complete book of ballets (suppl.) London, Beaumont, 1945
BEAUMONT, CYRIL W. - Sadler's Wells Ballet. London, Beaumont, 1947
BOHME, FRANZ MAGNUS - Geschichte des Tanzes in Deutschland. Leipzig, B&H, c1886
BREMER, E. CONHAM - A dictionary of phrase and fable. Phil. Lippincott, c1937
BULFINCH, THOMAS - Age of fable. Phila. D. McKay, c1898
CASTLE, VERNON & IRENE - Modern dancing. N.Y. World Syndicate Co. 1914
CHANDLER, ALBERT RICHARD - Beauty and human nature. N.Y. Appleton-Cent. c1934
*CHUJOY, ANATOLE - Dance Encyclopedia. N.Y. Barnes. c1949
COLUM, PADRAIC - Orpheus: myths of the world. N.Y. Macmillan. c1930
CONTE, PIERRE - La danse et ses lois. Paris, Arts et Mouvement, 1951
CONYN, CORNELIUS - Three centuries of ballet. N.Y. Elsevier press, 1953
CROWELL, PIGEON - Moira Shearer. N.Y. Pitman, 1950
CZERWINSKI, ALBERT - Geschichte der Tankunst. Leipzig, J.J. Weber, c1862
DANCE INDEX - Stravinsky in the theatre. N.Y. Dance Index, c1948
DANCE MAGAZINE - 25 years of American dance. N.Y. Dance Magazine, c1951
DANCE NOTATION BUREAU - Dance techniques and studies. N.Y. Laban Studies, 1950
DE MILLE, AGNES - Dance to the piper. Boston, Little Brown, c1952
DENBY, EDWIN - Looking at the dance. N.Y. Pellegrini & Cudahy, c1949
DEWEY, JOHN - Art as an experience. N.Y. Minton, Balch & Co. c1934
DIXON, C. MADELEINE - The power of the dance. N.Y. Day, 1939
DOLIN, ANTON - Alicia Markova. N.Y. Hermitage House, 1953
DOLMETSCH, MABEL - Dances of England and France, 1450-1600. London, Routledge, 1949
DRAPER & ATKINSON - Ballet for beginners. N.Y. Knopf, 1951
DUNCAN, IRMA - Isadora Duncan's Russian days. N.Y. Covici, c1929
DUNCAN, ISADORA - My life. N.Y. Garden City, 1927
ELLIS, HAVELOCK - The dance of life. Boston, Houghton Mifflin, c1923
FEIBELMAN, JAMES - Aesthetics. N.Y. Duell, Sloan & Pearce, c1949
FLACUS, LOUIS WILLIAM - The spirit and substance of art. N.Y. Crofts, c1941
FRANKS, A.H. - Approach to the ballet. London, Pitman, 1949
FRAZER, SIR JAMES GEORGE - The golden bough. N.Y. Macmillan, c1935
FULLER, LOIE - 15 years of a dancer's life. London, Jenkins, 1913
G'LOTTI, BIANCA - Dances of Italy. London, Parrish, 1950
GAUTHIER, THEOPHILE - The romantic ballet. London, Beaumont, 1932
GREENE, THEODORE MEYER - The arts and the art of criticism. Princeton Univ. Press
HALL, FERNAU - Modern English ballet. London, Melrose, 1950
HARRISON, JANE ELLEN - Ancient art and ritual. N.Y. Holt, 1913
HARRISON, JANE ELLEN - Themis (Ritual and folklore). N.Y. Macmillan, 1927
HASKELL, ARNOLD - Ballet. London, Penguin 1949
HEYNSSEN, ADDA - Modern dance accompaniment. N.Y. Schirmer c1948
HORST, LOUIS - Pre-classic dance forms. N.Y. Dance Observer, c1937
HUGHES, RUSSELL M. - Dance as an art form. N.Y. Barnes, c1933

68

Sept. 1953

JULLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT STUDENT INFORMATION

Office of Dance Department. Room 01. Miss Martha Hill, Director
Miss Doreen Vallis, Executive Secretary.

Studios and Classrooms.

Juilliard Room 102. Dress in 0 floor ladies' and men's rooms.
Juilliard Room 610. Dressing rooms inside room.
Juilliard Room 607. " " " "
Juilliard check room. 0 floor.
Juilliard Student Lounge. 0 floor.
Juilliard dressing rooms below Concert Hall stage may be used by dance students before 5:00 p.m. If locked, see one of stage crew.

International House Gym. Dressing rooms and showers in basement.
International House Game Room. " " " " " "
International House Lounge.

Cafeterias. At Juilliard and International House. Hours to be announced.

Bulletin Boards. to be consulted daily.

Dance Bulletin Board -- outside Room 102.
Bulletin Board opposite Schirmer's store, 0 floor.
Bulletin Board opposite elevators, 0 floor.

Student Practice.

Sign on Dance Bulletin Board (outside 102) for studio space.
Photograph available in Room 01 for practice.

Costume.

Black leotard, black tights, ballet slippers.
Students may not go to cafeterias, through corridors, or travel in elevators in studio clothes. Wear street clothes or coat over studio clothes.

Library.

Miss Isabel Marting, Chief Librarian.
Hours. 9:00 - 5:00 daily, 9:00 - 12:00 Saturday.
Books and music scores may be checked out for two weeks, no renewals permitted. Fines for overdue books and scores, 5¢ a day.

Doctor.

Fred J. Schilling, M.D., 131 East 66th, N.Y.C. Appointments to be made through Juilliard nurse.

Resident Nurse.

Mrs. Ray Donner, Room 208, Juilliard. Hours to be announced.

Placement Office.

For part-time jobs, register in Room 402.

Advisement.

Miss Irma Rhodes, Student Advisor, Room 121. Miss Hill and Dean Frausnitz are also available by appointment.

Housing Information.

Information Office, Room 120.

Absences.

Since Juilliard is a professional school, attendance at all classes is expected of each student as his professional obligation. There is no "cut" system at Juilliard. If it is necessary for a student to miss classes (1) because of illness, he should go to the Juilliard nurse for an excuse, or (2) because of any other reason, he should go to Miss Rhodes, Student Advisor.

Grades.

Students receive official grades twice a year, at the end of each term. In the spring each student is scheduled for an individual Final Examination before a jury of his major faculty.

Holidays. (first term)

Thanksgiving recess. Thursday Nov. 26 -- Nov 29, inclusive.
Christmas recess. Monday Dec. 21 -- Jan. 3, inclusive.

Assignment to major teachers in technical classes in Modern Dance.

The following assignment will be made in dance techniques in Modern Dance: Returning students who have studied with Martha Graham and her assistants at Juilliard for one or two years will be enrolled in Graham technique 3 & 4 according to their technical advancement. New students will be enrolled in Limon technique with Mr. Limon and his assistants with the exception of those new students who have had intensive study at Miss Graham's studio (who will be assigned to one of the sections in Graham technique. All the boys

1953-54

JACOBS, GERTRUDE - The Chinese-American song and game book. N.Y. Barnes, c1946
 JACQUES-DALCROZE - Rhythm, music and education. N.Y. Putnam, 1921
 JENNINGS, D.H. - Music for modern dance. N.Y. Teachers College, c1950
 JONES & DE HAAN - Modern dance in education. N.Y. Teachers College, c1948
 KARPELES, MAUD - Dances of England and Wales. London, Parrish, 1950
 KARSAVINA, TAMARA - Theatre Street. N.Y. Dutton, 1934
 KEIGHTLEY, THOMAS - Mythology of ancient Greece and Italy. London, Bell, c1888
 KENNEDY, DOUGLAS - England's Dances
 KIMNEY, TROY - The dance. N.Y. Tudor, c1935
 KIRSTEIN, LINCOLN - Book of the dance. N.Y. Garden City Pub., 1942
 KIRSTEIN, LINCOLN - Classic ballet. N.Y. Knopf, 1952.
 KIRSTEIN, LINCOLN - Dance. N.Y. Putnam, c1935
 LABAN, RUDOLF - Mastery of movement on stage. London, MacDonald & Evans, 1950
 LLOYD, MARGARET - Borzoi Book of modern dance. N.Y. Knopf, c1949
 LOVE, PAUL - Modern dance terminology. N.Y. Kamin, 1953
 LOVETT, BENJAMIN - Good morning. Dearborn, Mich. Priv. prtg., 1941.
 MAGRIEL, PAUL DAVID - Bibliography of dancing. N.Y., H.W. Wilson, c1936
 MAGRIEL, PAUL DAVID - Chronicles of the American dance. N.Y. Holt, 1948
 MAGRIEL, PAUL DAVID - Isadora Duncan. N.Y. Holt, 1947
 MAGRIEL, PAUL DAVID - Nijinsky. N.Y. Holt, 1946
 MAGRIEL, PAUL DAVID - Pavlova. N.Y. Holt, 1947
 MAINS, MARGARET - Modern dance manual. N.Y. Brown, 1950
 MARCEL-DUBOIS, CLAUDE - Dances of France. Chanticleer, 1950
 MARTIN, JOHN J. - America dancing. N.Y. Dodge, c1936
 MARTIN, JOHN J. - The dance. N.Y. Tudor, c1947
 MARTIN, JOHN J. - Modern dance. N.Y. Barnes, c1933
 MARTIN, JOHN J. - World book of ballet. N.Y. World Pub., c1952
 MONRO, THOMAS - The arts and their inter-relations. N.Y. Liberal Arts Press, c'49
 MURRAY, ALEXANDER S. - Manual of Mythology. N.Y. Scribner, c1875
 NATH'L RECREATION ASSOC. - The barn dance returns. N.Y. The Assoc., c1937
 NETTL, PAUL - Story of dance music. N.Y. Philosophical Library, c1947
 NOVERRE, JEAN - Letters on dancing and ballets. London, Beaumont, 1930
 OWEN, WALTER - Ballerinas of the N.Y. City Ballet. N.Y. Dance Mart, 1953
 PERUGINI, MARK - Pageant of the dance & ballet. London, Jarrolds, 1946
 PORTER, EVELYN E.K. - Music through the dance. London, Batsford, c1937
 PRALL, DAVID M. - Aesthetic judgement. N.Y. Crowell, c1929
 RADIR, RUTH - Modern dance for the youth of America. N.Y. Barnes, c1944
 RAMEAU, P. - Dancing master (Beaumont tr.). London, Beaumont, 1931
 ROBERT, GRACE - Borzoi book of ballets. N.Y. Knopf, c1946
 ROURENUGH, LYNN - American folk dances. Delaware, O., Coop.Recreation Ser. c1939
 ROTHSCHILD - Danse artistique aux U.S.A. Paris, Editions Elzevir, 1949
 SACHS, CURT - Commonwealth of art. N.Y. Norton, c1946
 SACHS, CURT - World history of the dance. N.Y. Norton, c1937
 SAKELLARION, CH. - Fifty Greek dances. 1940
 SAMUELSON, DOROTHY - Let's meet the ballet. N.Y. Schuman, 1951
 SCHOEN, MAX - Enjoyment of the arts. N.Y. Philosophical Library, c1944
 SCHOLES, PERCY - The Puritans & music in England & New England. London, Oxford Univ. Press, c1934
 SCHWENDENER & TIBBELS - Legends and dances of Old Mexico. N.Y. Barnes, c1934
 SELDON, ELIZABETH - Dancer's quest. Berkeley, Univ. of Calif. press, 1935
 SETON, M. - Rhythm of the Red Man.
 SEYMOUR, MURICE - Seymour on ballet. Chicago, Pellegrini. c1947
 SHARP, C.J. - Country dance book. 6 vols. London, Novello, 1909-1927
 SHARP, C.J. - The Morris book. 5 vols. London, Novello, 1911-1919
 SHARP, C.J. - Sword dances of No. England, 3 vols. London, Novello, 1912-1913
 SHARP, EVELYN - Here we go round. N.Y. Morrow, 1926
 SHAW, LLOYD - Cowboy dances. Caldwell, Idaho, The Caxton Printers, 1939

68

in the department will take Mr. Limon's class Tuesday and Friday in addition to their other technical classes.

Assignment to classes in Dance Composition.

New students will be assigned to Dance Composition Materials or Dance Composition (Pre-Classic Forms) by the faculty. Former students will be assigned to Pre-Classic Forms or Modern Forms or Advanced Composition.

Assignment to classes in Dance Notation.

New students who have not studied Dance Notation will be assigned to Dance Notation I. New students who have previously studied Dance Notation will confer with Miss Hutchinson to determine the section which they should enter.

Production: First term 1953 - 1954

1. December -- Juilliard British Festival. Students will perform during this festival.
2. January -- Juilliard series of Jose Limon concerts.

Repertory classes:

1. Ballet. Mr. Tudor will hold auditions during his class periods for repertory groups for the Juilliard British Festival.
2. Modern Dance. Miss Ruth Currier and Miss Lucy Venable will hold auditions for Miss Humphrey's "With My Red Fires" Saturday October 3 in the regularly scheduled period for Humphrey Repertory. All students should present themselves for audition. Miss Humphrey will teach 2nd term only 1953 - 1954.

Literature and Materials of Music:

Mr. Lloyd will arrange small group sections for supplementary work in L. & M. during the first week of the semester. Bring a copy of your complete weekly schedule to give to Mr. Lloyd at the first meeting of the class, Tuesday, 10:30 a.m. All students in the department should attend the 10:30 a.m. meeting Tuesday, October 6.

Wednesday One O'Clock Concerts:

Held weekly in Juilliard Concert Hall. Attendance required of all students.

Concert Tickets:

Tickets to music and dance events are available from time to time. Watch the bulletin boards.

International House Membership:

Juilliard School of Music has arranged for membership in International House for each student in the Dance Department. This membership entitles each student to use the social rooms and cafeteria of International House, as well as to participate in social activities. Keys for dressing room lockers may be obtained at the International House desk with a deposit of \$5.00, after membership application has been turned in. The deposit is returned upon return of the key.

Student Committee of the Dance Department:

Within a few weeks, nominations and elections for a chairman and four additional committee members will be announced. This committee organizes student meetings of various kinds, plans social functions; its members act as the elected representatives of the whole student group in the Dance Department.

1953-54

SHURR, GERTRUDE - Modern dance technique & teaching. N.Y. Barnes, 1949
 SORELL, WALTER - Dance has many faces. N.Y. World Pub., 1951
 SPANISH-AMERICAN SONG & GAME BOOK - N.Y. Barnes, c1945
 SPARGER, CELIA - Anatomy & ballet. London, Black, 1949
 SPENCE, LEWIS - Myth & ritual in dance, game & rhyme. London, Watts, 1947
 STEBBINS, GENEVIEVE - Delsarte system of expression. N.Y. Werner, 1902
 STECHER & MUELLER - Games & dances for exercises & recreation. Phil. Presser, c1941
 STOKES, SEWELL - Isadora Duncan. N.Y. Brentano, 1928
 TENNEVIN, NICOLETTE - Dances of France. London, Parrish, 1951
 TERRY, WALTER - Invitation to dance. N.Y. Barnes, 1942
 TODD, MABEL E. - Thinking body. Boston, Branford, c1949
 TOLMAN & PAGE - Country dance book. N.Y. Farrar & Rinehart, c1937
 TOLMAN, BETH - How to put on & make successful the country dance party.
 Weston, Vt. Countryman Press, c1938
 TOROSSIAN, ARAM - A guide to aesthetics. Calif., Stanford U. Press, c1937
 VAGNOVA, AGRIFFINA - Basic principles of classical ballet. London, Black, 1953
 VUILLEUR, GASTON - History of dancing. N.Y. Appleton, 1898
 WALKER, CONWAY - The folksong & dance, & The voice as a solo instrument.
 N.Y. Caxton Inst., c1926
 WILLIAMSON, AUDREY - Contemporary ballet. London, Rockliff, 1946
 YCHUJOY, ANATOLE - New York City ballet. N.Y. Knopf, 1953

Periodicals:

Dance	Dance Observer
Dance Magazine	Dancing Times (London)
Dance News	Folk Dancer
Dance Notation Record	

68

in the department will take Mr. Limon's class Tuesday and Friday in addition to their other technical classes.

Assignment to classes in Dance Composition.

New students will be assigned to Dance Composition Materials or Dance Composition (Pre-Classic Forms) by the faculty. Former students will be assigned to Pre-Classic Forms or Modern Forms or Advanced Composition.

Assignment to classes in Dance Notation.

New students who have not studied Dance Notation will be assigned to Dance Notation I. New students who have previously studied Dance Notation will confer with Miss Hutchinson to determine the section which they should enter.

Production: First term 1953 - 1954

1. December -- Juilliard British Festival. Students will perform during this festival.
2. January -- Juilliard series of Jose Limon concerts.

Repertory classes:

1. Ballet. Mr. Tudor will hold auditions during his class periods for repertory groups for the Juilliard British Festival.
2. Modern Dance. Miss Ruth Currier and Miss Lucy Venable will hold auditions for Miss Humphrey's "With My Red Fires" Saturday October 3 in the regularly scheduled period for Humphrey Repertory. All students should present themselves for audition. Miss Humphrey will teach 2nd term only 1953 - 1954.

Literature and Materials of Music:

Mr. Lloyd will arrange small group sections for supplementary work in L. & M. during the first week of the semester. Bring a copy of your complete weekly schedule to give to Mr. Lloyd at the first meeting of the class, Tuesday, 10:30 a.m. All students in the department should attend the 10:30 a.m. meeting Tuesday, October 6.

Wednesday One O'Clock Concerts:

Held weekly in Juilliard Concert Hall. Attendance required of all students.

Concert Tickets:

Tickets to music and dance events are available from time to time. Watch the bulletin boards.

International House Membership:

Juilliard School of Music has arranged for membership in International House for each student in the Dance Department. This membership entitles each student to use the social rooms and cafeteria of International House, as well as to participate in social activities. Keys for dressing room lockers may be obtained at the International House desk with a deposit of \$5.00, after membership application has been turned in. The deposit is returned upon return of the key.

Student Committee of the Dance Department:

Within a few weeks, nominations and elections for a chairman and four additional committee members will be announced. This committee organizes student meetings of various kinds, plans social functions; its members act as the elected representatives of the whole student group in the Dance Department.

1953-54

69

February 1, 1954

SCHEDULE FOR SECOND SEMESTER 1953-54

MONDAY

Space available
IHG - International House Gymnasium
IHGR - " " Game Room
Rm. 610 - 12:45 - 3:30 P.M.
Rm. 102

Sign for practice hours on Dance Bulletin Board

IHG	IHGR	Rm. 610	Rm. 102	Other Rms.
9:30 - 10:55 Ballet 1 Gavers IHG Johnson, Acc.	9:30 - 10:55 Graham 4 Yuriko IHGR Millington, Acc.			
11:05 - 12:30 Limon 2 Currier IHG Elbez, Acc.	11:05 - 12:30 Graham 3 Yuriko IHGR Millington, Acc.			
12:40 - 2:10 Ballet 3 & Toe Craske Hawkins, Acc. IHG	12:40 - 2:10 Ballet 2 Corvino IHGR Sawyer, Acc.	1:15 - 2:15 Keyboard Johnson Rm. 102	1:15 - 2:15 Keyboard McGeary Rm. 012	
	2:30 - 3:30 Rhythmic Tr. L. & M. Johnson (Dip.St.) IHGR	2:30 - 3:30 Dance for Musicians Class Bernstein Rm. 610 Sawyer, Acc.		
	4:10 - 5:40 Humphrey Repertory "With My Red Fires" Humphrey, Venable, asst. IHGR Sawyer, Acc.			

Academic Classes - 2:30 - 3:50 p.m. Ac. 1,2,3,4,5

1953-54

JUILLIARD SCHOOL OF MUSIC

Dance Department

Schedule - First Term 1953-54

MONDAY

Space available:
IHG - International House Gymnasium
IHGR - " " Game Room
Rm. 610 - 12:45 - 3:30 p.m.
Rm. 102

Sign for practice hours on Dance Bulletin Board

IHG	IHGR	Rm. 610
9:30 - 11:00 Ballet 1 Gavers IHG	9:30 - 11:00 Graham 3 Yuriko IHGR	
11:05 - 12:35 Limon 2 Limon Assistant IHG	11:05 - 12:35 Graham 4 Yuriko IHGR	
12:40 - 2:10 Ballet 3 & Toe Craske IHG	12:40 - 2:10 Ballet 2 Corvino IHGR	1:00 - 3:30 (to be scheduled) Musicians Class Hill (comm. Nov.) Rm. 610
	2:30 - 3:30 Rhythmic Tr. L & M Johnson (Dip.St.) IHGR	
	4:00 - 5:30 Humphrey Repertory "With My Red Fires" Currier, Venable IHGR	4:00 - 5:30 Dance Hist. & Criticism Hill Room to be assigned

Academic Classes: 2:30 - 3:50 p.m. Ac. 1, 2, 3, 4, 5

69

TUESDAY

Space available:
IHG - International House Gymnasium
IHGR - " " Game Room
Rm. 102
Rm. 610 - 11:30 - 12:30 (if necessary)

IHG	IHGR	Rm. 102	Other Rooms
		10:30 - 11:50 L. & M. Seminar Lincoln Rm. 102	10:30 - 11:50 L. & M. Lecture Lloyd Rm. 606
12:15 - 1:40 Ballet 1 Corvino IHG Sawyer, Acc.	12:15 - 1:40 Graham 4 Cohan IHGR Keen, Acc.		
1:50 - 3:20 Limon 2 Limon, Jones Dem. IHG Elbez, Acc.	1:50 - 3:20 Graham 3 Cohan IHGR Keen, Acc.		
3:30 - 4:55 Ballet 2 & 3 Tudor IHG Wright, Acc.	3:30 - 4:55 Limon 1 Limon, Dunbar, Dem. IHGR Elbez, Acc.		
	5:00 - 6:30 Tutorial for 6 seniors Tudor IHGR Wright, Acc.		

Academic Classes: 9:00 - 10:20 a.m. Ac. 1,2,3,4,5

1953-54

TUESDAY

Space available:
IHG - International House Gymnasium
IHGR - " " Game Room
Rm. 102
Rm. 610 - 11:30 - 12:30 (if necessary)

IHG	IHGR	
		10:30 - 11:50 L. & M. for all students
12:15 - 1:45 Ballet 1 Corvino IHG	12:15 - 1:45 Graham 4 Cohan IHGR	
1:50 - 3:20 Limon 2 Limon IHG	1:50 - 3:20 Graham 3 Cohan IHGR	
3:20 - 4:50 Ballet 2 & 3 Tudor IHG	3:20 - 4:50 Limon 1 Limon IHGR	
4:50 - 6:20 Tudor Repertory Tudor IHG		

Academic Classes: 9:00 - 10:20 a.m. Ac. 1,2,3,4,5

69

WEDNESDAY

Space available
IHG - International House Gymnasium
IHGR - " " Game Room
Rm. 102
Rm. 610 - 9:00 - 1:30

IHG	IHGR	Rm. 610	Rm. 102
9:00 - 10:20 Ballet 2 & 3's not in point class & boys Gavers IHG Johnson, Acc.			
10:25 - 11:45 Ballet Point Class Gavers IHG Johnson, Acc.	10:25 - 11:45 Ballet 1 Corvino IHGR Keen, Acc.	10:40 - 12:00 Modern Forms Horst Rm. 610	
(12:00 - 12:50 p.m. Bi-weekly class in Advanced Composition) Sawyer, Acc.			
1:00 - 2:00 Wednesday Concert			
2:30 - 4:00 Comp. Materials Evans IHG Johnson, Acc.		2:15 - 3:45 Pre-Class. Forms Horst Rm. 102	
4:10 - 5:40 Limon 1 Dunbar IHG Acc.	4:10 - 5:40 Humphrey Repertory Humphrey; Venable, Asst. IHGR Sawyer, Acc.		

Academic classes - None

1953-54

WEDNESDAY

Space available:
IHG - International House Gymnasium
IHGR - " " Game Room
Rm. 102
Rm. 610 - 9:00 - 1:30

IHG	IHGR	Rm. 610	Rm. 102
9:00 - 10:15 Ballet, Toe Gavers IHG			
10:40 - 12:00 Ballet 1,2 Gavers IHG			
(12:00 - 12:50 p.m. Bi-weekly class in Advanced Composition)			
(1:00 - 2:00 Wednesday Concert)			
2:30 - 4:00 Graham 4 Graham IHG	2:30 - 4:00 Pre-Class Forms Horst IHGR	2:30 - 4:00 Dance Hist. & Criticism Hill Room to be assigned	2:15 - 3:45 Comp. Materials Hill, Evans Rm. 102 or stage
4:05 - 5:35 Graham 3 Graham IHG	4:05 - 5:35 Limon 1 Limon Asst. IHGR		

Academic Classes - None

69

THURSDAY

Space available:
IHG - International House Gymnasium
IHGR - " " Game Room
Rm. 102

IHG	IHGR	Rm. 102	Other Rooms
10:40 - 12:00 Ballet 2 & 3's not in point class and boys Tudor IHG Wright, Acc.	10:40 - 12:00 Limon 1 Jones IHGR Clayton, Acc.		
12:10 - 1:30 Ballet 1 Corvino IHG Sawyer, Acc.	12:10 - 1:30 Ballet Point Class and boys Adagio Repertory Tudor IHGR Wright, Acc.		
1:45 - 3:05 Limon 2 Limon Asst. Jones IHG Elbaz, Acc.	1:45 - 3:05 Modern Forms Practice Neumann IHGR Johnson, Acc.	2:00 - 3:00 Keyboard Lanfer Rm. 102	2:00 - 3:00 Dance Hist. & Crit. Hill Rm. 314
3:10 - 4:40 Graham 4 McGehee IHG Wright, Acc.	3:10 - 4:40 Pre-Classic Practice Neumann IHGR Johnson, Acc.	3:20 - 4:20 Seminar Lanfer Rm. 102	
4:45 - 6:15 Graham 3 McGehee IHG Wright, Acc.	5:00 - 6:00 Rhythmic Tr. L. & M. for Degree St. Johnson IHGR	4:55 - 5:55 Seminar Lanfer Rm. 102	

Academic Classes - 9:00 - 10:20 a.m. - Ac. 1,2,3,4

1953-54

THURSDAY

Space available:
IHG - International House Gymnasium
IHGR - " " Game Room
Rm. 102

IHG	IHGR
10:30 - 12:00 Ballet 2 & 3 Tudor IHG	10:30 - 12:00 Limon 1 Limon Asst. IHGR
12:05 - 1:35 Tudor Repertory Tudor IHG	12:05 - 1:35 Ballet 1 Corvino IHGR
1:35 - 3:05 Limon 2 Limon Asst. IHG	1:35 - 3:05 Modern Forms Practice Neumann IHGR
3:10 - 4:40 Graham 4 McGehee IHG	3:10 - 4:40 Pre-Classic Practice Neumann IHGR
4:45 - 6:15 Graham 3 McGehee IHG	5:00 - 6:00 Rhythmic Tr. L & M for Degree St. Johnson IHGR

Academic Classes: 9:00 - 10:20 a.m. - Ac. 1,2,3,4

69

FRIDAY

Space available:
IHG - International House Gymnasium
IHGR - " " Game Room
Rm. 610 - 1:00 - 4:30
Rm. 102

IHG	IHGR	Rm. 610	Rm. 102	Other Rooms
	9:00 - 10:15 Notation 1 Venable IHGR		9:00 - 10:15 Notation 2 Hutchinson Rm. 102	
10:00 - 11:30 Tutorial for 6 seniors Winter IHG Keen, Acc.	10:30 - 11:45 Limon 2 Limon, Currier, Dem. IHGR Elbaz, Acc.			
11:40 - 1:00 Graham 3 & 4 Winter IHG Keen, Acc.	11:50 - 1:00 Limon 1 Limon, Venable, Dem. IHGR Elbaz, Acc.		11:50 - 12:50 Notation 3 IH Parlor or Rm. 102 Hutchinson	
1:05 - 2:15 Ballet 3 & Toe Craske IHG Hawkins, Acc.	1:05 - 2:15 Ballet 1 Corvino IHGR Wright, Acc.		1:00 - 2:00 Keyboard Johnson Rm. 102	1:00 - 2:00 Keyboard McGeary Rm. 012
	2:30 - 3:30 Keyboard Johnson IHGR	2:30 - 3:30 Dance for Musicians Class Evans Rm. 610 (Wright, Keen, Acc.)		2:30 - 4:00 Dance Hist. & Crit. Hill Rm. 318
4:00 - 5:30 Ballet 2 Gavers IHG Johnson, Acc.		4:30 - 6:30 Country Dance & Folk Song Group Singer Rm. 610	4:15 - 5:45 Prep. Div. Lang Rm. 607 or Rm. 102 Liebling, Acc.	

Academic Classes: 2:30 - 3:50 p.m. Ac. 1,2,3,4,5
4:00 - 5:20 p.m. Ac. 2,3,4,5

1953-54

FRIDAY

Space Available:
IHG - International House Gymnasium
IHGR - " " Game Room
Rm. 610 - 1:00 - 4:30
Rm. 102

IHG	IHGR	Rm. 610	Rm. 102
	9:00 - 10:15 Notation 1 Venable IHGR		9:00 - 10:15 Notation 3 Hutchinson Rm. 102
10:30 - 11:45 Limon 2 Limon Winter IHG	10:30 - 11:45 Graham 4 Winter IHGR		
11:50 - 1:00 Limon 1 Limon Winter IHG	11:50 - 1:00 Graham 3 Winter IHGR		
1:00 - 2:15 Ballet 3 & Toe Craske IHG	1:00 - 2:15 Ballet 1 Corvino IHGR		1:00 - 2:15 Notation 2 Hutchinson Rm. 102
		2:15 - 4:30 (to be scheduled) Musicians Class Hill (corm. Nov.) Rm. 610	
4:00 - 5:30 Ballet 2 Gavers IHG		4:30 - 6:30 Country Dance & Folk Song Group Singer Rm. 610	4:30 - 5:30 Prep. Div. Lang Rm. 102 Liebling, Acc.
			4:00 - 5:20 Dance Hist. & Criticism Hill Room to be assigned

Academic Classes: 2:30 - 3:50 p.m. Ac. 1,2,3,4,5
4:00 - 5:20 p.m. Ac. 2,3,4,5

Space available:
IHG - International House Gymnasium
IHGR " " Game Room
Rm. 102
Rm. 610 - 10:00 - 3:00 p.m.

SATURDAY

IHG	IHGR	Rm. 610	Rm. 102
9:30 - 11:00 Graham 3 & 4 Hinkson IHG Wright, Acc.	9:30 - 11:00 Limon 1 & 2 Venable IHGR Acc.	10:00 - 11:00 11:00 - 12:00 12:30 - 2:00 2:00 - 3:00 Prep. Div. Lang Rm. 610 Liebling, Acc.	10:00 - 11:00 11:00 - 12:00 12:00 - 1:00 1:00 - 2:00 Prep. Div. Birsh Rm. 102 Millington, Acc.
11:15 - 12:45 Ballet 2 & 3 Tudor IHG Wright, Acc.			

Academic classes: None

DANCE FACULTY 1953-1954

Martha Hill, Director
Margaret Craske
Martha Graham (on leave)
Louis Horst
Doris Humphrey
Ann Hutchinson
Helen Lanfer
Jose Limon
Antony Tudor
Lignes de Mille (on leave)

DANCE L. & M. FACULTY

Norman Lloyd, Chairman
Hazel Johnson
Helen Lanfer
Stoddard Lincoln
George McGeary

PREPARATORY DIVISION FACULTY

Patricia Birsh
Pearl Lang

ASSISTANT TEACHERS

Robert Cohen (For Miss Graham)
Ruth Currier (For Mr. Limon)
June Dunbar (For Mr. Limon)
Letitia Evans (For Dance Faculty)
Mattlyn Gavers (For Mr. Tudor)
Mary Hinkson (For Miss Graham)
Betty Jones (For Mr. Limon)
Helen McGehee (For Miss Graham)
Natanya Neumann (For Mr. Horst)
Yuriko Kikuchi (For Miss Graham)
Lucy Venable (For Mr. Limon)
Ethel Winter (For Miss Graham)

CONSULTING PHYSICIAN

Fred J. Schilling, M.D.
131 East 66 Street
New York City
BU8 - 5577

DANCE DEPARTMENT EXECUTIVE SECRETARY

Doreen Vallis

NURSE

Mrs. Ray Donner, R.N.
Room 208

1953-54

Space Available:
IHG - International House Gymnasium
IHGR " " Game Room
Rm. 102
Rm. 610 - 10:00 - 3:00 p.m.

SATURDAY

IHG	IHGR	Rm. 610	Rm. 102
9:30 - 11:00 Ballet 1 & less advanced 2 Corvino IHG	9:30 - 11:00 Humphrey Repertory "With My Red Fires" Currier, Venable IHGR	10:00 - 3:00 Prep. Div. Lang Rm. 610 Liebling, acc.	10:00 - 1:00 Prep. Div. Birsh Rm. 102 Millington, Acc.
11:15 - 12:45 Ballet 3 & Adv. 2 Daglo & Production Tudor IHG	11:15 - 12:45 Limon 1 & 2 Limon Asst. IHGR		

Academic classes: None

DANCE FACULTY 1953 - 1954

Martha Hill, Director
Margaret Craske
Martha Graham
Louis Horst
Doris Humphrey
Ann Hutchinson
Helen Lanfer
Jose Limon
Antony Tudor

DANCE L. & M. FACULTY

Norman Lloyd, Chairman
Hazel Johnson
Helen Lanfer
Stoddard Lincoln
George McGeary

PREPARATORY DIVISION FACULTY

Patricia Birsh
Pearl Lang

ASSISTANT TEACHERS

Alfredo Corvino (For Mr. Tudor)
Robert Cohen (For Miss Graham)
Ruth Currier (For Mr. Limon)
June Dunbar (For Mr. Limon)
Mattlyn Gavers (For Mr. Tudor)
Betty Jones (For Mr. Limon)
Helen McGehee (For Miss Graham)
Natanya Neumann (For Mr. Horst)
Yuriko Kikuchi (For Miss Graham)
Lucy Venable (For Mr. Limon)
Ethel Winter (For Miss Graham)

ASSISTANT TO DANCE FACULTY

Letitia Evans

DANCE DEPARTMENT EXECUTIVE SECRETARY

Doreen Vallis

NURSE

Mrs. Ray Donner, R.N.
Room 208

CONSULTING PHYSICIAN

Fred J. Schilling M.D.
131 East 66 Street
New York City
BU8 - 5577

70

JULLIARD SCHOOL OF MUSIC November, 1953
DANCE DEPARTMENT STUDENT LIST

* 2nd year student
** 3rd year student
Angstreich, Eleanor (Mat, Limon, Not.1)
Byron, Gwendolyn (Mat., Limon, Not.1)
Clarke, Everee (Limon, Ballet)
Dick, Sylvia (MF)
Eden, Lois (Mat., Ballet, Limon, Not.1)
George, Barbara (Limon)
Harwood, Rosemary (Ballet, Limon)
Hyman, Barbara (Ballet, Limon, Rep.)
Mcride, Sally (L & M)
Perron, Dorothy (Ballet, MF)
Schlottman, Jeanette (Adv. Comp.)
Waung, Juliette (Limon)

BOYS IN DANCE DEPARTMENT

Bernstein, Harry
Carlisle, Bruce
Coyle, John
Girault, John
Kurland, Jerry
Long, Vernon
McDonald, Gene
Moery, Robert
Schenker, Barrie
Schnee, Joel
Wadsworth, Charles

Aviezer, Bruria Dip.
Badda, Lucille * BS Ltd.
Bayer, Margaret BS
Behrendt, Margery Dip.
Bernstein, Harry ** BS Ltd.
Bowie, Sally ** Dip.
Brenner, Yvonne BS
Bristol, Carol * Dip.
Burdall, Lorna BS Ltd.
Cantarella, Madeline ** BS
Carlisle, Bruce Dip.
Chiles, Edythe BS
Chung, Hazel BS
Coyle, John* Dip.
Feder, Jan BS
Feuer, Donya * BS
Field, Crystal * BS
Fox, Roberta BS
Freyman, Toby * BS
Girault, John BS Ltd.
Gluck, Rena ** BS
Green, Judy BS Ltd.
Greenwald, Mildred BS
Grossman, Patricia Dip.
Harris, Elizabeth BS
Holroyd, Sally ** BS Ltd.
Johnson, Mikel Dip.
Junkunc, Irene Dip.
Kanner, Karen BS
Kaufman, Ellida * BS
Krebs, Vera BS
Kurland, Jerry * Dip.
Lawson, Cristyne Dip.
Long, Vernon Dip.
Martin, Mary * Dip.
McDonald, Gene Dip.
Meursinge, Lubberta * Dip.
Mink, Margot BS
Moery, Robert BS Ltd.
Needle, Crystal BS
Oser, Julie Dip.
Farmer, Joan* Dip.
Puterman, Roberta Dip.
Randolph, Alethea * Dip.
Richardson, Dorene BS
Ros, Patricia Dip.
Rosing, Barbara ** BS
Schenker, Barrie * BS
Schlossberg, Lois BS
Schnee, Joel BS
Schuh, Martha * Dip.
Simmons, Sonia Dip.
Sparrow, Patricia ** BS Ltd.
Stanley, Elizabeth * Dip.
Stubbs, Elsa Dip.
Topaz, Muriel ** BS
Tucker, Charlotte Dip.
Valentine, Gail * BS
Van der Hoeven, Ellen * Dip.
Wadsworth, Charles ** BS Ltd.
Zall, Deborah * BS

March, 1954

JULLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT STUDENT LIST

* 2nd year student
** 3rd year student
x entered 2nd term '53-'54

Puterman, Roberta Dip.
Randolph, Alethea * Dip.
Richardson, Dorene BS
Ros, Patricia Dip.
Rosing, Barbara ** BS
Schenker, Barrie * BS
Schlossberg, Lois BS
Schnee, Joel BS
Simmons, Sonia Dip.
Sparrow, Patricia ** BS Ltd.
Stanley, Elizabeth * Dip.
Stone, Cynthia x Dip.
Stubbs, Elsa Dip.
Topaz, Muriel ** BS
Tucker, Charlotte Dip.
Valentine, Gail * BS
Wadsworth, Charles ** BS Ltd.

EXTENSION DIVISION

Angstreich, Eleanor (Mat, Limon, Not 1)
Dick, Sylvia (MF)
Eden, Lois (Bal.)
Gabriner, Joan (Limon 1, Bal 1, PC, Not 2)
George, Barbara (Limon)
Harwood, Rosemary (Bal, Limon)
Kohav, Hava (Limon 1, Bal 1)
Kubinyi, Moisha (Graham 3, Bal 1, Mat)
Murphy, Phyllis (Bal 1)
Perron, Dorothy (Bal, MF)
Waung, Juliette (Limon)

Aviezer, Bruria Dip.
Badda, Lucille * BS Ltd.
Bayer, Margaret BS
Bernstein, Harry ** BS Ltd.
Bowie, Sally ** Dip.
Brenner, Yvonne BS
Bristol, Carol * Dip.
Burdall, Lorna BS Ltd.
Cantarella, Madeline ** BS
Carlisle, Bruce Dip.
Chiles, Edythe BS
Feder, Jan BS
Field, Crystal * BS
Fox, Roberta BS
Freyman, Toby * BS
Gluck, Rena ** BS
Harris, Elizabeth BS
Holroyd, Sally ** BS Ltd.
Kanner, Karen BS
Kaufman, Ellida * BS
Krebs, Vera BS
Kurland, Jerry * Dip.
Lawson, Cristyne Dip.
Long, Vernon Dip.
Martin, Mary * Dip.
McDonald, Gene Dip.
Meursinge, Lubberta * Dip.
Mink, Margot BS
Moery, Robert BS Ltd.
Needle, Crystal BS
Nicoll, Charles x Dip.
Oser, Julie Dip.

1953-54

January 1954

DANCE DEPARTMENT
JULLIARD SCHOOL OF MUSIC

Ballet Examinations - Prepared by
Margaret Craske and
Antony Tudor

First Year

1st, 2nd, 3rd, and 4th, Port-de-bras.

Adagios - Trois relevés (without the relevés); Grand Rond-de-jambe en l'air. Développé a la 2nde, turn into 1st. arabesque, change to 2nd. arabesque, and then to 3rd.

Allegro - Changement, Echappé sauté, Assemblé, petit jeté, glissade, pas-de-chat, soubresaut, coupé et chassé, coupé et posé, demi-contretemps, relevé en 5me, Pas de Bourrée devant et derrière.

Pirouettes

Second Year

5th. and 6th. Port-de-bras.

Adagios - Trois relevés, six relevés (in the croisé devant, effacé, écarté, a la 2nde, epaulée, croisé derrière), Grand Rond-de-jambe en dehors et en dedans, Adagio jetés in all directions, preparation et un tour a la 2nde., Single attitude turn en dedans without arms.

Pirouettes - Double en dehors, et dedans.

Allegro - Battements tendus in centre with epaulements. Sissone, Grand jeté, Entrechat quatre, Royale, Jeté en attitude, assemblé en avant, Sissone retombée, demi-contretemps et fouetté sauté, Pas de Basque (en avant et en arrière), Grand Jeté en tournant (walking), Ballonné Coupé et pose with turns (in diagonal), Pas de bourrées dessus et dessous, Pas de chat (grand et petit).

Third Year

7th. and 8th. Port-de-bras.

Adagios - Quatre pirouettes en dedans, Grand Rond-de-jambe en tournant en dehors avec les jetés, Pas de Chaconne, 1st. and 2nd. Arabesque. Un tour a la 2nd, followed by two on knee, en dehors.

Allegro - Simple brisés (dessus et dessous), Assemblé en tournant, Jeté et rond-de-jambe, Jeté et petit battement dégagé, Temps-de-cuisse, Pas de bourrée en tournant, Grand jeté en tournant, single air turns, Soutenus turn, Cabriole.

For girls - 16 turns from 5th.

For men - 16 turns a la 2nde.

Fourth Year (B.S. Examination)

Adagios - 3rd. and 4th. Arabesque, Temps de Courante, Renversé en dedans, Demi-contretemps, coupé, grand rond-de-jambe en dehors renversé et pas-de-bourrée.

Allegro - Ballotée Brise volé, entrechat 6, Pas-de-basque sauté en tournant, Grand pas-de-basque, all pas-de-bourrées, full contretemps, balances. Double rond-de-jambe sauté.

For girls - (Point) - Assemblé on point. Piqué turns in diagonal. Soutenu on point. Pas de bourrée. Echappé, relevé, 16 turns from 5th, Elancé from 5th.

For men - Double tour en l'air. Grand fouetté sauté with single beat. Temps de poisson. Grand pirouette. 8 turns in 2nde, 4 in attitude, dégagé and finishing pirouette.

All the above allegros must be performed in any given combination. The B.S. examination will also include a written paper, and set dances that must be performed that lie within the above technical range.

HERALD TRIBUNE, FRIDAY, MARCH 5, 1954

Schuman to Make
Dance Award

William Schuman, American composer and president of the Julliard School of Music, has accepted the invitation of the committee for the Third Annual Capezio Dance Award to make the formal presentation to this year's recipient of the award, Doris Humphrey, at a luncheon Tuesday at the St. Regis Roof. Miss Humphrey was selected for the award because of "her creative leadership in modern dance and for the repository of high distinction with which she has enriched it."

Mr. Schuman was asked to preside at the award ceremonies because of his long-time interest in dance. As Julliard's president, he instituted that school's dance department which, under the guidance of a distinguished dance faculty, provides students with courses in many forms and techniques of dance. As a composer, he has created scores for Antony Tudor's ballet "Underneath" for "Night Journey" commissioned for Martha Graham by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, and for Miss Graham's symphonic solo "Judith," commissioned by the Louisville Orchestra.

Previous recipients of the Capezio Dance Award were Zachary Solov, choreographer for the Metropolitan Opera, and Lincoln Kirstein, general director of the New York City Ballet.

JULLIARD DANCERS
IN GRADUATING CLASS

Four dancers, the first graduates of the Julliard School's 3-year-old Department of Dance, were among the 11 young musicians who received diplomas and degrees yesterday afternoon at the school's forty-ninth commencement.

The diplomas were awarded by William Schuman, president of the school, and Mark Schubart, dean. Mr. Schuman also announced that prize awards had been given as follows:

The Morris Loeb Memorial Prizes for outstanding talent and achievement to Naomi Weiss and Kiem Tun, pianists, and Uziyah Wiesel, cellist; the Frank Damrosch Scholarship to Van Cliburn, pianist; the Richard Rodgers Scholarship to Betty Sawyer, composer; the Max Dreyfus Scholarship to Sarah Jane Fleming, soprano, and the Ernest Hutcheson Scholarship to James Mathis, pianist.

Also the George A. Wedge Prize to George Katz, pianist; the Frank Damrosch Prize to Elmer Leslie Bennett, choral conductor; the Elizabeth A. Coolidge Prize to Louis Calabro, composer; the Alice Breen Memorial Prize to Mary Mackenzie, contralto, and the Carl M. Rood Award to Mr. Cliburn.

THE NEW YORK TIMES, SATURDAY, MAY 29, 1954.

Julliard School of Music
Graduation Examinations
Dance Department

Tuesday, May 11, 1954

- Students:
1. Ballet and Modern Dance Majors: Lucille Badde, Harry Bernstein, Sally Holroyd, Patricia Sparrow
 2. Ballet Major, Modern Dance Minor: Charles Wadsworth
 3. Modern Dance Major, Ballet Minor: Rena Gluck

Faculty Jury: Martha Hill, Chairman; Margaret Craske, Louis Horst, Doris Humphrey, Ann Hutchinson, Jose Limon, Norman Lloyd, Antony Tudor, Ethel Winter.

A.

4:30 p.m. Program in Concert Hall
Technical Demonstrations

- I. Ballet Demonstration
At the Piano - Leslie Wright
- II. Questions by the Jury and further demonstration

Intermission

- III. Modern Dance Demonstration
At the Piano - Hazel Johnson
- IV. Questions by the Jury and further demonstration

B.

7:30 p.m. Program in Concert Hall
Program of Dances

I

Ballet

1. Pas de Trois from "Swan Lake" * * * * * Tchaikovsky
Choreography by Marius Petipa and L. I. Ivanov
(First produced - 1895 at Maryinsky Theatre)
(a) Danced by Lucille Badde, Patricia Sparrow and Harry Bernstein
(b) Danced by Rena Gluck, Sally Holroyd and Charles Wadsworth
At the Piano - Leslie Wright

2. La Plus Que Lente Debussy

Composed and Danced by Patricia Sparrow
At the Piano - Hazel Johnson

3. Rigadoun (from "Le Tombeau de Couperin") Ravel

Composed and Danced by Harry Bernstein
At the Piano - David Karlowsky

4. Reverence (from Quintet in D Minor) Franck
(Recording)

Composed and Danced by Lucille Badda

5. Pas de Deux (From Elegiac Trio in D Minor) Rachmaninoff
(Recording)

Composed and Danced by Sally Holroyd
and Charles Wadsworth

6. Gavotte (from Capriccio) Strauss

Choreography by Sally Holroyd
Danced by Rena Gluck

7. Badinerie (from Orchestral Suite in B Minor) Bach

Composed and Danced by Sally Holroyd

II
Modern Dance

8. Aria (from Statements for the Dance) Anthony Strilko
(Recording)

Composed and Danced by Lucille Badda

9. The Innocents Arnold Schoenberg
(from Five Orchestra Pieces, Op. 16)
(Based on Henry James' "The Turn of the Screw")

Choreography by Muriel Topas
Ghosts - danced by Karen Kanner, Gene MacDonald
The Children - Carole Bristol, Toby Freyman
The Nurse - Sally Holroyd

- * 10. Look Homeward, Stranger (from Tangents) William Bergama
(Recording)

Composed and Danced by Lucille Badda

11. Hora (Israeli Folk Melodies) Arranged

Composed and Danced by Rena Gluck
Violin - Moshe Murvitz
Piano - Theodore Holdheim

* These additional dances will be done only if the Jury wishes to see them.

12. Solo - Darkling Plain Percussion arr.

Composed and Danced by Harry Bernstein
Percussion - David Karlowsky

13. Song of Earth (from Jewish Life) Ernst Bloch

Composed and Danced by Patricia Sparrow
Cello - Moshe Amitay
Piano - Hazel Johnson

14. Solo (Prelude #14) Shostakovitch

Composed and Danced by Charles Wadsworth
At the Piano - Stoddard Lincoln

- * 15. Song (from Sonata in G Minor, Op. 19) Rachmaninoff
Composed and Danced by Sally Holroyd (Recording)

16. Solo from Ruth Ben Haim

Composed and Danced by Rena Gluck
Violin - Moshe Murvitz
Piano - Theodore Holdheim

* * * * *

* These additional dances will be done only if the Jury wishes to see them.

DANCE DEPARTMENT
Juilliard School of Music
1954-55

January 7, 1955

72

Classification of students in Ballet and Modern Dance for 1st semester 1954 - 1955

REGULAR DIVISION

Bagley, Loretta - Dip., 1st.Sen. L.1 & 2; B.3 & 2 & Pt.
Bailey, Virginia - Dip., 1st.Sen. L.1; B.1.
Beadling, Ira - B.S., 1st.Sen. L.1; B.1.
Ben-Gal, Jenina - Dip., 1st.Sen. L.2; B.1 & 2
Bernsohn, Paul - Dip., 1st.Sen. G.2; B.1 & 2
Bottom, Myron - Dip., 1st.Sen. G.2; B.1 & 2
Byer, Janet - Dip., 1st.Sen. G.2; B.2
Cairolis, Marion - Dip., 1st.Sen. L.1 & 2; B.2 & 3 & Pt.
Carlisle, Bruce - Dip., 3rd.Sen. G.2; B.2 & 3
Cohen, Judith - Dip., 1st.Sen. L.1 & 2; B.2 & 3 & Pt.
Coleman, Marcia - B.S., 1st.Sen. G.1; B.1.
Dubroca, Sylvia - B.S.(Ltd.), 1st.Sen. G.2; B.2 & Pt.
Fisch, Elaine - Dip., 1st.Sen. G.2; B.1 & 2
Fox, Roberta - B.S., 3rd.Sen. G.1; B.2
Gabrinor, Joan - B.S., 1st.Sen.Ext.Div.; 1st.Sen. G.1 & 2; B.1 & 2
Gallagher, Martha - B.S., 1st.Sen. G.1; B.1 & 2
Harris, Elizabeth - Dip., 3rd.Sen. G.1; B.2
Higdon, Gloria - Dip., 1st.Sen. G.1; B.2 & 1
Holtzman, Barbara - B.S., 1st.Sen. G.1; B.3 & 2 & Pt.
Kaufman, Ellida - B.S., 6th.Sen. G.2; B.2
Kohav, Hava - Dip., 1st.Sen.Ext.Div.; 1st.Sen. G.1; B.2 & 1
Kramer, Eleanore - Dip., 1st.Sen. L.1; B.1.
Kubinyi, Moisha - Dip., 1st.Sen.Ext.Div.; 1st.Sen. G.2; B.1 & 2
Lewes, Alfred - Dip., 1st.Sen. G.1; B.1.
Lawson, Cristyne - Dip., 3rd.Sen. G.2; B.2 & Pt.
Long, Vernon - Dip., 3rd.Sen. G.1; B.2 & 1
Mallard, Lillian - B.S., 1st.Sen. G.1; B.1
Martin, Mary - Dip., 5th.Sen. G.2; B.2
McDonald, Gene - B.S., 3rd.Sen. G.1; B.2
Mink, Margot - B.S., 3rd.Sen. G.1 & 2; B.3 & Pt.
Murphy, Phyllis - Dip., 1st.Sen.Ext.Div.; 1st.Sen. L.1; B.1
Nash, Vera - Dip., 1st.Sen. G.1; B.1
Needle, Crystal - B.S., 3rd.Sen. L.2; B.3 & Pt.
Nicolaidis, Melisa - Dip., 1st.Sen. L.2; B.2 & 3
Nicoll, Charles - Dip., 2nd.Sen. L.2; B.2 & 3

- 2 -

Oser, Julie - Dip., 3rd.Sen. G.2; B.3 & Pt.
Ossosky, Sheldon - Dip., 3rd.Sen. After 2 yr. leave; G.2; B.2 & 1
Richardson, Dorone - B.S., 3rd.Sen. G.2; B.2
Robbin, Tanara - B.S., 1st.Sen. G.1; B.1.
Rodriguez, Robert - Dip., 1st.Sen. L.1; B.1 & 2
Rogers, Poligona - Dip., 1st.Sen. G.1 & 2; B.2
Sando, Rona - B.S., 1st.Sen. L.1 & 2; B.1 & 2
Schenker, Barrie - B.S., 4th.Sen., Ltd. program. G.2; B.3
Schnee, Joel - B.S., 3rd.Sen. G.1; B.2 & 1
Shank, Jane - Dip., 1st.Sen. L.1 & B.1.
Stone, Cynthia - B.S., 2nd.Sen. G.1; B.2 & 3 & Pt.
Tassone, Ronald - B.S., 1st.Sen. L.1; B.1
Thompson, Elizabeth - B.S., 1st.Sen. L.2 & 1; B.2 & Pt.
Trisler, Joyce - Dip., 1st.Sen. L.2; B.1 & 2
Tucker, Barbara - Dip., 1st.Sen. L.1; B.1 & 2
Valentine, Gail - B.S., 5th.Sen. G.2; B.3 & Pt.
Waung, Juliette - B.S., 2nd.Sen.Ext.Div., 1st.Sen. L.2; B.1
Winberley, Llewellyn - Dip., 1st.Sen. G.1; B.1
Wolenski, Chester - B.S., 1st.Sen. L.1; B.1

EXTENSION DIVISION

Drents, Flumath - 1st.Sen. G.1; B.1.
Eristol, Caroline - 1st.Sen.Ext. After 4 Sem. Reg.Div. B.3 & Pt.
Drown, Mary - 1st.Sen. B.1
Lyron, Gwendoline - 2nd.Sen.Ext.Div. L. & M.; G.1
Charlip, Rony - 1st.Sen. B.2 & 3
Huth, Lola - 1st.Sen. Linon Repertory; Pre-Classical Forms; D.T.Co.; L.2 & 1
McAnany, James - 1st.Sen. B.1
Neal, Jo - 1st.Sen. G.1; B.1
Orele, Alice - 1st.Sen. Notation 1; Composition Materials
Randolph, Alothea - 1st.Sen. Ext. After 4 Sem. Reg.Div. Modern Forms; G.2; B.3 & 2 & Pt.
Seldon, Marlene - 1st.Sen. Notation 1

DANCE THEATRE COMPANY ONLY

Christopher, Patricia - 1st. Semester
FitzGerald, Richard - 1st. Semester
Levine, Rhoda - 1st. Semester
Spencer, Jack - 1st. Semester

Legend - Dip. = Diploma student
B.S. = Degree student
Sen. = Semester in attendance at Juilliard
G = Graham modern technique
L = Linon modern technique
B = Ballet technique
Pt. = Ballet Point Class

1954-55

73

Dance Department
Juilliard School of Music
1954-55
Trial Schedule for Week of October 5 (with indications
of classes to be added October 15)

September 24, 1954

FINAL DATE FOR ADJUSTMENT OF STUDENT PROGRAMS OCTOBER 13

MONDAY

Space available:

Room 610, 1:00 - 10:00 p.m.
Room 607, 9:00 - 12:00; 5:30 - 10:00 p.m.
Room 102, a.m. and p.m. to 10:00 p.m.

NOTE 1: To be scheduled in
addition - Dance History and
Criticism; Department Workshops;
additional Tudor Repertory;
Country Dance class; L. & M. (D) 2
and L. & M. (D) laboratory sections.
NOTE 2: Academic classes are
scheduled: 9:00 - 10:20; 10:30 -
11:50; 1:00 - 2:20; 2:30 - 3:50;
4:00 - 5:20
On Monday, Tuesday, Thursday, Friday

9:00 - 10:20, Rm. 607, Ballet 2, Gavers
9:00 - 10:20, Rm. 102, Notation 3, Hutchinson
10:30 - 11:50, Rm. 607, Ballet 1, Gavers
10:30 - 12:00, Rm. 102, Notation 2, Hutchinson
1:00 - 2:20, Rm. 610, Ballet 3, Craske (Gavers until October 15)
2:30 - 3:50, Rm. 610, Graham 2, Graham
2:30 - 3:50, Rm. 102, Notation 1, Venable
4:00 - 5:15, Rm. 610, Graham 1, Graham
4:00 - 5:20, 102, Limon 2, Venable
5:20 - 7:15, Rm. 610, Dance Theatre Company, Humphrey
5:30 - 6:45, Rm. 607, Limon 1, Venable

Academic Classes:

111 - Primarily for 1st year students, Monday and Thursday 1:00 - 2:20

Dance Department
Juilliard School of Music
1954-55

October 30, 1954

MONDAY

Space available:

Room 610, 1:00 - 10:00 p.m.
Room 607, 9:00 - 12:00; 5:30 - 10:00 p.m.
Room 102, a.m. and p.m. to 10:00 p.m.

9:00 - 10:20, Rm. 607, Ballet 2, Gavers, Johnson, acc.
9:00 - 10:20, Rm. 102, Notation 3, Hutchinson (Grelinger)
10:30 - 11:50, Rm. 607, Ballet 1, Gavers, Johnson, acc.
10:30 - 12:00, Rm. 102, Notation 2, Hutchinson (Bissell), Lily Fox, acc.
1:00 - 2:20, Rm. 102, Notation 1, Hutchinson (Bissell)
1:00 - 2:20, Rm. 610, Ballet 3, Craske, Wittman, acc.
2:30 - 3:50, Rm. 610, Graham 2, Graham, Hinkson, dem., Lester, acc.
2:30 - 3:50, Rm. 102, Notation 1, Venable
4:00 - 5:15, Rm. 610, Graham 1, Graham, Hinkson, dem., Lester, acc.
4:00 - 5:20, Rm. 102, Limon 2, Venable, Greenfield, acc.
5:20 - 7:15, Rm. 610, Dance Theatre Company, Humphrey, Currier, recordings
5:30 - 6:45, Rm. 607, Limon 1, Venable, Greenfield, acc.
7:30 - 9:00 p.m. Rm. 610 or Rm. 607, Choreography Major Project, Kaufman

L. & M. Laboratory:

1:00 - 2:20 p.m., McGeary, Rm. 014
2:30 - 3:50, Johnson, Rm. 314
4:00 - 5:20, Johnson, Rm. 314

1954-55

January 13, 1955

DANCE DEPARTMENT

Schedule of Dance Department classes and individual conferences to be held
week of examinations, January 24-28, 1955. In addition, L. & M. laboratory
sections will meet as usual as Academic classes.

Individual student conferences with faculty members teaching ballet and
modern dance were requested by the Student Committee for the purpose of giving
each student an opportunity to discuss his technical progress with one of his
instructors in each of the technical fields, ballet and modern dance.

The faculty thought this a good plan for the week of examinations and the
schedule below has been organized.

Each student, regular and extension division, had the opportunity to sign
for one ballet conference and one modern dance conference, with the instructors
who best know his work in classes.

Students are expected to come to these conferences in studio costume.
Each student is responsible for reviewing his own work and analyzing his own
progress before his technical conferences as a basis for discussion.

Monday, January 24

9:00 - 10:15 Rm. 607 Ballet 1 & 2 Gavers, Johnson, acc.
9:00 - 10:20 a.m. Rm. 102 Notation 3, Hutchinson
10:15 - 11:45 a.m. Rm. 607 Gavers, conferences
10:30 - 12:00 noon Rm. 102 Notation 2, Hutchinson
1:00 - 2:15 p.m. Rm. 610 Ballet 3 Craske, Wittman, acc.
1:00 - 2:20 p.m. Rm. 102 Notation 1 Hutchinson
2:30 - 3:50 p.m. Rm. 102 Notation 1 Venable
2:30 - 5:15 p.m. Rm. 610 Graham conferences
4:00 - 5:30 p.m. Rm. 102 Venable conferences
5:20 - 7:15 p.m. Rm. 610 Dance Theatre Company, Humphrey, Currier
5:30 - 6:45 p.m. Rm. 607 Limon 1 & 2 Venable, Greenfield, acc.
7:30 - 9:00 p.m. Rm. 610 Choreography Project, Kaufman
L. & M. laboratories as usual

Tuesday, January 25

9:00 - 10:15 a.m. Rm. 607 Corvino, conferences
9:00 - 10:20 a.m. Rm. 610 Graham 1 & 2 McGehee, Muller, acc.
10:30 - 11:45 a.m. Rm. 610 Ballet 2 & 3 Tudor, Sawyer, acc.
10:30 - 11:45 a.m. Rm. 607 McGehee, conferences
11:00 - 12:00 noon Rm. 102 Dance Class for Musicians, Trisler, Liebling, acc.
11:45 - 12:40 p.m. Rm. 610 Tudor Adagio, Kean, acc.
1:00 - 2:20 p.m. Rm. 610 L. & M. Lincoln
1:00 - 2:20 p.m. Rm. 102 L. & M. Persichetti
2:30 - 4:15 p.m. Rm. 610 Limon Repertory Limon, Venable, asst.
4:45 - 6:15 p.m. Rm. 102 Tudor, conferences
5:00 - 6:15 p.m. Rm. 607 Limon, conferences
6:30 - 7:30 p.m. Rm. 607 Dance Class for Musicians, Kaufman, Elbaz, acc.

(over)

TUESDAY

Space available:

Room 610 - a.m. and p.m. to 10:00 p.m.
Room 607 - 9:00 - 12:00; 5:30 - 10:00 p.m.
Room 102 - a.m. - p.m. to 10:00 p.m.

9:00 - 10:20, Rm. 607, Ballet 1, Corvino
9:00 - 10:20, Rm. 610, Graham 2

10:30 - 11:50, Rm. 607, Ballet 2 & 3, Corvino (later: Ballet 2 only)
10:30 - 12:00, Rm. 610, Graham 1

1:00 - 2:20, Rm. 610, L. & M. (D) Section 1, Lincoln
1:00 - 2:20, Rm. 102, L. & M. (D) Section 3, Persichetti
(L. & M. note: On October 5 all students meet first in Rm. 610 for sectioning)

(2:30 - 3:50, Ballet 3, Tudor, starts October 15)
2:30 - 4:30, Rm. 610, Linon repertory

4:30 - 6:00, Rm. 610, Linon 1, Linon
(4:45 - 6:45, Tudor repertory, starts October 19)

7:00 - 9:00 Rm. 610, Dance Theatre Company, Humphrey

Academic Classes:

161 - primarily for 1st year students, Tuesday and Friday, 4:00 - 5:20
171 - primarily for 1st year students, Tuesday and Friday, 4:00 - 5:20
421 - Tuesday and Friday, 4:00 - 5:20

TUESDAY

Space available:

Room 610 - a.m. and p.m. to 10:00 p.m.
Room 607 - 9:00 - 12:00; 5:00 - 10:00 p.m.
Room 102 - a.m. - p.m. to 10:00 p.m.

9:00 - 10:20, Rm. 607, Ballet 1, Corvino, Hawkins, acc.
9:00 - 10:20, Rm. 610, Graham 2, McGehee, ? , acc.

10:30 - 11:50, Rm. 610, Ballet 2 & 3's who have 4:45 p.m. conflict, Tudor, Sawyer, acc.
10:30 - 12:00, Rm. 607, Graham 1, McGehee, ? , acc.

1:00 - 2:20, Rm. 610, L. & M. (D) Section 1, Lincoln
1:00 - 2:20, Rm. 102, L. & M. (D) Section 2, Persichetti

2:30 - 3:50, Rm. 102, free for Mr. Tudor, on call
2:30 - 4:30, Rm. 610, Linon repertory, Linon, Venable, asst., recordings (stage will be free on certain Tuesdays for this class, consult bulletin board)

4:00 - 6:00 p.m., Rm. 102, Country Dance Group, Singer

4:45 - 6:15, Ballet 3 & 2's who have 10:30 conflict, Tudor, Sawyer, acc. *Rm. 610*

5:00 - 6:15, Rm. 607, Linon 1, Linon (Hollander) Elbaz, acc.

6:30 - 8:30 p.m., Rm. 610, Dance Theatre Company, Humphrey, Currier - recordings

7:00 - 8:30, Stage, Stagecraft for Dancers, DeGaetani

L. & M. Laboratory:

2:30 - 3:50, Lincoln, Rm. 318

73

1954-55

- 2 -

Tuesday January 25 (contd.)

6:30 - 8:30 p.m. Rm. 610 Dance Theatre Company, Humphrey, Currier, asst.

7:00 - 8:30 p.m. Stage Stagecraft for Dancers, DeGaetani

L. & M. Laboratories as usual

22 *****

Wednesday, January 26

9:00 - 10:30 a.m. Rm. 102 Linon 1 Jones, Greenfield, acc.

9:00 - 10:10 a.m. Rm. 607 Ballet 2 & 3 Gavers, Johnson, acc.

10:15 - 11:00 a.m. Rm. 102 Gavers, conferences

11:00 - Idomeneo Concert Hall Preview (all students get tickets from Concert Office)

2:00 - 3:20 p.m. Rm. 610 Pre-Classic Forms Horst, Neumann, asst.

2:00 - 3:20 p.m. Rm. 102 Composition Materials, Evans, Johnson, acc.

4:00 - 5:30 p.m. Rm. 102 Modern Forms, Horst, Neumann, asst.

3:30 - 5:30 p.m. Rm. 610 Dance Theatre Company, Humphrey, Currier, asst.

5:30 - 6:30 p.m. Rm. 102 Dance Class for Musicians, Ossosky, McCormack, acc.

5:30 - 6:30 p.m. Rm. 607 Corvino, conferences

5:45 - 7:30 p.m. Rm. 610 Tudor Repertory, Zupko, acc.

7:30 - 9:00 p.m. Rm. 610 Kaufman Choreography Project

Thursday, January 27

9:00 - 10:15 a.m. Rm. 607 Corvino, conferences

9:00 - 10:30 Rm. 610 Linon 1 & 2 Jones, Greenfield, acc.

10:30 - 11:45 a.m. Rm. 607 Jones, conferences

10:30 - 12:00 and 12:30 - 1:45 p.m. Rm. 610 Tudor, conferences

11:00 - 12:00 noon Rm. 102 Dance Class for Musicians, Trisler, Liebling, acc.

1:00 - 2:20 p.m. Stage Stagecraft for Dancers, DeGaetani

2:30 - 3:30 p.m. Rm. 102 Ballet Class for Musicians, Bristol, Liebling, acc.

2:30 - 3:50 p.m. Rm. 610 Graham 1 & 2 Graham, Lester, acc.

4:00 - 5:30 p.m. Rm. 607 Graham, conferences

5:00 - 7:00 p.m. Rm. 610 Dance Theatre Company, Humphrey, Currier, asst.

7:30 - 9:00 p.m. Rm. 610 Kaufman Choreography Project

73

1954-55

WEDNESDAY

Space available:

Room 610 - 1:00 - 10:00 p.m.
Room 607 - 9:00 - 12:00; 5:30 - 10:00 p.m.
Room 102 - a.m. and p.m. to 10:00 p.m.

9:00 - 10:20, Rm. 607, Ballet 2 & 3, Gavers
9:00 - 12:00, Rm. 102, Linon 1 & 2, small sections of 1 hr. each, Jones
10:30 - 11:50, Rm. 607, Graham 1
10:45 - 11:45, Rm. 102 Point Class, Gavers
12:00 - 1:00 on call, Rm. 102, Advanced group composition and choreographer's major,
Horst, Hill

1:00 - 2:00, Concert Hall, Weekly concert
2:15 - 3:50, Rm. 610, Pre-Classic Dance Forms, Horst
2:15 - 3:50, Rm. 102, Composition Materials, Evans
4:00 - 5:30, Rm. 102, Modern Dance Forms, Horst
4:00 - 5:30, Rm. 610, Ballet 1, Corvino
4:00 - 6:00, Stage, Dance Theatre Company, Humphrey, Currier

Academic classes: None

WEDNESDAY

Space available:

Room 610 - 1:00 - 10:00 p.m.
Room 607 - 9:00 - 12:00 noon; 5:00 - 10:00 p.m.
Room 102 a.m. and p.m. to 10:00 p.m.

9:00 - 10:20 a.m., Rm. 607, Ballet 2 & 3 with exception of those in point class,
(Reasons for exception: (1) Size of studio in relation to
size of class. (2) Point class will include a pre ininary
barre) Gavers, Johnson, acc.

9:00 - 10:20 a.m., Rm. 102, Linon 1, Jones (Johnson) Greenfeld, acc.

* THE NEXT 2 CLASSES WILL MEET ALTERNATE WEEKS

* 10:30 - 11:50 a.m. Room 607, Linon 2, Jones (Johnson) Greenfeld, acc.
Meets November 3, 17, etc.

* 10:30 - 11:50 a.m. Room 607, Graham 1, Birsh, ? acc.,
Meets November 10, 24, etc.

10:30 - 11:50 a.m., Rm. 102, Point Class, Gavers, Johnson, acc.

12:00 - 1:00 p.m. on call, Rm. 102, Advanced group composition and choreography
major project, Hill, Horst

1:00 - 2:00 p.m., CONCERT HALL - WEEKLY CONCERT

2:15 - 3:50 p.m., Rm. 610 - Pre-Classic Forms, Horst, Neumann

2:15 - 3:50 p.m., Rm. 102 - Composition Materials, Evans, Johnson, acc.

4:00 - 5:30 p.m., Rm. 102 - Modern Dance Forms, Horst, Neumann

5:00 - 6:30 p.m., Rm. 607, Ballet 1, Corvino, Hawkins, acc.

4:00 - 6:00 p.m., Rm. 610 Dance Theatre Company, Humphrey, Currier, recordings

L. & M. Laboratory:

9:00 - 10:20 a.m. McGeary, Room 314
2:10 - 3:30 p.m. McGeary, Room 314
4:00 - 5:20 p.m. Johnson, Room 314

NOTE 1: One of Mr. Tudor's repertory classes to be scheduled Wednesday evening

NOTE 2: On certain weeks, Juilliard dances will be held in Rm. 610, 7:30 p.m.,
on, the next being scheduled for November 3

- 3 -

Friday, January 28

9:00 - 10:20 a.m. Rm. 607 Ballet 1 Corvino, Wittman, acc.

9:00 - 10:20 a.m. Rm. 102 Modern Forms Practice, Neumann, McGeary, acc.

10:30 - 11:50 a.m. Rm. 607 Ballet 2 Corvino, Wittman, acc.

10:30 - 12:30 p.m. Rm. 102 Two sections of Pre-Classic Practice, Neumann, Johnson,
acc.

12:00 - 1:00 p.m. Rm. 03 Dance History and Criticism, Hill

12:30 - 1:45 p.m. Rm. 102 Yuriko, conferences

1:45 - 3:00 p.m. Rm. 610 Graham 1 & 2, Yuriko, Millington, acc.

1:45 - 2:15 p.m. Rm. 102 Craske, conferences

2:30 - 3:30 p.m. Rm. 610 Linon 1 & 2, Linon, Greenfeld, acc.

3:30 - 5:20 p.m. Rm. 610 Linon Repertory, Linon, Venable, asst.

4:30 - 6:00 p.m. Rm. 102 Preparatory Division, Lang, Liebling, acc. Int. Teenage

5:30 - 7:30 p.m. Rm. 610 Dance Theatre Company, Humphrey, Currier, asst.

THURSDAY

Space available:

Room 610 - a.m. and p.m. to 10:00 p.m.
Room 607 - 9:00 - 12:00; 5:30 - 10:00 p.m.
Room 102 a.m. and p.m. to 10:00 p.m.

9:00 - 10:20, Rm. 610, Limon 2, Jones
9:00 - 10:20, Rm. 607, Ballet 1, Corvino

10:30 - 12:00, Rm. 610, Ballet 2 & 3, Tudor (Corvino until October 15)
10:30 - 11:50, Rm. 607, Limon 1, Jones

(12:30 - 2:20, Rm. 610, Repertory Tudor (begins October 21)

2:30 - 3:50, Rm. 610, Graham 2, Graham

4:00 - 5:30, Rm. 610, Graham 1, Graham
4:00 - 6:00, Stage, Dance Theatre Company, Humphrey and Currier

Academic classes:

111 - Primarily for 1st Year students, Thursday and Monday 1:00 - 2:20 p.m.

THURSDAY

Space available:

Room 610 - a.m. and p.m. to 10:00 p.m.
Room 607 - 9:00 - 12:00, 5:00 - 10:00 p.m.
Rm. 102 a.m. and p.m. to 10:00 p.m.

9:00 - 10:20, Rm. 607, Limon 2, Jones (Hollander), Greenfeld, acc. (Those with conflicts take 10:30 class)
9:00 - 10:20, Rm. 610, Girls Ballet 1, Corvino, Sawyer, acc.

10:30 - 12:00, Rm. 610, All boys Ballet class, Tudor, Sawyer, acc.
10:30 - 11:50, Rm. 607, Limon 1, Jones (Hollander), Greenfeld, acc. (Those with conflicts consult instructor about taking 9:00 class)

12:30 - 2:20, Rm. 610, Girls Ballet 2 & 3 class, Tudor, Sawyer, acc.

1:00 - 2:20, Stage, Stagecraft for Dancers, DeGaetani

2:30 - 3:50, Rm. 610, Graham 2, Graham, Hinkson, Den., Lester, acc.

4:00 - 5:20, Rm. 610, Graham 1, Graham, Hinkson, Den., Lester, acc.

5:00 - 7:00 p.m., Rm. 607, Dance Theatre Company, Humphrey, Currier, recordings

7:30 - 9:00 p.m., Rm. 607 or Rm. 610, Choreography Major Project, Kaufman

L. & M. Laboratory:

? 1:00 - 2:20 Lincoln, Rm. 102

73

1954-55

- 3 -

Friday, January 28

9:00 - 10:20 a.m. Rm. 607 Ballet 1 Corvino, Wittman, acc.

9:00 - 10:20 a.m. Rm. 102 Modern Forms Practice, Neumann, McGeary, acc.

10:30 - 11:50 a.m. Rm. 607 Ballet 2 Corvino, Wittman, acc.

10:30 - 12:30 p.m. Rm. 102 Two sections of Pro-Classic Practice, Neumann, Johnson, acc.

12:00 - 1:00 p.m. Rm. 03 Dance History and Criticism, Hill

12:30 - 1:45 p.m. Rm. 102 Yuriko, conferences

1:45 - 3:00 p.m. Rm. 610 Graham 1 & 2, Yuriko, Millington, acc.

1:45 - 2:15 p.m. Rm. 102 Craske, conferences

2:30 - 3:30 p.m. Rm. 610 Limon 1 & 2, Limon, Greenfeld, acc.

3:30 - 5:20 p.m. Rm. 610 Limon Repertory, Limon, Venable, asst.

4:30 - 6:00 p.m. Rm. 102 Preparatory Division, Lang, Liebling, acc. Int. Teenage

5:30 - 7:30 p.m. Rm. 610 Dance Theatre Company, Humphrey, Currier, asst.

THURSDAY

Space available:

Room 610 - a.m. and p.m. to 10:00 p.m.
Room 607 - 9:00 - 12:00; 5:30 - 10:00 p.m.
Room 102 a.m. and p.m. to 10:00 p.m.

9:00 - 10:20, Rm. 610, Limon 2, Jones
9:00 - 10:20, Rm. 607, Ballet 1, Corvino

10:30 - 12:00, Rm. 610, Ballet 2 & 3, Tudor (Corvino until October 15)
10:30 - 11:50, Rm. 607, Limon 1, Jones

(12:30 - 2:20, Rm. 610, Repertory Tudor (begins October 21)

2:30 - 3:50, Rm. 610, Graham 2, Graham

4:00 - 5:30, Rm. 610, Graham 1, Graham

4:00 - 6:00, Stage, Dance Theatre Company, Humphrey and Currier

Academic classes:

111 - Primarily for 1st Year students, Thursday and Monday 1:00 - 2:20 p.m.

THURSDAY

Space available:

Room 610 - a.m. and p.m. to 10:00 p.m.
Room 607 - 9:00 - 12:00, 5:00 - 10:00 p.m.
Rm. 102 a.m. and p.m. to 10:00 p.m.

9:00 - 10:20, Rm. 607, Limon 2, Jones (Hollander), Greenfield, acc. (Those with conflicts take 10:30 class)
9:00 - 10:20, Rm. 610, Girls Ballet 1, Corvino, Sawyer, acc.

10:30 - 12:00, Rm. 610, All boys Ballet class, Tudor, Sawyer, acc.
10:30 - 11:50, Rm. 607, Limon 1, Jones (Hollander), Greenfield, acc. (Those with conflicts consult instructor about taking 9:00 class)

12:30 - 2:20, Rm. 610, Girls Ballet 2 & 3 class, Tudor, Sawyer, acc.

1:00 - 2:20, Stage, Stagecraft for Dancers, DeGastani

2:30 - 3:50, Rm. 610, Graham 2, Graham, Hinkson, Den., Lester, acc.

4:00 - 5:20, Rm. 610, Graham 1, Graham, Hinkson, Den., Lester, acc.

5:00 - 7:00 p.m., Rm. 607, Dance Theatre Company, Humphrey, Currier, recordings

7:30 - 9:00 p.m., Rm. 607 or Rm. 610, Choreography Major Project, Kaufman

L. & M. Laboratory:

? 1:00 - 2:20 Lincoln, Rm. 102

73

1954-55

- 3 -

Friday, January 28

9:00 - 10:20 a.m. Rm. 607 Ballet 1 Corvino, Wittman, acc.

9:00 - 10:20 a.m. Rm. 102 Modern Forms Practice, Neumann, McGeary, acc.

10:30 - 11:50 a.m. Rm. 607 Ballet 2 Corvino, Wittman, acc.

10:30 - 12:30 p.m. Rm. 102 Two sections of Pre-Classical Practice, Neumann, Johnson, acc.

12:00 - 1:00 p.m. Rm. 03 Dance History and Criticism, Hill

12:30 - 1:45 p.m. Rm. 102 Yuriko, conferences

1:45 - 3:00 p.m. Rm. 610 Graham 1 & 2, Yuriko, Millington, acc.

1:45 - 2:15 p.m. Rm. 102 Craske, conferences

2:30 - 3:30 p.m. Rm. 610 Limon 1 & 2, Limon, Greenfield, acc.

3:30 - 5:20 p.m. Rm. 610 Limon Repertory, Limon, Venable, asst.

4:30 - 6:00 p.m. Rm. 102 Preparatory Division, Lang, Liebling, acc. Int. Teenage

5:30 - 7:30 p.m. Rm. 610 Dance Theatre Company, Humphrey, Currier, asst.

FRIDAY

Space available:

Room 610 - 1:00 - 10:00 p.m.

Room 607 - 9:00 - 12:00; 5:30 - 10:00 p.m.

Room 102 - a.m. and p.m. to 10:00 p.m.

9:00 - 10:20, Rm. 607, Ballet 1, Corvino

9:00 - 10:20, Rm. 102, Modern Forms Practice, Neumann

10:30 - 11:50, Rm. 607, Ballet 2, Corvino

10:30 - 12:30, Rm. 102, 2 sections of Pre-Classic forms practice, Neumann

12:30 - 2:30, Rm. 102, Graham 1 in 2 small sections

1:00 - 2:20, 610, Ballet 3, Craske (Cavers until October 15)

2:30 - 3:30, Rm. 610, Limon 2, Limon

2:30 - 3:30, Stage, Graham 2

3:30 - 5:20, Rm. 610, Repertory, Limon

4:30 - 6:00, Stage, Preparatory Division, Lang (advanced class)

5:30 - 7:30, Rm. 607, Dance Theatre Company, Humphrey

Academic classes:

161 - Primarily for 1st year students, Friday and Tuesday, 4:00 - 5:20

171 - Primarily for 1st year students, Friday and Tuesday, 4:00 - 5:20

421 - Friday and Tuesday, 4:00 - 5:20

FRIDAY

Space available:

Room 610 - 1:00 - 10:00 p.m.

Room 607 - 9:00 - 12:00; 5:30 - 10:00 p.m.

Room 102 - a.m. and p.m. to 10:00 p.m.

9:00 - 10:20, Rm. 607, Ballet 1, Corvino, Wittman, acc.

9:00 - 10:20, Rm. 102, Modern Forms Practice, Neumann (Kaufman) McGeary, acc.

10:30 - 11:50, Rm. 607, Ballet 2, Corvino, Wittman, acc.

10:30 - 12:30, Rm. 102, 2 Sections of Pre-Classic forms practice, Neumann (Kaufman) Johnson, acc.

12:00 - 1:00, Rm. 03, Dance History and Criticism, Hill

12:30 - 1:30, Rm. 102, Graham 1a, Yuriko (Birsh), Millington, acc.

1:00 - 2:20, Rm. 610, Ballet 3, Craske, Sawyer, acc.

1:30 - 2:30, Rm. 102, Graham 1b, Yuriko (Birsh) Millington, acc.

2:30 - 3:30 Rm. 610, Limon 1 & 2, Limon (Johnson), Greenfield, acc.

2:30 - 3:30, Rm. 102, Graham 2, Yuriko (Birsh), Millington, acc. (Stage free for this class Nov. 19 and December 10)

3:30 - 5:20, Rm. 610, Repertory, Limon (Venable), recordings

4:30 - 6:00, Rm. 102, Preparatory Division, Lang, Liebling, acc. Int. Teenage

5:30 - 7:30, Rm. 610, Dance Theatre Company, Humphrey, Currier - recordings

L. & M. Laboratory:

9:00 - 10:20 - Johnson, Rm. 314

1:00 - 2:20 - Lanfer, Rm. 323

2:30 - 3:50 - Lanfer, Rm. 323

73

1954-55

- 3 -

Friday, January 28

9:00 - 10:20 a.m. Rm. 607 Ballet 1 Corvino, Wittman, acc.

9:00 - 10:20 a.m. Rm. 102 Modern Forms Practice, Neumann, McGeary, acc.

10:30 - 11:50 a.m. Rm. 607 Ballet 2 Corvino, Wittman, acc.

10:30 - 12:30 p.m. Rm. 102 Two sections of Pre-Classic Practice, Neumann, Johnson, acc.

12:00 - 1:00 p.m. Rm. 03 Dance History and Criticism, Hill

12:30 - 1:45 p.m. Rm. 102 Yuriko, conferences

1:45 - 3:00 p.m. Rm. 610 Graham 1 & 2, Yuriko, Millington, acc.

1:45 - 2:15 p.m. Rm. 102 Craske, conferences

2:30 - 3:30 p.m. Rm. 610 Limon 1 & 2, Limon, Greenfield, acc.

3:30 - 5:20 p.m. Rm. 610 Limon Repertory, Limon, Venable, asst.

4:30 - 6:00 p.m. Rm. 102 Preparatory Division, Lang, Liebling, acc. Int. Teenage

5:30 - 7:30 p.m. Rm. 610 Dance Theatre Company, Humphrey, Currier, asst.

73

1954-55

FRIDAY

Space available:
Room 610 - 1:00 - 10:00 p.m.
Room 607 - 9:00 - 12:00; 5:30 - 10:00 p.m.
Room 102 - a.m. and p.m. to 10:00 p.m.

9:00 - 10:20, Rm. 607, Ballet 1, Corvino
9:00 - 10:20, Rm. 102, Modern Forms Practice, Neumann
10:30 - 11:50, Rm. 607, Ballet 2, Corvino
10:30 - 12:30, Rm. 102, 2 sections of Pre-Classic forms practice, Neumann
12:30 - 2:30, Rm. 102, Graham 1 in 2 small sections
1:00 - 2:20, 610, Ballet 3, Craske (Gavers until October 15)
2:30 - 3:30, Rm. 610, Limon 2, Limon
2:30 - 3:30, Stage, Graham 2
3:30 - 5:20, Rm. 610, Repertory, Limon
4:30 - 6:00, Stage, Preparatory Division, Lang (advanced class)
5:30 - 7:30, Rm. 607, Dance Theatre Company, Humphrey

Academic classes:

161 - Primarily for 1st year students, Friday and Tuesday, 4:00 - 5:20
171 - Primarily for 1st year students, Friday and Tuesday, 4:00 - 5:20
421 - Friday and Tuesday, 4:00 - 5:20

- 3 -

Friday, January 28

9:00 - 10:20 a.m. Rm. 607 Ballet 1 Corvino, Wittman, acc.
9:00 - 10:20 a.m. Rm. 102 Modern Forms Practice, Neumann, McGeary, acc.
10:30 - 11:50 a.m. Rm. 607 Ballet 2 Corvino, Wittman, acc.
10:30 - 12:30 p.m. Rm. 102 Two sections of Pre-Classic Practice, Neumann, Johnson, acc.
12:00 - 1:00 p.m. Rm. 03 Dance History and Criticism, Hill
12:30 - 1:45 p.m. Rm. 102 Yuriko, conferences
1:45 - 3:00 p.m. Rm. 610 Graham 1 & 2, Yuriko, Millington, acc.
1:45 - 2:15 p.m. Rm. 102 Craske, conferences
2:30 - 3:30 p.m. Rm. 610 Limon 1 & 2, Limon, Greenfeld, acc.
3:30 - 5:20 p.m. Rm. 610 Limon Repertory, Limon, Venable, asst.
4:30 - 6:00 p.m. Rm. 102 Preparatory Division, Lang, Liebling, acc. Int. Teenage
5:30 - 7:30 p.m. Rm. 610 Dance Theatre Company, Humphrey, Currier, asst.

SATURDAY

Space available:
Rm. 610 a.m. and p.m. to 6:00 p.m.
Rm. 607 a.m. and p.m. to 6:00 p.m. (certain weeks, some time will be reserved for Mr. Valenti)
Rm. 102 a.m. and p.m. to 6:00 p.m.

10:00 - 11:00 a.m. Prep. Division. Int. (10-12 yrs.), Lang, (Sehnert), Liebling, 610
10:00 - 11:00 a.m. " " El. (7 - 9 yrs.), Birsh, Millington, acc. 102
10:30 - 11:00 a.m. " " Ballet Tutorial, Corvino, Hawkins, acc. 607
11:00 - 12:00 noon " " Adv. (10-12 yrs.), Lang (Sehnert), Liebling, 610
11:00 - 12:00 noon " " El. (7 - 9 yrs.), Birsh, Millington, 102
11:00 - 12:00 noon " " Ballet, Corvino, Hawkins, acc. 607
12:30 - 2:00 p.m. " " Adv. (12-14 yrs.), Lang (Sehnert), Liebling, 610
12:00 - 1:00 p.m. " " Int. (8 - 10 yrs.), Birsh, Millington, acc., 607
1:00 - 2:00 p.m. " " Adv., (8 - 10 yrs.), Birsh, Millington, acc., 607
2:00 - 3:00 p.m. " " Adv., (Teenage beginners), Lang (Sehnert), Liebling, acc. 610

WINS THE 4TH ANNUAL

"For his unique contribution to the modern dance as composer, accompanist, teacher, critic and general force for progress."

The above citation, plus \$500 cash award, was presented to Mr. Horst at a March 15th luncheon at the St. Regis Hotel, N. Y., presided over by critic John Martin. The New York Times dance critic was also responsible for the following survey of Mr. Horst's life in the luncheon program. (A more complete life story appears in Robert Sabin's series about Louis Horst in the January through April '53 issues of DANCE Magazine.)

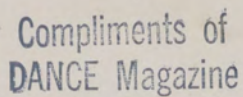
In 1915 a young pianist in the orchestra of a vaudeville theatre in San Francisco was called upon by a pair of dancers on the bill to fill in as their musical director for a few days until they could find a replacement for the director they had just fired. He had never played for dancers, but he said he would, since it was for only ten days or so. The dancers were Ruth St. Denis and Ted Shawn, the pianist was Louis Horst, the ten days stretched to ten years and pretty well altered the trend of a whole art.

For forty years Louis Horst has been a dominant figure in the development of the American modern dance, not only directing orchestras, playing the piano and writing music for dancers, but also acting as guide and coach, scold and conscience, teacher, censor, arbiter of taste and general catalyst. When he came upon the scene, the modern dance was only a decade or so from its beginnings, and the presence of a strong mind with a progressive turn and a stubborn sense of discipline could scarcely have failed of effect.

When Martha Graham gave her first New York recital in 1926, he was her pianist, and he remained at her right hand during all the years of her artistic coming of age. In those same richly formative days, he played also for Doris Humphrey and Charles Weidman and Helen Tamiris, who were equally vital figures in the shaping of the new art.

Many other young dancers and choreographers have sought him out since those days for advice and criticism.

DANCE MAGAZINE April 1955



and instruction, knowing in advance that he would be unsparing of their feelings and honest to the point of disillusionment.

He has repeatedly proclaimed his acute disinterest in dancing, and even his strong aversion to it. A few years ago, indeed, he was heard to complain that all this teaching of pre-classical forms and the principles of composition to teen-agers, all this struggling with temperamental performers, all the throes of creation, were not really his field at all; that actually he should be sitting in some gemütlich garden on the banks of the Donau, with his dachshunds at his feet, listening to a Viennese orchestra. But of course nobody has ever believed him for a minute. If he is a hard-bitten cynic, he is certainly the warmest and most genuinely optimistic one on record.

His indifference to the art is clearly indicated by his record. He has taught at the Neighborhood Playhouse for twenty-seven years, and for lesser periods at a host of other institutions including the Perry-Mansfield Camp in Colorado, the Bennington School of the Dance, Connecticut College and the Juilliard School.

If he was not actually the first to teach dance composition as such in this country, it would be interesting to know who was. When in 1934 he thought there should be a magazine devoted to the modern dance, he started the "Dance Observer" himself, expecting it to come to an end almost immediately. Like that temporary job he took as medical director back in San Francisco, it hung on, and is still hanging on nearly twenty-two years later. When the New London Day found it had nobody on its staff equipped to review the performances of the American Dance Festivals at Connecticut College each summer, he took on the assignment. And so forth . . .

It is just this kind of militant indifference that has brought him the Capezio Award as one of the great forces for progress in the American Dance Field. He can complain about it all he pleases; he is stuck with it.

JOHN MARTIN

1954-55

DANCE DEPARTMENT CLASS LISTS
2nd Semester 1954-55

February 17, 1955

Student's name appears under level on which he is graded. Parentheses indicate levels the student is advised to attend. In addition, a student may attend a class beneath his own level if he has the instructor's permission and if he attends regularly.

I. Ballet

Ballet 2

Ballet 3

Holtzman, Barbara (3,2)
Mink, Margot
Needle, Crystal
Oser, Julie
Schenker, Barrie
Valentine, Gail

Extension Division

Bristol, Caroline
Kanner, Karen
Randolph, Alethea (3,2)

Point

Bagley, Loretta
Cairolì, Marion
Cohen, Judith
Dubroca, Sylvia
Holtzman, Barbara
Mink, Margot
Needle, Crystal
Oser, Julie
Stone, Cynthia
Thompson, Elizabeth
Valentine, Gail

Extension Division

Bristol, Caroline
Kanner, Karen
Randolph, Alethea

Extension Division

Charlip, Remy (2,3)

Ballet 1

Bailey, Virginia
Beedling, Ira
Ben-Gal, Jenima (1,2)
Bernsohn, Paul (1,2)
Braunstein, Ora
Byer, Janet
Fisch, Elaine (1,2)
Gabiner, Joan (1,2)
Gallagher, Martha (1,2)
Higdon, Gloria (1,2)
Kohav, Hava (1,2)
Kramer, Eleanor
Kubinyi (1,2)
Laves, Alfred
Long (1,2)
Mallard, Lillian
Martin, Mary
Murphy, Phyllis
Robbin, Tamara
Sande, Rona
Shank, Jane
Tassone, Ronald
Trisler, Joyce (1,2)
Tucker, Barbara
Wang, Juliette
Wimberley, Llewellyn
Wolenski, Chester

Extension Division

Armour, Toby

Tudor Production

Bagley, Loretta
Bottom, Myron
Cairoli, Marion
Cohen, Judith
Carlisle, Bruce
Dubroca, Sylvia
Harris, Elizabeth
Holtzman, Barbara
Needle, Crystal
Nicoll, Charles
Oser, Julie
Ossosky, Sheldon
Schenker, Barrie
Stone, Cynthia
Tassone, Ronald
Valentine, Gail
Winberley, Llewellyn

Extension Division

Bristol, Caroline

Tudor Repertory

Bagley, Loretta
Bottom, Myron
Dubroca, Sylvia
Harris, Elizabeth
Holtzman, Barbara
McDonald, Gene
Needle, Crystal
Rodriguez, Robert
Schonker, Barrie
Stone, Cynthia
Tassone, Ronald
Valentine, Gail
Wimberley, Llewellyn

Extension Division

Bristol, Caroline

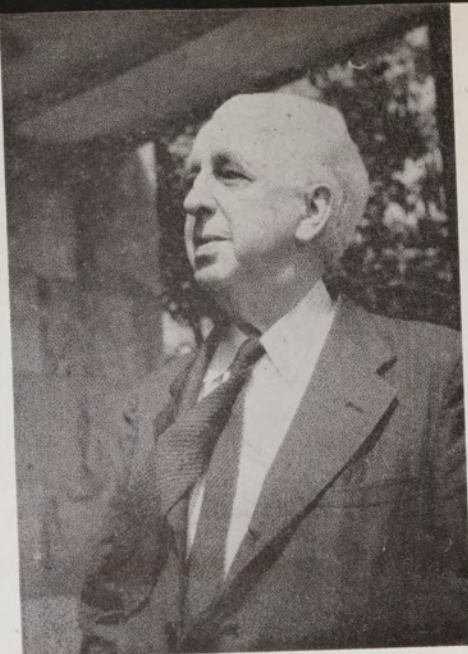
LOUIS HORST

WINS THE 4TH ANNUAL

CAPEZIO

AWARD

"For his unique contribution to the modern dance as composer, accompanist, teacher, critic and general force for progress."



Compliments of
DANCE Magazine

The above citation, plus \$500 cash award, was presented to Mr. Horst at a March 15th luncheon at the St. Regis Hotel, N. Y., presided over by critic John Martin. The New York Times dance critic was also responsible for the following survey of Mr. Horst's life in the luncheon program. (A more complete life story appears in Robert Sablin's series about Louis Horst in the January through April '53 issues of DANCE Magazine.)

In 1915 a young pianist in the orchestra of a vaudeville theatre in San Francisco was called upon by a pair of dancers on the bill to fill in as their musical director for a few days until they could find a replacement for the director they had just fired. He had never played for dancers, but he said he would, since it was for only ten days or so. The dancers were Ruth St. Denis and Ted Shawn, the pianist was Louis Horst, the ten days stretched to ten years and pretty well altered the trend of a whole art.

For forty years Louis Horst has been a dominant figure in the development of the American modern dance, not only directing orchestras, playing the piano and writing music for dancers, but also acting as guide and coach, scold and conscience, teacher, censor, arbiter of taste and general catalyst. When he came upon the scene, the modern dance was only a decade or so from its beginnings, and the presence of a strong mind with a progressive turn and a stubborn sense of discipline could scarcely have failed of effect.

When Martha Graham gave her first New York recital in 1926, he was her pianist, and he remained at her right hand during all the years of her artistic coming of age. In those same richly formative days, he played also for Doris Humphrey and Charles Weidman and Helen Tamiris, who were equally vital figures in the shaping of the new art.

Many other young dancers and choreographers have sought him out since those days for advice and criticism

and instruction, knowing in advance that he would be unsparing of their feelings and honest to the point of disillusionment.

He has repeatedly proclaimed his acute disinterest in dancing, and even his strong aversion to it. A few years ago, indeed, he was heard to complain that all this teaching of pre-classic forms and the principles of composition to teen-agers, all this struggling with temperamental performers in the throes of creation, were not really his field at all; that actually he should be sitting in some gemütlich garden on the banks of the Donau, with his dachshunds at his feet, listening to a Viennese orchestra. But of course nobody has ever believed him for a minute. If he is a hard-bitten cynic, he is certainly the warmest and most genuinely optimistic one on record.

His indifference to the art is clearly indicated by his record. He has taught at the Neighborhood Playhouse for twenty-seven years, and for lesser periods at a host of other institutions including the Perry-Mansfield Camp in Colorado, the Bennington School of the Dance, Connecticut College and the Juilliard School.

If he was not actually the first to teach dance composition as such in this country, it would be interesting to know who was. When in 1934 he thought there should be a magazine devoted to the modern dance, he started the "Dance Observer" himself, expecting it to come to an end almost momentarily. Like that temporary job he took as musical director back in San Francisco, it hung on, and is still hanging on nearly twenty-two years later. When the New London Day found it had nobody on its staff equipped to review the performances of the American Dance Festivals at Connecticut College each summer, he took on the assignment. And so forth . . .

It is just this kind of militant indifference that has brought him the Capezio Award as one of the great forces for progress in the American Dance Field. He can complain about it all he pleases; he is stuck with it.

JOHN MARTIN

DANCE MAGAZINE April 1955

1954-55

Notation

Notation 1A Hutchinson

Bailey, Virginia
Braunstein, Ora
Ben-Gal, Jonina
Bernsohn, Paul
Eyer, Janet
Dubroca, Sylvia
Higdon, Gloria
Kohav, Hava
Kubinyi, Moisha
Ossosky, Sheldon
Rodriguez, Robert
Trisler, Joyce
Waug, Juliette
Wimberley, Llewellyn

Notation 1B Venable

Bagley, Loretta
Beadling, Ira
Botton, Myron
Cairol, Marion
Cohen, Judith
Gallagher, Martha
Holtzman, Barbara
Kramer, Eleanore
Lawes, Alfred
Mallard, Lillian
Murphy, Phyllis
Nicoll, Charles
Robbin, Tamara
Rogers, Poligona
Sando, Roma
Shank, Jane
Stone, Cynthia
Tassone, Ronald
Thompson, Elizabeth
Tucker, Barbara
Wolenski, Chester

Notation 2

Carlisle, Bruce
Fisch, Elaine
Harris, Elizabeth
Lawson, Cristyne
Long, Vernon
McDonald, Gene
Needle, Crystal
Oser, Julie
Richardson, Dorene
Schnee, Joel

Notation 3

Gabriner, Joan
Martin, Mary
Mink, Margot
Valentine, Gail

Extension Division

Seldin, Marlene

Dance Composition

Composition Materials

Bagley, Loretta
Beadling, Ira
Cairol, Marion
Cohen, Judith
Higdon, Gloria
Holtzman, Barbara
Kohav, Hava
Kramer, Eleanore
Lawes, Alfred
Mallard, Lillian
Murphy, Phyllis
Rodriguez, Robert
Shank, Jane
Tassone, Ronald
Thompson, Elizabeth
Tucker, Barbara
Waug, Juliette
Wolenski, Chester

Pre-Classic Forms

Bailey, Virginia
Ben-Gal, Jonina
Bernsohn, Paul
Botton, Myron
Braunstein, Ora
Eyer, Janet
Carlisle, Bruce
Dubroca, Sylvia
Fisch, Elaine
Gabriner, Joan
Gallagher, Martha
Kubinyi, Moisha
McDonald, Gene
Nicoll, Charles
Robbin, Tamara
Rogers, Poligona
Sando, Roma
Stone, Cynthia
Trisler, Joyce
Wimberley, Llewellyn

Modern Forms

Harris, Elizabeth
Long, Vernon
Martin, Mary
Mink, Margot
Needle, Crystal
Oser, Julie
Ossosky, Sheldon
Richardson, Dorene
Schnee, Joel
Valentine, Gail

Advanced Comp.

Nicolaidis, Melisa
Choreography
Project
Kaufman, Ellida

Extension Division

Randolph, Alethca

Extension Division

Huth, Lola

Dance History and Criticism

Bailey, Virginia
Dubroca, Sylvia
Lawes, Alfred
Long, Vernon
Martin, Mary
Mink, Margot
Nicoll, Charles
Oser, Julie
Ossosky, Sheldon
Richardson, Dorene
Shank, Jane
Valentine, Gail

DANCE THEATRE COMPANY

Ben-Gal, Jonina - Bee, Martin
Eyer, Janet - Bee, Martin, U.S. Cinarosa
Carlisle, Bruce - Bee, Martin, Cinarosa
Lawson, Cristyne - Bee, Martin
Nicolaidis, Melisa - Bee, Martin, Cinarosa
Rogers, Poligona - Bee, Martin
Trisler, Joyce - Bee, Martin, Cinarosa
U.S. Copy, Phil - Bee, U.S. Cinarosa
Christopher, Pat - Bee, Martin, Cinarosa
U.S. Cooper, Pat - Bee
STAFF
Duncan, Jeff - Martin, Cinarosa
Fitzgerald, Dick - Bee, Martin, Cinarosa
Friedland, Anna - Bee, Martin, Cinarosa
Huth, Lola - Bee, Martin
Levine, Rhoda - Bee, Martin
Spencer, Jack - Bee, Martin, Cinarosa

75

1954-55

DANCE DEPARTMENT
Juilliard School of Music
1954-55

December 1, 1954

REGULAR DIVISION

Bagley, Loretta - Dip., 1st.Sem.
Bailey, Virginia - Dip., 1st.Sem.
Beadling, Ira - B.S., 1st.Sem.
Ben-Gal, Jemima - Dip., 1st.Sem.
Bernsohn, Paul - Dip., 1st.Sem.
Bottom, Myron - Dip., 1st.Sem.
(Brown, Mary - Dip., 1st. Sem. Tr.to Ext.11/15/54)
Byer, Janet - Dip., 1st.Sem.
Cairol, Marion - Dip., 1st. Sem.
Carlisle, Bruce - Dip., 3rd.Sem.
Cohen, Judith - Dip., 1st. Sem.
Coleman, Marcia - B.S., 1st. Sem.
Dubroca, Sylvia - B.S., (Ltd.), 1st.Sem.
Fisch, Elaine - Dip., 1st.Sem.
Fox, Roberta - B.S., 3rd.Sem.
Gabriner, Joan - B.S., 1st.Sem. Ext.Div.; 1st.Sem.
Gallagher, Joan - B.S., 1st. Sem.
Harris, Elizabeth - Dip., 3rd. Sem.
Higdon, Gloria - Dip., 1st.Sem.
Holtzman, Barbara - B.S., 1st.Sem.
Kaufman, Ellida - B.S., 6th.Sem.
Kohav, Hava - Dip., 1 Sem. Ext.Div.; 1st.Sem.
Kramer, Eleanor - Dip., 1st.Sem.
Kubinyi, Moisha - Dip., 1 Sem.Ext.Div.; 1st.Sem.
Lawes, Alfred - Dip., 1st.Sem.
Lawson, Cristy - Dip., 3rd.Sem.
Long, Vernon - Dip., 3rd.Sem.
Mallard, Lillian - B.S., 1st.Sem.
Martin, Mary - Dip., 5th.Sem.
McDonald, Gene - B.S., 3rd. Sem.
Mink, Margot - B.S., 3rd.Sem.
Murphy, Phyllis - Dip., 1 Sem.Ext.Div.; 1st.Sem.
Nash, Vera - Dip., 1st.Sem.
Needle, Crystal - B.S., 3rd.Sem.
Nicolaidis, Melissa - Dip., 1st.Sem.
Nicoll, Charles - Dip., 2nd. Sem.
Oser, Julie - Dip., 3rd.Sem.
Ossosky, Sheldon - Dip., 3rd.Sem. After 2 yr. leave.
(Farmer, Joan - Dip., 5th.Sem. Wd., 12/1/54)
(Puterman, Roberta - Dip., 3rd.Sem., Wd.Dec., 1954)
Richardson, Dorene - B.S., 3rd. Sem.
Robbin, Tamara - B.S., 1st. Sem.
Rodriguez, Robert - Dip., 1st.Sem.
Rogers, Poligena - Dip., 1st.Sem.
Sande, Rona - B.S., 1st.Sem.
(Schenker, Barrie - B.S., 4th Sem.Ltd., program)
Schlossberg, Lois - B.S., 3rd.Sem.
Schnee, Joel - B.S., 3rd.Sem.
Shank, Jane - Dip., 1st.Sem.
Stone, Cynthia - B.S., 2nd.Sem.
Tassone, Ronald - B.S., 1st.Sem.
Thompson, Elizabeth - B.S., 1st.Sem.
Trisler, Joyce - Dip., 1st.Sem.
Tucker, Barbara - Dip., 1st. Sem.
Valentine, Gail - B.S., 5th.Sem.
Wang, Juliette - B.S., 2 Sem.Ext. Div., 1st.Sem.
Wimberley, Llewellyn - Dip., 1st.Sem.
Wolenski, Chester - B.S., 1st.Sem.

Dance Department
Juilliard School of Music
1954-55

December 7, 1954

MONDAY

Space available:
Room 610, 1:00 - 10:00 p.m.
Room 607, 9:00 - 12:00; 5:30 - 10:00 p.m.
Room 102, a.m. and p.m. to 10:00 p.m.

9:00 - 10:20, Rm. 607, Ballet 2, Gavers, Johnson, acc.
9:00 - 10:20, Rm. 102, Notation 3, Hutchinson (Grelinger)

10:30 - 11:50, Rm. 607, Ballet 1, Gavers, Johnson, acc.
10:30 - 12:00, Rm. 102, Notation 2, Hutchinson (Bissell), Lily Fox, acc.

12:00 - 1:00 Rm. 102, Idomeneo Rehearsal - Corvino, Keen

1:00 - 2:20, Rm. 102, Notation 1, Hutchinson (Bissell)
1:00 - 2:20, Rm. 610, Ballet 3, Craske, Wittman, Acc.

2:30 - 3:50, Rm. 610, Graham 2, Graham, Ross, den., Lester, acc.
2:30 - 3:50, Rm. 102, Notation 1, Venable

4:00 - 5:15, Rm. 610, Graham 1, Graham, Ross, den., Lester, acc.
4:00 - 5:20, Rm. 102, Linon 2, Venable, Greenfield, acc.

5:20 - 7:15, Rm. 610, Dance Theatre Company, Humphrey, Currier, recordings
5:30 - 6:45, Rm. 607, Linon 1, Venable, Greenfield, acc.

7:00 - 10:00, Rm. 607, Mr. Cohen

7:30 - 9:00, p.m., Rm. 610 or Rm. 607, Choreography Major Project, Kaufman

L. & M. Laboratory:

1:00 - 2:20 p.m., Johnson Rm. 014
2:30 - 3:50, Johnson, Rm. 314
4:00 - 5:20, Johnson, Rm. 314

DANCE DEPARTMENT
Juilliard School of Music
1954-55

December 1, 1954

EXTENSION DIVISION

Bayer, Margaret, 1st. Sem.Ext. after 2 Sem.Reg. (L. & M.)
Brents, Plumath, 1st. Sem. (Ball.1, Graham 1)
Bristol, Caroline, 1st.Sem.Ext. After 4 Sem.Reg.Div. (Ball.3)
Brown, Mary, 1st. Sem. (Ball.1)
Byron, Gwendoline, 2nd.Sem. Ext. Div.(L. & M., Graham 1)
Charlip, Romy, 1st. Sem. (Ball. 2 & 3)
Chiles, Edythe, 1st.Sem.Ext. after 2 Sem.Reg. (L. & M.)
Huth, Lola, 1st. Sem. (Limon Repertory, Fre-Cl., Limon 2, D.T.C.)
McAnany, James, 1st.Sem. (Ballot 1)
Neal, Jo, 1st. Sem. (Ball.1, Graham 1)
Orole, Alice, 1st. Sem. (Not.1; Comp.Mat.)
Randolph, Alethen, 1st.Sem., Ext. after 4 Sem., Reg.Div. (Ball.3 & 2, Graham 2, Modern Forms Comp.)
(Rubenstein, Carol, 1st.Sem. (Ball.1) (Wd.11/10/54)
Seldin, Marlene, 1st. Sem. (Notation 1)

DANCE THEATRE COMPANY ONLY

Christopher, Patricia, 1st.Sem.
Fitzgerald, Richard, 1st.Sem.
Levine, Rhoda, 1st.Sem.
Spencer, Jack, 1st. Sem.

TUESDAY

Space available:

Room 610 - a.m. and p.m. to 10:00 p.m.

Room 607 - 9:00 - 12:00; 5:00 - 10:00 p.m.

Room 102 - a.m. - p.m. to 10:00 p.m.

9:00 - 10:20, Rm. 607, Ballet 1, Corvino, Hawkins, Acc.

9:00 - 10:20, Rm. 610, Graham 2, McGehee, Muller, Acc.

10:30 - 12:00 Rm. 610, Ballet 2 & 3's who have 4:45 p.m. conflict, Tudor, Sawyer,

10:30 - 11:50, Rm. 607, Graham 1, McGehee, Muller, Acc. Acc.

11:00 - 12:00, Rm. 102, Dance Class for Musicians (Modern Int.) Trisler, Liebling, Acc.

12:00 - 1:00, Rm. 102, Idomeneo Rehearsal, Corvino, Keen acc.

1:00 - 2:20, Rm. 610, L. & M. (D) Section 1, Lincoln

1:00 - 2:20, Rm. 102, L. & M. (D) Section 2, Persichetti

2.30 - 4:30, Rm. 610, Limon repertory, Limon, Venable, asst., recordings (stage will be free on certain Tuesdays for this class, consult bulletin board)

4:45 - 6:15, Ballet 3 & 2's who have 10:30 conflict, Tudor, Sawyer, acc. Rm. 610
(4:45 - 5:15 Barre)

(5:15 - 6:15 Adagio for girls usually in this class and other girls from point class who can attend and all men in Department

5:00 - 6:15, Rm. 607, Limon 1, Limon (Hollander) Elbaz, Acc.

6:30 - 7:30, Rm. 607, Dance class for Musicians (Modern, elem.), Kaufman, Elbaz, Acc.

6:30 - 8:30, Rm. 610, Dance Theatre Company, Humphrey, Currier - recordings

7:00 - 8:30, Stage, Stagecraft for Dancers, DeGaetani

L. & M. Laboratory:

2:30 - 3:50, Lincoln, Rm. 318

WEDNESDAY

Space available:

Room 610 - 1:00 - 10:00 p.m.

Room 607 - 9:00 - 12:00 noon; 5:00 - 10:00 p.m.

Room 102 a.m. and p.m. to 10:00 p.m.

9:00 - 10:20 a.m., Rm. 607, Ballet 2 & 3 with exception of those in point class,
(Reasons for exception: (1) Size of studio in relation to
size of class. (2) Point class will include a preliminary
barre). Gavers, Johnson, Acc.

9:00 - 10:20 a.m., Rm. 102, Limon 1, Jones (Johnson) Greenfeld, Acc.

* THE NEXT 2 CLASSES WILL MEET ALTERNATE WEEKS

* 10:30 - 11:50 a.m. Room 607, Limon 2, Jones (Johnson) Greenfeld, Acc.
Meets Dec. 15, Jan 12 etc.

* 10:30 - 11:50 a.m. Room 607, Graham 1, Birsh, Liebling, Acc.
Meets Dec. 8, Jan 5 etc.

10:30 - 11:50 a.m., Rm. 102, Point Class, Gavers, Johnson, Acc.

12:00 - 1:00 p.m. on call, Rm. 102, Advanced group composition and choreography
major project, Hill, Horst.

1:00 - 2:00 p.m., CONCERT HALL - WEEKLY CONCERT

2:15 - 3:50 p.m., Rm. 102 - Composition Materials, Evans, Johnson, Acc.

2:15 - 3:50 p.m., Rm. 610 - Pre-Classical Forms, Horst, Neumann.

4:00 - 5:30 p.m., Rm. 102 - Modern Dance Forms, Horst, Neumann.

4:00 - 6:00 p.m., Rm. 610 - Dance Theatre Company, Humphrey, Currier, recordings

5:30 - 6:30 p.m., Rm. 607, Ballet 1, Corvino, Hawkins, Acc.

5:30 - 6:30, Rm. 102, Dance class for Musicians, (Elem. Dance and Dance for the
Musical Show), Ossosky, McCormack, Acc.

6:00 - 7:15 p.m., Rm. 610 - Kaufman, Choreography Project

7:00 - 10:00 p.m. Rm. 607, Mr. Cohen

7:30 - 9:30 p.m. Rm. 610, Repertory Group - Tudor, Ichiyanagi, Acc.

L. & M. Laboratory:

9:00 - 10:20 a.m. McGeary, Room 010

2:10 - 3:30 p.m. McGeary, Room 314

4:00 - 5:20 p.m. Johnson, Room 314

THURSDAY

Space available:

Room 610 - a.m. and p.m. to 10:00 p.m.

Room 607 - 9:00 - 12:00, 5:00 - 10:00 p.m.

Rm. 102 a.m. and p.m. to 10:00 p.m.

9:00 - 10:20, Rm. 607, Linon 2, Jones (Hollander), Greenfeld, acc. (Those with conflicts take 10:30 class)

9:00 - 10:20, Rm. 610, Girls Ballet 1, Corvino, Hawkins, Acc.

10:30 - 12:00, Rm. 610, All boys Ballet class, Tudor, Sawyer, acc.

10:30 - 11:50, Rm. 607, Linon 1, Jones (Hollander), Greenfeld, acc. (Those with conflicts consult instructor about taking 9:00 class)

12:30 - 2:00, Rm. 610, Girls Ballet 2 & 3 class, Tudor, Sawyer, acc.

1:00 - 2:20, Stage, Stagecraft for Dancers, DeGaetani

2:30 - 3:30, Rm. 102, Dance Class for Musicians (Elen.Ballet), Bristol, Liebling, Acc.

2:30 - 3:50, Rm. 610, Graham 2, Graham, Ross, Den., Lester, Acc.

4:00 - 5:20, Rm. 610, Graham 1, Graham, Ross, Den., Lester, Acc.

5:00 - 7:00 p.m., Rm. 607, Dance Theatre Company, Humphrey, Currier, recordings

6:00 - 8:00 p.m., Rm. 102, Kaufman Choreography Group

7:30 - 9:00 p.m., Rm. 607 or Rm. 610, Choreography Major Project, Kaufman

FRIDAY

Space available:

Room 610 - 1:00 - 10:00 p.m.

Room 607 - 9:00 - 12:00; 5:30 - 10:00 p.m.

Room 102 - a.m. and p.m. to 10:00 p.m.

9:00 - 10:20, Rm. 607, Ballet 1, Corvino, Wittman, Acc.

9:00 - 10:20, Rm. 102, Modern Forms Practice, Neumann (Kaufman) McGeary, Acc.

10:30 - 11:50, Rm. 607, Ballet 2, Corvino, Wittman, Acc.

10:30 - 12:30, Rm. 102, 2 Sections of Pre-Classic forms practice, Neumann (Kaufman)
Johnson, Acc.

12:00 - 1:00, Rm. 03, Dance History and Criticism, Hill

12:30 - 1:30, Rm. 102, Graham 1a, Yuriko - Millington, Acc.

1:00 - 2:20, Rm. 610, Ballet 3, Crasko, Sawyer, Acc.

1:30 - 2:30, Rm. 102, Graham 1b, Yuriko, (Millington, Acc.

2:30 - 3:30, Rm. 610, Limon 1 & 2, Limon (Johnson), Greenfield, Acc.

2:30 - 3:30, Rm. 102, Graham 2, Yuriko, Millington, Acc. (Stage December 10)

3:30 - 5:20, Rm. 610, Repertory, Limon (Venable), recordings - Humphrey

4:30 - 6:00, Rm. 102, Preparatory Division, Lang, Liebling, Acc. Int. Teenage

5:30 - 7:30, Rm. 610, Dance Theatre Company, Humphrey, Currier - Recordings

L. & M. Laboratory:

9:00 - 10:20 - Johnson, Rm. 314

1:00 - 2:20 - Stalder, Rm. 323

1:00 - 2:20 - Lincoln, Rm. 014

2:30 - 3:50 - McGeary, Rm. 323

SATURDAY

Space available:

Rm. 610 a.m. and p.m. to 6:00 p.m.

Rm. 607 a.m. and p.m. to 6:00 p.m.

Rm. 102 a.m. and p.m. to 6:00 p.m.

10:00 - 11:00 a.m.	Prep. Division.	Int. (10-12 yrs.),	Lang, Liebling, 610
10:00 - 11:00 a.m.	" "	El. (7 - 9 yrs.),	Birsh, Millington, Acc. 102
10:30 - 11:00 a.m.	" "	Ballet Tutorial,	Corvino, Hawkins, Acc. 607
11:00 - 12:00 noon	" "	Adv. (10 - 12 yrs.),	Lang, Liebling, Acc. 610
11:00 - 12:00 noon	" "	El. (7 - 9 yrs.),	Birsh, Millington, Acc. 102
11:00 - 12:00 noon	" "	Ballet,	Corvino, Hawkins, Acc. 607
12:30 - 2:00 p.m.	" "	Adv. (12 - 14 yrs.),	Lang, Liebling, Rm.610
12:00 - 1:00 p.m.	" "	Int. (8 - 10 yrs.),	Birsh, Millington, Acc. 102
12:00 - 2:00 p.m.	Idomeneo,	Corvino - Rm. 607,	Keen, Acc.
1:00 - 2:00 p.m.	Prep. Division.	Adv., (8 - 10 yrs.),	Birsh Millington, Acc. 102
2:00 - 3:00 p.m.	" "	Adv., (Teenage beginners),	Lang, Liebling, Acc.61
2:00 - onwards	Mr. Cohen	Rm. 607	

Juilliard School of Music
WEDNESDAY ONE O'CLOCK CONCERT SERIES
November 17, 1954

SWEENEY AGONISTES

a Play by T. S. Eliot
set to Music by Richard Winslow

CAST

Dusty Angelica Lozada
Doris Regina Sarfaty
Wauchope Carl White
Horsfall Frederick Gersten
Klipstein Robert Rodriguez
Krumpacker Sheldon Ossosky
Sweeney Tom DeGaetani

Piano	Richard Collins
Pianist's Companion	Elaine Fisch
Timpani	Sy Ribakove
Snare Drum	Roland Kohloff
Celesta	John S. Browning, Jr.

Stage Direction	Bernard Stambler
Musical Direction	Franz Bibo
Stage Design	Tom DeGaetani
Stage Assistants	Janet Byer, Elaine Fisch

-0-

A note on the Play

Through the poems and plays of T. S. Eliot -- from the Waste Land to Family Reunion and the Cocktail Party -- runs a single complex theme: a mystical theme of birth, death, and resurrection. It is a theme which may become viable at any period of history, in any environment; but always the birth is an agonized half-familiar entrance into a life of violent emotions resolved, though only briefly, in the release of death. Life is, in the religious sense, a mystery which has meaning only for the man of heroic stature who comprehends the role his passion and death play in the lives of his generation.

Sweeney Agonistes is Eliot's earliest and starkest statement of these themes in a drama. Sweeney is linked by the title and mottoes of the play with the heroes of Greek tragedy, with Milton's Samson Agonistes, with the Christian soul that ultimately attains union with God through a series of great acts of purgation. But Sweeney as he appears to our eyes and ears is a crudely violent, perhaps even murderous character in the half-world of London of 1920. He erupts, alternately sullen and passionate, into a joyless party of two Londoners and two American visitors who had been buddies of theirs in World War I, a party in the flat of Doris and Dusty, demimondaines whose sordid existence comes alive only when stimulated by the passions -- affectionate or murderous -- of Wauchope or Sweeney or the mysterious Pereira. Sweeney, brooding over the murder of a girl, raves with wild symbolism about the intensity of fruition and destruction in the hothouse climate of a cannibal isle, about the egg which is simultaneously alive and dead. For a moment the others are caught up by the force of his vision. But there is no clarity, no release in Sweeney's vision, either for himself or for his audience, and the piece ends on a note of unresolvable foreboding of doom.

The musical setting by Mr. Winslow, a composition graduate of Juilliard School, was made, he says, as "a 10th wedding anniversary present for my wife." The first performances were given at Wesleyan University (where Mr. Winslow teaches), Middletown, Connecticut, on May 16 and 17, 1952.

-- Bernard Stambler

1954-55

Juilliard School of Music
WEDNESDAY ONE O'CLOCK CONCERT SERIES
December 1, 1954

Program

THE WASTE LAND

Poem by T. S. Eliot
Dramatic Version by Bernard Stambler
Music by Robert Kays Clark

CAST

The Lady Bernice Kapes
Second Lady Janice Ruetz
Third Lady Mel O'Brien
Lady as Dancer Melisa Nicolaidis
The Man Carl White
Second Man Alan Baker
Teresias Frederick Gersten

First Violin	David Stockhammer
Second Violin	Elayne Donenberg
Viola	Allan Schiller
Cello	Bruce Rogers
Clarinet	Robert Listokin
Horn	Joseph De Angelis
Piano	Howard Lebow

Stage Direction	Bernard Stambler
Musical Direction	Franz Bibo
Stage Design	Tom DeGaetani
Costumes and Makeup	Leo van Witsen

-0-

Since seats in the Orchestra for the Wednesday One O'Clock Concert Series are reserved for students in the L & M classes, it is requested that members of the Faculty and Staff and outside visitors find seats in the Mezzanine and Balcony.

DANCE DEPARTMENT
Juilliard School of Music
1954-55

January 7, 1955

Classification of students in Ballet and Modern Dance for 1st semester 1954 - 1955

REGULAR DIVISION

Bagley, Loretta - Dip., 1st.Sem. L.1 & 2; B.3 & 2 & Pt.
Bailey, Virginia - Dip., 1st.Sem. L.1; B.1.
Beadling, Ira - B.S., 1st.Sem. L.1; B.1.
Ben-Gal, Jenina - Dip., 1st.Sem. L.2; B.1 & 2
Bernsohn, Paul - Dip., 1st.Sem. G.2; B.1 & 2
Bottom, Myron - Dip., 1st.Sem. G.2; B.1 & 2
Eyer, Janet - Dip., 1st.Sem. G.2; B.2
Cairolis, Marion - Dip., 1st.Sem. L.1 & 2; B.2 & 3 & Pt.
Carlisle, Bruce - Dip., 3rd.Sem. G.2; B. 2 & 3
Cohen, Judith - Dip., 1st.Sem. L.1 & 2; B.2 & 3 & Pt.
Coleman, Marcia - B.S., 1st.Sem. G.1; B.1.
Dubroca, Sylvia - B.S.(Ltd.), 1st.Sem. G.2; B.2 & Pt.
Fisch, Elaine - Dip., 1st.Sem. G.2; B.1 & 2
Fox, Roberta - B.S., 3rd.Sem. G.1; B.2
Gabrinor, Joan - B.S., 1st.Sem.Ext.Div.; 1st.Sem. G.1 & 2; B.1 & 2
Gallagher, Martha - B.S., 1st.Sem. G.1; B.1 & 2
Harris, Elizabeth - Dip., 3rd.Sem. G.1; B.2
Higdon, Gloria - Dip., 1st.Sem. G.1; B.2 & 1
Holtzman, Barbara - B.S., 1st.Sem. G.1; B.3 & 2 & Pt.
Kaufman, Ellida - B.S., 6th.Sem. G.2; B.2
Kohav, Hava - Dip., 1st.Sem.Ext.Div.; 1st.Sem. G.1; B.2 & 1
Kramer, Eleanore - Dip., 1st.Sem. L.1; B.1.
Kubinyi, Moisha - Dip., 1st.Sem.Ext.Div.; 1st.Sem. G.2; B.1 & 2
Lewes, Alfred - Dip., 1st.Sem. G.1; B.1.
Lawson, Cristy - Dip., 3rd.Sem. G.2; B.2 & Pt.
Long, Vernon - Dip., 3rd.Sem. G.1; B.2 & 1
Mallard, Lillian - B.S., 1st.Sem. G.1; B.1
Martin, Mary - Dip., 5th.Sem. G.2; B.2
McDonald, Gene - B.S., 3rd.Sem. G.1; B.2
Mink, Margot - B.S., 3rd.Sem. G.1 & 2; B.3 & Pt.
Murphy, Phyllis - Dip., 1st.Sem.Ext.Div.; 1st.Sem. L.1; B.1
Nash, Vera - Dip., 1st.Sem. G.1; B.1
Needle, Crystal - B.S., 3rd.Sem. L.2; B.3 & Pt.
Nicolides, Melisa - Dip., 1st.Sem. L.2; B.2 & 3
Nicol, Charles - Dip., 2nd.Sem. L.2; B.2 & 3

PROGRAM

SEASON 1954-55

Juilliard School of Music

Juilliard Opera Theater Production of

MOZART'S IDOMENEUS

Thursday evening, January 27, 1955 at 8:30
(199th anniversary of Mozart's birth)
Friday evening, January 28, 1955 at 8:30
Monday evening, January 31, 1955 at 8:30
Tuesday evening, February 1, 1955 at 8:30

Juilliard Concert Hall
130 Claremont Avenue
New York City

Benefit of the Juilliard Student Aid and Scholarship Fund

Juilliard School of Music
WEDNESDAY ONE O'CLOCK CONCERT SERIES
January 12, 1955
Program

The Juilliard Opera Theater
presents

an Introduction to Mozart's "Idomeneus"

Frederic Cohen, commentator

Frederic Waldman, at the piano

Music from "Idomeneus" sung by

Sarah Dubin and Angelica Lozada (Ilia)
Arabella Hong and Regina Sarfaty (Idamantes)
Claire Watson (Elektra)
William Blankenship and Virgil Hale (Idomeneus)
Robert Mackie (Arbakes)

1954-55

Oser, Julie - Dip.3rd.Sem. G.2; B.3 & Pt.
 Ossosky, Sheldon - Dip.3rd.Sem.After 2 yr.leave; G.2; B.2 & 1
 Richardson, Dorene - B.S.3rd.Sem. G.2; B.2
 Robbin, Tamara - B.S.1st.Sem. G.1; B.1.
 Rodriguez, Robert - Dip.1st.Sem. L.1; B.1 & 2
 Rogers, Poligena - Dip.1st.Sem. G.1 & 2; B.2
 Sando, Rona - B.S.1st.Sem. L.1 & 2; B.1 & 2
 Schenker, Barrie - B.S.4th.Sem., Ltd. program. G.2; B.3
 Schnee, Joel - B.S.3rd.Sem. G.1; B.2 & 1
 Shank, Jane - Dip.1st.Sem. L.1 & B.1.
 Stone, Cynthia - B.S.2nd.Sem. G.1; B.2 & 3 & Pt.
 Tassone, Ronald - B.S.1st.Sem. L.1; B.1
 Thompson, Elizabeth - B.S.1st.Sem. L.2 & 1; B.2 & Pt.
 Trisler, Joyce - Dip.1st.Sem. L.2; B.1 & 2
 Tucker, Barbara - Dip.1st.Sem. L.1; B.1 & 2
 Valentine, Gail - B.S.5th.Sem. G.2; B.3 & Pt.
 Waung, Juliette - B.S.2 Sen.Ext.Div., 1st.Sem. L.2; B.1
 Winberley, Llewellyn - Dip.1st.Sem. G.1; B.1
 Wolenski, Chester - B.S.1st.Sem. L.1; B.1

EXTENSION DIVISION

Brents, Plumath - 1st.Sem. G.1; B.1.
 Bristol, Caroline - 1st.Sem.Ext.After 4 Sen.Reg.Div. B.3 & Pt.
 Brown, Mary - 1st.Sem. B.1
 Dyron, Gwendoline - 2nd.Sen.Ext.Div. L. & M.; G.1
 Charlip, Rony - 1st.Sem. B.2 & 3
 Huth, Lola - 1st.Sem. Linon Repertory; Pre-Classic Forms; D.T.Co.; L.2 & 1
 McAnany, James - 1st.Sem. B.1
 Neal, Jo - 1st.Sem. G.1; B.1
 Orele, Alice - 1st.Sem. Notation 1; Composition Materials
 Randolph, Alethea - 1st.Sem. Ext.After 4 Sen. Reg.Div. Modern Forms; G.2; B.3 & 2 & Pt.
 Seldon, Marlene - 1st.Sem. Notation 1

DANCE THEATRE COMPANY ONLY

Christopher, Patricia - 1st. Semester
 FitzGerald, Richard - 1st. Semester
 Levine, Rhoda - 1st. Semester
 Spencer, Jack - 1st. Semester

Legend - Dip. = Diploma student
 B.S. = Degree student
 Sen. = Semester in attendance at Juilliard
 G = Graham modern technique
 L = Linon modern technique
 B = Ballet technique
 Pt. = Ballet Point Class

Dancers: Martha Gallagher, Barbara Holtzman, Vernon Long, Gene McDonald, Charles Nicoll, Julie Oser, Sheldon Ossosky, Cynthia Stone, Gail Valentine

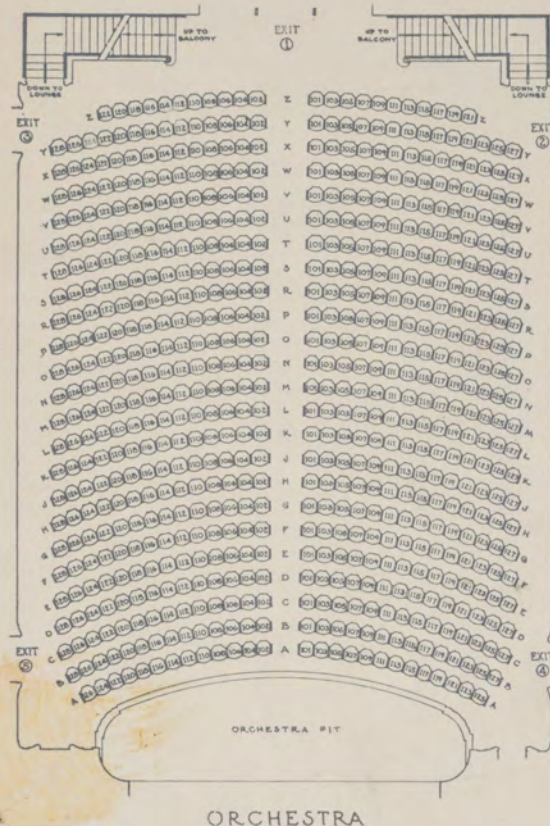
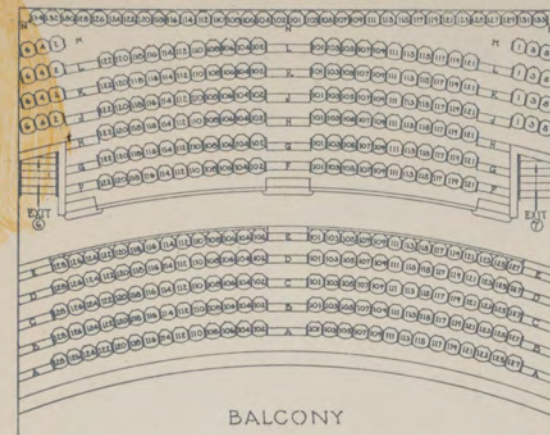
Members of the Juilliard Opera Theater: Alan Baker, Laurence Bogue, Cely Carillo, Arabella Hong, Mary MacKenzie, Theresa Masciarelli, William Metcalf, Malcolm Norton, Rosemarie Radman, Annamaria Saritelli, William Shores, Jayne Somogi, William Sparks, Marshall Wolkenstein

Students of the Introduction to the Opera Theater Class: Elizabeth Bublitz, Anne Cope, Lauretta Feldman, Joan Frosina, Eve Gilbert, Nancy Hall, Jean Heafner, Sirkka Holland, Anna Julia Hoyt, Florence Katz, Angelo Kouvaris, Robert Kuehn, Dawn Joy Miller, William Nahr, Doris O'Driscoll, Dina Perlzweig, Ruth Selo, Paula Stark, Grant Williams, Eva Wolff

PERSONNEL OF THE JULLIARD ORCHESTRA

Violins and Violas	Cellos	Bassoons
Norman Auzin, concertmaster	Nellis DeLay	Marvin Feinsmith
Henry DiCecco	Ernest Lloyd	Herman Gersten
Raphael Feinstein	Bruce Rogers	
Mary Freeman	Evalyn Steinbock	Horns
Joseph Gallo		Joseph DeAngelis
Andre Hedges	Double Basses	James Funkhouser
Carol Jackson	John Canarina	Richard Reissig
Kenji Kobayashi	Marvin Topolsky	Clarendon Van Norman
Sheldon Kurland	Flutes	Trumpets
Martha Marshall	Pollee Ann Stimm	Donald Benedetti
Darrell Matthews	Kenneth Schmidt	Melvyn Broiles
Lewis Main	Oboes	Trombones
John Pintavalle	Melvin Kaplan	Hale W. Clark
Raymond Page	Lois Wann	Robert Hauck
Donald Portnoy	Clarinets	Arthur Tyler
Salvatore Timpa	Robert Listokin	Percussion
Yolande Wynn	Anthony Ojeda	Roland Kohloff
Joanne Zagst		Orchestra Librarian
		Felix Goettlicher

Orchestra material obtained through the courtesy of The Little Orchestra Society.



FIRE NOTICE

Look around NOW
and choose the exit
nearest your seat.
In case of fire
walk, do not run,
to that exit.

RED LIGHTS
INDICATE
EXITS

Juilliard School of Music

Juilliard Opera Theater Production of

MOZART'S IDOMENEUS

Thursday evening, January 27, 1955 at 8:30
(199th anniversary of Mozart's birth)
Friday evening, January 28, 1955 at 8:30
Monday evening, January 31, 1955 at 8:30
Tuesday evening, February 1, 1955 at 8:30

Juilliard Concert Hall
130 Claremont Avenue
New York City

Benefit of the Juilliard Student Aid and Scholarship Fund

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT
PROGRAM

Concert Hall

3:00 p.m. May 18, 1955

I

Student Compositions in Pre-Classical Forms

Hera (Pavane) Lola Huth Beatrice Hellebrant
Pride (Pavane). Martha Gallagher. Eleanor Clark
"Ah!" (Galliard) Lola Huth Hans Leo Hassler
Elegy (Allemande). Lola Huth and Rona Sande Francois Couperin
Headlines (Courante). Lola Huth Beatrice Hellebrant
Tensions (Gigue) Joyce Trisler. Minnie Goodsitt
Hypochondria (Gigue). Lola Huth Minnie Goodsitt
Scotch and Old Lace (Minuet) Joyce Trisler and Martha Gallagher Walter Niemann
Cinemascope (Minuet). Llewellyn Wimberly Walter Niemann
Playmates (Bourree) Martha Gallagher and Joyce Trisler G.F. Handel
Self Obsession (Chaconne-Rondo) Joyce Trisler Louis Couperin

Student Compositions in Modern Forms

Study in Five-Four Rhythm Sheldon Ossosky Erik Satie
The Abduction (Earth Primitive) Joel Schnee Bela Bartok
Danced by Julie Oser, Dorene Richardson
Sheldon, Ossosky
Air Primitive Dorene Richardson and Gail Valentine Federico
Mompou
Self Accusation (Introspective) Joel Schnee Alexander Scriabin
Polarity (Cerebral) Elizabeth Harris Ernest Toch
Jazz Lyric Elizabeth Harris Blair Fairchild
Lonesome (Jazz) Sheldon Ossosky Blair Fairchild
Prairie Song (Americana) Elizabeth Harris Drusa Wilker

Student Compositions prepared in the classes of Louis Horst; Assistant
Instructor, Natanya Neumann.

Pianist - Hazel Johnson

Juilliard School of Music
WEDNESDAY ONE O'CLOCK CONCERT SERIES
May 11, 1955

Program

Scherzo (First performance anywhere)

Choreography (1955) by José Limon

Trio: Richard Fitz-Gerald, Michael Hollander, Harlan McCallum
Quartet: Michael Hollander, Charles Nicoll, Sheldon Ossosky,
Chester Wolenski
Nonet: Richard Fitz-Gerald, Michael Hollander, Harlan McCallum,
Charles Nicoll, Chester Wolenski, Jemima Ben-Gal,
Patricia Christopher, Lola Huth, Melisa Nicolaides

Percussion: John Barracuda, Stoddard Lincoln, Lucy Venable

"Labyrinth" for separated instrumental and vocal groups Henry Brant
(1955) (1913-)
(Man looking for his way in the labyrinth of the modern world.
Sometimes he doesn't find it.)

Violins: Henry DiCecco, Joseph Gallo, Jerre Gibson, Carol Jackson,
Barbara Long, Paul Makara, George Mester, David Stockhammer
Flutes: William Matz, Kenneth Schmidt, Virginia Sherwood,
Pollee Slim
Oboes: Michael Charry, Charles Kuskin, Bruce MacDougall,
Eugenia Millenky
Clarinets: Allan Jacobs, Conrad Mohr, Frank Perowsky, Frank Wolf
Bassoons: Lester Cantor, Marvin Feinsmith, Herman Gersten,
Bernard Wasser
Saxophones: Robert Donovan, Seymour Glanzer, Robert Russamano,
John Spano, Alfred Sanerchia
Voices: Lynn Clarke, Elizabeth Bublitz, Mary Hoffman, Janice Ruetz

Passacaglia and Fugue in C minor

Johann Sebastian Bach
(1685-1750)

Choreography (1938) by Doris Humphrey
Set by Doris Humphrey

Cast: José Limon
Lucy Venable

with Jemima Ben-Gal, Janet Byer, Bruce Carlisle,
Patricia Christopher, Elaine Fisch, Joan Gabriner,
Elizabeth Harris, Lola Huth, Ellida Kaufman,
Cristyne Lawson, Margot Mink, Melisa Nicolaides,
Charles Nicoll, Sheldon Ossosky, Dorene Richardson,
Pollegna Rogers, Cynthia Stone, Chester Wolenski

Sylvia Palmore, organ

Dances directed by Doris Humphrey and José Limon
assisted by Lucy Venable

1954-55

II

Dance Etude

Choreography - Yuriko
Music Improvisation - Joseph Liebling

Paul Bernsohn, Myron Bottom, Janet Byer, Bruce Carlisle, Sylvia Dubroca,
Elaine Fisch, Martha Gallagher, Ellida Kaufman, Moisha Kubinyi, Mary Martin,
Gene MacDonald, Julie Oser, Sheldon Ossosky, Alethea Randolph, Dorene Richardson,
Barrie Schenker, Cynthia Stone, Gail Valentine, Llewellyn Winberly.

Prepared in the class of Yuriko

PAUSE

III

Rebel

Choreographed and danced by Melisa Nicolaidis

Music (Sonata) Donenico Scarlatti
(Recording)

IV

Suite - Bite Not the Tongue in Cheek

Choreography Ellida Kaufman
Music Stoddard Lincoln

Virginia Farmer, Raymond Page - Violin
Evalyn Steinbock - 'cello
Stoddard Lincoln - harpsichord

Entree

Allemande Sentinent
Courante Frenzy
Sarabande Tension
Minuet Search
Gigue Confusion (Who's got it?)

Elaine Fisch, Martha Gallagher, Rona Sande, Charles Nicoll, Llewellyn Winberly

Juilliard School of Music

WEDNESDAY ONE O'CLOCK CONCERT SERIES

May 11, 1955

Program

Scherzo (First performance anywhere)

Choreography (1955) by José Limon

Trio: Richard Fitz-Gerald, Michael Hollander, Harlan McCallum

Quartet: Michael Hollander, Charles Nicoll, Sheldon Ossosky,
Chester Wolenski

Nonet: Richard Fitz-Gerald, Michael Hollander, Harlan McCallum,
Charles Nicoll, Chester Wolenski, Jemima Ben-Gal,
Patricia Christopher, Lola Huth, Melisa Nicolaides

Percussion: John Barracuda, Stoddard Lincoln, Lucy Venable

"Labyrinth" for separated instrumental and vocal groups Henry Brant
(1955) (1913-)

(Man looking for his way in the labyrinth of the modern world.
Sometimes he doesn't find it.)

Violins: Henry DiCecco, Joseph Gallo, Jerre Gibson, Carol Jackson,
Barbara Long, Paul Makara, George Mester, David Stockhammer

Flutes: William Matz, Kenneth Schmidt, Virginia Sherwood,
Pollee Slim

Oboes: Michael Charry, Charles Kuskin, Bruce MacDougall,
Eugenia Millenky

Clarinets: Allan Jacobs, Conrad Mohar, Frank Perowsky, Frank Wolf

Bassoons: Lester Cantor, Marvin Feinsmith, Herman Gersten,
Bernard Wasser

Saxophones: Robert Donovan, Seymour Glanzer, Robert Russamano,
John Sbano, Alfred Senerchia

Voices: Lynn Clarke, Elizabeth Publitz, Mary Hoffman, Janice Ruetz

Passacaglia and Fugue in C minor

Johann Sebastian Bach
(1685-1750)

Choreography (1938) by Doris Humphrey

Set by Doris Humphrey

Cast: José Limon
Lucy Venable

with Jemima Ben-Gal, Janet Byer, Bruce Carlisle,
Patricia Christopher, Elaine Fisch, Joan Gabriner,
Elizabeth Harris, Lola Huth, Ellida Kaufman,
Cristyne Lawson, Margot Mink, Melisa Nicolaides,
Charles Nicoll, Sheldon Ossosky, Dorene Richardson,
Poligena Rogers, Cynthia Stone, Chester Wolenski

Sylvia Palmore, organ

Dances directed by Doris Humphrey and José Limon
assisted by Lucy Venable

V

Insects, Men and Machines

Choreography Ellida Kaufman
 Music (Black Maskers suite) . . . Roger Sessions (Recording)

Of Insects: Jenina Ben-Gal Alethea Randolph
 Paul Bernsohn Dorene Richardson
 Bruce Carlisle Joel Schnee
 Gene MacDonald Chester Wolenski
 Loretta Bagley
 Caroline Bristol
 Barbara Holtzman
 Gail Valentine

Of Men: Jenina Ben-Gal Bruce Carlisle
 Paul Bernsohn Gene MacDonald
 Caroline Bristol Dorene Richardson
 Joel Schnee
 Gail Valentine
 Chester Wolenski

Of Machines: Jenina Ben-Gal Bruce Carlisle
 Paul Bernsohn Gene MacDonald
 Dorene Richardson
 Joel Schnee
 Gail Valentine

Technical direction, stage management
 and lighting Thomas DeGaetani
 Master electrician John Downey
 Master carpenter Frederick Strassburg

JUILLIARD TO ADD DANCE

Training in All Phases of Field Will Begin Next Year

The Juilliard School of Music will add a department of dance next year, according to an announcement by William Schuman, president.

In addition to a general staff of teachers, leading choreographers and dancers in both the ballet and the modern dance field will serve as instructors. The curriculum will include music and other complementary subjects to provide a rounded artistic education for the student.

There will be graduate and undergraduate courses, and students may enter as candidates for degrees of Bachelor of Science or Master of Science, or as special students. Applicants will be accepted through competitive examinations at the Juilliard School from June 4 to 7, Sept. 11 to 15, and in various metropolitan centers outside of New York from June 4 to 18.

Work of the dance department will be integrated with the music departments of the school. Student composers will write music directly for dance production, and members of the dance department will participate in opera productions at the school. Evenings of dance will also be added to the school's program of public activities.

THE JUILLIARD SCHOOL OF MUSIC in cooperation with

THE MUSEUM OF MODERN ART

presents

May 12, 1955

SHANTA RAO in a program of Dances of South India

accompanied by Chantanapalli Venkatram - chant and jalra
D. K. Methappa - mridanga
Vasanti Rao - natauanga
Anjani Mehta - tamboura

BHARATA NATYAM:

1. Alarippu - danced to the Tisrajati Eka Tala

A Dance of Invocation. This is pure dance with no emotional content.

2. Nattanam Adinar - danced to the Vasant Raga and the Ata Tala

This austere and beautiful dance crystallizes the whole aesthetic of Bharata Natyam. It is an interpretation of a song describing the dance of Lord Shiva: "So in the Golden Hall danced the Divine One with an exquisiteness that was celestial... Ornamented with hooded serpents, the hair of Shiva swayed as He danced. And His dance brought salvation to the world."

3. Padam en Palli Kondi Rayya - danced to the Mohana Raga and the Adi Tala

Danced before the resting figure of a God in the great Srirangam temple, this padam describes events in the life of the epic Indian hero, Prince Rama.

4. Thana Varnam - danced to the Reety Gowla Raga and the Khantajati Atta Tala

This dance is an interpretation of a poem to Lord Krishna, beloved of the milkmaids and King of the Forest. The mood is one of frustrated love that is sublimated into a love of God: "Oh Krishna! Thou art always deep in my thoughts... Why make me suffer for my love for Thee? In all things Thou art my Savior!" The Varnam is the emotional climax of Bharata Natyam, and tests to the full the dancer's powers of imagination and improvisation.

INTERMISSION

MOHINI ATTAM:

1. Tillana - danced to the Chakravanga Raga and the Adi Tala

This is pure dance and follows rhythms that are peculiar to Mohini Attam.

2. Mahabharata - danced to a succession of raga and tala

The dancer interprets all the roles in this dance-drama from the epic Mahabharata. The Chief of the five Pandava brothers (who are friends of Lord Krishna and the embodiment of virtue) is tricked into defeat in a game of dice by the Chief of the five Kaurava brothers (the embodiment of evil). The Pandava chief loses even his wife, Draupadi, whom he staked. But, whenever the Kaurava chief attempts to disrobe Draupadi, Lord Krishna comes to her aid and miraculously reclothes her. The story continues with the exile of the Pandava in the forest for twelve years, and their final triumph with Krishna's aid over the evil Kaurava brothers.

SHANTA RAO is acclaimed the greatest classical dancer of India. The daughter of an orthodox Brahmin family, she began her training at ten years of age, studying first at the famous school of Kathakali Kalamandalam under Ramuni Menon. She then studied Mohini Attam under the late Krishnan Panikkar and alone carries on the tradition of this famous dance.

When sixteen years old she sought out in an obscure village in Tanjore the great modern master of Bharata Natyam, Minaksisundaram Pillai. Under this seventy-five year old teacher she began the aesthetic and spiritual training that is the basis of this great classical dance.

Shanta Rao is considered by her teachers and critics to be the only dancer who has a flawless and complete mastery of Bharata Natyam, and her genius in improvising will influence future exponents. It is exceptional that in addition she has mastered the traditions of Kathakali and Mohini Attam.

Not only is she considered the flower of one of India's greatest art forms, but she is classed by such famous dance authorities as Beryl de Zoete "among the great dancers of the world".

JUILLIARD NEWSLETTER

A STUDENT PUBLICATION

Published for the information of Faculty, Staff Members
and Students of Juilliard School of Music

Address all communications to
Editor, Newsletter

May 9, 1955

EDITOR'S NOTE: The Newsletter Staff, like everyone else in the School, is struggling under the problem of living in a society in which there are only seven days in a week. Faced with term papers, final exams, registration, rehearsals, recitals, etc., it becomes necessary to issue this abbreviated issue which is limited to important events taking place in School. A final issue announcing Fullbrights, L&M Fellowships, and other news, is duly promised.

INDIAN DANCERS AT JUILLIARD

Juilliard School of Music in cooperation with the Museum of Modern Art will present a program of Indian Dance by Shanta Rao and her accompanying musicians -- Chantanapalli Venkataram (chant and jalra); D.K. Methappa (mridanga); Vasanti Rao (natuvangam); and Anjali Mehta (tamboura) -- in the Concert Hall on Thursday, May 12 at 5:30 p.m. This will be a unique opportunity to see the foremost dancer of India perform the same program that she presented recently to sold out houses at the Museum of Modern Art. Faculty, Staff and students are cordially invited to attend this unusual event.

CALENDAR OF EVENTS

Monday May 9	Recital Hall 4:30 P.M.	Vocal recital by Alan Baker, student of Mack Harrell (Program not received)
Tuesday May 10	Recital Hall 4:30 P.M.	Vocal recital by Jean Heafner and William Sparks, students of Mack Harrell. Music by Schubert, Fauré, Wolf.
	Recital Hall 8:00 P.M.	Cello recital by Evalyn Steinbock, student of Bernard Greenhouse (Program not received)
Wednesday May 11	Concert Hall 1:00 P.M.	Students and members of company of José Limón. "Scherzo", with percussion accompaniment.... José Limón "Labyrinth", a musical work for voices and instruments Henry Brant "Passacaglia and Fugue in C Minor" (Bach) with José Limón and Lucy Venable in the leading rôles and Juilliard students in the company Doris Humphrey (First production with organ accompaniment)
	Recital Hall 8:00 P.M.	Vocal recital by Grant Williams, student of Sergius Kagen. Music by Bach, Scarlatti, Schubert, Poulenc, Copland.
Thursday May 12	Recital Hall 8:00 P.M.	Piano recital by Evelyn Varrone, student of Rosalyn Tureck. (Program not received)
Friday May 13	Recital Hall 4:30 P.M.	Vocal recital by students of Edith Piper: Inez Barker; Sophie Ginn; Paula Stark; Eileen Smith; Clare Juddson. Music by Purcell, Durante, Handel, Vivaldi, Mozart, Brahms, Mahler, Debussy and Ravel.
	Concert Hall 8:30 P.M.	Choral Concert: Conductors, Frederick Prausnitz, Leslie Bennett and Alexander Kaplan. Music by Vittoria, Burkhard, Fine, Brückner.
Saturday May 14	WNYC Broadcast 8:30 P.M.	Concerto for Oboe Benjamin Petite Symphonie Concertante Frank Martin Metamorphosen Strauss Suites I and II from <u>The Three Corners Hat</u> De Falla

1954-55

A note on the Dances of South India:

The dances of South India open up a world of such extraordinary beauty, refinement and expressive power that our western dance tradition seems elementary in comparison. We are confronted by a language of movement that is amazingly articulate. Not only is there an all-inclusive use of the body in a series of postures, leaps and bends, but each separate part - the head, hands, neck, eyes, lashes - all are used to convey an almost inexhaustible range of ideas and emotions.

Even without fully understanding the symbolism of these gestures we are aware that they are a vehicle of something more than aesthetic pleasure. The dancer does not merely display a personality or a technique. He is the medium for communicating a whole range of emotional experiences defined by a psychology that is penetrating yet delicate. This ancient Hindu psychology has much to say on the nature of love, hate, valor, joy, fury, peace. But these emotions must not be conveyed to the audience merely as sense experiences. They must be purified and transmuted into an impersonal joy that liberates and enlarges the human spirit. A superb dancer can enkindle and share with his audience a state of ecstasy that is a true spiritual experience.

That dancing should be a way of reaching God is an idea foreign to our western minds. Yet it lies at the center of Hindu thought. The God Shiva created the world by dancing its first rhythm into being, and mortal man can attune himself to this cosmic motion - the source of the whole life process - through participation in its ritual. Dancers have always been attached to the temple so that they might be used as an integral part of worship. Through the rhythmic movement of the dance the individual attains poise and dignity in the flux of life, his soul is purified, and he approaches that unity of being which is the goal of all human experience.

The principles of Indian dancing, established centuries ago, were codified about the beginning of the Christian era. But, though the basic laws have long been established, the tradition itself never became rigid. Throughout the centuries it has grown and changed, responding to the genius of individual dancers and teachers. The form in which the classic Bharata Natyam is danced today was established only about 300 years ago. Sometimes it is asked if Indian dancing can say something about the contemporary world. This would be possible if the modern ideas sought to express more than a transitory reflection of life, and were conceived in relation to the eternal spiritual purpose that has inspired the dance of India throughout the centuries.

As in all Indian art forms, the dance is a combination of formalism and improvisation. The dancer must conform to traditional patterns of mime and rhythmic gestures established centuries ago. Yet, the dancer is also a creator. No choreographer, conductor or composer enforces his interpretations upon him, and within the traditional laws of the dance he can abandon himself to creative invention. The greatness of the dancer depends not only on his technical ability and his artistry, but also on his spiritual insight, for this is the reservoir out of which he draws the power for his improvisations.

The subtle artistry of the improvisations, in which lies the genius of a great dancer, will inevitably be lost to an uninitiated western audience, but in Southern India his every gesture would be followed and responded to. For instance, if the dancer is interpreting the words "Oh, God, I trust you", he must choose which quality of "God" to express in his gestures (a God of power, a God of love, the playful childish God who is Krishna, etc.) and which kind of "trust". This interpretation must flow effortlessly yet coordinate a complex of swiftly changing traditional patterns for feet, body, head, hands, eyes, stance, etc. It must seem as inevitable and beautiful as a line of inspired poetry.

The Gestures: An indispensable feature of Indian dancing is an expressive gesture language that is capable of conveying not only visual concepts such as "the flight of a kite" but also such intangible ideas as "an attempt to remove ill-feeling by stratagem". As defined in the Hindu poetics, this gesture language is of four types: body movements, poetry and song, costumes and make-up, and that undefinable genius in a dancer that allows him to convey emotion. Some dances such as Kathakali emphasize a stylised make-up and others such as Bharata Natyam and Mohini Attam allow phrases to be spoken or sung by the dancer.

The body gestures of the various types of dances differ in symbolism, but are relatively similar. There are certain basic movements of the head, arms, chest, hips, and legs. Then movements are prescribed for the shoulders, palms, back, ankles, knees, wrists and neck. The to-and-fro horizontal movement of the neck that always enthralls a western audience may denote affection, delight, a mischievous teasing, or a woman's beauty depending on subtleties of its execution. Then there are defined movements for the eyes, brows, lashes, cheeks, nose, lips, tongue, chin, mouth, and jaw - all of great refinement. For example, there are some nine movements of the eyeball, eight for the lids, seven for the brows, etc. Lastly there are the hundreds of movements of the hands (commonly called mudras) which express the exact meaning of words. Each finger must move separately, and sometimes the hands are used together, sometimes individually.

Music for the Dance: Indian music is made up of melody (raga) and rhythm (tala). The music for the dance is not a mere accompaniment; it is of primary importance, and the raga and tala for each dance are usually announced. The music comprises the voice which carries the melody, percussion instruments (the jalra, mridanga and natuvangan) which provide the rhythm, and a stringed instrument (the tamboura) that gives a monotonous drone as a background for the melody. In a sense the dancer's body is still another instrument for she initiates one of the complicated rhythm patterns either in unison or counterpart with the drummer, beating it out with her feet and the accompanying ankle bells.

The singer (who carries the melody or raga) usually chants the poems which the dancer interprets, though sometimes he merely vocalizes. The quality of an Indian voice often seems rasping and harsh to our western ears, as indeed our western voices sound to Indian ears. The singer is chosen for his musicianship which must be highly developed. While he chants, he also plays the jalra, two small brass cymbals that emphasize the important beats of the melody and show the outline of the raga throughout.

The mridanga drum provides the rhythm or tala. The drum rests on the lap of the performer who plays both ends simultaneously, the left producing a bass tone, while the right is tuned to the voice.

The natuvangan is a small block of wood that is hit with a small wooden baton. Seemingly simple, it is actually very difficult to play for it must follow the feet of the dancer in the difficult rhythm that she improvises.

The tamboura, whose four strings are tuned to the tonic, dominant and sub-dominant of the melody, provides a background for the melody.

The music is incredibly intricate - melodically and rhythmically - and capable of great ecstasy and joyousness. It supplies the mood and continuity whose function is to liberate the inspiration of the dancer.

The Dances: The three main dance styles of South India are called Bharata Natyam, Kathakali and Mohini Attam.

Bharata Natyam (from the Tamil Nad district of Southeast India) is India's purest classical dance, comprising free rhythmic movement with spontaneous expression. The style was established about 300 years ago, but the tradition of the dance itself is based on an ancient treatise on the arts of the dance and theatre written by a sage named Bharata and comprising the fifth Vedic book. It is of great antiquity and was primarily a religious dance whose tradition was preserved in the temple.

Each performance of Bharata Natyam begins with a dance of invocation that is called Alarippu.

The dance is made up of seven different parts (a selection of which the dancer chooses) each comprising a different mood - contemplative, joyous, sad and each emphasizing a different means of communication: the footwork, the hands, etc. One item, the Varnam, is the most complicated, for it is a conflict of moods. The subject is always love of God, but it is told in terms of human love.

Bharata Natyam is danced in a 10-yard sari tucked in at the back like a dhoti. The elaborate jewelry, flowers and head-pendant are traditional.

Kathakali (from Malabar on the Southwest coast of India) is a dance-drama that retells the stories of the epic Hindu legends of the Ramayana (the stories of Prince Rama) and the Mahabharata (stories of Krishna). Its natural setting is a village clearing, the performances beginning at sunset and lasting all night. Its origin was in the popular dance-dramas, and its present form was crystallized in the 17th century.

Kathakali is related to Bharata Natyam but is not so pure. Bharata Natyam is essentially a solo dance, capable of great subtlety; Kathakali is a drama-pantomime of many characters where the conflicts are simple, strong and external. Whereas Bharata Natyam is a lyric, feminine dance, Kathakali is essentially masculine and its style is so athletic and vigorous it must be danced on the outsides of the feet.

JUILLIARD NEWSLETTER

A STUDENT PUBLICATION

Published for the information of Faculty, Staff Members
and Students of Juilliard School of Music

Address all communications to
Editor, Newsletter

May 9, 1955

EDITOR'S NOTE: The Newsletter Staff, like everyone else in the School, is struggling under the problem of living in a society in which there are only seven days in a week. Faced with term papers, final exams, registration, rehearsals, recitals, etc., it becomes necessary to issue this abbreviated issue which is limited to important events taking place in School. A final issue announcing Fullbrights, L&M Fellowships, and other news, is duly promised.

INDIAN DANCERS AT JUILLIARD

Juilliard School of Music in cooperation with the Museum of Modern Art will present a program of Indian Dance by Shanta Rao and her accompanying musicians -- Chantanapalli Venkataram (chant and jalra); D.K. Nethappa (mridanga); Vasanti Rao (natuvangam); and Anjali Mehta (tamboura) -- in the Concert Hall on Thursday, May 12 at 5:30 p.m. This will be a unique opportunity to see the foremost dancer of India perform the same program that she presented recently to sold out houses at the Museum of Modern Art. Faculty, Staff and students are cordially invited to attend this unusual event.

***** CALENDAR OF EVENTS

Monday May 9	Recital Hall 4:30 P.M.	Vocal recital by Alan Baker, student of Mack Harrell (Program not received)
Tuesday May 10	Recital Hall 4:30 P.M.	Vocal recital by Jean Heafner and William Sparks, students of Mack Harrell. Music by Schubert, Fauré, Wolf.
	Recital Hall 8:00 P.M.	Cello recital by Evalyn Steinbock, student of Bernard Greenhouse (Program not received)
Wednesday May 11	Concert Hall 1:00 P.M.	Students and members of company of José Limón. "Scherzo", with percussion accompaniment..... José Limón "Labyrinth", a musical work for voices and instruments Henry Brant "Passacaglia and Fugue in C Minor" (Bach) with José Limon and Lucy Venable in the leading rôles and Juilliard students in the companyDoris Humphrey (First production with organ accompaniment)
	Recital Hall 8:00 P.M.	Vocal recital by Grant Williams, student of Sergius Kagen. Music by Bach, Scarlatti, Schubert, Poulenc, Copland.
Thursday May 12	Recital Hall 8:00 P.M.	Piano recital by Evelyn Varrone, student of Rosalyn Tureck. (Program not received)
Friday May 13	Recital Hall 4:30 P.M.	Vocal recital by students of Edith Piper: Inez Barker; Sophie Ginn; Paula Stark; Eileen Smith; Clare Juddson. Music by Purcell, Durante, Handel, Vivaldi, Mozart, Brahms, Mahler, Debussy and Ravel.
	Concert Hall 8:30 P.M.	Choral Concert: Conductors, Frederick Prausnitz, Leslie Bennett and Alexander Kaplan. Music by Vittoria, Burkhard, Fine, Brückner.
Saturday May 14	WNYC Broadcast 8:30 P.M.	Concerto for Oboe Benjamin Petite Symphonie Concertante Frank Martin Metamorphosen Strauss Suites I and II from <u>The Three Cornered Hat</u>De Falla

The body movements are less varied and complex than in Bharata Natyam but the mudras (hand gestures) are more numerous.

It is characterized by an elaborate stylized make-up that - for the main characters - sometimes takes 12 hours to apply.

It is traditional to dance only excerpts from the long tales, and certain passages are danced by women.

Mohini Attam: The Dance of the Enchantress (from Kerala in Malabar, Southwest India) lies in style somewhere between Bharata Natyam and Kathakali. Mohini is the seductress in Indian dance and art, and she appears as a character in Kathakali.

This dance can be performed only by a woman. It is very lyrical and graceful, lacking the wide springs of Bharata Natyam and evolving gracefully to special music with a coquettish use of the eyes and stylized mudras that express the powerful emotions of the dance. The costume must always be a pure white sari.

under Doris Humphrey's direction, the Juilliard Dance Theater solves practical dilemmas of modern dance today

preview of a new dance company

by DORIS HERING

Jay Maisel



The events in the life of a bee, as told in dance terms. Above: Choreographer Doris Humphrey gives a last minute touch to costumes designed by Pauline Lawrence. Right: A new queen bee (Lola Huth) is born in the opening scene of Miss Humphrey's "Life of the Bee." Far right: The old queen bee (Joyce Trisler) enters to challenge the newly born queen.

Imagine fourteen gifted and completely dedicated young dancers, still in the fresh, pliable late teen years. Imagine the top modern dance choreographer and artistic director of the day working with them five days a week for a whole winter. Imagine a concert of two of her works and a third by a choreographer of comparable stature.

This is a composite portrait of the Juilliard Dance Theater, a fresh new blossom in the modern dance world — a world where impermanence, lack of steady performing opportunity, and hasty rehearsal are the unfortunate rule, rather than the exception.

On April 19 and 20 the Juilliard Dance Theater makes its professional debut in the Concert Hall of the Juilliard School of Music. And in these two concerts lie perhaps its future and the future of the entire modern dance concert structure.

Everyone connected even remotely with the theatre knows that performers learn their craft best in a repertory system. Only by performing can they learn the ways of the stage. The ballet world, despite its economic ups and downs, offers this opportunity. Young ballet dancers can begin in the corps and gradually become soloists and perhaps choreographers.

In the early days of modern dance there were also repertory opportunities. The Denishawn Company, of which Doris Humphrey was a member, engaged in long tours and made regular excursions into vaudeville. The early Humphrey-Weidman and Martha Graham companies also toured extensively.

But most of today's modern dancers cannot find companies in which to grow. Permanent companies are too expensive for individual choreographers to maintain, and so the dancers and choreographers languish seemingly forever in the isolation of the studio.

Anyone who attends modern dance concerts regularly knows how serious this situation really is. For perhaps fifty percent of the modern dance soloists — or those who recruit companies for one or two concerts (only to have the companies disperse immediately thereafter) have technique, seriousness of intent, but little awareness of the special demands and requirements of good theatrical projection.

Because she has the deep idealism that comes with experience,

(continued on page 27)

below, opposite page: Claude Beaumont



Doris Humphrey, director-choreographer of the Juilliard Dance Theater, decided last year that she would like to train a company of youngsters untouched by long years of working alone in a studio and untouched by the bitterness of the frustrated performer. She discussed her idea with Dr. William Kolodney, head of the Education Department of the 92nd Street YM-YWHA in New York City. The "Y" has long been a champion of concert dance, and so Dr. Kolodney approached the Baroness Bethsabée de Rothschild, whose Foundation for the Arts and Sciences agreed to present a sum of money to Doris Humphrey to help her launch her project.

The Juilliard School of Music, where Miss Humphrey is a staff member in the Department of Dance, agreed to equal the Rothschild contribution and to provide a theatre, a rehearsal space, and its very fine orchestra for the performances.

The rest was up to Doris Humphrey, whose ability as an organizer happily equals that of creator. Last spring she announced open auditions, and more than fifty young dancers responded. She selected sixteen — fourteen regular company members and two understudies. It would be hard to imagine a more fascinating company.

They are completely divergent in appearance. And this, too, is somewhat intentional. For Miss Humphrey did not want them to have the peas-in-a-pod look of a Broadway company. She was interested only in their ability to dance.

Some, like dark-haired Jemina Ben Gal, who is an exchange student from Israel; and Lola Huth, who hails from Virginia Tanner's Children's Dance Theatre in Salt Lake City, are full time students at Juilliard. Others like Jack Spencer and Richard Fitz-Gerald, work full time in business. A few, like Don Redlich and Crystine Lawson, are performing in musical comedy. And still others, like Anna Friedland and Joyce Trisler, teach part time to make ends meet.

None of the dancers is paid for his work with the Juilliard Dance Theater, although this is a situation that will certainly be rectified once the group begins to perform. But none seem to think

anything of that. We chatted with a few of the young people and found their morale exceptionally high. All of them feel that it is a signal honor to work with Doris Humphrey. As Melisa Nicolaides summed it up, "Anything having to do with Doris Humphrey is wonderful."

They seem to value not only the rehearsals, but the discussion periods in which they talk with Miss Humphrey about the craft of dance and about their reactions to other dancers' performances. They are completely professional in attitude and discipline. And they have solid confidence in the company's future.

We were particularly impressed with their high intelligence and humility. They seem already to have the stuff that artists are made of.

Here are the dancers with their places of origin: Jemina Ben Gal (Israel), Janet Beyer (New York City), Bruce Carlisle (New York City), Patricia Christopher (San Francisco), Patricia Cooper (Oklahoma City), Jeff Duncan (Longview, Texas), Richard Fitz-Gerald (South Pittsburgh, Tennessee), Anna Friedland (New York City), Lola Huth (Pocatello, Idaho), Crystine Lawson (Santa Monica), Rhoda Levine (New York City), Melisa Nicolaides (New York City), Don Redlich (Winona, Minnesota), Poligena Rogers (New York City), Jack Spencer (New York City), and Joyce Trisler (Los Angeles).

Although she is their prime mentor and inspiration, Doris Humphrey wisely has brought in another choreographer to help prepare her young company for its stage debut. Her excellent choice was Anna Sokolow.

At this writing, Miss Sokolow has been working with the group for only a few weeks, but she finds them exceptionally talented and serious. "They remind me," she says, "of the early modern dance companies, like the Graham company of which I was a member for ten years. They have the same kind of selfless dedication."

By a happy accident, Miss Sokolow's dance for the group is a lightly lyrical one that should contrast with Doris Humphrey's two selections. Called

(continued on page 62)

DANCE MAGAZINE April 1955

27

1954-55

Dance Co. Preview

(continued from page 27)

Primavera, it is in four movements to the Cimarosa Oboe Concerto and inspired by the mood of the Botticelli painting. Although the costume designer has not yet been selected, Miss Sokolow says that, like the choreography, the garments will have the flavor of the Florentine Renaissance. They will lie lightly on the young bodies so that the whole dance has a sunny fragility and freshness of an Italian spring.

In vivid contrast, Doris Humphrey has revived her *Life of the Bee* (1929) a sharply dramatic and straightforward exposition of the struggles and triumphs of a human-insect world. Watching the company in rehearsal we were especially impressed with their dramatic intensity. As the Queen Bees (Lola Huth and Joyce Trisler) engaged in their life-and-death struggle, every eye was riveted upon them. Miss Humphrey herself feels that the present company performs the work more expertly than the original company of twenty-five years ago.

Miss Humphrey's premiere for the Juilliard Dance Theater is what might be called a pure-dance distillation of a prevalent social problem of youth — the problem of aligning oneself with tradition or seeking a new path of one's own choosing. Called *The Rock and the Spring*, it is accompanied by the *Petite Symphonie Concertante* of Frank Martin. The simple, almost skeletal costumes have been designed by painter Clark Bailey, whom Miss Humphrey discovered one day when an exhibit of his easel paintings was on display in a store-art gallery.

If the company is well received in its professional debut, Miss Humphrey would like to revive several other of her repertory works for it. Additional choreographers will be invited to contribute new works. And it is hoped that the Juilliard Dance Theater will become a model for subsidized modern dance groups in other parts of the country. Small wonder that all eyes will be upon it this month.

THE END

Top to bottom: "Life of the Bee" cont'd: The new queen gradually conquers the old challenger. The members of the hive dispose of the dead queen's body. And life goes on as they all fly from the hive.



photos 1, 3, 5: Jay Maisel; 2, 4: Claude Beaumont

80

BOOKS ON THE DANCE AND RELATED SUBJECTS IN
JULLIARD LIBRARY. FALL 1955

Albertieri, Luigi. Art of terpsichore. Ricordi, 1923.
Amberg, George. Art in modern ballet. Pantheon, 1946.
Amberg, George. Ballet in America. Duell, Sloan & Pearce, 1949.
American Assoc. for health, physical education & recreation. Nat'l section on Dance. Materials for teaching dance. The Assoc., Washington, D.C., 1953.
Arbeau, Thoinot. Orchesography. Kamin, 1948.
Armitage, Merle. Dance memoranda. Duell, Sloan & Pearce, 1947.
Armstrong, Lucile. Dances of Spain. Chanticleer, 1950.
Arvey, Verna. Choreographic music. Dutton, 1941.
Balanchine, George. Complete stories of great ballets. Doubleday, 1954.
Ballweber, Edith. Group instruction in social dancing. Barnes, 1938.
Bamford, T.W. Practical make-up for the stage. Pitman, 1952.
Beaumont, Cyril W. Complete book of ballets. Putnam, 1938.
Beaumont, Cyril W. Complete book of ballets (suppl.). Beaumont, 1945.
Beaumont, Cyril W. Sadler's Wells Ballet. Beaumont, 1947.
Bülow, Franz Magnus. Geschichte des Tanzes in Deutschland. Breitkopf & Härtel, 1886.
Bowers, Faubion. Dance in India. Columbia Univ. Press, 1953.
Brewer, E. Cobham. A dictionary of phrase and fable. Lippincott, 1937.
Bulfinch, Thomas. Age of fable. McKay, 1898.
Burchenal, Elizabeth. American country dances. Schirmer, c. 1918.
Cannon, Walter. Wisdom of the body. Norton, 1932.
Cheney, Sheldon. The Theatre. 3000 yrs.--. Tudor, 1929.
Castle, Vernon & Irene. Modern dancing. World Syndicate Co., 1914.
Chandler, Albert R. Beauty and human nature. Appleton-Century, 1934.
Chujoy, Anatole. Dance Encyclopedia. Barnes, 1949.
Chujoy, Anatole. New York City Ballet. Knopf, 1953.
Colum, Padraic. Orpheus: myths of the world. Macmillan, 1930.
Conté, Pierre. La danse et ses lois. Arts et Mouvement, 1951.
Conyn, Cornelius. Three centuries of ballet. Elsevier press, 1953.
Craske, Margaret. Theory and practice of allegro in classical ballet. Beaumont, 1930.
Croce, Benedetto. Aesthetic. Noonday Press, 1953.
Dance Index. Stravinsky in the theatre. Dance Index, 1948.
Dance Magazine. 25 years of American dance. Dance Magazine, 1951.
Dance Notation Bureau. Dance techniques and studies. The Bureau, 1950.
De Mille, Agnes. Dance to the piper. Little Brown, 1952.
Donby, Edwin. Looking at the dance. Pellegrini & Gudehy, 1949.
Dowey, John. Art as experience. Minton, Balch, 1934.
Dixon, C. Madeleine. The power of dance. Day, 1939.
Dolin, Anton. Alicia Markova. Hermitage House, 1953.
Dolin, Anton. Pas de deux. A.&C. Black, 1950.
Dolmetsch, Mabel. Dances of England & France, 1450-1600. Routledge, 1949.
Draper & Atkinson. Ballet for beginners. Knopf, 1951.
Duncan, Irma. Isadora Duncan's Russian days. Covici Friedo, 1929.
Duncan, Isadora. My life. Garden City, 1927.
Edman, Irwin. Arts & the man. Norton, 1939.
Ellis, Havelock. The dance of life. Houghton Mifflin, 1923.
Faulkner, Ray N. Art to-day. Holt, 1949.
Feiblenan, James. Aesthetics. Duell, Sloan & Pearce, 1949.
Flaccus, Louis William. The spirit and substance of art. Crofts, 1941.

1955-56

SCHEDULE FOR SCHOOL OF PERFORMING ARTS VISIT TO JULLIARD ON FRIDAY, DECEMBER 2, 1955

1:15 - 1:25 p.m.

Meet in Faculty Lounge with Miss Hill, Director of Dance Department, Mrs. Clark, Secretary of Dance Department, and students of the Dance Department who will take visitors to classes.

1:30 - 2:20 p.m.

Room 607 (Limit of 6 visitors) Advanced Ballet taught by Margaret Craske (this class meets from 1:00 to 2:20).
Room 610 (Unlimited visitors) Composition Materials (introductory course) taught by Letitia Evans (this class meets 1:00 to 2:20).
Room 509 (Limit of 5 visitors) Second year Literature and Materials of Music, taught by Norman Lloyd (this class meets 1:00 to 2:20).
Room 606 (Limit of 15 visitors) Second year Orchestration, taught by Robert Ward (this class meets 1:00 to 2:20).

2:30 - 3:00 p.m.

Meeting of everyone with Miss Hill and Mrs. Louise Mathers of the Admissions Office, in Faculty Lounge. Visit to Library, Acoustics Department, Concert Hall.

3:00 - 3:50 p.m.

Room 610 (Unlimited visitors) Advanced Modern Dance, Graham technique, taught by Mary Hinkson (this class meets 2:30 to 3:50).
Room 607 (Limit of 6 visitors) Advanced Modern Dance, Limon technique, taught by June Dunbar (this class meets 2:30 to 3:50).
Room 606 (Limit of 15 visitors) Second year Orchestration, taught by Robert Ward, (this class meets 2:30 to 3:50).
Room 415 (Limit of 3 visitors) First year Literature and Materials of Music taught by Gordon Hardy (this class meets 2:30 to 3:50).

4:00 - 5:20 p.m.

Room 610 (Unlimited visitors) Modern Dance, boys class, taught by Jose Limon.
Room 607 (Limit of 6 visitors) Intermediate Modern Dance, Limon technique, taught by Betty Jones.

5:30 - 6:45 p.m.

Room 607 (Limit of 6 visitors) Introductory Ballet, taught by Nancy Reed.

6:00 - 8:00 p.m.

Room 610 (Unlimited visitors) Julliard Dance Theater rehearsal of "King's Heart", directed by Jose Limon.

- Franks, A.H. Twentieth century ballet. Burke, 1954.
- Franks, A.H. Approach to the ballet. Pitman, 1949.
- Frazer, Sir James George. The golden bough. Macmillan, 1935.
- Fuller, Loie. 15 years of a dancer's life. Jenkins, 1913.
- Galanti, Bianca. Dances of Italy. Parrish, 1950.
- Gautier, Theophile. The romantic ballet. Beaumont, 1932.
- Greene, Theodore M. The arts & the art of criticism. Princeton Univ. Press, 1947.
- Hall, Fernau. Modern English ballet. Melrose, 1950.
- Hamilton, Edith. Mythology. Little, Brown, 1942.
- Harrison, Jane E. Ancient art & ritual. Holt, 1913.
- Harrison, Jane E. Themis (Ritual & folklore). Macmillan, 1927.
- Haskell, Arnold. Ballet. Penguin, 1949.
- Hawkins, Alma M. Modern Dance in higher education. Teachers College. Columbia Univ., 1954.
- Heynsson, Adda. Modern dance accompaniment. Schirmer, 1948.
- Hofer, Mari R. Polite & social dances. Summy, 1917.
- Horst, Louis. Pre-classic dance forms. Dance Observer, 1937.
- Hughes, Russell M. Dance as an art form. Barnes, 1933.
- Hutchinson, Ann. Labanotation. New Directions, 1954.
- Jacobs, Gertrude. The Chinese-American song & game book. Barnes, 1946.
- Jaques-Dalcroze. Rhythm, music & education. Putnam, 1921.
- Jennings, D.H. Music for modern dance. Teachers College, Col. Univ., 1950.
- Jones & De Haan. Modern dance in education. Teachers College, Col. Univ., 1948.
- Karpelos, Maud. Dances of England & Wales. Parrish, 1950.
- Karpovich, Peter. Physiology of muscular activity. Saunders, 1953.
- Karsavina, Tanara. Theatre Street. Dutton, 1934.
- Keightley, Thomas. Mythology of ancient Greece & Italy. Bell, 1888.
- Kennedy, Douglas. England's Dances. Bell, 1949.
- Kimney, Troy. The dance. Tudor, 1935.
- Kirstein, Lincoln. Book of the dance. Garden City Pub., 1942.
- Kirstein, Lincoln. Classic ballet. Knopf, 1952.
- Kirstein, Lincoln. Dance. Putnam, 1935.
- Kraus, Richard. Square dances of today. Barnes, 1950.
- Laban, Rudolf. Mastery of movement on stage. MacDonald & Evans, 1950.
- Langfeld, Herbert S. Aesthetic attitude. Harcourt, 1920.
- Lawson, Joan. European folk dance. Pitman, 1953.
- Lloyd, Margaret. Borzoi book of modern dance. Knopf, 1949.
- Love, Paul. Modern dance terminology. Kanin, 1953.
- Lovett, Benjamin. Good morning. Dearborn, Mich. Priv. prtg., 1941.
- McCandless, Stanley R. Method of lighting the stage. Theatre Arts, 1932.
- Magriel, Paul D. Bibliography of dancing. H.W. Wilson, 1936.
- Magriel, Paul D. Isadora Duncan. Holt, 1947.
- Magriel, Paul D. Nijinsky. Holt, 1946.
- Magriel, Paul D. Pavlova. Holt, 1947.
- Mains, Margaret. Modern dance manual. Little, Brown, 1950.
- Marcel-Dubois, Claudie. Dances of France. Chanticleer, 1950.
- Martin, John J. America dancing. Dodge, 1936.
- Martin, John J. The dance. Tudor, 1947.
- Martin, John J. Modern dance. Barnes, 1933.
- Martin, John J. World book of modern ballet. World Pub., 1952.
- Mawer, Irene. Art of mine. Methuen, 1932.
- Munro, Thomas. The arts & their inter-relation. Liberal Arts Press, 1949.
- Murray, Alexander S. Manual of mythology. Scribner, 1875.

- Music & dance in New York State. Sigmund Spaeth, editor in chief. N.Y. Bureau of Musical Research, 1951.
- Nelms, Henning. Lighting the amateur stage. Theatre Arts, 1931.
- Nettl, Paul. Story of dance music. Philosophical Library, 1947.
- Noverre, Jean. Letters on dancing & ballets. Beaumont, 1930.
- Owen, Walter. Ballerinas of the N.Y. City Ballet. Dance Mart, 1953.
- Parker, De Witte H. Principles of aesthetics. Crofts, 1946.
- Pennington, Jo. Importance of being rhythmic. Putnam, 1925.
- Perugini, Mark. Pageant of the dance & ballet. Jarrolds, 1946.
- Porter, Evelyn. Music through the dance. Batsford, 1937.
- Prall, David W. Aesthetic judgment. Crowell, 1929.
- Rader, Melvin M. Modern book of aesthetics. Holt, 1952.
- Radir, Ruth. Modern dance for the youth of America. Barnes, 1944.
- Rameau, P. Dancing Master. Beaumont, 1931.
- Raymond, George L. Rhythm & harmony in poetry & music. Putnam, 1895.
- Robert, Grace. Borzoi book of ballets. Knopf, 1946.
- Rohrbaugh, Lynn. American folk dances. Delaware, O., Coop. Recreation Ser., 1939.
- Rothschild. Danse artistique aux U. S. A., Editions Elzevir, 1949.
- Sachs, Curt. Commonwealth of art. Norton, 1946.
- Sachs, Curt. Rhythm & tempo. Norton, 1953.
- Sachs, Curt. World history of the dance. Norton, 1937.
- Samachson, Dorothy. Let's meet the ballet. Schuman, 1951.
- Santayana, George. Sense of beauty. Scribner, 1896.
- Schoen, Max. Enjoyment of the arts. Philosophical Library, 1944.
- Scholes, Percy. The Puritans & music in England and New England. Oxford Univ. Press, 1934.
- Schwendener & Tibbels. Legends & dances of Old Mexico. Barnes 1934.
- Selden, Elizabeth. Dancer's quest. Berkeley, Univ. of Calif. Press, 1935.
- Seton, M. Rhythm of the Red Man. Barnes, 1930.
- Seymour, Maurice. Seymour on ballet. Pellegrini, 1947.
- Sharp, C.J. Country dance book. 6 vols. Novello, 1909-1927.
- Sharp, C. J. The Morris book. 5 vols. Novello, 1911-1919.
- Sharp, C.J. Sword dances of No. England. 3 vols. Novello, 1912-1913.
- Sharp, Evelyn. Here we go round. Morrow, 1926.
- Shaw, Lloyd. Cowboy dances. Caldwell, Idaho, The Caxton Printers, 1939.
- Shawn, Ted. Every little movement. Pittsfield, Mass., Priv. prtg., 1954.
- Shurr, Gertrude. Modern dance technique & teaching. Barnes, 1949.
- Sorrell, Walter. Dance has many faces. World Pub., 1951.
- Spanish-American song & game book. Barnes, 1945.
- Sparger, Celia. Anatomy and ballet. Black, 1949.
- Sparger, Celia. Beginning ballet. Black, 1952.
- Spence, Lewis. Myth & ritual in dance, game & rhyme. Watts, 1947.
- Stebbins, Genevieve. Delsarte system of expression. Werner, 1902.
- Stecher & Mueller. Games & dances for exercises & recreation. Presser, 1941.
- Stokes, Sewell. Isadora Duncan. Brentano, 1928.
- Strenkovsky, Serge. Art of make-up. Dutton, 1937.
- Temmevin, Nicolett. Dances of France. Parrish, 1951.
- Terry, Walter. Invitation to dance. Barnes, 1942.
- Todd, Mabel E. Thinking body. Branford, 1949.
- Tolman & Page. Country dance book. Farrar & Rinehart, 1937.
- Tolman, Beth. How to put on & make successful the country dance party. Weston, Vt., Countryman Press, 1938.
- Torossian, Aram. A guide to aesthetics. Stanford Univ. Press, 1937.

Vaganova, Agrippina. Basic principles of classical ballet. Black, 1953.
 Vivas, Eliseo. Problems of aesthetics. Rinehart, 1953.
 Vuillier, Gaston. History of dancing. Appleton, 1898.
 Walker, Conway. The folksong & dance & the voice as a solo instrument.
 Caxton Inst., 1926.
 Wells, Katherine. Kinesiology. Saunders, 1955.
 Whorf, Richard. Time to make-up. Baker, 1937.
 Williamson, Audrey. Contemporary ballet. Rockliff, 1946.

Periodicals:

Dance	Dance Observer
Dance Magazine	Dancing Times (London)
Dance News	Folk Dancer.
Dance Notation Record	

NOTE: This is a limited list, selected from books available in the library. For further reading, books on related topics of aesthetics, art, health, costume and mythology are suggested.



Juilliard School of Music

presents

The First Productions of

THE JUILLIARD DANCE THEATER

Doris Humphrey, director and choreographer
Anna Sokolow, guest choreographer

Tuesday evening, April 19, 1955 at 8:30
and
Wednesday evening, April 20, 1955 at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

THE JUILLIARD ORCHESTRA
Frederick Prausnitz, conductor

Modern Dance Off Broadway The Christian Science Monitor, Boston By Margaret Lloyd July 2, 1955

New York—The recent launching of the Juilliard Dance Theater was an off-Broadway event not to be overlooked. It was made possible by a grant from the B. de Rothschild Foundation for the Arts and Sciences—which also has put modern dance on Broadway in two American Dance Seasons—and of course the sponsorship of the Juilliard School of Music.

Martha Hill, head of the dance department at Juilliard, and Doris Humphrey, who teaches choreography there among other places, conceived the idea of developing some of the abundant talent at hand and establishing a permanent repertory company. But this is by no means a student project.

Sixteen experienced young dancers from all over the United States were selected and trained by Miss Humphrey as director and choreographer. The program, prepared during the winter months, was given two performances in the Juilliard Concert Hall just prior to the second American Dance Season.

Program for Youth

It was a program built for youth. Miss Humphrey not only molded a new work on the young dancers—concerned with the inner conflicts of youth—but revived her celebrated "Life of the Bee," created when modern dance was young. In addition, Anna Sokolow, as guest choreographer, provided a new work, "Primavera," abloom with the freshness of youth and spring.

Miss Sokolow's Botticelli ballet in modern dance dress, to a Concerto for Oboe and Strings by Arthur Benjamin, adapted from piano sonatas of Cimarosa, made a charming curtain raiser. Five boys in tight and turtled of Maytime viridescence, five girls in airy garments of pale floral tones, danced the formal measures of the Introduction, Allegro, Siciliana, and Allegro giusto as if they were singing in movement.

Miss Humphrey's "The Rock and the Spring" was also in lyrical vein, though not light-hearted of mood. The musical background was the Petite Symphonie Concertante by Frank Martin, calling for a harp, harpsichord, and piano. Paul Trautvetter designed the set, and Clark Bailey the costumes. As in "Ruins and Visions," which the new work resembles in delicacy of treatment, Miss Humphrey takes a fragment of poetry for theme. This one from "Ears in the Turbids Heat" by Dylan Thomas. The verse:

"Shall I unbolt or stay
Alone till the day I die
Unseen by stranger-eyes
In this white house?"

A skeletal structure outlines a stiff looking abode, with window frames to look through, and steps to go up and down. The action is more elusive than the dwelling place. Within its restrictive walls two women of Victorian primness unroll a wedding veil and tentatively place it on a young girl's head. Through its bare window frames the girl looks longingly at the bright world outside. Down its steps she steals to join the gay young people passing by.

Melisa Nicolaides (the original child of "Day on Earth," by the way) danced the girl, the protagonist of the piece. With extensions like outcries, with poignant gesture, she showed the discontent with environment, the yearning for expansion, the bitterness of rejection, the mixed emotions that are often a part of growing up.

"Life of the Bee"

Twice the girl reaches out to the bright passers-by, and twice is disappointed. Reluctantly she turns toward the stuffy house. The curtain leaves her in a half-fall, with one hand spread against its framework, and one foot significantly stretched away from it. Inside the house, one of the Victorian women now wears the wedding veil.

The real excitement of the program was in the revival, and enlargement, of "Life of the Bee," stunningly staged with a curving ramp to set off the racing group movement, and Pauline Lawrence's original gold-striped costumes in blacks and grays, serving well, though either faded or poorly lighted.

In the old days the music was supplied by numbers of that childhood instrument, a comb covered with tissue paper, which, blown upon, produces a humming or buzzing sound effect. For the revival, Miss Humphrey used Hindemith's Kammermusik No. 1, and most enrichingly up to the Finale, which savors too much of hot jazz for the ritualistic feeling of the work.

Joyce Trisler was the Old Queen (with Patricia Christopher as alternate the second night) and Lola Huth the Young Queen. Theirs was a battle royal in ordered design. The ensemble, too, danced splendidly, and the company's debut was a success.

1954-55



Voce Greenough
Lola Huth and Bruce Carlisle in "The Rock and the Spring"

THE DANCE: DEBUT

Doris Humphrey Forms
New Juilliard Group

By JOHN MARTIN
A NEW project that may well prove to be of major importance to the modern dance field is the Juilliard Dance Theater, a professional company under the direction of Doris Humphrey. It is to make its debut in a pair of performances in the Juilliard Concert Hall on April 19 and 20.

The need for such a project has been plain for a long time, for by and large the modern dance lacks organization, the discipline of daily work under expert direction, the ensemble sense, that belonged to it in the days when there were half a dozen groups operating with a feeling of permanence and the high exhilaration that belongs to genuine esprit de corps. Those days were more naive, perhaps more starchy-eyed and certainly less expensive. But Miss Humphrey is an indomitable optimist and an even more inspiring leader than she was twenty-five years ago, and she has succeeded in bringing her plan to life with high hopes of accomplishment.

Young Company

Work has been going on since last fall, when sixteen young dancers were chosen by competitive auditions. Many of them have had professional experience, but it was Miss Humphrey's design to select those whose habits had not crystallized, so that she could build from the ground up. Some of them were already members of the Juilliard Dance Department, but by no means all. They were chosen strictly on their abilities and potentialities, and were fitted into no preconceived idea of uniformity.

The list consists of Jimima Ben-Gal, Janet Byer, Bruce Carlisle, Patricia Christopher, Patricia Cooper, Jeff Duncan, Richard Fitzgerald, Anna Friedland, Lola Huth, Cristyne Lawson, Rhoda Levine, Melissa Nicolaides, Don Redlich, Poligene Rogers, Jack Spencer and Joyce Trisler. The first program will consist



In "A Streetcar Named Desire" with the Ballet Theatre.

Obviously no such enterprise can be undertaken without funds, and though the Juilliard Dance Theater is working close to the line, it has a home with what might be called built-in music in the Juilliard School (and that is of first importance) and has had, also, a small grant from the B. de Rothschild Foundation to help make its first year possible.

Miss Sokolow's work will also be a premiere. It is "Primavera," in the style of Botticelli, with music arranged by Arthur Benjamin from a Concerto for Oboe and Strings by Cimarosa. Miss Sokolow has designed the costumes.

Tickets may be obtained without charge by writing to the Concert Department, Juilliard School of Music, 120 Claremont Avenue, New York 27. Since the company is operating on a slender financial basis, contributions will be gratefully received in lieu of an admission fee.

The long-expected second repertory season of American dance under the auspices of the B. de Rothschild Foundation is at last officially announced. It will be held for two weeks at the A.V.T.A. Theatre beginning Tuesday, May 3.

Those who will appear will be Martha Graham and company in new works and revivals, José Limon and company in works by both Mr. Limon and Miss Humphrey, Valerie Bettis and a specially assembled company to present "As I Lay Dying" along with at least one new solo, the John Butler Dance Theatre, Pearl Lang and company, and the following soloists: Pauline Koner, Paul Draper, Janet Collins, Daniel Nagrin, and, from the West Coast, Ann Halprin.

THE WEEK'S PROGRAMS

Anniversary Celebration
For Ballet Theatre

TUESDAY will see the opening of Ballet Theatre's fifteenth anniversary celebration at the Metropolitan Opera House, with a repertory reinforced with revivals and a company augmented by scads of visiting artists who have previously been on the roster at one time or another. Because the casting is of particular interest under the circumstances, it is recorded below for the first week.

The week's schedule of events is as follows:

Ballet Theatre

TUESDAY—Sylphides (Markova, Serrano, Nino, Semenov), Nutcracker: Pas de Deux (Alonso, Yousskevitch), Streetcar Named Desire (Kaye, Yousskevitch, Mayer, Douglas), Graduation Ball (Koon, Braun, E. Lloyd, Kriza, Douglas, Serrano).
WEDNESDAY—Petrushka (Kaye, Kriza, Nino, Semenov), Nutcracker: Pas de Deux (Alonso, Yousskevitch), Streetcar Named Desire (Kaye, Yousskevitch, Mayer, Douglas), Graduation Ball (Koon, Braun, E. Lloyd, Kriza, Douglas, Serrano).
THURSDAY—Petrushka (Kaye, Kriza, Nino, Semenov), Nutcracker: Pas de Deux (Alonso, Yousskevitch), Streetcar Named Desire (Kaye, Yousskevitch, Mayer, Douglas), Graduation Ball (Koon, Braun, E. Lloyd, Kriza, Douglas, Serrano).
FRIDAY—Petrushka (Kaye, Kriza, Nino, Semenov), Nutcracker: Pas de Deux (Alonso, Yousskevitch), Streetcar Named Desire (Kaye, Yousskevitch, Mayer, Douglas), Graduation Ball (Koon, Braun, E. Lloyd, Kriza, Douglas, Serrano).
SATURDAY (Mat.)—Sylphides (Serrano, Koon, Braun, E. Lloyd, Kriza, Douglas, Serrano), Nutcracker: Pas de Deux (Alonso, Yousskevitch), Streetcar Named Desire (Kaye, Yousskevitch, Mayer, Douglas), Graduation Ball (Koon, Braun, E. Lloyd, Kriza, Douglas, Serrano).
SUNDAY (Mat.)—Sylphides (Serrano, Koon, Braun, E. Lloyd, Kriza, Douglas, Serrano), Nutcracker: Pas de Deux (Alonso, Yousskevitch), Streetcar Named Desire (Kaye, Yousskevitch, Mayer, Douglas), Graduation Ball (Koon, Braun, E. Lloyd, Kriza, Douglas, Serrano).
(West Sunday's casting not yet available)

Concerts and Recitals

TODAY
DANCE DRAMA COMPANY, Y. M. and Y. W. H. A., Lexington Avenue and Ninety-second Street, 8:30.
SOLO OPERA (Charles Weidman). At the Bull Point (Food Bolander-Dubau), William Backs (Sophie Maslow-Jane Madley), Patsy Tish (Hadasah-Horvath), William Backs (Sophie Maslow-Jane Madley), Patsy Tish (Hadasah-Horvath), William Backs (Sophie Maslow-Jane Madley), Patsy Tish (Hadasah-Horvath).
PAUL SWAN, Studio 50, Carnegie Hall, 8:30 (Evlyn Hansen, pianist).
On the Canvas of Space French Provincial Pato, Max, de Republique, Pierrot the Gypsy, Butterflies Across the Field, Whims of Rubinstein, The Four Elements Romance, Sams of the Sahara, plus special "Reminiscences of a Performance."
WEDNESDAY
CAROLA GOYA AND MATTEO, Brooklyn Academy, 8:30. (Raymond Sachs, pianist).
World in Dance Series.
Program of dances of Spain, India, Scotland, Ceylon, Cuba and Italy.

Friday

SPRING FOLK FESTIVAL, Central High School of Needle Trades (Commencement), 225 West Twenty-fourth Street, 8:30.
FOURTEENTH ANNUAL FESTIVAL under auspices of Folk Dance House, Michael Herman, director.
SATURDAY
DANCE DRAMA COMPANY, Y. M. and Y. W. H. A., Lexington Avenue and Ninety-second Street, 8:30.
Repertoire of today's program.
PEARL LANG, with Percy Berde, Central High School of Needle Trades, 225 West Twenty-fourth Street, 8:30. (Studenta Dance Recital Series).
"Living Africa" tracing the roots of African dance in the New World, with explanations by Pearl Lang and a Caribbean dance by S. Paul-American.

Next Sunday

WALTER NICKS, MAIA NAJAN and company, Henry Street Playhouse, 466 Grand Street, 8:30.
Haitian and Cuban dances by Mr. Nicks and company of Dr. Tharata-Najman dance of India by Mr. Najan, assisted by Tedda and Laili.

WHO'S WHO IN THE CAST

Jemima Ben-Gal: born in Israel; studied under Gertrude Kraus, Elsa Dublon and at Juilliard School*; performed at Habima Theatre, Israel.

Janet Byer: born in New York City; studied under Eve Gentry and at the High School of Performing Arts and Juilliard School*; performed at Cain Park Theatre, Cleveland.

Bruce Carlisle: born in Brooklyn, New York; studied under Marion Kirk in Michigan and at Juilliard School*; performed with the Shirley Broughton Company, New York City, and at Cain Park Theatre, Cleveland.

Patricia Christopher: born in San Francisco, California; studied under Hanya Holm and at Mills College, Connecticut College School of the Dance.

Patricia Cooper: born in Oklahoma City, Oklahoma; studied under Martha Graham, E. Ivantzova-Anderson and Ben Harkarvy and at Mills College, Colorado College and Connecticut College School of the Dance; performed with the Merry-Go-Rounders Company and at Cain Park Theatre, Cleveland.

Jeff Duncan: born in Longview, Texas; studied under José Limón and at North Texas State College, Denver University, Colorado College and Connecticut College School of the Dance; performed with the Henry Street Playhouse Company, the Merry-Go-Rounders Company, the New Dance Group Company, the Anna Sokolow Company, the "Plain and Fancy" Company and at Cain Park Theatre, Cleveland.

Richard Fitz-Gerald: born in South Pittsburgh, Tennessee; studied under José Limón and at Northwestern University, Jacob's Pillow School of Dance and Connecticut College School of the Dance; performed with the José Limón Company.

Anna Friedland: born in New York City; studied under Charles Weidman, Hanya Holm and at the Seda Suny Dance Studio; performed with the Pearl Lang Company.

Lola Huth: born in Pocatello, Idaho; studied under Virginia Tanner, Salt Lake City, and at Juilliard School*; performed with the Children's Dance Theatre, Salt Lake City, and at the Perry-Mansfield School, Colorado.

Cristyne Lawson: born in Santa Monica, California; studied under Ruth St. Denis, Harriette Ann Gray and at Juilliard School*; performed with the "House of Flowers" Company and in the motion picture "Carmen Jones."

Rhoda Levine: born in New York City; studied under Hanya Holm, May O'Donnell and Ben Harkarvy and at Bard College and Sarah Lawrence College.

Melisa Nicolaides: born in New York City; studied under José Limón, Margaret Craske and at the Y.W.H.A. School of Dance, New York City, Connecticut College School of the Dance, the High School of Performing Arts and Juilliard School*; performed with the José Limón Company.

Don Redlich: born in Winona, Minnesota; studied under Hanya Holm and at Winona State Teachers College, University of Wisconsin, Connecticut College School of the Dance and Colorado College; performed with "The Golden Apple" Company and the "Thieves' Carnival" Company (as dancer and choreographer).

Poligena Rogers: born in New York City; studied under Katherine Dunham, Lola Bravo and at the High School of Performing Arts and Juilliard School*.

Jack Spencer: born in Brooklyn, New York; studied under José Limón and at Brooklyn College; performed with the Henry Street Playhouse Company (dance and drama) and the Pearl Lang Company.

Joyce Trisler: born in Los Angeles, California; studied under Lester Horton and at the University of California, Los Angeles, and Juilliard School*; performed with the Lester Horton Company (as dancer and stage manager).

*Faculty of the Dance Department, Juilliard School of Music

Martha Hill, *director*
Margaret Craske
Martha Graham
Louis Horst
Doris Humphrey
Ann Hutchinson
José Limón
Antony Tudor
Patricia Birsh

Alfredo Corvino
Ruth Currier
Letitia Evans
Mattlyn Gavers
Betty Jones
Yuriko Kikuchi
Helen McGehee
Natanya Neumann
Lucy Venable
Doreen Vallis, *executive secretary*

Juilliard School of Music, in association with the Municipal Broadcasting System, presents a weekly series of broadcast concerts comprising transcription of public performances at the School.

These broadcasts will be heard each Saturday evening from 8:30 to 10:00 o'clock over station WNYC and WNYC-FM.

FIRE NOTICE

Look around NOW and choose the exit nearest your seat. In case of fire walk, do not run, to that exit.

Juilliard

School of Music

presents

The First Productions of

THE JUILLIARD DANCE THEATER

Doris Humphrey, *director and choreographer*
Anna Sokolow, *guest choreographer*

Tuesday evening, April 19, 1955 at 8:30
and
Wednesday evening, April 20, 1955 at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

THE JUILLIARD ORCHESTRA
Frederick Prausnitz, *conductor*

The Juilliard Dance Theater was organized in the fall of 1954 by Juilliard School of Music. Its first productions are being presented with the aid of a grant from the B. de Rothschild Foundation for the Arts and Sciences.

PRIMAVERA

(First Performances Anywhere)

Concerto for Oboe and Strings (1942) *Arthur Benjamin*
Melvin Kaplan, solo oboe

Freely adapted from Piano Sonatas by
Domenico Cimarosa

Introduzione

Allegro

Siciliana

Allegro giusto

Choreography (1955)

Anna Sokolow

Patricia Christopher
Anna Friedland
Lola Huth
Melisa Nicolaides
Joyce Trisler

Bruce Carlisle
Jeff Duncan
Richard Fitz-Gerald
Don Redlich
Jack Spencer

LIFE OF THE BEE

Kammermusik No. 1, Op. 24, No. 1 (1922) *Paul Hindemith*

Sehr schnell und wild

Maessig schnelle Halbe. Sehr streng im Rhythmus

Quartett: Sehr langsam und mit Ausdruck

Finale. 1921: Aeusserst lebhaft

Choreography (1929)

Doris Humphrey

Set

Doris Humphrey

Costumes

Pauline Lawrence

Young Queen

Lola Huth

Old Queen

Joyce Trisler (Tuesday)

Patricia Christopher (Wednesday)

Rhoda Levine
Melisa Nicolaides
Poligena Rogers

Jemima Ben-Gal
Janet Byer
Anna Friedland
Cristyne Lawson

Bruce Carlisle
Richard Fitz-Gerald
Jack Spencer

In the Holy of Holies of the palace, the workers dance and beat their wings around the cradle of the unborn princess who awaits her hour wrapped in a kind of shroud, motionless and pale, innocent alike that her kingdom has yet to be wrested from pretenders close by, and that the pitiless duty of the hive decrees the sacrifice of the individual at last to the immortality of the republic.

PARAPHRASED FROM MAURICE MAETERLINCK'S
"THE LIFE OF THE BEE"

INTERMISSION

THE ROCK AND THE SPRING

(First Performances Anywhere)

Petite Symphonie Concertante (1946) *Frank Martin*

Sonya Kahn, harp

Stoddard Lincoln, harpsichord

Ruth Mense, piano

Adagio — Allegro con moto

Adagio

Allegretto alla marcia

Choreography (1955)

Doris Humphrey

Set

Paul Trautvetter

Costumes

Clark Bailey

Cast in order of appearance

Melisa Nicolaides, the Protagonist

Janet Byer

Patricia Christopher

Cristyne Lawson

Lola Huth
Jeff Duncan
Anna Friedland
Jemima Ben-Gal
Bruce Carlisle

Poligena Rogers
Rhoda Levine
Richard Fitz-Gerald
Jack Spencer
Joyce Trisler

"Shall I unbolt or stay
Alone till the day I die
Unseen by stranger-eyes
In this white house?"

FROM "EARS IN THE TURRETS HEAR"
COLLECTED POEMS (New Directions)
BY DYLAN THOMAS

Assistants to Miss Humphrey

Ruth Currier
Jeff Duncan

Costumes executed by

Nellie Hatfield
Jessica Leigh

Understudies

Patricia Cooper
Don Redlich

Technical direction, stage management
and lighting

Thomas DeGaetani

Master electrician

John Downey

Master carpenter

Frederick Strassburg

PERSONNEL OF THE JULLIARD ORCHESTRA

Frederick Prausnitz, conductor

Violins and Violas

Norma Auzin

Henry DiCecco

Raphael Feinstein

Mary Freeman

Joseph Gallo

Jack Heller

Joan Howard

Myron Kartman

Kenji Kobayashi

Barbara Long

Lewis Main

Paul Makara

Martha Marshall

George Mester

Raymond Page

Donald Portnoy

Allan Schiller

Edward Seferian

Yolande Wynn

Cellos

Moshe Amitay

Ernest Lloyd

Bruce Rogers

Evalyn Steinbock

Double Basses

John Canarina

Marvin Topolsky

Flute

Pollee Ann Slimm

Oboe

Marvin Kaplan

Clarinet

Donald Lituchy

Bassoon

Herman Gersten

Trumpet

Donald Benedetti

Harp

Sonya Kahn

Harpsichord and Harmonium

Stoddard Lincoln

Pianos

James Mathis

Ruth Mense

Percussion

Sy Ribakove

Orchestra Librarian

Felix Goettlicher

George Mester, assistant to Mr. Prausnitz

- (1) Sandburg, Patricia, Dip.
 (3) Schnee, Joel, BS
 (1) Sciretta, Daniel, Dip.
 (1) Shakuta, Tomoji, Sp. St.
 (2) Shank, Jane, Dip.
 (1) Silberblatt, Paula, Dip.
 (1) Stein, Beatrice, BS
 (2) Tassone, Ronald, BS
 (2) Thompson, Elizabeth, BS
 J(2) Trisler, Joyce, Dip.
 (1) True, N. Virginia, BS
 (4) Valentino, Gail, BS
 (3) Waung, Juliette, BS
 (1) White, Shirley, BS

Extension Division (11)

- (3) Bayer, Margaret
 (1) Beckwith, Elizabeth
 (1) Benz, Frances
 (1) Brown, Nancy
 (1) Chachik, Tamar
 (4) Druckman, Muriel
 (1) Fairlie, Margaret
 (1) Graf, Ralph
 (1) Kaplan, Wenda
 (1) Martin, Evelyn
 (1) Priolo, Theresa

Juilliard Dance Theater only (11)

- J(1) Adler, Diane
 J(1) Barker, John
 J(2) Byer, Janet
 J(2) Christopher, Patricia
 J(2) Friedland, Anna
 J(1) Holdstein, Margot
 J(1) McCallum, Harlan
 J(1) Peters, Flo
 J(1) Quitzow, Dorevol
 J(2) Wolenski, Chester
 J(1) Wynne, David

Total number in Juilliard Dance Theater: 18

Legend:

(1), (2), etc.: in first year at Juilliard, in second year at Juilliard, etc.
 J: Juilliard Dance Theater.

December 1, 1955

DANCE DEPARTMENT

(Regular and Extension Divisions Monday through Friday;
 Preparatory Division, Saturday)

MONDAY

Space available:

Rm. 610, 8:00 a.m. - 10:00 p.m.
 Rm. 607, 8:00 a.m. - 11:50 a.m.; 5:00 - 10:00 p.m.
 Rm. 102, 8:00 a.m. - 9:00 a.m.; 10:30 a.m. - 8:00 p.m.

9:00 - 10:20 a.m. Rm. 610, Limon 2 & 3, Dunbar; Cooper, Acc.
 Rm. 607, Ballet Pre-Composition & Ballet Tutorial, alternating
 weeks; Gavers.
 10:30 - 11:50 a.m. Rm. 610, Limon 1, Dunbar; Cooper, Acc.
 Rm. 607, Ballet 2, Gavers; Mishory, Acc.
 12:00 - 1:00 p.m. Rm. 610, Ballet 1, Gavers; Sawyer, Acc.
 Rm. 102, Pre-Classic Practice, Section 1, Neumann; Johnson, Acc.
 1:00 - 2:00 p.m. Rm. 102, Pre-Classic Practice, Section 2, Neumann; Johnson, Acc.
 1:00 - 2:20 p.m. Rm. 610, Ballet 3, Craske; Gavers, alt.; Sawyer, Acc.
 2:30 - 3:50 p.m. Rm. 610, Graham 2, Lang; Gilbert, Acc.
 Rm. 102, Modern Forms Practice, Neumann; Johnson, Acc.
 4:00 - 5:20 p.m. Rm. 610, Graham 3, Lang; Gilbert, Acc.
 6:00 - 8:00 p.m. Rm. 610, Juilliard Dance Theater, Humphrey, Currier.

ACADEMIC CLASSES

9:00 - 10:20 a.m.; 111, 191, 281, 310, 351, The Drama.
 10:30 - 11:50 a.m.; 181, 291, 319, 321, 435, 531, 773.
 1:00 - 2:20 p.m.; 181, 191, 551.
 2:30 - 3:50 p.m.; 111, 275, 391, 455.
 4:00 - 5:20 p.m.; 171, 440.

SATURDAY

(Preparatory Division classes only.)

Space available:

Rm. 610, 8:00 a.m. - 6:00 p.m.
 Rm. 607, 8:00 a.m. - 6:00 p.m.
 Rm. 102, 8:00 a.m. - 6:00 p.m.

10:05 - 10:55 a.m. Rm. 607, Adv. (8-10 yrs.), Birsh; Freed, Acc.
 Rm. 610, Int. (10-12 yrs.), Lang; Liebling, Acc.
 11:05 - 11:55 a.m. Rm. 607, Ballet - Int. (9 yrs. up), Corvino; Hawkins, Acc.
 Rm. 610, Beg. (10-13 yrs.), Lang; Liebling, Acc.
 Rm. 102, Section B (7-9 yrs.), Birsh; Freed, Acc.
 12:35 - 1:55 p.m. Rm. 610, Adv. class including composition (12-14 yrs.), Lang;
 Liebling, Acc.
 12:35 - 1:25 p.m. Rm. 607, Ballet - Beg. (9 yrs. up), Corvino; Hawkins, Acc.
 Rm. 102, Section A (7-9 yrs.), Birsh; Freed, Acc.
 1:35 - 2:25 p.m. Rm. 607, Int. (8-10 yrs.), Birsh; Freed, Acc.
 2:05 - 2:55 p.m. Rm. 610, Teenage beginners, Lang; Liebling, Acc.

82

1955-56

TUESDAY

Space available:

Rm. 610, 12:45 - 10:00 p.m. (also 9:00 a.m. - 12:45 when orchestra is in Concert Hall.)

Rm. 607, 8:00 - 11:50 a.m.; 5:00 - 10:00 p.m.

Rm. 102, 8:00 a.m. - 10:00 p.m.

9:00 - 10:20 a.m. Rm. 07, L & M (D) 1, Section A, Lloyd.

Rm. 607, Ballet 2 & 3, Corvino; Kueter, Acc.

10:30 - 11:50 a.m. Rm. 607, Ballet 1, Corvino; Mishory, Acc.

Rm. 102, L & M (D) 2, Lloyd.

Rm. 06, L & M (D) 1, Section B, Friend.

11:50 - 12:30 p.m. Rm. 102, Ballet Tutorial, Valentine.

1:00 - 2:20 p.m. Rm. 610, Limon 1, Dunbar; Rybacki, Acc.

Rm. 314, Dance History and Criticism 2, Hill.

2:30 - 3:50 p.m. Rm. 610, Limon 2 & 3, Dunbar; Rybacki, Acc.

Concert Hall stage and Rm. 314, Stagecraft, Section A, de Gaetani.

2:45 - 3:50 p.m. Rm. 102, Ballet Tutorial, Tudor.

4:00 - 5:20 p.m. Rm. 610, Ballet Production Class, Tudor; Sawyer, Acc.

Rm. 102, Notation 1, Venable.

5:30 - 7:30 p.m. Rm. 610, Juilliard Dance Theater, Humphrey, Currier.

ACADEMIC CLASSES

9:00 - 10:20; 171, 213, 313.

10:30 - 11:50; 350, 571, 601, 611.

1:00 - 2:20; 111, 281, 381, 515.

2:30 - 3:50; 171, 181.

4:00 - 5:20; 161, 275.

WEDNESDAY

Space available:

Rm. 610, 8:00 a.m. - 10:00 p.m.

Rm. 607, 5:00 - 10:00 p.m.

Rm. 102, 8:00 a.m. - 10:00 p.m.

-
- 9:00 - 10:20 a.m. Rm. 102, Ballet, Point Class, Gavers; Wittman, Acc.
Concert Hall stage and Rm. 03, Stagecraft, Section B, de Gaetani.
- 10:45 - 12:00 p.m. Rm. 610, Ballet 1, Gavers; Wittman, Acc.
- 12:00 - 1:00 p.m. Rm. 610, Ballet 2 & 3's not in Point Class, Gavers; Wittman, Acc.
- 1:00 - 2:00 p.m. WEDNESDAY 1 O'CLOCK CONCERT
- 2:00 - 3:20 p.m. Rm. 610, Limon 1, Jones; Wittman, Acc.
Rm. 102, Notation 2, Grelinger.
- 2:30 - 5:00 p.m. Rm. 03 or Rm. 04, Dance Conferences, 1st year students, Evans.
- 3:30 - 4:50 p.m. Rm. 610, Graham 2, Neumann; Ribbink, Acc.
Rm. 102 or Rm. 03, Notation 3 & 4, Grelinger.
Concert Hall stage or Rm. 102, Theatre Techniques, de Gaetani.
- 5:00 - 6:20 p.m. Rm. 610, Limon 2 & 3, Limon, Hollander; Rybacki, Acc.
Rm. 607, Graham 3, Neumann; Ribbink, Acc.
Rm. 102, Notation 1, Bissell.
- 6:30 - 8:30 p.m. Rm. 610, Juilliard Dance Theater, Limon, Hollander.

THURSDAY

Space available:

Rm. 610, 8:00 a.m. - 10:00 p.m.

Rm. 607, 8:00 - 11:50 a.m.; 5:00 - 10:00 p.m.

Rm. 102, 8:00 a.m. - 9:00 a.m.; 10:30 a.m. - 3:45 p.m.; 5:15 - 10:00 p.m.

9:00 - 10:20 a.m. Rm. 610, Linon 2, Jones; Cooper, Acc.

10:30 - 11:45 a.m. Rm. 610, Ballet 2 & 3 Girls, Tudor; Corvino, alt.; Hawkins, Acc.
Room 607, Linon 1, Jones; Cooper, Acc.

11:45 - 12:45 p.m. Rm. 610, Ballet, Boys; Tudor; Corvino, alt.; Sawyer, Acc.

1:20 - 2:20 p.m. Rm. 610, Adagio, Tudor; Corvino, alt.; Sawyer, Acc.

2:30 - 3:50 p.m. Rm. 610, Linon 3, Dunbar; Rybacki, Acc.
Rm. 014, Dance History and Criticism 1, Hill.
Rm. 102, Graham Tutorial, Birsh, on call.

4:00 - 5:20 p.m. Rm. 610, Graham 2 & 3, Birsh; Hinkson, Neumann, alt.; Rybacki, Acc

5:30 - 6:45 p.m. Rm. 607, Ballet 1, Reed; Bristol, alt.

6:00 - 8:00 p.m. Rm. 610, Juilliard Dance Theater, Humphrey, Currier.

ACADEMIC CLASSES

9:00 - 10:20; 111, 191, 211, 281, 310, 351.

10:30 - 11:50; 181, 291, 319, 321, 435, 531, 773.

1:00 - 2:20; 181, 191, 551.

2:30 - 3:50; 111, 275, 391, 435.

4:00 - 5:20; 171, 440.

FRIDAY

Space available:

Rm. 610, 12:45 - 10:00 p.m. (also 9:00 a.m. - 12:45 p.m. when orchestra is in Concert Hall)

Rm. 607, 8:00 a.m. - 10:00 p.m.

Rm. 102, 8:00 a.m. - 10:00 p.m.

-
- 9:00 - 10:20 a.m. Rm. 607, Ballet 2, Corvino; Johnson, Acc.
Rm. 102, L & M (D) 1, Section A, Lloyd.
- 10:30 - 11:50 a.m. Rm. 06 or 102, L & M (D) 3 & 4, Lloyd.
Rm. 102 or 06, L & M (D) 1, Section B, Friend.
Rm. 607, Pre-Classic Forms, Horst, Neumann; Johnson, Acc.
- 12:00 - 1:00 p.m. Rm. 607, Modern Forms, Horst, Neumann; Johnson, Acc.
Rm. 102, Composition Materials, Evans; Wittman, Acc.
- 1:00 - 2:20 p.m. Rm. 607, Ballet 3, Graske; Gavers, alt.; Wittman, Acc.
Rm. 610, Composition Materials, Evans; Johnson, Acc.
Rm. 102, Composition Tutorial, Neumann (Hill, Horst, on call)
- 2:30 - 3:50 p.m. Rm. 607 or 610, Graham 2 & 3, Hinkson; Liebling, Acc.
Rm. 610 or 607, Limon 3 & upper 2 Girls; Dunbar; Clague, Acc.
- 4:00 - 5:20 p.m. Rm. 610, Limon, Boys; Limon; Hollander, Asst.; Rybacki, Acc.
Rm. 607, Limon 1 and lower 2 Girls; Jones; Edelsson, Acc.
- 5:30 - 6:45 p.m. Rm. 607, Ballet 1, Reed; Valentine, alt.; Mishory, Acc.
- 6:00 - 8:00 p.m. Rm. 610, Juilliard Dance Theater, Limon, Hollander.
-

ACADEMIC CLASSES

- 9:00 - 10:20; 171, 213, 313.
10:30 - 11:50; 350, 571, 601, 611.
1:00 - 2:20; 111, 281, 381, 515.
2:30 - 3:50; 171, 181.
4:00 - 5:20; 161, 275.

October 20, 1955

Student List
Dance Department
1955-56

Regular Division (Total 60: returning 26, re-admit 2, new 32):

- (1) Admire, Jere, BS Ltd.
- (2) Bagley, Loretta, Dip.
- (1) Barth, Robert, BS
- J(2) Ben-Gal, Jemima, Dip.
- (2) Braunstein, Ora, Dip.
- (1) Brewster, Barbara, BS
- (4) Bristol, Caroline, Dip.
- (1) Bywaters, Jerry, Dip.
- (2) Cairoli, Marion, Dip.
- J(3) Carlisle, Bruce, Dip.
- (2) Chung, Hazel, Dip.
- (1) Cohen, Helene, BS
- (1) Coonley, Hannah, BS
- (1) Cushman, Georgia, Dip.
- (1) Dellaglio, Carol, Dip.
- (1) Dickerson, Betsy, Dip.
- (1) du Mee, Robert, BS
- (2) Fisch, Elaine, Dip.
- J(2) Gallagher, Martha, BS
- (5) Geyra, Ellida, BS
- J(1) Gillick, Maureen, Dip.
- (1) Goldberg, Sondra, BS
- (1) Gonzalez-Agudo, Luis, Dip.
- (1) Gracey, Carolyn, BS
- (2) Greenberg, Tamara, BS
- (1) Hirschl, Ilona, BS
- (2) Holtzman, Barbara, BS
- (1) Jospe, Sabine, Dip.
- (3) Kohav, Hava, Dip.
- (3) Kubinyi, Moisha, Dip.
- (1) Latimer, Lenore, BS
- (1) Laughlin, Jane, BS
- (2) Lawes, Alfred, Dip.
- (1) Liebhaber, Bernard, BS
- (1) Longstreet, Jackie, Dip.
- (1) McAnany, James, Dip.
- (2) Mallard, Lillian, Dip.
- (1) Marks, Bruce, BS
- (2) Murphy, Phyllis, BS
- (3) Needle, Crystal, BS
- J(2) Nicolaides, Melissa, Dip.
- (3) Nicoll, Charles, Dip.
- (1) Nooney, Jessica, BS
- (1) Olin, Sandra, BS
- (1) Rickotts, Nancy, Dip.
- J(2) Rogers, Poligena, Dip.

SATURDAY

(Preparatory Division classes only.)

Space available:

Rm. 610, 8:00 a.m. - 6:00 p.m.
Rm. 607, 8:00 a.m. - 6:00 p.m.
Rm. 102, 8:00 a.m. - 6:00 p.m.

10:05 - 10:55 a.m. Rm. 607, Adv. (8-10 yrs.), Birsh; Gilbert, Acc.
Rm. 610, Int. (10-12 yrs.), Lang; Liebling, Acc.

11:05 - 11:55 a.m. Rm. 607, Ballet - Int. (9 yrs. up), Corvino; Hawkins, Acc.
Rm. 610, Beg. (10-13 yrs.), Lang; Liebling, Acc.
Rm. 102, Section B (7-9 yrs.), Birsh; Gilbert Acc.

12:35 - 1:55 p.m. Rm. 610, Adv. class including composition (12-14 yrs.), Lang;
Liebling, Acc.

12:35 - 1:25 p.m. Rm. 607, Ballet - Beg. (9 yrs. up), Corvino; Hawkins, Acc.
Rm. 102, Section A (7-9 yrs.), Birsh; Gilbert, Acc.

1:35 - 2:25 p.m. Rm. 607, Int. (8-10 yrs.), Birsh; Gilbert, Acc.

2:05 - 2:55 p.m. Rm. 610, Teenage beginners, Lang; Liebling, Acc.

Juilliard Dance Theater

This is not a student dance group but an assembly of young professionals of wide and varied training who made their debut at Juilliard a year ago this spring. Melissa Nicolaidis, Patricia Christopher, Joyce Trisler are among remembered names. John Barker, Harlan McCallum, and Chester Wolenski are the men who figure also in Jose Limón's company.

The Juilliard Dance Theater program, scheduled for April 13, 14, and 15, will contain a revival of Miss Humphrey's comedy, "Race of Life," based on a series of James Thurber's drawings, with music by Vivian Fine and two commissioned pre-mieres.

Mr. Limón's "King's Heart" music by Stanley Wolfe, costumes by Pauline Lawrence, looks provocative, as the characters include the queen, her attendants, and her warriors—with no king in sight.

Miss Humphrey's "Dawn in New York" to Hunter Johnson's Concerto for Piano and Chamber Orchestra, James Bloch the pianist, takes selections from the poetry of Federico Garcia Lorca for a springboard—and not for the first time in her experience. This time it is a verse from "Dawn" and a verse from "The Ballad of the Little Square"—make of them what one will. Set and costumes are again by William Sherman, and the roster calls for about 16 dancers.

At all performances Frederick Prausnitz will conduct the Juilliard Orchestra. The six programs are for the benefit of the Dance Scholarship Fund.

At Connecticut College

Two newcomers to the faculty of the Connecticut College School of Dance next summer promise a needed infiltration of

1955-56

83

SECOND SEMESTER STUDENT LIST
with levels in major
Dance Department
1955-56

Regular Division (total 56 including 5 entering second semester)

- (1) Admire, Jere, BS Ltd., B.2, L.2
- (2) Bagley, Loretta, Dip., B.3, L.2
- (1) Barth, Robert, BS, B.1, G.3

J(on medical leave)(2) Ben-Gal, Jemima, Dip., Special program

- (1) Brewster, Barbara, B.S., B.1, L.1
- (4) Bristol, Caroline, Dip., B.3
- (1) Bywaters, Jerry, Dip., B.2, L.2
- (2) Cairolì, Marion, Dip., B.3, L.2
- J(3) Carlisle, Bruce, Dip., B.3, G.3
- (2) Chung, Hazel, Dip., B.3, L.3
- (1) Cohen, Helene, BS, B.2, L.1
- (1) Cushman, Georgia, Dip., B.1, L.1
- (1) Dellaglio, Carol, Dip., B.1, G.3
- (1) Dickerson, Betsy, BS, B.2, L.1
- (1) du Mee, Robert, BS, B.2, L.1
- J(2) Gallagher, Martha, BS, B.2, L.3
- *(1) Geffen, Rosalind, Dip., B.1, L.1
- J(1) Gillick, Maureen, Dip., B.2, G.3
- (1) Goldberg, Sondra, BS, B.2, G.3
- (1) Gonzalez-Agudo, Luis, Dip., B.1, L.1
- (1) Gracey, Carolyn, BS, B.2, L.1
- *(1) Graf, Ralph, Dip., B.1, L.1
- (2) Greenberg, Tamara, BS, B.1, G.2

- (1) Hirschl, Ilona, BS, B.3, L.1
- (2) Holtzman, Barbara, BS, B.3, G.2
- * (1) Hug, William, BS Ltd., B.1, L.2
- (3) Kohav, Hava, Dip., B.2, G.2
- (3) Kubinyi, Moisha, Dip., B.2, G.3
- (1) Latimer, Lenore, BS, B.1, L.2
- (1) Laughlin, Jane, BS, B.1, L.1
- (2) Lawes, Alfred, Dip., B.1, G.2
- (1) Liebhaber, Bernard, BS, B.1, G.2
- (1) Longstreet, Jackie, Dip., B.2, L.2
- (1) McAnany, James, Dip., B.2, L.1
- (2) Mallard, Lillian, Dip., B.1, G.2
- (1) Marks, Bruce, BS, B.3, G.3
- * (1) Motta, Gilberto, Dip., B.1, L.2
- (2) Murphy, Phyllis, BS, B.2, L.2
- (3) Needle, Crystal, BS, B.3, L.3
- (1) Nooney, Jessica, BS, B.1, G.3
- (1) Olin, Sandra, BS, B.1, L.2
- J (2) Rogers, Poligena, Dip., B.3, G.3
- (1) Sandburg, Patricia, Dip., B.1, L.1
- (3) Schnee, Joel, BS, B.2, G.2
- (1) Sciretta, Daniel, Dip., B.2, G.2
- (1) Shakuta, Tomoji, Sp. St., B.3
- (2) Shank, Jane, Dip., B.2, L.2
- (1) Silberblatt, Paula, Dip., B.1, L.1
- (1) Stein, Beatrice, BS, B.1, L.1
- (2) Tassone, Ronald, BS, B.2, L.2
- * (1) Thomas, Charles, Dip., B.1, L.1

- (2) Thompson, Elizabeth, BS, B.3, L.2
- J(2) Trisler, Joyce, Dip., B.2, L.3
- (4) Valentine, Gail, BS., B.3, G.3
- (3) Waung, Juliette, BS, B.2, L.2
- (1) White, Shirley, BS, B.1, L.1

Extension Division (11)

- (1) Beckwith, Elizabeth, B.1, G.3, Modern Forms
- (1) Brown, Janey, B.1, L.1
- (1) Chachik, Tamar, Pre-Cl.
- *(1) Fibich, Felix, Adv. Comp.
- *(1) Hirsch, Ruth, Adv. Comp.
- *(1) Leporsky, Zoya, Adv. Comp.
- *(1) Newman, Carol, Adv. Comp.
- *(1) Ross, Nancy, B.1, L.1, Comp. Mat.
- *(1) Solov, Zachary, Adv. Comp.
- *(1) Ubell, Shirley, Adv. Comp.
- *(1) Woolner, Patricia, Adv. Comp.

Juilliard Dance Theater only (13)

- J(1) Adler, Diane
- J(1) Barker, John
- J(2) Byer, Janet
- J(2) Christopher, Patricia
- J(2) Friedland, Anna
- J(1) Holdstein, Margot
- J(1) McCallum, Harlan
- *J(1) Morginsky, Martin
- J(2) Nicolaides, Melisa

J(1) Peters, Flo

J(1) Quitzow, Durevol

J(2) Wolenski, Chester

J(1) Wynne, David

* * * * *

Legend:

(1), (2), etc.: in first year at Juilliard, in second year at Juilliard, etc.

J: Juilliard Dance Theater

*: entered second semester 1955-56

* * * * *

Totals for second semester

Regular Division	56
Extension Division	11
Juilliard Dance Theater	
only	<u>13</u>
	80

Juilliard Dance Theater:

Regular Division	5
Juilliard Dance Theater	
only	<u>13</u>
	18

Totals for first semester

Regular Division	60
Extension Division	9
Juilliard Dance Theater	
only	<u>12</u>
	81

Juilliard Dance Theater:

Regular Division	6
Juilliard Dance Theater	
only	<u>12</u>
	18

Juilliard School of Music
Fiftieth Anniversary
Festival of American Music

JOSÉ LIMÓN and Dance Company

with

PAULINE KONER, guest artist

DORIS HUMPHREY, artistic director

and Lucas Hoving, Betty Jones, Ruth Currier, Lavina Nielsen
and men's group

and the

JUILLIARD Dance Theater

DORIS HUMPHREY, director

The Juilliard Orchestra

FREDERICK PRAUSNITZ, conductor

Juilliard Concert Hall

Proceeds to the Dance Scholarship Fund of Juilliard School of Music

APRIL

6
7
8
13
14
15

1
9
5
5
5
6

PROGRAM
SEASON 1955-56

Juilliard School of Music

presents

A Festival of American Music
Dance Series

JOSE LIMON AND DANCE COMPANY

with

Pauline Koner, guest artist

Doris Humphrey, artistic director

and

THE JUILLIARD DANCE THEATER

Doris Humphrey, director

April 20, 21, 22 and 27, 28, 29, 1956 at 8:30 p.m.

Juilliard Concert Hall

130 Claremont Avenue, New York City

THE JUILLIARD ORCHESTRA

Frederick Prausnitz, conductor

Proceeds to the Dance Scholarship Fund of Juilliard School of Music

February 21, 1956
DANCE DEPARTMENT
(Regular and Extension Divisions Monday through Friday;
Preparatory Division, Saturday)

MONDAY

Space available:

Rm. 610, 8:00 a.m. - 10:00 p.m.

Rm. 607, 8:00 a.m. - 11:50 a.m.; 4:05 - 10:00 p.m.

Rm. 102, 8:00 a.m. - 9:00 a.m.; 10:30 a.m. - 10:00 p.m.

9:00 - 10:20 a.m. Rm. 610, Limon 2 & 3, Dunbar; Cooper, Acc.
Rm. 607, Ballet Tutorial, Gavers; Liebling, Acc.

10:30 - 11:50 a.m. Rm. 610, Limon 1, Dunbar; Cooper, Acc.
Rm. 607, Ballet 2, Gavers; Liebling, Acc.

12:00 - 1:00 p.m. Rm. 610, Ballet 1, Gavers; Sawyer, Acc.
Rm. 102, Pre-Classic Practice, Section 1, Neumann; Johnson, Acc.

1:00 - 2:00 p.m. Rm. 102, Pre-Classic Practice, Section 2, Neumann; Johnson, Acc.

1:00 - 2:20 p.m. Rm. 610, Ballet 3, Craske; Sawyer, Acc.

2:30 - 3:50 p.m. Rm. 610, Graham 2, Hinkson; Gilbert, Acc.
Rm. 102, Modern Forms Practice, Neumann; Johnson, Acc.

4:00 - 5:20 p.m. Rm. 610, Graham 3, Hinkson; Gilbert, Acc.

4:05 - 5:00 p.m. Rm. 607, Elementary Ballet for Musicians, Valentine; Brozen, Acc.

6:00 - 8:00 p.m. Rm. 610, Juilliard Dance Theater, Humphrey, Currier, Carlisle

April 30, 1956
N. Y. Herald Tribune

DANCE

Juilliard Dance Theater

By WALTER TERRY

The Juilliard Dance Theater, a student organization with professional standards, celebrated its second anniversary, in association with the Juilliard School of Music's fiftieth anniversary Festival of American Music, with three week-end performances at the school's concert hall. The program featured a new work, "Dawn in New York," by the group's director, Doris Humphrey; a revival of Miss Humphrey's comedy, "The Race of Life" (1934), and a new piece by Jose Limon, "King's Heart."

"Dawn in New York" represents one of Miss Humphrey's most distinguished and theatrically compelling creations. It is a bitter work but one which is threaded with beauty and hope as the choreographer, inspired by poems of Federico Garcia Lorca, shows us the dirt, the nervous tensions, impersonal human relationships, pressures and evils which often characterize a huge metropolis. But into this pattern of heartless vulgarity, the choreographer introduces a boy with dreams and a girl as sweet and as pure as the rose which she carries. The design of urban frenzy seems to be against them but, ultimately, they achieve a precious union under the eye of ominous watchers.

Miss Humphrey, long one of the world's great choreographers, has come up with movements highly original in design and of enormous dramatic power. The girls' ensemble of Black Doves (Lorca reports that "the New York Dawn has four columns of mud and a hurricane of black doves") moves with frightening, inhuman insistence, disturbing all hope of serenity, bursting in upon a search for quiet love.

The male workers also take on a quality of belligerent reality, disdainful of beauty, threatening to overlook the promise of spring. For the girl represents the Sign of Spring and the young man is the lover of spring, the non-conformist who would celebrate and adore the coming of spring in a city of steel and concrete, a city in which feral rushing, labors and ingrained indifference can blind the viewer to a magical visitation. "Dawn in New York" is, indeed, an impressive theater piece, end-

lessly fascinating in its pure movement, inventions and affectingly disturbing in its juxtaposition of harshness with the tenderest of romantic beauties. William Sherman has designed striking scenery and costumes for the new production and Hunter Johnson's score (Concerto for Piano and Chamber Orchestra), although it was composed in 1936, sounds as if it had evolved with the choreography. Joyce Trisler and John Barker were excellent in the principal roles and the company was at all times technically skillful and theatrically sensitive.

Mr. Limon's "King's Heart," set to a specially commissioned and extremely noisy and militant score by Stanley Wolfe, dealt with a Queen whose feminine exterior and surface softness housed the heart of a king. The piece itself is not particularly profound but its designs are sharp and imaginative. We never really know what specific troubles the Queen faces nor exactly what her Warriors feel about her but the whole thing is visually stunning as the Queen moves about among her soldiers and engages in all sorts of brilliantly patterned ceremonies with forests of spears which protect her or bear her aloft as if on a throne or frame her majesty.

Patricia Christopher (at Saturday's performance) was admirable as the Queen, the dancing warriors were virile and adept with their spears and Pauline Lawrence's costumes were indispensable to the surface brightness of the work.

"The Race of Life," based upon drawings by James Thurner and with music by Vivian Fine, had its amusing moments but it seemed far less funny than it did when last revived some years ago. It wasn't dull but it was hardly exhilarating and its best moments were limited to some charmingly ridiculous passages assigned to an unlike and wholly unidentifiable group of Indians and to some of the actions assigned to a scarf-manipulating group of Night Creatures.

For all of the offerings, the Juilliard Orchestra, under the direction of Frederick Prausnitz, supplied the admirable accompaniments.

84

TUESDAY

Space available:

Rm. 610, 12:45 - 10:00 p.m. (also 9:00 a.m. - 12:45 when orchestra is in Concert Hall.)

Rm. 607, 8:00 - 11:50 a.m.; 5:00 - 10:00 p.m.

Rm. 102, 8:00 a.m. - 10:00 p.m.

9:00 - 10:20 a.m. Rm. 07, L & M (D) 1, Section A, Lloyd.
Rm. 607, Ballet 2 & 3, Corvino; Kueter, Acc.

10:30 - 11:50 a.m. Rm. 607, Ballet 1, Corvino; Mishory, Acc.
Rm. 102, L & M (D) 2, Lloyd.
Rm. 06, L & M (D) 1, Section B, Friend.

11:50 - 12:30 p.m. Rm. 102, Ballet Tutorial, Thompson.

1:00 - 2:20 p.m. Rm. 610, Limon 1, Dunbar; Rybacki, Acc.
Rm. 314, Dance History and Criticism 2, Hill.

2:30 - 3:50 p.m. Rm. 610, Limon 2 & 3, Dunbar; Rybacki, Acc.
Concert Hall stage and Rm. 314, Stagecraft, Section A, DeGaetani.

2:45 - 3:50 p.m. Rm. 102, Ballet Tutorial, Tudor.

4:00 - 5:20 p.m. Rm. 610, Ballet Production Class, Tudor; Sawyer, Acc.
Rm. 102, Notation 1, Venable.

5:30 - 6:30 p.m. Rm. 607, Modern Dance for Musicians, Schnee.

5:30 - 7:30 p.m. Rm. 610, Juilliard Dance Theater, Humphrey, Currier, Carlisle.

PROGRAM

JUILLIARD CONCERT HALL
130 CLAREMONT AVENUE, NEW YORK CITY

* All performances start promptly at 8:30 p.m.

Friday, Saturday & Sunday, April 6, 7 and 8

JOSÉ LIMÓN
and
Dance Company

SYMPHONY FOR STRINGS

(First New York Performances)
Music by William Schuman
Choreography by José Limón

THEATER PIECE II

(First Performances Anywhere)
Music by Otto Luening
Choreography by Doris Humphrey
Music and choreography commissioned by the Juilliard Musical Foundation for the Fiftieth Anniversary Festival of American Music.

VARIATIONS ON A THEME

(First Performances Anywhere)
Music by Norman Dello Joio
Choreography by José Limón
Music and choreography commissioned by the Juilliard Musical Foundation for the Fiftieth Anniversary Festival of American Music.

Proceeds from these events, as part of the Dance Scholarship Fund of Juilliard School of Music, will be used to assist gifted young dancers who are financially unable to continue their professional study. Contributions are tax deductible.

Tickets are distributed on the basis of minimum contributions of \$3.50, \$2.50 and \$1.50.

	number of tickets	minimum contribution	total
April 6			
April 7			
April 8			
April 13			
April 14			
April 15			

Return to:
Concert Office
Juilliard School of Music
130 Claremont Avenue
New York 27, N. Y.
Phone: MOument 3-7200,
ext. 35

Please enclose a self-addressed
stamped envelope.

Make checks payable to
Juilliard School of Music.

NAME _____
(Please Print)

ADDRESS _____

Enclosed is my contribution of _____

Friday, Saturday & Sunday, April 13, 14 and 15

**THE JUILLIARD
DANCE THEATER**

KING'S HEART

(First Performances Anywhere)
Music by Stanley Wolfe
Choreography by José Limón
Music and choreography commissioned by the Juilliard Musical Foundation for the Fiftieth Anniversary Festival of American Music.

DAWN IN NEW YORK

(First Performances Anywhere)
Music by Hunter Johnson
Choreography by Doris Humphrey
Choreography commissioned by the Juilliard Musical Foundation for the Fiftieth Anniversary Festival of American Music.

THE RACE OF LIFE

Music by Vivian Fine
Choreography by Doris Humphrey

1
9
5
5
5
6

PROGRAM
SEASON 1955-56

Juilliard School of Music

presents

A Festival of American Music
Dance Series

JOSE LIMON AND DANCE COMPANY

with
Pauline Koner, guest artist
Doris Humphrey, artistic director

and
THE JUILLIARD DANCE THEATER

Doris Humphrey, director

April 20, 21, 22 and 27, 28, 29, 1956 at 8:30 p.m.
Juilliard Concert Hall
130 Claremont Avenue, New York City

THE JUILLIARD ORCHESTRA
Frederick Prausnitz, conductor

Proceeds to the Dance Scholarship Fund of Juilliard School of Music

TUESDAY

Space available:

Rm. 610, 12:45 - 10:00 p.m. (also 9:00 a.m. - 12:45 when orchestra is in Concert Hall.)
Rm. 607, 8:00 - 11:50 a.m.; 5:00 - 10:00 p.m.
Rm. 102, 8:00 a.m. - 10:00 p.m.

9:00 - 10:20 a.m. Rm. C7, L & M (D) 1, Section A, Lloyd.
Rm. 607, Ballet 2 & 3, Corvino; Kueter, Acc.

10:30 - 11:50 a.m. Rm. 607, Ballet 1, Corvino; Mishory, Acc.
Rm. 102, L & M (D) 2, Lloyd.
Rm. 06, L & M (D) 1, Section B, Friend.

11:50 - 12:30 p.m. Rm. 102, Ballet Tutorial, Thompson.

1:00 - 2:20 p.m. Rm. 610, Limon 1, Dunbar; Rybacki, Acc.
Rm. 314, Dance History and Criticism 2, Hill.

2:30 - 3:50 p.m. Rm. 610, Limon 2 & 3, Dunbar; Rybacki, Acc.
Concert Hall stage and Rm. 314, Stagecraft, Section A, DeGaetani.

2:45 - 3:50 p.m. Rm. 102, Ballet Tutorial, Tudor.

4:00 - 5:20 p.m. Rm. 610, Ballet Production Class, Tudor; Sawyer, Acc.
Rm. 102, Notation 1, Venable.

5:30 - 6:30 p.m. Rm. 607, Modern Dance for Musiciens, Schnee.

5:30 - 7:30 p.m. Rm. 610, Juilliard Dance Theater, Humphrey, Currier, Carlisle.

April 30, 1956

N. Y. Herald Tribune

DANCE

Juilliard Dance Theater

By WALTER TERRY

The Juilliard Dance Theater, a student organization with professional standards, celebrated its second anniversary, in association with the Juilliard School of Music's fiftieth anniversary Festival of American Music, with three week-end performances at the school's concert hall. The program featured a new work, "Dawn in New York," by the group's director, Doris Humphrey; a revival of Miss Humphrey's comedy, "The Race of Life" (1934), and a new piece by Jose Limon, "King's Heart."

"Dawn in New York" represents one of Miss Humphrey's most distinguished and theatrically compelling creations. It is a bitter work but one which is threaded with beauty and hope as the choreographer, inspired by poems of Federico Garcia Lorca, shows us the dirt, the nervous tensions, impersonal human relationships, pressures and evils which often characterize a huge metropolis. But into this pattern of heartless vulgarity, the choreographer introduces a boy with dreams and a girl as sweet and as pure as the rose which she carries. The design of urban frenzy seems to be against them but, ultimately, they achieve a precious union under the eye of ominous watchers.

Miss Humphrey, long one of the world's great choreographers, has come up with movements highly original in design and of enormous dramatic power. The girls' ensemble of Black Doves (Lorca reports that "the New York Dawn has four columns of mud and a hurricane of black doves") moves with frightening, inhuman insistence, disturbing all hope of serenity, bursting in upon a search for quiet love.

The male workers also take on a quality of belligerent reality, disdainful of beauty, threatening to overlook the promise of spring. For the girl represents the Sign of Spring and the young man is the lover of spring, the non-conformist who would celebrate and adore the coming of spring in a city of steel and concrete, a city in which feral rushing, labors and ingrained indifference can blind the viewer to a magical visitation. "Dawn in New York" is, indeed, an impressive theater piece, end-

lessly fascinating in its pure movement, inventions and affectingly disturbing in its juxtaposition of harshness with the tenderest of romantic beauties. William Sherman has designed striking scenery and costumes for the new production and Hunter Johnson's score (Concerto for Piano and Chamber Orchestra), although it was composed in 1936, sounds as if it had evolved with the choreography. Joyce Trisler and John Barker were excellent in the principal roles and the company was at all times technically skillful and theatrically sensitive.

Mr. Limon's "King's Heart," set to a specially commissioned and extremely noisy and militant score by Stanley Wolfe, dealt with a Queen whose femininity exterior and surface softness housed the heart of a king. The piece itself is not particularly profound but its designs are sharp and imaginative. We never really know what specific troubles the Queen faces nor exactly what her Warriors feel about her but the whole thing is visually stunning as the Queen moves about among her soldiers and engages in all sorts of brilliantly patterned ceremonies with forests of spears which protect her or bear her aloft as if on a throne or frame her majesty.

Patricia Christopher (at Saturday's performance) was admirable as the Queen, the dancing warriors were virile and adept with their spears and Pauline Lawrence's costumes were indispensable to the surface brightness of the work. "The Race of Life," based upon drawings by James Thurner and with music by Vivian Fine, had its amusing moments but it seemed far less funny than it did when last revived some years ago. It wasn't dull but it was hardly exhilarating and its best moments were limited to some charmingly ridiculous passages assigned to an unlike and wholly undeniably group of Indians and to some of the actions assigned to a scarf-manipulating group of Night Creatures.

For all of the offerings, the Juilliard Orchestra, under the direction of Frederick Prausnitz, supplied the admirable accompaniments.

84

PROGRAM

JUILLIARD CONCERT HALL

130 CLAREMONT AVENUE, NEW YORK CITY

All performances start promptly at 8:30 p.m.

Friday, Saturday & Sunday, April 6, 7 and 8

JOSÉ LIMÓN

and

Dance Company

SYMPHONY FOR STRINGS

(First New York Performances)

Music by William Schuman

Choreography by José Limón

THEATER PIECE II

(First Performances Anywhere)

Music by Otto Luening

Choreography by Doris Humphrey

Music and choreography commissioned by the Juilliard Musical Foundation for the Fiftieth Anniversary Festival of American Music.

VARIATIONS ON A THEME

(First Performances Anywhere)

Music by Norman Dello Joio

Choreography by José Limón

Music and choreography commissioned by the Juilliard Musical Foundation for the Fiftieth Anniversary Festival of American Music.

Friday, Saturday & Sunday, April 13, 14 and 15

THE JUILLIARD DANCE THEATER

KING'S HEART

(First Performances Anywhere)

Music by Stanley Wolfe

Choreography by José Limón

Music and choreography commissioned by the Juilliard Musical Foundation for the Fiftieth Anniversary Festival of American Music.

DAWN IN NEW YORK

(First Performances Anywhere)

Music by Hunter Johnson

Choreography by Doris Humphrey

Choreography commissioned by the Juilliard Musical Foundation for the Fiftieth Anniversary Festival of American Music.

THE RACE OF LIFE

Music by Vivian Fine

Choreography by Doris Humphrey

Proceeds from these events, as part of the Dance Scholarship Fund of Juilliard School of Music, will be used to assist gifted young dancers who are financially unable to continue their professional study. Contributions are tax deductible.

Tickets are distributed on the basis of minimum contributions of \$3.50, \$2.50 and \$1.50.

Return to:
Concert Office
Juilliard School of Music
130 Claremont Avenue
New York 27, N. Y.
Phone: MOnument 3-7200,
ext. 35

Please enclose a self-addressed
stamped envelope.

Make checks payable to
Juilliard School of Music.

	number of tickets	minimum contribution	total
April 6			
April 7			
April 8			
April 13			
April 14			
April 15			

Enclosed is my contribution of _____

NAME _____

(Please Print)

ADDRESS _____

THURSDAY

Space available:

Rm. 610, 8:00 a.m. - 10:00 p.m.

Rm. 607, 8:00 - 10:50 a.m.; 4:05 - 10:00 p.m.

Rm. 102, 8:00 - 9:00 a.m.; 10:30 a.m. - 3:45 p.m.; 5:15 - 10:00 p.m.

9:00 - 10:20 a.m. Rm. 610, Limon 2, Jones; Cooper, Acc.

10:30 - 11:45 a.m. Rm. 610, Ballet 2 & 3 Girls, Tudor; Hawkins, Acc.
Rm. 102, Limon 1, Jones; Cooper, Acc., sections A and B, alternate weeks.

11:45 - 12:45 p.m. Rm. 610, Ballet, Boys, Tudor; Sawyer, Acc.

12:45 - 1:45 p.m. Rm. 102, Pre-Classic and Modern Forms Practice, Johnson.

1:20 - 2:20 p.m. Rm. 610, Adagio, Tudor; Sawyer, Acc.

2:30 - 3:50 p.m. Rm. 014, Dance History and Criticism 1, Hill.
Rm. 102, Graham Tutorial, Bursh.

2:50 - 3:50 p.m. Rm. 610, Limon 3, Dunbar; Rybacki, Acc.

4:00 - 5:20 p.m. Rm. 610, Graham 2 & 3, Birsh; Rybacki, Acc.

4:05 - 5:00 p.m. Rm. 607, Elementary Ballet for Musicians, Thompson.

5:30 - 6:30 p.m. Rm. 102, Dance for Musical Shows (Musicians' class), Chung;
Barracuda, Marx, Accs.

5:30 - 6:45 p.m. Rm. 607, Ballet 1, Reed; Rybacki, Acc.

6:00 - 8:00 p.m. Rm. 610, Advanced Composition, Humphrey, Nicolaides; Wilson, Acc.

FRIDAY

Space available:

Rm. 610, 12:45 - 10:00 p.m. (also 9:00 a.m. - 12:45 p.m. when orchestra is in Concert Hall)

Rm. 607, 8:00 a.m. - 10:00 p.m.

Rm. 102, 8:00 a.m. - 10:00 p.m.

9:00 - 10:20 a.m. Rm. 607, Ballet 2, Corvino; Johnson, Acc.

Rm. 102, L & M (D) 1, Section A, Lloyd.

10:30 - 11:50 a.m. Rm. 06 or 102, L & M (D) 3 & 4, Lloyd.

Rm. 102 or 06, L & M (D) 1, Section B, Friend.

Rm. 607, Pre-Classic Forms, Horst, Neumann; Johnson, Acc.

12:00 - 1:00 p.m. Rm. 607, Modern Forms, Horst, Neumann; Johnson, Acc.

Rm. 102, Composition Materials, Evans; Wittman, Acc.

1:00 - 2:20 p.m. Rm. 607, Ballet 3, Craske; Wittman, Acc.

Rm. 610, Composition Materials, Evans; Johnson, Acc.

2:25 - 3:30 p.m. Rm. 607 or 610, Graham 2 & 3, Neumann, Birsh; Liebling, Acc.

2:30 - 3:50 p.m. Rm. 610 or 607, Limon 3 & upper 2 Girls, Dunbar; Clague, Acc.

3:00 - 4:00 p.m. Rm. 607, Limon 1 and lower 2 Girls, Jones; Cooper, Acc.

4:00 - 5:20 p.m. Rm. 610, Limon, Boys; Limon, Hollander; Rybacki, Acc.

Rm. 607, Limon 1 and lower 2 Girls, Jones; Cooper, Acc.

5:30 - 6:45 p.m. Rm. 607, Ballet 1, Reed; Mishory, Acc.

6:00 - 8:00 p.m. Rm. 610, Juilliard Dance Theater, Limon, Hollander.

LA AURORA - Federico Garcia Lorca

La aurora de Nueva York tiene
cuatro columnas de cieno
y un huracán de negras palomas
que chapotean las aguas podridas.

La aurora de Nueva York gime
por las inmensas escaleras
buscando entre las aristas
nardos de angustia dibujada.

La aurora llega y nadie la recibe en su boca
porque allí no hay mañana ni esperanza posible.
A veces las monedas en enjambres furiosos
taladran y devoran abandonados niños.

Los primeros que salen comprenden con sus huesos
que no habrá paraíso ni amores deshojados;
saben que van al cieno de números y leyes,
a los juegos sin arte, a sudores sin fruto.

La luz es sepultada por cadenas y ruidos
en impúdico reto de ciencia sin raíces.
Por los barrios hay gentes que vacilan insomnes
como recién salidas de un naufragio de sangre.

- from Poet in New York, F. G. Lorca, trans. by
Ben Belitt, New York, Grove Press, 1955.

DAWN (from the Poet in New York)

Dawn in New York has
four columns of mud
and a hurricane of black doves
that paddle in putrescent waters.

The New York dawn grieves
along the immense stairways
seeking amidst the groins
spikenards of fire-drawn anguish.

The dawn comes and no one receives it in his mouth
for there no morn or hope is possible.
Occasionally, coins in furious swarms
perforate and devour abandoned children.

The first on the streets know in their bones
that there will be no Paradise nor passions stripped of leaves;
they know they are going to the mud of figures and laws
to artless games, to fruitless sweat.

The light is buried under chains and noises
in impudent challenge of rootless science.
Through the suburbs sleepless people stagger
like late survivors of a bloody shipwreck.

BALLAD OF THE LITTLE SQUARE - Iarca (excerpts)

What signs of spring
do you hold in your hand?

A rose of blood
and a white lily.

My heart of silk
is filled with lights,
with lost bells,
with lilies and bees.

The above translations are composites prepared by Doris Humphrey
from three English versions.

December 6, 1955

PROGRAM
SEASON 1955-56

Juilliard School of Music

presents

*A Festival of American Music
Dance Series*

JOSE LIMON AND DANCE COMPANY

with

Pauline Koner, *guest artist*

Doris Humphrey, *artistic director*

and

THE JUILLIARD DANCE THEATER

Doris Humphrey, *director*

April 20, 21, 22 and 27, 28, 29, 1956 at 8:30 p.m.

Juilliard Concert Hall

130 Claremont Avenue, New York City

THE JUILLIARD ORCHESTRA
Frederick Prausnitz, *conductor*

Proceeds to the Dance Scholarship Fund of Juilliard School of Music

The Festival of American Music is being presented in celebration of the fiftieth anniversary of the founding of Juilliard School of Music.

Earlier in the year, six concerts of new music by thirty-three American composers were presented. Six American composers and two choreographers are represented on the present dance portion of the Festival.

Most of the works included on the Festival have been commissioned especially for these programs through special grants from the Juilliard Musical Foundation.

Juilliard School of Music, in association with the Municipal Broadcasting System, presents a regular series of broadcast concerts comprising live and transcribed performances drawn from the public musical events of the School. These broadcasts are heard in New York City each Saturday evening from 8:30 to 10:00 o'clock through the facilities of stations WNYC and WNYC-FM.

CHANGE IN CAST

Martin Morginsky will appear in place of Kevin Carlisle.

Martha Gallagher will appear in place of Patricia Christopher in "Dawn in New York."

6

MPANY

vina Nielsen

956

TER

The Festival of American Music is being presented in celebration of the fiftieth anniversary of the founding of Juilliard School of Music.

Earlier in the year, six concerts of new music by thirty-three American composers were presented. Six American composers and two choreographers are represented on the present dance portion of the Festival.

Most of the works included on the Festival have been commissioned especially for these programs through special grants from the Juilliard Musical Foundation.

Juilliard School of Music, in association with the Municipal Broadcasting System, presents a regular series of broadcast concerts comprising live and transcribed performances drawn from the public musical events of the School. These broadcasts are heard in New York City each Saturday evening from 8:30 to 10:00 o'clock through the facilities of stations WNYC and WNYC-FM.

PROGRAM

Friday, Saturday and Sunday, April 20, 21 and 22, 1956

JOSE LIMON AND DANCE COMPANY

with

Pauline Koner, *guest artist*

Doris Humphrey, *artistic director*

and

**Lucas Hoving, Betty Jones, Ruth Currier, Lavina Nielsen
and men's group**

Symphony for Strings

(First New York Performances)

Music by William Schuman

Choreography by José Limón

Theater Piece, No. 2

(First Performances Anywhere)

Music by Otto Luening

Choreography by Doris Humphrey

Variations on a Theme

(First Performances Anywhere)

Music by Norman Dello Joio

Choreography by José Limón

Friday, Saturday and Sunday, April 27, 28 and 29, 1956

THE JUILLIARD DANCE THEATER

Doris Humphrey, *director*

King's Heart

(First Performances Anywhere)

Music by Stanley Wolfe

Choreography by José Limón

Dawn in New York

(First Performances Anywhere)

Music by Hunter Johnson

Choreography by Doris Humphrey

Piano soloist, Joseph Bloch

The Race of Life

Music by Vivian Fine

Choreography by Doris Humphrey

PROGRAM NOTES

SYMPHONY FOR STRINGS

(First New York Performances)

Symphony for Strings (1943)

William Schuman

Molto agitato ed energico
Larghissimo
Presto

Choreography (1955)
Costumes

José Limón
Pauline Lawrence

José Limón
Pauline Koner

Lucas Hoving
Ruth Currier

Betty Jones
Lavina Nielsen

THEATER PIECE, No. 2

A Concerto for Light, Movement, Sound and Voice
(First Performances Anywhere)

Music and choreography commissioned by the Juilliard
Musical Foundation for the Festival of American Music.

Electronic tape recorder and orchestra score (1956)

Otto Luening

Conducted by the Composer

Choreography (1956)
Set and costumes
Lighting

Doris Humphrey
William Sherman
Tharon Musser

Part 1—In the Beginning

Voice on Tape Ethel Luening
José Limón, Pauline Koner, Lucas Hoving,
Ruth Currier, Betty Jones, Lavina Nielsen

Part 2—Ritual

José Limón, Richard Fitz-Gerald, Michael Hollander,
John Barker, Harlan McCallum, Alvin Schulman,
Chester Wolenski

Part 3—Satires from the Theater

- a. Actors
Pauline Koner, Lucas Hoving
- b. Dancer
Betty Jones
- c. Singer
Lavina Nielsen

Part 4—Poem of Praise

Soprano Annette Brophy
Narrator Carl White
Poetry by May Swenson
a. José Limón, Ruth Currier
b. José Limón, Pauline Koner, Lucas Hoving,
Betty Jones, Ruth Currier, Lavina Nielsen

VARIATIONS ON A THEME

(First Performances Anywhere)

Music and choreography commissioned by the Juilliard
Musical Foundation for the Festival of American Music.

Variations on a Theme (1956)

Norman Dello Joio

Choreography (1956)
Costumes
Lighting

José Limón
Pauline Lawrence
Tharon Musser

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

Entire company

"A time to be born, and a time to die;"

José Limón and company

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

Lucas Hoving, with
Richard Fitz-Gerald Michael Hollander
Harlan McCallum

"A time to kill,"

José Limón

"and a time to heal;"

Pauline Koner, with
Harlan McCallum

"a time to break down, and a time to build up;"

Richard Fitz-Gerald Harlan McCallum
Michael Hollander John Barker
Chester Wolenski

"a time to keep silence, and a time to speak;"

Lucas Hoving and Lavina Nielsen

"a time to mourn; . . . A time to weep,"

Betty Jones
Ruth Currier
Lavina Nielsen

"a time to laugh; . . . a time to dance;"

Pauline Koner, with

Betty Jones Richard Fitz-Gerald
Ruth Currier Michael Hollander
Lavina Nielsen Harlan McCallum

"a time to embrace, and a time to refrain from embracing;"

José Limón and Pauline Koner

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

Betty Jones, and company

"A time to love, . . . a time of peace."

Ruth Currier, and company

KING'S HEART

Music commissioned by the Juilliard
Musical Foundation for the Festival of American Music.

King's Heart (1956)

Stanley Wolfe

Choreography (1956)
Costumes
Set Piece

José Limón
Pauline Lawrence
Durevol Quitzow

Queen

Melisa Nicolaides (Friday)
Patricia Christopher (Saturday)
Anna Friedland (Sunday)

Queen's attendants

Anna Friedland (except Sunday)
Patricia Christopher (except Saturday)
Melisa Nicolaides (except Friday)

Her warriors

John Barker
Kevin Carlisle
Harlan McCallum
Durevol Quitzow
Chester Wolenski
David Wynne

A queen, exhorting her captains to valor in the face of the approaching enemy, reminds them that although her body is that of a weak woman, her heart is that of a king.

DAWN IN NEW YORK

(First Performances Anywhere)

Choreography commissioned by the Juilliard
Musical Foundation for the Festival of American Music.

Concerto for Piano and Chamber Orchestra (1936)

Hunter Johnson

Choreography (1956)
Piano soloist
Set and costumes

Doris Humphrey
Joseph Bloch
William Sherman

In order of appearance:

Black doves

Diane Adler
Janet Byer
Patricia Christopher
Anna Friedland
Maureen Gillick
Margot Holdstein
Melisa Nicolaides
Florence Peters
Poligena Rogers

Young man

John Barker

Sign of Spring

Joyce Trisler

Workers

Kevin Carlisle
Harlan McCallum
Durevol Quitzow
Chester Wolenski
David Wynne

"The New York dawn has
four columns of mud
and a hurricane of black doves . . .

"The dawn comes and no one receives it in his mouth, . . .

"they know they are going to the mud of figures and laws,
to artless games, to fruitless sweat."

From "The Dawn"

"What signs of Spring
do you hold in your hand?
A rose of blood
and a white lily."

From "Ballad of the Little Square"

Selected Poems of Federico Garcia Lorca

Translated by J. L. Gili and Stephen Spender

Musical material lent by The Edwin A. Fleisher Music Collection,
The Free Library of Philadelphia.

THE RACE OF LIFE

The Race of Life (1934)

Vivian Fine

Choreography (1934)
Costumes

Doris Humphrey
Pauline Lawrence

In order of appearance:

Child	Harlan McCallum
Father	Durevol Quitzow
Mother	Patricia Christopher
Beautiful Stranger	Margot Holdstein
Indian Chief	Kevin Carlisle
Indians	John Barker Chester Wolenski David Wynne Maureen Gillick Florence Peters
Night Creatures	Joyce Trisler, and Janet Byer Anna Friedland Melisa Nicolaides Poligena Rogers

The adventures of a family in their race toward life's goal, based on a series of drawings by James Thurber.

STAFF FOR MISS HUMPHREY AND MR. LIMON

Assistants for The Juilliard Dance Theater Kevin Carlisle
Ruth Currier
Michael Hollander

Technical direction, stage management and
lighting for The Juilliard Dance Theater Thomas DeGaetani

Stage management and lighting for
José Limón and Dance Company Tharon Musser

Technical and musical advisor
to Mr. Luening Vladimir Ussachevsky

Assistant to Mr. Ussachevsky Wen Chung-Chou

Costume execution Nellie Hatfield
Elizabeth H. Parsons
Adolphine Rott

Costume Assistants Jessica Leigh
Jane Gersten

Understudies Martha Gallagher
Martin Morginsky

Shoes and tights by Capezio

STAFF FOR JULLIARD SCHOOL OF MUSIC

Stage manager	Thomas DeGaetani
Master carpenter	Frederick Strassburg
Master electrician	Sal Briglia

BIOGRAPHICAL NOTES

Norman Dello Joio b. New York City. Studies at City College of New York; Institute of Musical Art; Juilliard Graduate School; and Yale University School of Music. Has written numerous works for orchestra and chamber groups as well as operas and ballets. Awarded the Elizabeth Sprague Coolidge Award, two Guggenheim Fellowships, a grant from the American Academy of Arts and Letters and the Town Hall Award. Faculty member, Sarah Lawrence College 1945-53.

Vivian Fine b. Chicago, Illinois. Studies in composition with Roger Sessions and piano with Abby Whiteside. Has written a concerto for piano and orchestra, numerous choral and instrumental works and ballets for Charles Weidman and Hanya Holm. Her most recent work is "A Guide to the Life Expectancy of a Rose" commissioned by the B. de Rothschild Foundation for the Arts and Sciences. Recipient of Music Guild of Philadelphia Award, 1943. Has taught at New York University, Juilliard School of Music and the State University of New York at Potsdam.

Doris Humphrey b. Oak Park, Illinois. Studies in dance with Ruth St. Denis and Ted Shawn. Formed and maintained Humphrey-Weidman Dance Company and studio with Charles Weidman, 1928-1945. Artistic director and choreographer for José Limón Company since 1942. Director, Dance Center, Y.M.-Y.W.H.A., New York City, since 1943. Faculty member, Connecticut College School of the Dance since 1948. Has composed many solos and ensemble dances in the concert field including "The Trilogy," "Lament for Ignacio Sanchez Mejias," "Ritmo Jondo," "Ruins and Visions" and "Day on Earth." Choreographer for numerous theatrical productions and operas, as well as dance recitals. Has appeared with Philadelphia Orchestra, Cleveland Orchestra, and others. Consultant on dance for Webster's New International Dictionary, Second Edition. Recipient of Third Annual Capezio Dance Award, 1954. Dance Faculty, Juilliard School of Music since 1951.

Hunter Johnson b. Benson, North Carolina. Studies at University of North Carolina and Eastman School of Music, B.M. 1929. Works include a symphony, a concerto for piano and small orchestra, shorter orchestral works, chamber music and "Letter to the World" and "Deaths and Entrances" written for Martha Graham. Awards include Prix de Rome, 1933, and two Guggenheim Fellowships. Has taught at University of Manitoba, Canada, and Cornell University.

José Limón b. Culiacan, Sinaloa, Mexico. Attended University of California; art studies in New York City; dance studies and performances with Doris Humphrey-

Charles Weidman Concert Company 1930-1940. Has maintained his own studio in New York City since 1945. Founded José Limón Company in 1945, which has made numerous tours of the U.S., Canada, France, Mexico, and tour of South America as first artist sponsored by U.S. State Department under the International Exchange program administered by ANTA. His many dance works include "The Moor's Pavane," "The Exiles," "La Malinche," "The Visitation" and "Chaconne." Has taught at Bennington College, Sarah Lawrence College, Connecticut College School of the Dance, and others. Dance Faculty, Juilliard School of Music since 1953.

Otto Luening b. Milwaukee, Wisconsin. Studies at State Academy of Music, Munich, Germany; Municipal Conservatory, Zurich, Switzerland; and with Phillip Jarnach and Ferruccio Busoni. Works include an opera, "Evangeline," incidental music for the theater and numerous works for all other media, as well as short pieces for tape recorder solo and two large works for tape recorder and orchestra written in collaboration with Vladimir Ussachevsky. Past president and member, Board of Governors of American Music Center and Treasurer of the National Institute of Arts and Letters. Has performed widely as a conductor and flautist. Recipient of two Guggenheim Fellowships, 1930-32; David Bispham Medal for American Opera, 1933; and numerous commissions. Has taught at the Eastman School of Music, University of Arizona, Bennington College and, at present, Columbia University.

William Schuman b. New York City. B.S., M.A., Columbia University. Honorary Doctorates of Music from Columbia University, University of Wisconsin, Chicago Musical College, Cincinnati College of Music and Philadelphia Conservatory of Music. His compositions, widely performed in this country and abroad, include six symphonies, four string quartets, two concerti, three overtures, two cantatas, three ballets and an opera, in addition to numerous works in smaller forms. First recipient of the Pulitzer Prize in Music; two Guggenheim Fellowships; and numerous other awards and prizes. Fellow, National Institute of Arts and Letters; Board of Directors, Metropolitan Opera Association, Koussevitzky Foundation, Walter W. Naumburg Foundation, Olga Samaroff Foundation. President, Juilliard School of Music since 1945.

Stanley Wolfe b. New York City. Studies at Stetson University, Florida; Henry Street Music School; Juilliard School of Music, M.S. 1955. Works include two symphonies, shorter orchestral works, chamber music and piano pieces recorded by MGM Records. Fellowship, Juilliard School of Music, 1953-55. Has filled commissions for MGM Records. Faculty member, Juilliard School of Music since 1955.

JUILLIARD DANCE THEATER WHO'S WHO IN THE CAST

Diane Adler: born in New York City; studied at School of Performing Arts, José Limón Studio, Connecticut College School of the Dance; performed with Mary Anthony Company, Alan Banks Company, Marion Scott, Doris Rudko, three summers with Humphrey Repertory at Connecticut College Festival; *Juilliard Dance Theater, 1955-.

John Barker: born in Oak Park, Illinois; studied under Bentley Stone and Walter Camryn; performed in ballets by Walter Camryn, Ruth Page, Doris Humphrey, José Limón; *Juilliard Dance Theater, 1955-.

Jemima Ben-Gal: born in Jerusalem, Israel; studied under Gertrude Kraus, Elsa Dublon and at the Juilliard School; performed at Habima Theatre, Israel; *Juilliard Dance Theater, 1954-55, on leave, 1955-56.

Janet Byer: born in New York City; studied at School of Performing Arts, Juilliard School, and with Eve Gentry; toured Montreal; performed at Cain Park Summer Theatre, in Cleveland, Woodstock Playhouse, at the 92nd Street YM-YWHA, Henry Street Playhouse, Metropolitan Opera House; danced in the Pearl Lang Company and in Chanukah Festival at Madison Square Garden; now teaching in Queens College Youth Center; *Juilliard Dance Theater, 1954.

Kevin Carlisle: born in Brooklyn; studied under Marion Kirk in Michigan and at Juilliard School; performed with the Shirley Broughton Company, Cain Park Theatre, Cleveland; also with Ariel Dance Company, in group and solo works by Fred Berk at the 92nd Street YM-YWHA, and at Brooklyn Academy; television appearances; Chanukah Festival at Madison Square Garden under Sophie Maslow; in ten musical comedies at the Equity Tent Theatre in Detroit, 1955 season; performed with Pearl Lang Company and organized a company of dancers who perform in and around New York; assisted Doris Humphrey in Juilliard Dance Theater, 1955-56; *Juilliard Dance Theater, 1954-.

Patricia Christopher: born in San Francisco; studied under José Limón, Doris Humphrey, Pauline Koner, Martha Graham, Hanya Holm, and at Mills College, Connecticut College, Juilliard School; assistant choreographer in company of "Unto These Hills," dancer in the show and dance teacher in the summer school of Cherokee Historical Association; now teaching at Birch-Wathen School; *Juilliard Dance Theater, 1954-.

Anna Friedland: born in New York City; studied under Charles Weidman, Hanya Holm, Seda Suny and José Limón; performed with the Pearl Lang Company and in the groups of Doris Humphrey, Agnes de Mille, and with Robert Alton, Frank Westbrook, Herb Ross, Yurek Lazowski, Rod Alexander; Juilliard Dance Theater, 1954-.

Martha Gallagher: born in Philadelphia, Pennsylvania; studied at Littlefield School of Ballet, at Philadelphia Dance Theatre, at Juilliard School, and with Antony Tudor; performed with Philadelphia Dance Theater; *Juilliard Dance Theater, 1955-.

Maureen Gillick: born in New York City; studied under Jack Stanley, Jack Potteiger, at the School of Performing Arts, and Juilliard School. Performed in School of Performing Arts concerts, toured the United States and Canada; danced in Radio City Music Hall; *Juilliard Dance Theater, 1955-.

Margot Holdstein: born in New York City; studied at the School of American Ballet under Muriel Stuart, at Sarah Lawrence College with Bessie Schoenberg, and at Connecticut College School of the Dance; performed at Connecticut College School of the Dance, with Humphrey Repertory; Juilliard Dance Theater, 1955-.

Harlan McCallum: born in Nanking, China; studied under Joseph Richard, Maria Bekefi, and Bella Lewitsky in Los Angeles and under José Limón; performed with José Limón Company and Ruth Currier; *Juilliard Dance Theater, 1955-.

Martin Morginsky: born in New York City; studied at New Dance Group, Bennington College, and with José Limón; performed with Mary Anthony's Company and with the Bennington College Dance Group; *Juilliard Dance Theater, 1955-.

Melisa Nicolaides: born in New York City; studied under José Limón, Margaret Craske, Ella Daganova, and at the YM-YWHA School of Dance, New York City, Connecticut College School of the Dance, High School of Performing Arts and Juilliard School; performed with the José Limón Company; taught at Perry Mansfield School of the Theater and Dance, Steamboat Springs, Colorado; *Juilliard Dance Theater, 1954-.

Florence Peters: born in Seattle, Washington; studied under Bonnie Bird, Martha Graham, Connecticut College School of the Dance, Alfredo Corvino; performed with the Merry-Go-Rounders Company, Sov, and at Connecticut College School of the Dance, with the Humphrey Repertory; teaches at the 92nd Street YM-YWHA; Juilliard Dance Theater, 1955-.

Durevol Quitzow: born in Alameda, California; studied at Sulgwynn Quitzow Dance Studio, José Limón Studio, Lester Horton Dance Studio, Bella Lewitsky Dance Studio, Connecticut College School of the Dance, and the University of California at Berkeley; performed with and choreographed for Sulgwynn Quitzow group, University of California group, Mills College group, San Francisco Dance League; *Juilliard Dance Theater, 1955-.

Poligena Rogers: born in New York City; studied under Katherine Dunham, Lola Bravo and at the School of Performing Arts and Juilliard School; choreographed for TV channels 2, 7, 13; performed at Brooklyn Museum, Museum of Natural History, for PTA programs in the Public Schools, and at Madison Square Garden; solo dances in "Carmen" with Arundel Opera Theater in Maine; concert with her own company in Carnegie Recital Hall; *Juilliard Dance Theater, 1954-.

Joyce Trisler: born in Los Angeles, California; studied under Lester Horton and at the University of California, Los Angeles, and Juilliard School; performed with the Lester Horton Company; *Juilliard Dance Theater, 1954-.

Chester Wolenski: born in Bayonne, New Jersey; studied with Betty Osgood and Carl Morris, and at Juilliard School; taught and performed at Interlochen, Michigan, with Joseph Gifford Company; *Juilliard Dance Theater, 1955-.

David Wynne: born in Unadilla, Georgia; studied at University of Georgia, with Charles Weidman, the Osgood-Morris Studio, American Ballet Centre, performed with Bill Hooks Company, Shirley Broughton Company, Charles Weidman's Dance Theatre, Pearl Lang Company; "Unto These Hills" company in Cherokee, North Carolina, as dancer and assistant choreographer, Juilliard Dance Theater, 1955-.

*** Faculty of the Dance Department, Juilliard School of Music**

Martha Hill, *Director*

Margaret Craske

Martha Graham

Louis Horst

Doris Humphrey

Ann Hutchinson

José Limón

Antony Tudor

Patricia Birsh

Judith Bissell

Alfredo Corvino

Ruth Currier

June Dunbar

Letitia Evans

Mattlyn Gavers

Els Grelinger

Mary Hinkson

Betty Jones

Yuriko Kikuchi

Pearl Lang

Helen McGehee

Natanya Neumann

Nancy Reed

Lucy Venable

**MEMBERS OF THE JULLIARD ORCHESTRA
PARTICIPATING IN THE DANCE FESTIVAL**

Violins

Anastasia Athos

Henry DiCecco

Joseph Gallo

Carol Jackson

Lewis Kaplan

Myron Kartman

Kenji Kobayashi

Louis Lanza

Martha Marshall

John Pintavalle

Patricia Sabo

Allan Schiller

Yolande Wynn

Joanne Zagst

Flutes

Israel Borouchoff

Harold Jones

Clarinets

Allen Jacobs

Robert Listokin

Bassoon

Herman Gersten

Trumpets

Ronald Anderson

Donald Benedetti

Violas

Adriana Dominiani

Raymond Marsh

George Mester

Salvatore Princiotti

David Stockhammer

Horns

Aubrey Facenda

Clarendon Van Norman

Trombones

Robert Hauck

Thomas McIntosh

Cellos

Raymond Davis

Gerald Kagan

Bruce Rogers

Hrant Tatian

Charles Wendt

Tuba

Mark Anstendig

Percussion

Gilbert Breines

William Laverack

Basses

John Canarina

Orin O'Brien

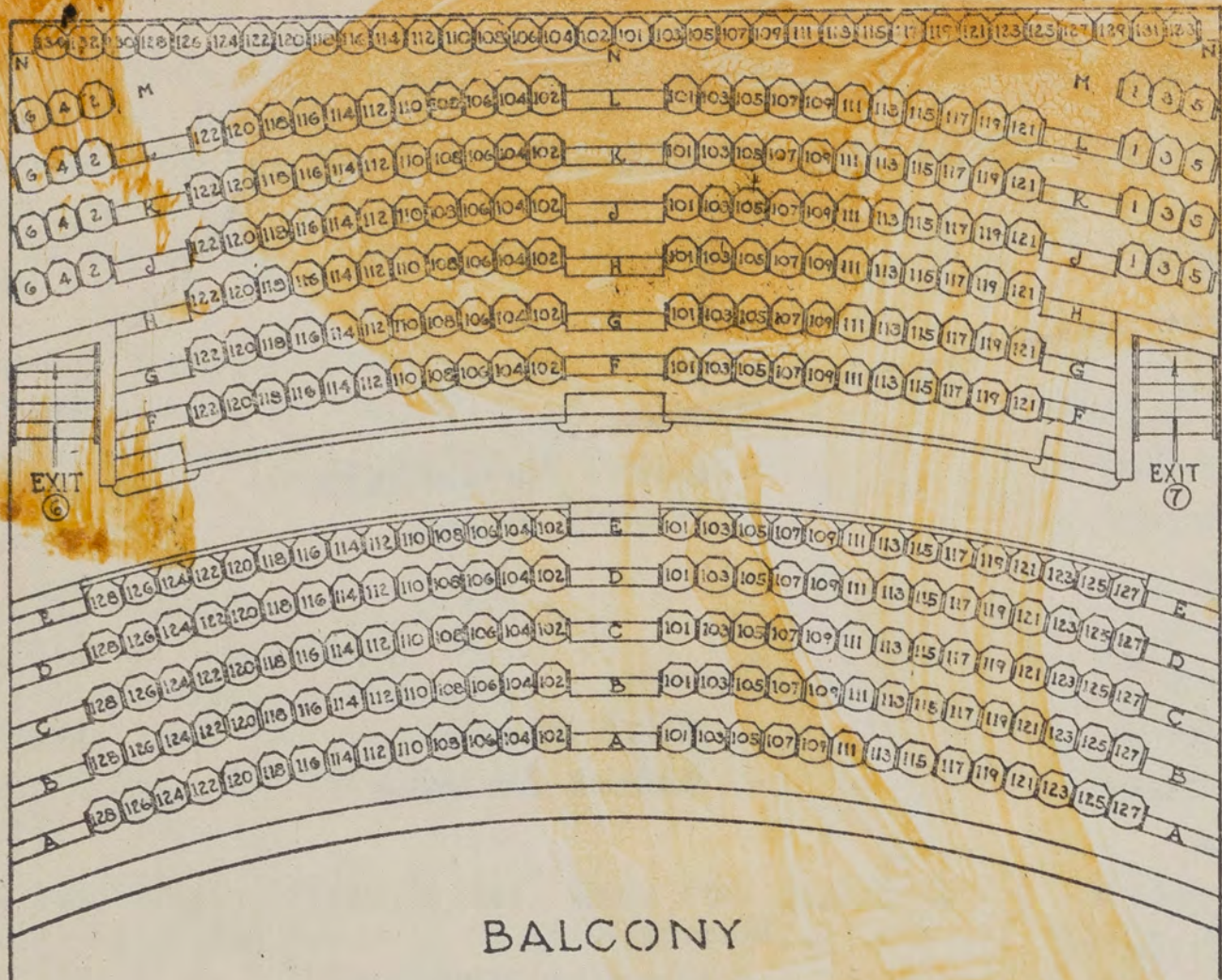
Warren Petty

Piano

Herbert Chatzky

Orchestra Librarian

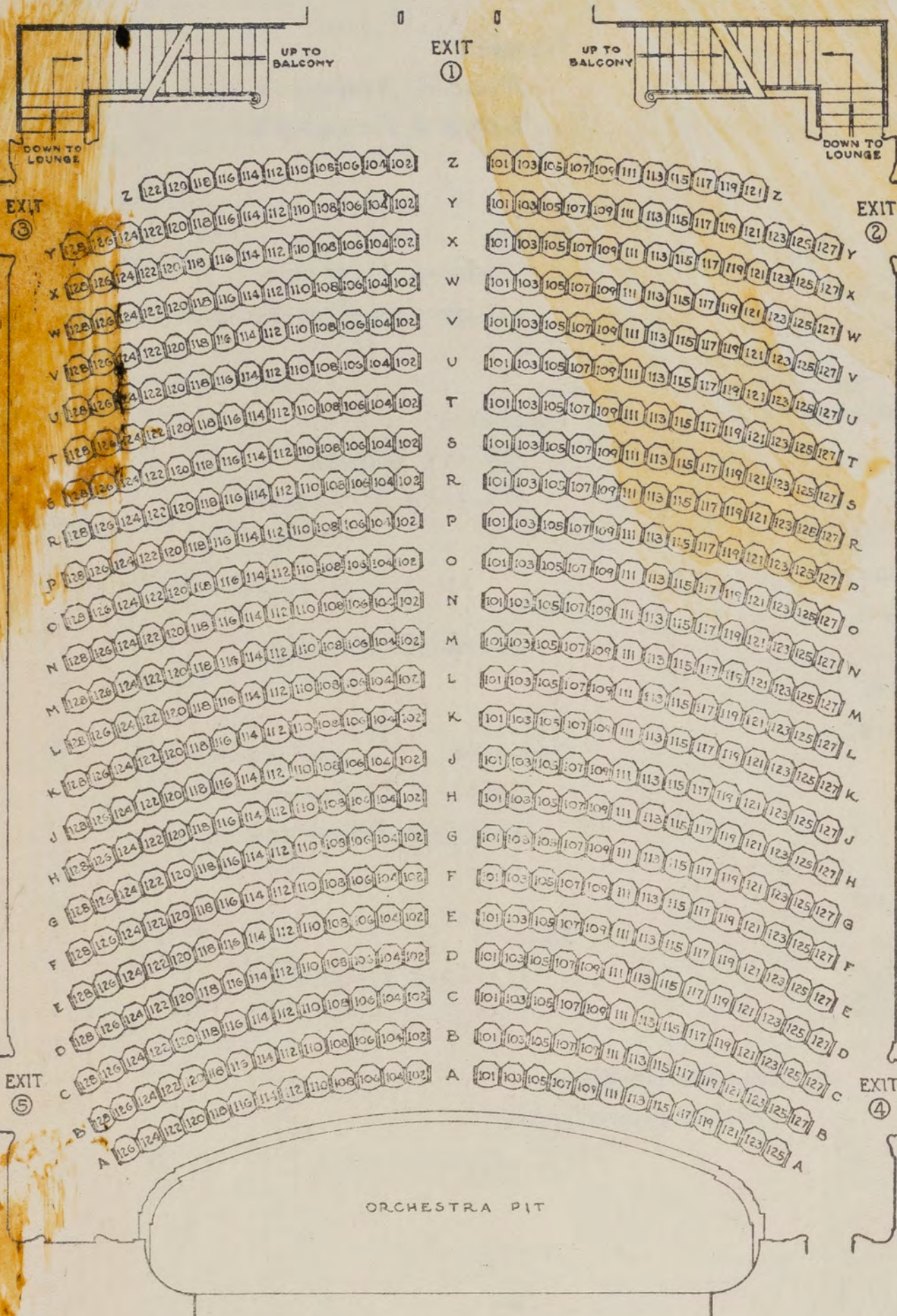
Felix Goettlicher



FIRE NOTICE

Look around NOW
and choose the exit
nearest your seat.
In case of fire
walk, do not run,
to that exit.

RED LIGHTS
INDICATE
EXITS



Dance: A Rare 'Giselle'

Nora Kaye, in Title Role, Proves She Is Classical Ballerina of High Rank

By JOHN MARTIN

NORA KAYE danced "Giselle" with the Ballet Theatre at the Metropolitan Opera House and covered herself with glory. A year ago Miss Kaye gave us a notable "Swan Lake" in an apparent effort to demonstrate that she was not forever to be tied to modern psychological roles; her Giselle now more than justifies the argument that she is also a classical ballerina of high rank.

In the second act of the wonderful old work she made this supremely clear. It is beside the point to talk of her technical powers, for they are more than familiar; what is rare and memorable is the manner in which she published the true intent of Heine and Gautier. Adam and Coralli, in their creative collaboration. Surely this is the performing artist's supreme function.

Her mood here is of infinite persuasion, consistently poetic in texture and truly touching. The phrasing is beautiful and illuminating, her musicality irrefragable. This is, for our time, a penetrating realization of the spirit that underlies the great "romantic" ballet of a century ago.

Not so successful as yet is the first act, for there are still ingenuities to the role that trouble Miss Kaye. But she shows clearly that she knows how they are to be solved; the approach must be through style, the conventions and the artifices of the period, which cannot possibly be overridden with conviction. For the most part, especially in the lighter passages, Miss

Kaye has conquered the difficulties, but when she arrives at moments of emotion, she is inclined to make them too real to be true in terms of the style that must perforce be employed. Even in these passages, however, chiefly surrounding the madness and death scene, she has revelatory flashes that are sheer genius. Thus though one may cavil a bit, it is nevertheless an absorbing performance.

To have Erik Bruhn as Albrecht is a great boon, for he is simple, romantic, emotionally honest, a superb partner and a brilliant dancer. His contribution especially to the moving denouement can scarcely be overestimated.

The performance of the company as a whole was a fine one. Sonia Arova is a sad, dark and dramatic Myrtha, a kind of wistful Hecate. Ferdinand Nault makes a dramatic and convincing Hilarion and Enrique Martinez brings a nice dash to Wilfred. The ensemble danced and mimed well, and gave quite the best account of itself the season has yet produced.

The program opened with a pleasantly danced performance of John Taras' "Designs with Strings" by Ruth Ann Koesun, John Kriza, Catherine Horn, Christine Mayer, Michael Land and June Stern. The closing ballet, Jerome Robbins' "Interplay," had Mr. Kriza, Lupe Serrano and Scott Douglas in the solo roles, with Barbara Lloyd, Miss Horn, Miss Mayer, Ivan Allen and Leo Duggan.

World Premiere of 'Theatre Piece, No. 2'

THE world premiere of Doris Humphrey's "Theatre Piece, No. 2" was the main feature of the program offered by José Limón and his company at the Juilliard Concert Hall last night. Subtitled "A Concerto for Light, Movement, Sound, and Voice," the new piece is an evocative and exciting experiment in the combined use of theatrical elements.

The dancers move with and against the music, which Otto Luening has composed, for electronic tape recorder and orchestra. They also dance to the sound of the human voice, both singing and speaking. The voices are an integral part of the rhythmic score.

Further, not all the movement is choreographed for dancers. There are marvelously shifting patterns of lights and a pair of delightful mobile chairs.

Yet, for all its apparent gimmicks, "Theatre Piece" is a brilliantly unified work. Its four sections tell the story of man from his first awakening into life, through his primitive gropings, for understanding through the worship of mysterious forces, his futile toying with sophisticated boredom, to his final exaltation in the use of all things and of the self that calls them forth.

The moods change masterfully from naive wonder to

hysterical tenseness; from cynical satire to lyrical exaltation. All are held together by a conception of human beings that can pierce their serious mistakes and their silly foibles and see through them to man's essential dignity.

The group, led by José Limón and Pauline Koner, performed its varied and complex assignments with skill and sensitivity. The orchestra was conducted by the composer.

Both choreography and music for "Theatre Piece, No. 2" were commissioned by the Juilliard Musical Foundation for the Festival of American Music.

The program opened pleasantly with the New York premiere of Mr. Limón's "Symphony for Strings" set to music by William Schuman. Lyrical and romantic in conception, it sometimes, but not consistently, achieves a lovely, flowing quality. The sustained central section is the most successful because its mood is set forth with the greatest clarity and economy.

The evening closed with a second world premiere, Mr. Limón's "Variations on a Theme" to a score by Norman Dello Joio. Again both music and choreography were commissioned by the Juilliard Foundation. The performance, however, came too late for review at this time. S. J. C.

Juilliard Modern Dance Plans

By Margaret Lloyd

The latter part of New York's Juilliard Festival of American Music, in celebration of the school's fiftieth anniversary, will be devoted to American dance, or, rather, to the modern development which has rather arbitrarily appropriated that title. New dance works by American choreographers, with scores by American composers, have been commissioned by the Juilliard Foundation for the festival. All, they will be having first performances anywhere, but Doris Humphrey and José Limón will be the choreographers for both companies.

A program scheduled for April 6, 7, and 8, to be performed by Mr. Limón and his company, will include his "Symphony for Strings" (produced in the American Dance Festival at Connecticut College last summer) in its first New York performances. The work, choreographed to William Schuman's composition of like name, is in three movements: Molto Agitato, Energico, Larghissimo, and Presto. It is of abstract design, with faint emotional overtones, and though its substance is not easily discernible at one viewing, it is indubitably there.

Mr. Limón's brand new work, "Variations on a Theme," set to music by Norman Dello Joio and costumes by Pauline Lawrence. The theme is from Ecclesiastes: "To every thing there is a season, and a time to every purpose under heaven"—and the variations run through the next seven verses.

Miss Humphrey's new "The Matrix" is described as a concerto for light, movement, sound, and voice, but which is to be the solo instrument is not specified. The electronic tape and orchestra score is by Otto Luening; set and costumes by William Sherman. In the Beginning; Ritual; 1930—in the Theater; Poem of Praise (poetry by Ray Swenson) constitute the four parts of this work. Mr. Limón, Pauline Koner (perennial guest), Lucas

and Lavina Nielsen are artists who have worked long together in repertory, and much can be expected of them. Of the six young men who have been added in recent years, Richard Fitzgerald, Michael Hollander, and Alvin Schulman are graduates of the group. The other three are appearing interchangeably with the second performing company of the festival, the Juilliard Dance Theater.

Anna Sokolow, whose training stems from Martha Graham's early group, has long since developed her own ways and means with modern dance. She has been engaged to teach only during the final two weeks of the six-week session opening on July 9, but it is to be hoped that she will produce one or more of her own works during the closing festival days.

Alwin Nikolais, director of the Henry Street Playhouse School of Dance, has also made a notable contribution to the art. Although long associated with Hanya Holm, he has opened new paths, formed new structures, combined new elements in his work. It will be a pleasure to see some production of his at the New London festival.

Gladness to greet the new faces casts no reflection on the great ones of modern dance who are expected back at their posts—Doris Humphrey, José Limón, Louis Horst, and Martha Graham if she returns from her Far Eastern tour in time. Welcome always are they, as are the many others who have helped to build the distinguished summer center of American dance, now making ready for its ninth season.

DANCE

Jose Limon

By WALTER TERRY

A Festival of American Music, which has been presented during recent months by the Juilliard School of Music in celebration of its fiftieth anniversary, turned its attention to dance over the week end in three performances (Friday, Saturday and last evening) by Jose Limon and his company at the Juilliard Concert Hall. This program of modern dance—and an exciting one it was—featured one new work by Doris Humphrey, "Theatre Piece, No. 2"; Mr. Limon's new "Variations on a Theme" and the same choreographer's "Symphony for Strings," which had its premiere last summer in the American Dance Festival at New London, Conn.

Miss Humphrey's creation constitutes a remarkable and utterly absorbing theatrical experience. Otto Luening's specially composed score for electronic tape recorder, orchestra, singing voice and speaking voice provides a tonally fascinating and dramatically pertinent base for the choreography and William Sherman's stunning set and costumes dress the work in brilliant fashion. But quite rightly, the choreography is dominant, for Miss Humphrey has outdone herself with movements of great inventiveness, variety and theatrical point.

"Theatre Piece, No. 2" is in four parts and deals with the emergence of life, the magical power of primitive ritual, the empty vanities with which man may become obsessed and a concluding hopeful hymn of praise. The initial section, framed and shadowed by Mr. Sherman's glorious mobiles, suggests prehuman action, the gathering of energies, growth and metamorphoses through patterns as eerie and as hypnotically remorseless as the accompanying music.

The second episode, the ritual, possesses enormous incantational power as it synthesizes ancient rites and symbolism, as it reveals archaic man's desperate and noble attempt to reach and control the mysterious forces which threatened his precarious foothold on life.

With satires from the theater, Miss Humphrey's turned to biting comedy. The empty chatter and meaningless gestures of actors; the ridiculous kinetic involvements of a dancer determined to find something new, whether it made sense or not, and the affected mouthings of a singer. In the concluding episode, sanity and hope and dignity were praised as the dancers returned to the oldest of dance patterns, the circle, and in communal unity prayed for and lauded the wonder of life.

Mr. Limon led the augmented company of dancers with great beauty and authority of movement and offered a tremendously powerful performance as the chief figure in the ritual. Pauline Koner and Lucas



Jose Limon, modern dancer and choreographer.

Hoving were superb as the actors. Lavina Nielsen had the delightful moments as the singer and Betty Jones was nothing short of monumental in her hilarious definition of the idiotic dancer.

"Variations on a Theme," Mr. Limon's work to music composed for the occasion by Norman Dello Joio, communicates the rarest of theatrical achievements, spiritual luminosity. Each of its related sequences treats with the theme from Ecclesiastes, "To everything there is a season, and a time to every purpose under the heaven." As it sings in dance of "a time to be born" or "a time to heal" or "a time to mourn" and the other "times," it is tender as well as strong and although it is incontestably of the theater, it would wish that it could find other homes in churches and temples and schools.

For "Variations on a Theme," Mr. Limon has summoned forth some of the freshest—in form and in spirit—movement patterns he has ever placed upon a stage. He has created beautifully for himself but he has been equally sensitive choreographically to the particular qualities of the wonderfully vivid Miss Koner; to Ruth Currier, a dancer of unbelievable grace; to Miss Jones, bright and dynamic; to Mr. Hoving, Miss Nielsen and the rest of his fine company.

Once again, Pauline Lawrence designed imaginative and danceable costumes for Mr. Limon, as she has done so often in the past; Tharon Musser's lighting was admirable and the Juilliard Orchestra, under Frederick Prausnitz's direction, performed the program's three works, including the opening "Symphony for Strings," with a score by Juilliard's president, William Schuman, splendidly.

The Ballet Theatre

At the Metropolitan Opera House yesterday afternoon, The Ballet Theatre presented a fairly routine performance of one of the most delightful of ballets, "La Fille Mal Gardée."

Ruth Ann Koesun was pretty as could be as the romantic heroine, but her enactment was not nearly as saucy as the role requires. John Kriza, however, gave a lively and winning performance as her swain and Leon De Plan was a delight as the butterfly-chasing, high-jumping village simpleton.

In the Victorian "Pas de Quatre," a sweetly amusing evocation of a historical occasion when four great ballerinas assembled, probably unwillingly,

for a command performance, Lupe Serrano played the role of Taglioni hardly more than acceptably while Sonia Arova as Graham, Barbara Lloyd as Grisi and Miss Koesun, as Cerito danced charmingly, with personal verve and appropriate period style.

In the concluding ballet, "Princess Aurora," things were again on the mild side except for a shining performance by Nora Kaye in the title part, noteworthy partnering by Mr. Kriza and a really stunning Bluebird Pas de Deux by Miss Serrano and Scott Douglas. The evening bill was composed of "Les Sylphides," "Pillar of Fire," "Black Swan" and "Fanny Free," all in repeat presentations. W. T.

'Greatest Moment'

Martha Graham Back From Asia Dance Tour

By Jo-ann Price

Miss Martha Graham is back from an exhaustingly creative dance tour of Asia with a heartful of memories of the "gentle acts of grace" she and her company met wherever they went.

The sixteen-week tour included Japan, the Philippines, Thailand, Malaya, Indonesia, Burma, India, Ceylon, Pakistan, Iran and Israel. It ended in Iran in February. From there, Miss Graham went on to lecture in Athens, Rome and Paris before returning, tired, at Idlewild Airport on Saturday.

Miss Graham said in an interview at her apartment, Sutton Terrace, 430 E. 63d St., that she was so inspired and moved by the tour that it was tantamount to the "greatest moment of my life." But it was "not easy." The itinerary was arranged by the State Department's International Exchange Program administered by the American National Theater and Academy.

Tour's Influence

"We had the most wonderful, the most imaginative kind of reception," Miss Graham said. Her next dance will bear the "imprint" of the tour, for "nothing has touched me so deeply."

"I know whatever dance I do will show as its fruit some degree of the power, the strength and some of the beauty I have received from the relationships of the people I met in the East."

The most significant aspect of the unprecedented cultural mission into areas skirting Communist borders was that "we made friends." Everywhere, the visitors were met with "garlands and parties."

When they ran into Soviet-inspired "opposition," in the form of jibes at America as a cultural wasteland, the group



Martha Graham arriving from her world tour.

sought to overcome the criticism "on the individual level" with friendship.

The twenty-six troupers traveled in two chartered planes, one for sets and costumes.

Miss Graham recalled a closing night in Tokyo, when the audience showered the performers with confetti, streamers, firecrackers and flowers.

Prime Minister Jawaharlal Nehru, who rarely attends such events, came to the company's performance in New Delhi.

Prime Minister Nu of Burma introduced Miss Graham by placing a garland of red and white flowers about her neck. At Bangkok, more than 3,000 "marvelously receptive" students attended a lecture demonstration.

N.Y. TIMES MARCH 25, 1956

Juilliard School of Music
Fiftieth Anniversary Festival of American Music
Presents
APRIL 6, 7, 8

JOSÉ LIMÓN AND DANCE COMPANY
Symphony for Strings, Limón-Schuman (New York premiere);
Theatre Piece II, Humphrey-Luening; Variations on a Theme,
Limón-Dello Joio (world premieres).

APRIL 13, 14, 15
JUILLIARD DANCE THEATER
Doris Humphrey, Director
King's Heart, Limón-Wolfe; Dawn in New York, Humphrey-Johnson (world premieres); Race of Life, Humphrey-Fine (revival).

THE JUILLIARD ORCHESTRA
Frederick Prausnitz, Conductor
Juilliard Concert Hall, 130 Claremont Avenue
All performances at 8:30 p.m.

Minimum contributions: \$3.50, \$2.50, \$1.50. Enclose self-addressed stamped envelope with mail orders to Juilliard School of Music, Concert Office, 130 Claremont Avenue, New York 27, N. Y. Phone: MOnument 3-7200, Ext. 35. Proceeds to Dance Scholarship Fund of Juilliard School of Music. Contributions are tax deductible.

N.Y. TIMES April 1, 1956

Juilliard School of Music
Fiftieth Anniversary Festival of American Music
Presents
APRIL 6, 7, 8

JOSÉ LIMÓN AND DANCE COMPANY
DORIS HUMPHREY, ARTISTIC DIRECTOR
PAULINE KONER, GUEST ARTIST
Lucas Hoving, Betty Jones, Ruth Currier, Lavina Nielsen and Men's Group

Symphony for Strings, Limón-Schuman (New York premiere);
Theatre Piece II, Humphrey-Luening; Variations on a Theme,
Limón-Dello Joio (world premieres).

APRIL 13, 14, 15
JUILLIARD DANCE THEATER
Doris Humphrey, Director
King's Heart, Limón-Wolfe; Dawn in New York, Humphrey-Johnson (world premieres); Race of Life, Humphrey-Fine (revival).

THE JUILLIARD ORCHESTRA
Frederick Prausnitz, Conductor
JOSEPH BLOCH, PIANO SOLOIST
Juilliard Concert Hall, 130 Claremont Avenue
All performances at 8:30 p.m.

Minimum contributions: \$3.50, \$2.50, \$1.50. Enclose self-addressed stamped envelope with mail orders to Juilliard School of Music, Concert Office, 130 Claremont Avenue, New York 27, N. Y. Phone: MOnument 3-7200, Ext. 35. Proceeds to Dance Scholarship Fund of Juilliard School of Music. Contributions are tax deductible.

N.Y. HERALD TRIB. MAR. 25, 1956

Juilliard School of Music
Fiftieth Anniversary Festival of American Music
presents
APRIL 6, 7, 8

José Limón and Dance Company
Symphony for Strings, Limón-Schuman (New York premiere);
Theatre Piece II, Humphrey-Luening; Variations on a Theme,
Limón-Dello Joio (world premieres).

APRIL 13, 14, 15
Juilliard Dance Theater
Doris Humphrey, Director
King's Heart, Limón-Wolfe; Dawn in New York, Humphrey-Johnson (world premieres); Race of Life, Humphrey-Fine (revival).

The Juilliard Orchestra
Frederick Prausnitz, Conductor
Juilliard Concert Hall, 130 Claremont Avenue
All performances at 8:30 p.m.

Minimum contribution: \$3.50, \$2.50, \$1.50. Enclose self-addressed stamped envelope with mail orders to Juilliard School of Music, Concert Office, 130 Claremont Avenue, New York 27, N. Y. Phone: MOnument 3-7200, Ext. 35. Proceeds to Dance Scholarship Fund of Juilliard School of Music. Contributions are tax deductible.

JUILLIARD SCHOOL OF MUSIC
WEDNESDAY ONE O'CLOCK CONCERT SERIES
April 25, 1956

Program

I

Pre-Classical Dance Forms

- Pavane - Power Clark-Horst
Composed and danced by Ronald Tassone
- Two Galliards (a) Delight Phalese
Composed and danced by Jerry Bywaters
- (b) Messenger Williamson
Composed and danced by Jessica Nooney
- Allemande - Remembrance Handel
Composed and danced by Bruce Marks
- Courante - Spy Hellebrandt
Composed and danced by Jerry Bywaters
- Minuet - Pro Musica Minutiae Miemann
Composed and danced by Jerry Bywaters,
Moisha Kubinyi, Bruce Marks, Phyllis Murphy,
Ronald Tassone, Juliette Waung

- Theme and Variations Pachelbel
- Theme: Company
Variations: Ronald Tassone
Jerry Bywaters
Bruce Marks
Jessica Nooney
Ronald Tassone and Company

Theme composed by Moisha Kubinyi
Variations composed by the dancers

Prepared in the class of Louis Horst
Natanya Neumann, Assistant
Hazel Johnson, Pianist

II

Modern Forms in Dance

- Study in Strange Space Design Windsperger
Composed and danced by Martha Gallagher
- Studies in 5/4 Meter (a) Nervous Satie
Composed and danced by Polly Rogers
- (b) Coquette Satie
Composed and danced by Hazel Chung
- Planal Study Windsperger
Composed and danced by Elizabeth Beckwith
- Earth Primitive (a) Image Bartok
Composed and danced by Martha Gallagher
- (b) Wonderment Bartok
Composed and danced by Lenore Latimer

Limon Heads Dance Series

By WALTER TERRY April 1, 1956

The Juilliard School of Music, now fifty years old, has been celebrating its anniversary with a Festival of American Music. Because Juilliard also has a distinguished dance department and even a dance company of its own, a portion of the festival will be devoted entirely to dance, featuring six productions, all with scores (three of them commissioned for this festival), by American composers. Jose Limon and his company will perform Friday, Saturday and next Sunday evenings and the Juilliard Dance Theater, directed by Doris Humphrey, will present its program, April 13, 14, and 15. Miss Humphrey and Martha Hill, the director of Juilliard's dance department. At present, the youthful group numbers nineteen dancers, twelve girls and seven boys, who come from various parts of the United States and even from other lands. Last spring, they were seen in Anna Sokolow's "Primavera." Miss Humphrey's "The Rock and the Spring" (both new works) and in a revival of Miss Humphrey's "Life of the Bee."

Electronic Score

The Limon company will offer two works choreographed by Mr. Limon and one by Miss Humphrey, his artistic director. Miss Humphrey's creation, "Theater Piece II," with a score by Otto Luening for electronic tape and orchestra, is described as a Concerto for Light, Movement, Sound and Voice. "Theater Piece II" (an earlier "Theater Piece") was created by Miss Humphrey as a section of her trilogy, "New Dance." It is divided into four parts: In the Beginning, Ritual, 1930-In the Theater and Poem of Praise. The poetry is by May Swenson and Mr. Limon. Pantomime and music by Stanley Wolfe, and Miss Humphrey's "Dawn in New York," with a score by Hunter Johnson and set and costumes by William Sherman.

Alternate Casts

"King's Heart" treats with a queen possessed of the stalwart heart of a king and the leading role will be danced on a nightly exchange basis by Patricia Christopher, Anna Friedland and Melissa Nicolaides. "Dawn in New York" is based upon two contrasting themes from the poems of Federico Garcia Lorca. The first, from the poem "Dawn," includes "The New York Dawn has four columns of mud and a hurricane of black doves." The Dawn comes and no one receives it in his mouth. They go to games without skill and work without reward. The opposing theme, from "The Ballad of the Little Square," states, "What signs of spring do

Dance Calendar

Today
CHARLES LIMON and company, dance comedies, 9, Studio 619, Carnegie Hall.
PAUL SWAN, pantomime dancer, 8:30, Studio 90, Carnegie Hall.
Friday
JOSE LIMON and company, with Pauline Kner, 8:30, Juilliard Concert Hall, "Symphony for Strings," "Theater Piece II," Variations on a Theme.
Saturday
JOSE LIMON and company, 8:30, Juilliard Concert Hall, Repeat of Friday's program. Third performance, next Sunday, same hour.

you hold in your hand? A rose of blood and a white lily." According to Miss Humphrey, "Dawn in New York" is a non-narrative work with a form suggesting the development of musical themes. The choreographer encouraged members of the company to contribute movements and phrases to the work within the framework of her designs and when individual movement responses were desirable.

With the performances on April 13, 14 and 15, the Juilliard Dance Theater will have added three productions to its still modest repertoire. The six works, however, will permit the company to offer two complete programs on later seasons in New York and on tour. Admittedly, touring plans are still just that, plans, but negotiations are under way for this modern dance unit to take to the road from time to time, particularly for performances in colleges and universities in the eastern United States.

Vicente Escudero, the veteran Spanish gypsy dancer, will make his first supper club appearance in America when he opens an engagement at the Persian Room of the Hotel Plaza this Thursday. The distinguished flamenco artist, who emerged from retirement and returned to this country last year, following an absence of two decades, for a series of successful performances, will be seen in high lights from his repertoire.

SUNDAY, MAY 6, 1956.

SCREEN—DANCE

DANCE: JUILLIARD

Four New Works by Doris Humphrey And Jose Limon Seen in Festival

By JOHN MARTIN

THE Juilliard School has every reason to be proud of its dance division, for the six performances that comprised the division's contribution to the school's fiftieth anniversary celebration were of genuine quality. Three of them were by Jose Limon and his company, which is a brilliant and gifted outfit; the other three were by the young Juilliard Dance Theater, which, now in its second year, proves itself to be of remarkably high grade. Doris Humphrey is artistic director of both groups, and will explain a great deal.

Miss Humphrey and Mr. Limon choreographed one new work apiece for each group; all four of them turned out well, and Miss Humphrey's "Dawn in New York," composed for the Juilliard Dance Theater, ranks up among the masterpieces.

Taking as her starting point excerpts from two poems by Garcia Lorca, who had anything but enthusiasm for New York as a place to live, she has created a poetic and moving evocation of the determination of the human spirit to preserve its innate beauty in an environment of "the mud of figures and laws . . . artless games . . . fruitless sweat." Her choreographic themes are intuitively eloquent, strong, clear and delicate in imagination and phrased with exquisite musical sensitivity.

Middle Section Dominates

The opening and closing sections, dominated by Lorca's "hurricane of black doves" and "fruitless toilers," are powerful negations, but it is the vital sweetness of the middle section that dominates the work. "What signs of spring do you hold in your hand? A rose of blood and a white lily," writes the poet. The desperation with which Miss Humphrey has composed this theme and the youthful conviction with which Joyce Trisler and John Barker dance it make the human spirit seem invincible even in Lorca's New York "mud."

The music is Hunter Johnson's Concerto for Piano and Chamber Orchestra, and its formalities, its feeling and its texture have been skillfully turned by Miss Humphrey to her purposes. Truly a major work.

Her "Theater Piece No. 2," for Mr. Limon and his company, is also a work of stature, but it is more elusive. Indeed, not until the ends of various movements, breaking still further the true intent down in retrospect, Subtitled "a concerto for light, movement, sound and voice," its title may be superficially assumed to be merely a kind of descriptive opus number instead of indicating the actual subject of the piece. In reality Miss

Humphrey is not merely making a miscellany employing theatrical mediums and devices, but is treating with insight and passion that primal and all-inclusive art, the theatre, itself.

The first of its four evolutionary sections shows the elemental stages of light, sound, life; the second, man's creation of rituals out of his wonder and his awe; the third pictures the debasement of these rituals in trivia (and a bitingly hilarious debasement it is!); the final section is a glowing affirmation of man's inherent power and will to celebrate in a "poem of praise" the ever-turning universe.

Over-all Invention

The choreographic element, especially in the second and fourth sections, is rich and beautiful, the over-all invention is full and keenly visioned and the score by Otto Luening uses orchestra, magnetic tape, speech, song and a devastating kind of Sprechstimme with point and purpose.

Mr. Limon, also, has done two good pieces, "King's Heart" (for the Dance Theater) being the slicker, but "Variations on a Theme" (for his own company) the more substantial. The latter is based on the idea from Ecclesiastes that "to everything there is a season," and Mr. Limon has militated against himself perhaps by trying to be too specific about too many things on the Preacher's schedule.

Basically, however, it is a fine work. The gist of its intent seems to be a conviction that in spite of killing and healing, mourning and laughing, breaking down and building up, there is a continuity to life that cannot be destroyed. To this end the choreographer has chosen the oldest of all symbols of eternity, the dance round, taking up just where Miss Humphrey has left off, and he has used it superbly. There is a wealth of beautiful movement, stunning phrases, rich invention.

He returns frequently to this fundamental pattern. The fault at present is that he departs from it too often and too importantly, so that we are inclined to lose the sense of its dominion.

Norman Dello Joio's otherwise excellent score is apparently not altogether malleable to the choreographer's needs, for it leaves the dancers stranded in silence at the ends of various movements, breaking still further the all-important continuity. Nevertheless it is potentially a powerful and beautiful work. It is handsomely costumed by Pauline Kner, incidentally, and admirably danced by this outstanding company.

"King's Heart" is an effective

IN PHOENIX THEATRE 'SIDESHOW'



William Weslow, Gemze de Lappe and James Mitchell in "The Enchanted," on "Four Premieres" program tomorrow.

exhibition piece for the Dance Theatre, for it utilizes six of its boys to the individual advantage of each of them, and they are all very good indeed. Its choreography is striking, full of good invention, of clean, crisp phrasing, of first-rate theatre values. Its form as well as its spirit is martial and masculine. Its specially commissioned score by Stanley Wolfe may, indeed, have taken these qualities too seriously, for it is on the loud and dissonant side. This is in no sense a profound work, but it is alive, well made and rewarding to its performers.

The Week's Events

The Phoenix Theatre will devote its final "Sideshow" of the season to the ballet tomorrow night, when it will offer a program of four new works by young choreographers performed by the Ballet Theatre Workshop group with some top-line stars from the parent company and elsewhere. (Curtain at 8, by the way.) The Ballet Theatre itself closes its local season with two performances today.

Monday

Ballet Theatre Workshop, Phoenix Theatre, 246 Chicago Avenue, Brooklyn, 8:30. "Final Phoenix Theatre 'Sideshow' show."
"Four Premieres"—The Enchanted (Kathleen Sullivan, choreographer), The Enchanted (Kathleen Sullivan, choreographer), The Enchanted (Kathleen Sullivan, choreographer), The Enchanted (Kathleen Sullivan, choreographer).
Companies include: Luce, Gerardo, Bruna, Ruth Ann Kossow, Sonia Anova, Grace de Lappe, James Mitchell, William Weslow and members of workshop group.

Friday

ST. JOSEPH'S COLLEGE DANCE GROUP, Auditorium, 246 Chicago Avenue, Brooklyn, 8:30.
Third annual modern dance concert by students under direction of Elizabeth Gilbert.
Saturday
EYE CENTRY, MARION SCOTT, VIRGINIA FREEMAN and company, 9, M. and L. W. 11, 11th Street and Lexington, 8:30. "The Accused (Herring), Addressed Bird (Brett), Spide Day in the Wind (Wild West), The Sea (Gives Up the Ghost)."
By Miss Scott: The Treadmill (Vivia Lodes, Animal Courtship (Miller), By Miss Freeman: Tales from an Ancient (Governess) (Johnson), Monday's (Sullivan) (Dolly Jaso).

Next Sunday

Ballet Theatre Workshop, Phoenix Theatre, 246 Chicago Avenue, Brooklyn, 8:30. "The Enchanted (Kathleen Sullivan, choreographer), The Enchanted (Kathleen Sullivan, choreographer), The Enchanted (Kathleen Sullivan, choreographer), The Enchanted (Kathleen Sullivan, choreographer)."
Companies include: Luce, Gerardo, Bruna, Ruth Ann Kossow, Sonia Anova, Grace de Lappe, James Mitchell, William Weslow and members of workshop group.

SUNDAY, APRIL 1, 1956.

SCREEN—DANCE

THE DANCE: JUILLIARD

Premieres by Humphrey And Limon in Festival

By JOHN MARTIN

THE DANCE season bids fair to end early this year, but there are still two major events on the calendar: one in the modern field and the other in the ballet. The former is the series of six performances this week-end and next at the Juilliard School of Music in celebration of the institution's fiftieth anniversary, and the other is the Ballet Theatre's three-week session at the Metropolitan Opera House beginning April 17.

On Friday, Saturday and Sunday, in the Juilliard series, Jose Limon and his company will present two works that are completely new and a third that is new to New York. One of the new pieces is Mr. Limon's "Variations on a Theme," set to a specially commissioned score by Norman Dello Joio, with costumes by Pauline Lawrence. It is based on the Biblical theme that "to each thing there is a season and a time to every purpose."

The other new work is by Doris Humphrey. It is "Theater Piece II," subtitled "a concerto for light, movement, sound and voice." Its specially commissioned score, for orchestra and electronic tape, is by Otto Luening. (Incidentally, Miss Humphrey's "Theater Piece I" is the

OPENING JUILLIARD DANCE SERIES ON FRIDAY

THE DANCE: JUILLIARD



Pauline Kner and Jose Limon in Mr. Limon's group work, "Symphony for Strings."

of pecuniary details. Some of the original group have fallen by the wayside, but there is still a substantial nucleus of them remaining in the present set-up, and the standard is said to be, if anything, even higher than it was in the beginning.

Miss Lawrence. It was first produced in 1938.
Ballet Theatre
When the Ballet Theatre opens its season at the Metropolitan it will have two new ballets in its repertoire and three revivals. The first of these is "The Enchanted" (Kathleen Sullivan, choreographer), which is actually the same ballet that the National Ballet of Canada has presented in Brooklyn, except that it has an entirely different score. The Canadian version is set to the "Guite Parisienne" score, but the new version employs other and less familiar music by Offenbach. Scenery and costumes will be by Louis Bouché.

Only "The Enchanted" is the first of the series. The second is "The Enchanted" (Kathleen Sullivan, choreographer), which is actually the same ballet that the National Ballet of Canada has presented in Brooklyn, except that it has an entirely different score. The Canadian version is set to the "Guite Parisienne" score, but the new version employs other and less familiar music by Offenbach. Scenery and costumes will be by Louis Bouché.

Only "The Enchanted" is the first of the series. The second is "The Enchanted" (Kathleen Sullivan, choreographer), which is actually the same ballet that the National Ballet of Canada has presented in Brooklyn, except that it has an entirely different score. The Canadian version is set to the "Guite Parisienne" score, but the new version employs other and less familiar music by Offenbach. Scenery and costumes will be by Louis Bouché.

Only "The Enchanted" is the first of the series. The second is "The Enchanted" (Kathleen Sullivan, choreographer), which is actually the same ballet that the National Ballet of Canada has presented in Brooklyn, except that it has an entirely different score. The Canadian version is set to the "Guite Parisienne" score, but the new version employs other and less familiar music by Offenbach. Scenery and costumes will be by Louis Bouché.

Air Primitive

- (a) Incantation Mompou
Composed and danced by William Hug
(b) Bird Motif Mompou
Composed and danced by Martha Gallagher

Archaic Satie
Composed by Bruce Carlisle, danced by Bruce Marks

Introspective - The Mirror Scriabin
Composed and danced by Martha Gallagher

Cerebral - O Toch
Composed and danced by William Hug

Jazz

- (a) Lazy Afternoon Copland
Composed by William Hug
Danced by Martha Gallagher and William Hug
(b) "Get it? Got it! Good" Gruenberg
Composed by Polly Rogers and Bruce Carlisle
Danced by Polly Rogers and Ronald Tassone

Americana - Lone Prairie Wilker
Composed and danced by William Hug

Prepared in the class of Louis Horst
Natanya Neumann, Assistant
Hazel Johnson, Pianist

III

Composition in Small Group Forms

The Crown (Choros #1) Heitor Villa-Lobos
Composed by Joel Schnee (recording)
Danced by Elizabeth Beckwith, Lenore Latimer, Sandra Olin

A Caprice (String Quartet, Second Movement) Claude Debussy
Composed by Joel Schnee
Danced by Jere Admire, Hazel Chung, Helene Cohen, Hava Kohav

IV

Pas de Trois (Overture to "Euryanthe") Carl Maria von Weber
Arranged by Antony Tudor
Danced by Carolina Bristol, Bruce Marks, Gail Valentine
Betty Sawyer and Michael Brozen, Pianists

Since seats in the Orchestra for the Wednesday One O'Clock Concert Series are reserved for students in the L & M classes, it is requested that members of the Faculty and Staff and outside visitors find seats in the Mezzanine and Balcony.

Limon Heads Dance Series

By WALTER TERRY April 1, 1956

The Juilliard School of Music, now fifty years old, has been celebrating its anniversary with a Festival of American Music. Because Juilliard also has a distinguished dance department and even a dance company of its own, a portion of the festival will be devoted entirely to dance, featuring six productions, all with scores (three or them commissioned for this festival), by American composers. Jose Limon and his company will perform Friday, Saturday and next Sunday evenings and the Juilliard Dance Theater, directed by Doris Humphrey, will present its program, April 13, 14, and 15. All performances, with an 8:30 curtain time, will be held in the Juilliard Concert Hall.

Electronic Score

The Limon company will offer two works choreographed by Mr. Limon and one by Miss Humphrey, his artistic director. Miss Humphrey's creation, "Theater Piece II," with a score by Otto Luening for electronic tape and orchestra, is described as a Concerto for Light, Movement, Sound and Voice. "Theater Piece II" (an earlier "Theater Piece" was created by Miss Humphrey as a section of her trilogy, "New Dance") is divided into four parts: In the Beginning, Ritual, 1930-In the Theater and Poem of Praise. The poetry is by May Swenson and Mr. Limon. Pauline Koner and Lucas Hoving will head the cast.

The second world premiere for this program will be "Variations on a Theme," choreographed by Mr. Limon to music of Norman Dello Joio. It is composed of twelve episodes, all taken from Ecclesiastes and treating with the theme of "a time to . . ." Among them would be "a time to be born and a time to die," "a time to kill and a time to heal," "a time to laugh," "a time to dance" and several others.

Mr. Limon will dance a principal role in "Variations on a Theme," as well as in his "Symphony for Strings," which will have its first New York performance. (It had its premiere last summer at New London, Conn., on the American Dance Festival) on this occasion. The music for this work is by William Schuman, Juilliard's president. Costumes for the Limon productions

were designed by Pauline Lawrence and the music will be played by the Juilliard Orchestra conducted by Frederick Prausnitz.

The Juilliard Dance Theater, which made its debut a year ago, is the very special project of Miss Humphrey and Martha Hill, the director of Juilliard's dance department. At present, the youthful group numbers nineteen dancers, twelve girls and seven boys, who come from various parts of the United States and even from other lands. Last spring, they were seen in Anna Sokolow's "Primavera," Miss Humphrey's "The Rock and the Spring" (both new works) and in a revival of Miss Humphrey's "Life of the Bee."

For the forthcoming performances, the Juilliard Dance Theater will offer two works especially choreographed for its repertory and a revival of Miss Humphrey's James Thurber-inspired "The Race of Life," with music by Vivian Fine. The new pieces are "King's Heart," created by Mr. Limon and with music by Stanley Wolfe, and Miss Humphrey's "Dawn in New York," with a score by Hunter Johnson and set and costumes by William Sherman.

Alternate Casts

"King's Heart" treats with a queen possessed of the stalwart heart of a king and the leading role will be danced on a nightly exchange basis by Patricia Christopher, Anna Friedland and Melisa Nicolaides. "Dawn in New York" is based upon two contrasting themes from the poems of Federico Garcia Lorca. The first, from the poem "Dawn," includes "The New York dawn has four columns of mud and a hurricane of black doves. . . The Dawn comes and no one receives it in his mouth. . . They go to games without skill and work without reward." The opposing theme, from "The Ballad of the Little Square," states, "What signs of spring do

Dance Calendar

Today

CHARLES WEIDMAN and company, dance comedies, 9, Studio 819, Carnegie Hall.

PAUL SWAN, pantomimic dancer, 8:30, Studio 90, Carnegie Hall.

Friday

JOSE LIMON and company, with Pauline Koner, 8:30, Juilliard Concert Hall. "Symphony for Strings," "Theater Piece II," "Variations on a Theme."

CHARLES WEIDMAN and company, dance comedies, 9, Studio 819, Carnegie Hall.

Saturday

JOSE LIMON and company, 8:30, Juilliard Concert Hall. Repeat of Friday's program. Third performance, next Sunday, same hour.

you hold in your hand? A rose of blood and a white lily."

According to Miss Humphrey, "Dawn in New York" is a non-narrative work with a form suggesting the development of musical themes. The choreographer encouraged members of the company to contribute movements and phrases to the work within the framework of her designs and when individual movement responses were desirable.

With the performances on April 13, 14 and 15, the Juilliard Dance Theater will have added three productions to its still modest repertory. The six works, however, will permit the company to offer two complete programs on later seasons in New York and on tour. Admittedly, touring plans are still just that, plans, but negotiations are under way for this modern dance unit to take to the road from time to time, particularly for performances in colleges and universities in the eastern United States.

Vicente Escudero, the veteran Spanish gypsy dancer, will make his first supper club appearance in America when he opens an engagement at the Persian Room of the Hotel Plaza this Thursday. The distinguished flamenco artist, who emerged from retirement and returned to this country last year, following an absence of two decades, for a series of successful performances, will be seen in high lights from his repertory.

N.Y. TIMES

SUNDAY, APRIL 1, 1956.

SCREEN—DANCE

THE DANCE: JUILLIARD

Premieres by Humphrey And Limon in Festival

By JOHN MARTIN

THE DANCE season bids fair to end early this year, but there are still two major events on the calendar, one in the modern field and the other in the ballet. The former is the series of six performances this week-end and next at the Juilliard School of Music in celebration of the institution's fiftieth anniversary, and the other is the Ballet Theatre's three-week session at the Metropolitan Opera House beginning April 17.

On Friday, Saturday and Sunday, in the Juilliard series, Jose Limon and his company will present two works that are completely new and a third that is new to New York. One of the new pieces is Mr. Limon's "Variations on a Theme," set to a specially commissioned score by Norman Dello Joio, with costumes by Pauline Lawrence. It is based on the Biblical theme that "to each thing there is a season and a time to every purpose."

The other new work is by Doris Humphrey. It is "Theater Piece II," subtitled "a concerto for light movement, sound and voice." Its specially commissioned score, for orchestra and electronic tape, is by Otto Luening. (Incidentally, Miss Humphrey's "Theater Piece I" is the

of pecuniary details. Some of the original group have fallen by the wayside, but there is still a substantial nucleus of them remaining in the present set-up, and the standard is said to be, if anything, even higher than it was in the beginning.

The first of these revivals, "The First of These," by John Barker, John Byer, Kevin Bruce Carlisle, Patricia Christopher, Anna Friedland, Martha Gallagher, Maureen Gillick, Margot Holdstein, Harlan McCallum, Martin Morginsky, Melisa Nicolaides, Florence Peters, Durevol Quinzow, Poligena Rogers, Joyce Trisler, Chester Wolenski and David Wynne.

New Compositions

For this group both Miss Humphrey and Mr. Limon have created new works. Miss Humphrey's is "Dawn in New York," based on poems of Garcia Lorca, and set to Hunter Johnson's Concerto for Piano and Chamber Orchestra. Its setting and costumes are again by William Sherman.

Mr. Limon's new work is "King's Heart," set to a specially commissioned score by Stanley Wolfe, and with costumes by Pauline Lawrence. The third work of the program is a revival of Miss Humphrey's "Life of the Bee," based on Thurber's drawings, with music by Vivian Fine, with set by Thomas DeGaetani and costumes by

Miss Lawrence. It was first produced in 1938.

Ballet Theatre

When the Ballet Theatre opens its season at the Metropolitan it will have two new ballets in its repertory and three revivals. The first of these is "The First of These," by John Barker, John Byer, Kevin Bruce Carlisle, Patricia Christopher, Anna Friedland, Martha Gallagher, Maureen Gillick, Margot Holdstein, Harlan McCallum, Martin Morginsky, Melisa Nicolaides, Florence Peters, Durevol Quinzow, Poligena Rogers, Joyce Trisler, Chester Wolenski and David Wynne.

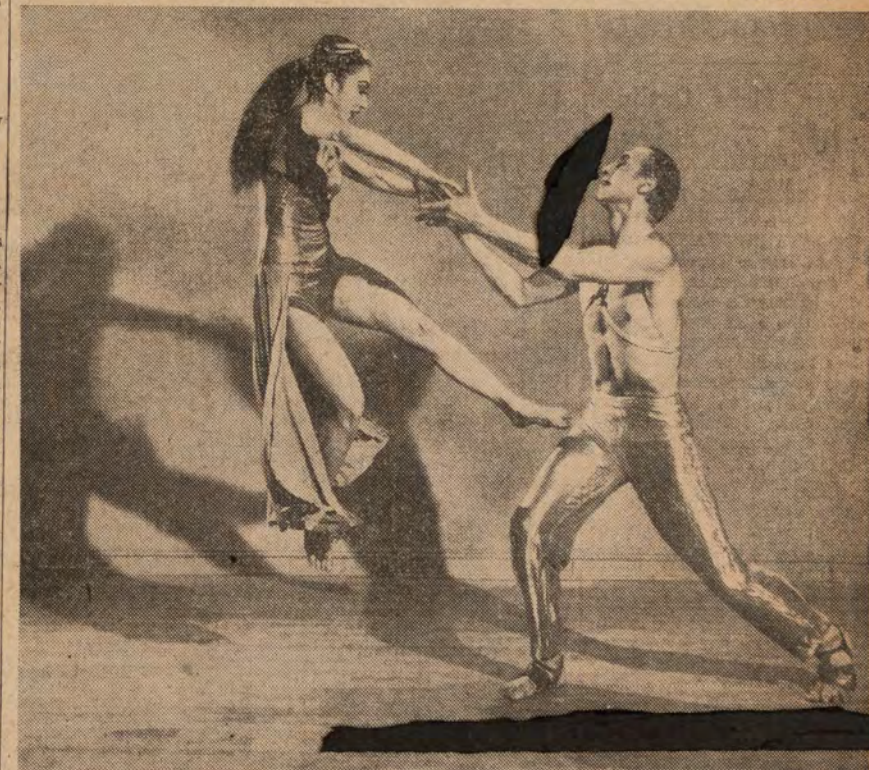
Agnes de Mille's "Rib of Eve" will be presented on April 25. Originally planned to music of Stravinsky, it will now use instead a score by Morton Gould. Oliver Smith will design the décor and Irene Sharaff the costumes.

The revivals are Miss de Mille's "Tally-Ho" and Mr. Tudor's "Undertow" and "Dim Lustré."

This Week's Events

In addition to the performances by Jose Limon and his company at the Juilliard, the week will see the first appearances of a new little ballet group, called the English Ballet Company, devoted to the popularization of English literary

OPENING JUILLIARD DANCE SERIES ON FRIDAY



The New York Times (Sam Falk) Pauline Koner and José Limon in Mr. Limon's group work, "Symphony for Strings."

classics in dance form, in Brooklyn. It is directed by May Newman of the English Department of Brooklyn College.

The complete schedule follows:

Today

CHARLES WEIDMAN and Theatre Dance Company, Studio 819, Carnegie Hall, 9. Dancing Newspaper: Edna Expected. R. buki His Broadway. Help Wanted. Paper errors.

PAUL SWAN, 8:30, Carnegie Hall, 9. Old Chinese Theatre. From the Ancient Persian Images. Moonlight Sonata. Before the Great Silence. Legend of Narcissus. Nightingale and the Rose. Bacchanale of the Sahara Desert. plus speech: "Relation of Art to Present-day Living."

Friday

ENGLISH BALLET COMPANY, St. Felix Playhouse, St. Felix Street, Brooklyn: 8:30. (May Newman, director and choreographer.) Rape of the Lock (after Pope). Ring and the Book (after Browning). Hollow Men (after Eliot). Company includes Jack Kaufflin, Arlene Fayish, Nina Soslovsky, Lloyd Katz and others.

JOSE LIMON and Company, Juilliard Concert Hall, 130 Claremont Avenue: 8:30. Symphony for Strings (Limon-Schuman). Theater Piece II (Humphrey-Luening). Variations on a Theme (Limon-Dello Joio).

CHARLES WEIDMAN and Theatre Dance Company, Studio 819, Carnegie Hall, 9. Repetition of tonight's program.

Saturday

CORONET DANCE COMPANY, Henry Street Playhouse, 466 Grand Street: 8:30. (Bill Ligon, director.) Parade on a Tightrope. Spring Was Young. Icarus. Wind Spun Tale. Pastorale. Women in Red. Barron Season. Sorrow Is a Bright Red Flower.

Company includes Mary Jane Brandhorst, Dick Colacino, Merle Derby, Kitty Little, Bob Shay, Robert Schwartz, Jean Tobey and Mr. Ligon.

ENGLISH BALLET COMPANY, St. Felix Playhouse: 8:30. Repetition of Friday's program.

JOE LIMON and Company, Juilliard Concert Hall, 130 Claremont Avenue: 8:30. Repetition of Friday's program.

Next Sunday

ENGLISH BALLET COMPANY, St. Felix Playhouse: 8:30. Repetition of Friday's program.

JOSE LIMON and Company, Juilliard Concert Hall, 8:30. Repetition of Friday's program.

EDITH STEPHEN DANCE WORKSHOP, 430 Sixth Avenue: 8. Program on "Music and the Dance" in series on dance and the related arts. Dancers include Teresa Brunetti, Joan Hunt, Anita Kumore, Milton Oteaga, Clee Guilman, Phyllis Hoenig and Donald Dorsey.

POEM OF PRAISE
by May Swenson

Scene IV - Theater Piece No. 2

Part I

O Light, the spirit that leaps from
the eye of the sun, to every living eye,
O Light, dwell in us

Light, kernel of every fruit, and seed
of every flower

Light, wine of the bone of beast and man,
navel of the earth, and jeweled span
of all the planets

Orange of the East
Purple of the West

Green skin of sea and grass, gold
hair of the harvest land

Part II

Praise the Sun!
Praise the on-round
and the go-round
and the come-round of the Sun

Praise the circling of the Moon,
and praise the sound of the circle

Praise the Earth!
Praise the round whirl of the earth
and Praise the sound of its whirling

Praise the Round
and praise the sound of Roundness

Praise the names of all things
and praise the voice that calls
all things into being.

JUILLIARD SCHOOL OF MUSIC
PREPARATORY DIVISION

SPRING CONCERT

SATURDAY MORNING, MAY 5, 1956, AT ELEVEN O'CLOCK
CONCERT HALL, ONE THIRTY CLAREMONT AVENUE, NEW YORK CITY

JUILLIARD NEWSLETTER

A STUDENT PUBLICATION
Published for the information of Faculty, Staff Members
and Students of Juilliard School of Music

May 7, 1956

Address all communications to
Editor, Newsletter

FIFTIETH ANNIVERSARY FESTIVAL OF AMERICAN MUSIC CLOSED WITH DANCE SERIES
LIMON COMPANY, JUILLIARD DANCE THEATER PRESENTED IN POSTPONED PRODUCTIONS

Critics Hail New Humphrey and Limon Dance Works Premiered During Festival

The second half of the Festival of American Music, celebrating the fiftieth anniversary of the founding of Juilliard School of Music, was brought to a close last Sunday with the second of two weekend series of dance productions presented by the José Limón Dance Company and the new Juilliard Dance Theater. These series had been postponed from earlier in the month.

Earlier in the year, six concerts of new music by thirty-three American composers had been presented. Six American composers and two choreographers were represented on the dance portion of the Festival. Most of the works included on the Festival were commissioned especially for these programs through special grants from the Juilliard Musical Foundation.

Both the Limon Company, with Pauline Koner as guest artist and Doris Humphrey as Artistic Director, and the Juilliard Dance Theater, of which Miss Humphrey is the Director, received extensive and favorable coverage in the New York press.

NEW YORK TIMES
April 21, 1956
by S.J.C.

"World Premiere of 'Theater Piece, No. 2'"

"The world premiere of Doris Humphrey's 'Theater Piece, No. 2' was the main feature of the program offered by José Limón and his company at the Juilliard Concert Hall last night. Subtitled 'A Concerto for Light, Movement, Sound and Voice', the new piece is an evocative and exciting experiment in the combined use of theatrical elements.

"The dancers move with and against the music, which Otto Luening has composed for electronic tape recorder and orchestra. They also dance to the sound of the human voice, both singing and speaking. The voices are an integral part of the rhythmic score.

"Further, not all the movement is choreographed for dancers. There are marvelously shifting patterns of lights and a pair of delightful mobile chairs.

"Yet, for all its apparent gimmicks 'Theater Piece' is a brilliantly unified work. Its four sections tell the story of man from his first awakening into life, through his primitive gropings for understanding through the worship of mysterious forces, his futile toying with sophisticated boredom, and his final exaltation in the 'praise of all things and of the voice that calls them forth'.

"The moods change masterfully from naive wonder to hysterical tenseness: from cynical satire to lyrical exhilaration. All are held together by a conception of human beings that can pierce their serious mistakes and their silly foibles and see through them to man's essential dignity.

"The group, led by José Limón and Pauline Koner, performed its varied and complex assignments with skill and sensitivity. The orchestra was conducted by the composer.

"Both choreography and music for 'Theater Piece, No. 2' were commissioned by the Juilliard Musical Foundation for the Festival of American Music.

"The program opened pleasantly with the New York premiere of Mr. Limón's 'Symphony for Strings' set to music by William Schuman. Lyrical and romantic in conception, it sometimes, but not consistently, achieves a lovely, flowing quality. The sustained central section is the most successful because its mood is set forth with the greatest clarity and economy.

"The evening closed with a second world premiere, Mr. Limón's 'Variations on a Theme' to a score by Norman Dello Joio. Again both music and choreography were commissioned by the Juilliard Foundation."

Fire Delays
Limon Series 1956

A fire which damaged technical stage equipment at the Juilliard Concert Hall, 120 Claremont Ave., on Wednesday evening has caused the postponement of a series of performances by José Limón and his dance company and by the Juilliard Dance Theater directed by Doris Humphrey. Mr. Limón, who was scheduled to dance tonight, tomorrow and Sunday evenings, will appear with his group in three new productions the evenings of April 20, 21 and 22. Presentations by the Juilliard Dance Theater, planned for April 13, 14 and 15, will be given April 27, 28 and 29. Tickets already issued for the performances will be honored on the new dates and the program for each company will remain unchanged.

Juilliard School of Music
regrets to announce that
The Series of Six Performances by
JOSE LIMON AND DANCE COMPANY
and
JUILLIARD DANCE THEATER

have been
N. Y. TIMES
April 6, 1956
POSTPONED

as follows:
Performance of April 6 to April 20
Performance of April 7 to April 21
Performance of April 8 to April 22
Performance of April 13 to April 27
Performance of April 14 to April 28
Performance of April 15 to April 29

Tickets Already Issued Will Be Honored On Evenings As Above

Concert Office
Juilliard School of Music
130 Claremont Avenue, New York 27, New York
Telephone: MOnument 3-7200, Ext. 35

87

PROGRAM

Serenade from "Don Giovanni"W. A. Mozart

Mock Morris DanceWesley Sontag

ELEMENTARY STRING ENSEMBLE

Assisted by

Members of MISS BAMBERGER'S RECORDER CLASS

WESLEY SONTAG, Conductor

Prophet BirdRobert Schumann

Song Without Words, "Restlessness"Felix Mendelssohn

LORIN HOLLANDER, Piano

A Brief Demonstration of Class Room Work in Modern Dance Technique

Students from MISS LANG'S CLASS in MODERN DANCE

Rhapsody in C majorErnst von Dohnanyi

DIANA MITTLER, Piano

LargoFrancesco Veracini

Scherzo TarantelleHenri Wieniawski

SHIGEO WATANABE, Violin

HARRIET WINGREEN at the Piano

Sonata, Opus 28, No. 3Serge Prokofieff

NEIL SEDAKA, Piano

Concerto in F major for violin, piano and strings Josef Haydn

Allegro Moderato

PAUL ZUKOFSKY, Violin

ABBOTT LEE RUSKIN, Piano

Sheep May Safely Graze J. S. Bach

Assisted by the

PREPARATORY DIVISION CHORUS, LESLIE BENNETT, Director

DIANA MITTLER and MARJORIE WIENER, Flutes

ADVANCED STRING ENSEMBLE

Trumpet Tune and AirHenry Purcell

INTERMEDIATE and ADVANCED STRING ENSEMBLES

and players of the WIND INSTRUMENT DEPARTMENT

WESLEY SONTAG, Conductor

JUILLIARD NEWSLETTER

A STUDENT PUBLICATION

Published for the information of Faculty, Staff Members
and Students of Juilliard School of Music

May 7, 1956

Address all communications to
Editor, Newsletter

FIFTIETH ANNIVERSARY FESTIVAL OF AMERICAN MUSIC CLOSED WITH DANCE SERIES
LIMON COMPANY, JUILLIARD DANCE THEATER PRESENTED IN POSTPONED PRODUCTIONS

* * *

Critics Hail New Humphrey and Limon Dance Works Premiered During Festival

* * *

The second half of the Festival of American Music, celebrating the fiftieth anniversary of the founding of Juilliard School of Music, was brought to a close last Sunday with the second of two weekend series of dance productions presented by the José Limón Dance Company and the new Juilliard Dance Theater. These series had been postponed from earlier in the month.

Earlier in the year, six concerts of new music by thirty-three American composers had been presented. Six American composers and two choreographers were represented on the dance portion of the Festival. Most of the works included on the Festival were commissioned especially for these programs through special grants from the Juilliard Musical Foundation.

Both the Limon Company, with Pauline Koner as guest artist and Doris Humphrey as Artistic Director, and the Juilliard Dance Theater, of which Miss Humphrey is the Director, received extensive and favorable coverage in the New York press.

NEW YORK TIMES

April 21, 1956

by S.J.C.

* * *

"World Premiere of 'Theater Piece, No. 2'"

* * *

"The world premiere of Doris Humphrey's 'Theater Piece, No. 2' was the main feature of the program offered by José Limón and his company at the Juilliard Concert Hall last night. Subtitled 'A Concerto for Light, Movement, Sound and Voice', the new piece is an evocative and exciting experiment in the combined use of theatrical elements.

"The dancers move with and against the music, which Otto Luening has composed for electronic tape recorder and orchestra. They also dance to the sound of the human voice, both singing and speaking. The voices are an integral part of the rhythmic score.

"Further, not all the movement is choreographed for dancers. There are marvelously shifting patterns of lights and a pair of delightful mobile chairs.

"Yet, for all its apparent gimmicks 'Theater Piece' is a brilliantly unified work. Its four sections tell the story of man from his first awakening into life, through his primitive gropings for understanding through the worship of mysterious forces, his futile toying with sophisticated boredom, and his final exaltation in the 'praise of all things and of the voice that calls them forth'.

"The moods change masterfully from naive wonder to hysterical tenseness: from cynical satire to lyrical exhilaration. All are held together by a conception of human beings that can pierce their serious mistakes and their silly foibles and see through them to man's essential dignity.

"The group, led by José Limón and Pauline Koner, performed its varied and complex assignments with skill and sensitivity. The orchestra was conducted by the composer.

"Both choreography and music for 'Theater Piece, No. 2' were commissioned by the Juilliard Musical Foundation for the Festival of American Music.

"The program opened pleasantly with the New York premiere of Mr. Limon's 'Symphony for Strings' set to music by William Schuman. Lyrical and romantic in conception, it sometimes, but not consistently, achieves a lovely, flowing quality. The sustained central section is the most successful because its mood is set forth with the greatest clarity and economy.

"The evening closed with a second world premiere, Mr. Limon's 'Variations on a Theme' to a score by Norman Dello Joio. Again both music and choreography were commissioned by the Juilliard Foundation."

(Festival Reviews, continued)

NEW YORK HERALD TRIBUNE
Monday, April 23, 1956
by Walter Terry

* * *

"Dance - Jose Limon"

"A Festival of American Music, which has been presented during recent months by the Juilliard School of Music in celebration of its fiftieth anniversary, turned its attention to dance over the week end in three performances by Jose Limon and his company at the Juilliard Concert Hall. This program of modern dance-and an exciting one it was-featured one new work by Doris Humphrey, 'Theater Piece, No. 2': Mr. Limon's new 'Variations on a Theme' and the same choreographer's 'Symphony for Strings', which had its premiere last summer in the American Dance Festival at New London, Conn.

"Miss Humphrey's creation constitutes a remarkable and utterly absorbing theatrical experience. Otto Luening's specially composed score for electronic tape recorder, orchestra, singing voice and speaking voice provides a tonally fascinating and dramatically pertinent base for the choreography and William Sherman's stunning settings and costumes dress the work in brilliant fashion. But quite rightly, the choreography is dominant, for Miss Humphrey has outdone herself with movements of great inventiveness, variety and theatrical point.

"'Theater Piece, No. 2' is in four parts and deals with the emergence of life the magical power of primitive ritual, the empty vanities with which man may become obsessed and a concluding hopeful hymn of praise. The initial section, framed and silhouetted by Mr. Sherman's glorious mobiles, suggests prehuman action, the gathering of energies, growth and metamorphoses through patterns as eerie and as hypnotically remorseless as the accompanying music.

"The second episode, the ritual, possesses enormous incantational power as it synthesizes ancient rites and symbolisms, as it reveals archais man's desperate and noble attempt to reach and control the mysterious forces which threatened his precarious foothold on life.

"With satires from the theater, Miss Humphrey's turned to biting comedy. The empty chatter and meaningless gestures of actors: the ridiculous kinetic involvements of a dancer determined to find something new, whether it made sense or not, and the affected mouthings of a singer. In the concluding episode, sanity and hope and dignity were praised as the dancers returned to the oldest of dance patterns, the circle, and in com-

munal unity prayed for the lauded the wonder of life.

"Mr. Limon led the augmented company of dancers with great beauty and authority of movement and offered a tremendously powerful performance as the chief figure in the ritual. Pauline Koner and Lucas Hoving were superb as the actors, Lavina Nielsen had some delightful moments as the singer and Betty Jones was nothing short of monumental in her hilarious definition of the idiotic dancer.

"'Variations on a Theme', Mr. Limon's work to music composed for the occasion by Norman Dello Joio, communicates that rarest of theatrical achievements, spiritual luminosity. Each of its related sequences treats with the theme from Ecclesiaster, 'To everything there is a season, and a time to every purpose under the heaven'. As it sings in dance of 'a time to be born', or 'a time to heal' or 'a time to mourn' and the other 'times', it is tender as well as strong and although it is incontestably of the theater, I would wish that it could also find other homes in churches and temples and schools.

"For 'Variations on a Theme' Mr. Limon has summoned forth some of the freshest - in form and in spirit - movement patterns he has ever placed upon a stage. He has created beautifully for himself but he has been equally sensitive choreographically to the particular qualities of the wonderfully vivid Miss Koner: to Ruth Currier, a dancer of unbelievable grace: to Miss Jones, bright and dynamic: to Mr. Hoving, Miss Nielsen and the rest of his fine company.

"Once again, Pauline Lawrence designed imaginative and danceable costumes for Mr. Limon, as she has done so often in the past; Tharon Musser's lighting was admirable and the Juilliard Orchestra under Frederick Prausnitz's direction performed the program's three opening works, including the 'Symphony for Strings', with a score by Juilliard's president, William Schuman, splendidly.

(article continued on following page)

(Festival Reviews, continued)

THE NEW YORK TIMES
Saturday, April 28, 1956
by John Martin

* * *

"Dance: Lorca's New York"

* * *

"Juilliard Performs Doris Humphrey's Choreography of Poet's Work"

* * *

"Score another beautiful dance work for Doris Humphrey. Her 'Dawn in New York' had its premiere last night at the Juilliard Concert Hall, as part of the Juilliard School's fiftieth anniversary festival, on a program by the young Juilliard Dance Theater.

"It is based on poems by Garcia Lorca, who was not exactly in love with New York, and is set to Hunter Johnson's 20-year-old Concerto for Piano and Chamber Orchestra. Miss Humphrey has turned them both to admirable account. Her theme, like all good themes, is an old one; it is the struggle to salvage some vital virtues from an ugly and slave-driven way of life. She has made it tender, touching, and singingly true, building superb inventions on the fine score.

"All her young dancers do her credit in the work's performance, and her two central figures, John Barker as 'Young Man' and Joyce Trisler as 'Sign of Spring' are artists to be reckoned with. Miss Trisler, tall and slender, has an exquisite lyricism in her movement, and is herself something of a poem. Mr. Barker moves excellently and justifies his every phrase with a quiet intensity of feeling. They make a thoroughly winning and eloquent pair, and their lovely adagio section is as hauntingly danced as it is intuitively choreographed.

"It is not always that one leaves a new work eager to see it again at once, but 'Dawn in New York' is that kind of thing. And this in spite of some unnecessarily ugly costumes.

"Also new on the program was Jose Limon's 'King's Heart', set to a specially commissioned score by Stanley Wolfe. It is a very loud score, indeed, and a raucous one, and it only accentuates Mr. Limon's tendency to compose in terms of great tension. Since his subject is warlike, this is certainly understandable here, however.

"The queen, feeling herself weak in body, must needs find in herself a king's heart to exhort her warriors to valor against the foe. The theme is used with fine choreographic invention and considerable theatrical effectiveness, even though it remains fairly near the surface in substance.

"The six warriors have every opportunity to show what an unusually good male ensemble the company possesses, and Melisa Nicolaides has strength

and dignity as the queen.

"The third number of the evening was a revival of Miss Humphrey's 'Race of Life' based on James Thurber's drawings and set to music of Vivian Fine. It was produced first in 1934 with Miss Humphrey herself, Charles Weidman and Mr. Limon in the roles now danced by Patricia Christopher, Harlan McCallum and Durevol Quitzow. How well they acquitted themselves must await another occasion to be recorded, for the hour was late and the Juilliard is fairly remote.

"Frederick Prausnitz conducted the Juilliard Orchestra, and Joseph Bloch was the piano soloist in the Johnson concerto."

-ooOoo-

SPRING PROM SCHEDULED FOR NEXT TUESDAY
MAY 22 IN CONCERT HALL

* * *

Preceded by Senior Class Buffet and
Concert in the Recital Hall

* * *

President Schuman Will Report on His
Recent Western Tour

* * *

The Spring Prom, the final social event of the season, has been scheduled for a week from Tuesday evening, May 22, on the Concert Hall stage and, if the weather is fair, on the adjoining North Terrace. Gordon Gallo and his Orchestra will provide the music for dancing. Dress is informal and there is no admission charge. All members of the student body, faculty and staff and their guests are cordially invited to attend.

The Prom, which will begin at approximately 9:00 o'clock, will be preceded by the annual buffet supper for the graduating class in the cafeteria beginning at 6:30. This will be followed by a concert of operatic excerpts given by Angelica Lozada, holder of the Margaret McGill Scholarship for 1955-56, Theresa Masciarelli, Carl White and Laurence Bogue. President William Schuman will give a talk on his tour of the West, where he held meetings with alumni in each city he visited.

-ooOoo-

FINAL JUILLIARD FILM CLUB SHOWING
SCHEDULED THIS EVENING IN ROOM 03

* * *

Chaplin, UPA, Turpin Shorts Listed

* * *

ADMISSION FREE

* * *

The final showing of the Juilliard Film Club will be held this evening, Monday, May 7, in room 03 beginning at 8:00 o'clock. Admission free.

an Accompanying Examination. These examinations are held two or three times during the academic year. The next one will be scheduled before the end of the school year, and another will take place during the first week of the fall term in early October. If you are interested, please come to the Placement Bureau, Room 402.

-ooOoo-

Four Charlie Chaplin shorts: two UPA cartoons; and a Ben Turpin-Mack Sennett comedy will be included on the program.

The Chaplin comedies "In the Park", "The Adventurer", "The Count", and "The Rink", all dating from 1916-17; the UPA cartoons "Trouble Idemnity", and Ludwig Bemelman's "Madeleine"; and Ben Turpin in the original Mack Sennett comedy "When a Man's a Prince" will all be shown.

All students, faculty, and members of the staff of the School are cordially invited.

-ooOoo-

NOTICE FROM THE PLACEMENT BUREAU

* * *

Accompanists' Examinations

* * *

Students interested in accompanying in the vocal and instrumental studios of the School are required to take

JUILLIARD STUDENT-FACULTY ART SHOW
STILL ACCEPTING WORKS FOR SHOWING

* * *

Received in Room 126 Until the 15th

* * *

Contributions to the Juilliard Student-Faculty-Staff Art Show are still being accepted in room 126. The deadline for submissions has been set at next Tuesday, May 15. Works in all media of the visual arts will be accepted and displayed in the Student Lounge during the final weeks of the School year. Members of the committee supervising the hanging include: Joseph Rollino, chairman; Charles Bestor, Frederick Kiesler; Edith Piper; Mark Schubart; Lynn Boroff; Saul Braverman; and Richard Nelson.

Juilliard School of Music will insure all works submitted to the Art Show on the basis of a fair valuation placed by the artist, subject to the approval of the School's insurance carrier. The works must be called for by June 15.

-ooOoo-

STUDENT, FACULTY AND ALUMNI NOTES

* * *

ANTON BAKER, Student of Sascha Gorodnitzki, will play a 30-minute recital over Radio Station WNYC on July 6th.

ROSEMARY BECKER, a student of Irwin Freundlich, has been invited by SIGMA ALPHA IOTA to play a recital in Appleton, Wisconsin on May 10th.

CHARLES BOILES, student of Alton Jones recently gave a piano recital at Kingsbridge Veterans Hospital. He is playing the same program at Juilliard which is listed under the calendar of events.

ENID DALE, also a student of Irwin Freundlich, has been awarded a Fulbright for further study in Paris. Miss Dale recently appeared on Concert Showcase over Station WLIB.

GLORIA DAVY, alumna, pupil of Belle Julie Soudant, has just completed another album of spirituals for Decca. This album is with an orchestra conducted by JULIA PERRY, also an alumna of the School.

For the fourth consecutive summer, IRWIN FREUNDLICH will return to Bennington College at Bennington, Vermont with a group of piano students for an intensive period of study from July 2 to August 12.

TONG IL HAN, 14 year old student of Rosina Lhevinne, was soloist with the New York Philharmonic-Symphony, Wilfrid Pelletier conducting, at the Philharmonic Young People's concert of April 28. For this concert fifteen young music students from the New York area became "members" of the Philharmonic-Symphony, to perform side by side with the regular members of the Orchestra. Among these were four student from the Juilliard Preparatory Division: DORIS ALLEN, 16 years old, JOHN CALABRESE, 14; CHARLES HAUPT, 16 and PETER MARK, 15.

JEAN HEAFNER, student of Mack Harrell, is singing a group of seven songs by Lee Hoiby at the Composers Forum at Columbia University on May 12 at 8:00 at McMillan Theater.

CARSTEN JANTZEN, student of Katherine Bacon, has won second grand prize in the State Craftsman's Fair in Columbia, S.C. His copper plaque of two American Egrets will go on tour through the state next month.

DANIEL KUNIN, also a student of Sascha Gorodnitzki, has been engaged for the Minneapolis Symphony Summer Series and will play the Mozart C major Concerto K. 503 on July 10. This is his second engagement with this orchestra this season. Next fall he has a number of recitals scheduled at State Colleges in Wisconsin and Minnesota, and will return to Duluth for a recital on the major concert series of that city.

HENRY JEROME MACKEY, another student of Mr. Gorodnitzki, has just won the annual four-state contest for an appearance with the Tulsa Philharmonic Orchestra. Jerry's selection by the judges was the first time the contest has been won unanimously.

MARILYN MATOUSEK, also a student of Sascha Gorodnitzki, will return to Cleveland on May 10th to play the Rachmaninoff Second Concerto. She gave a recital in that city on April 21st.

VALENTINO MARCONI, student of Mr. Gorodnitzki, has been engaged as soloist for the 1956-57 season by the Baltimore Symphony Orchestra and the National Symphony of Washington, D.C. He is currently on a two month tour as soloist with the U.S. Army Band, playing the Tchaikowsky Concerto in principal cities from coast to coast.

LUDWIG OLSHANSKY, another student of Irwin Freundlich, plays a recital at Greenwich House the evening of May 18.

Students of Belle Julie Soudant appearing in recitals at the Studio Club, New York City, are: MARJORIE PETTUS PERRINE, April 18 at 8:30 p.m. and MARY SCHEDLER, April 29 at 4:30 p.m.

JOEL ROSEN, alumnus, student of Sascha Gorodnitzki, will make his N Y orchestral debut with the New York Philharmonic Society on July 11 at the Lewisohn Stadium, playing the Brahms B-flat Concerto. Among the recital engagements Joel played this spring are : Detroit Art Institute; Boston Gardner Museum; Quebec Concerts Symphoniques; Utica, NY;; On April 15 he played the Mendelssohn D Minor Concerto in Cleveland.

NATALIE RYSHNA, alumna, student of Mr. Gorodnitzki, has recently returned from her second nationwide tour under Columbia Artists Management, having played recitals in over 50 cities during the current season. Natalie's next New York appearances will be a Town Hall recital, her third, in January and a recital engagement on the Harlem Philharmonic Concert Series at the Waldorf-Astoria.

(continued on following page)

(Student-Alumni Notes, continued)

HERBERT STESSIN, alumnus, another student of Sascha Gorodnitzki, completed last month his fifth annual tour under the management of Columbia Artists. Herbert also plans to present his third New York recital at Town Hall next season.

The Sonata for Piano, of ANTHONY STRILKO, student of Vincent Persichetti, was selected for the June concert of the Philadelphia Composer's Forum. Jerome Lowenthal will be the soloist. A movement of the Sonata is being played by Herbert Rogers on his current European tour of recitals and broadcasts.

-ooOoo-

It is with sorrow that we announce the death of our fellow student, George DeArteaga. George had been a student at the Juilliard School since the fall of 1953 in the piano class of James Friskin.

High Mass was said at the Incarnation Rectory on April 24.

CALENDAR OF EVENTS
* * *

Monday
May 7
4:30 p.m.
Recital Hall

STUDENT RECITAL
Jerrie Nan Swinford, piano
Student of Joseph Bloch
Prelude and Fugue in C-sharp minor, Bk. I
..... Bach
Sonata in A minor, Op. 143 Schubert
Sonatine Ravel
Gnomenreigen Liszt
Ballades, Op. 10 Brahms
Scherzo in B minor Chopin

Tuesday
May 8
5:15 p.m.
Recital Hall

STUDENT RECITAL
Vocal Students of Marion Szekely Freschl
"Exsultate jubilate", Mozart
Lynn Rasmussen
"In der Fremde" Schumann
"Frühlingsnacht"
"Schöne Wiege"
"Die beiden Grenadiere"
Stephen Harbachick
"Air de Lia" Debussy
"Calmes dans le demi-jour" Debussy
"Piece en forme de Habanera" Ravel
"Sorrow of Mydath" Ward
"Twenty-third Psalm" Berlinski
Lynn Rasmussen
"Return" - A Cycle of Three Songs
..... Berlinski
Stephen Harbachick
Recitative and Scena from Act II of
"La Traviata" Verdi
Stephen Harbachick and Lynn Rasmussen

Tuesday
May 8
8:15 p.m.
Recital Hall

STUDENT RECITAL
William Kroeger, piano
Student of Joseph Bloch
Variations in D major, Op. 21 Brahms
Sonata Blacher
Cantéyodjaya Messiaen
(First performance in New York)
Sonata in B-flat major, Op. posth. Schubert

Wednesday
May 9
1:00 p.m.
Concert Hall

WEDNESDAY ONE O'CLOCK CONCERT
Two Concert Arias for Bass. Mozart
"Per questa bella mano"
"Cosi dunque tradisci" from "Temistocle"
Joseph Gustern, bass
Cantéyodjaya. Messiaen
William Kroeger, piano
String Quartet Ravel
Manuel Enriques, violin
Natalie Gudhov, violin
Dorothy Pixley, viola
Raymond Davis, cello

Wednesday
May 9
8:15 p.m.
Recital Hall

STUDENT RECITAL
Richard Nelson, organ
Student of Vernon de Tar
Concerto XI in G minor. Handel
Variations on "Mein junges Leben hat ein End"
..... Sweelinck
Offertoire sur les Grands Jeux. . Couperin
Prelude and Fugue in D major. Bach
Tranquil Music (First performance) .. Strilko
Epilogue sur un theme de Frescobaldi
..... Lenglais
Prelude and Fugue on the Chorale
"O Traurigkeit, o Herzeleid" Brahms
Pièce heroique. Franck
(continued on following page)

Thursday
May 10
8:15 p.m.
Recital Hall

STUDENT RECITAL
Composition Students
Scene from "Pygmalion" by G.B. Shaw
set to music by Anthony Strilko
Robert Dennis
Michael White

Friday
May 11
4:30 p.m.
Room 607

STUDENT RECITAL
Vocal Students of Belle Julie Soudant
"Bel piacere 'Agrippina'" . . .Handel-Bibbs
"Ah! Love but a day" Beach
Josephine Petersen
"Rose-softly blooming" Spohr
"Oh! mio babbino caro" Puccini
Barbara Fensterstock
"Se tu m'ami" Pergolesi
"Oh! sleep, why dost thou leave me" . . .Handel
Margot Koenig
"Spiagge Amate" Handel
"Bois epais" Lully
Ruth Turner
"Lungi dal caro bene" Sarti
"Silent Worship" Handel
William Perry
"Porgi amor" Mozart
"Mother Dear" arr. Liebling
Linda Nochovitz
"Dido's Lament" Handel
"Sea Moods" Tyson
Carolyn Hahn
"Voi mi dite" Handel
"Lullaby" - "Madame Butterfly" . . .Puccini
Folksliedchen" Schumann
Seika Makiyama
"Reveznez, mes amours, revenez" . . .Lully
"Just Spring" Duke
Carolyn Edmonson
Micaela's Aria from "Carmen" Bizet
"Jungling an der Quelle" Schubert
Elissa Plotnoff
"Si tra i ceppi" Handel
"It is enough" from "Elijah" . . .Mendelssohn
"Aurore" Faure
"With Verdure clad" Haydn
"Heather" Warren
Marilyn Pelletier
"Donde lieta" from "La Boheme" . . .Puccini
"Bells in the Rain" Duke
Betty Jane Schwering
"Aria di Gismonda" Handel-Bibbs
"Les Larmes" from "Werther" Massenet
"Gold" from "The Medium" Menotti
Sirka Holland

Friday
May 11
8:30 p.m.
Concert Hall

JUILLIARD ORCHESTRA AND CHORUS CONCERT
"Jeanne d'Arc au Bucher" Honegger
Jeanne d'Arc Brenda Lewis
Frere Dominique Carl White
La Vierge Jean Heafner
Marguerite Anna Hoyt
Catherine Regina Sarfaty
Tenor Frank Porretta
Bass Malcolm Norton

Saturday
May 12
3:30 p.m.
Recital Hall

STUDENT RECITAL
John Buttrick, piano
Student of Beveridge Webster
Variations and Fugue on a Theme by
Telemann, Op. 134 Reger
Prelude, Chorale, and Fugue Franck
Adagio in B minor, K. 540 Mozart
Sonata in F-sharp minor, Op. 11. . .Schumann
(continued on following page)

CALENDAR OF EVENTS - PAGE C

Saturday
May 12
8:30 p.m.

THE JUILLIARD BROADCAST SERIES
Municipal Broadcasting System
Program unavailable at press time

Monday
May 14
4:30 p.m.
Recital Hall

STUDENT RECITAL
Raphael Feinstein, violin
Student of Louis Persinger
Program unavailable at press time

Monday
May 14
8:15 p.m.
Recital Hall

STUDENT RECITAL

Charles Boilés, piano
Student of Alton Jones

Prelude and Fugue in B-flat minor . . .Bach
Prelude and Fugue in A minor Bach
Sonata in D major, Op. 10, No. 3..Beethoven
Ballade in G minor, Op. 118, No. 3. .Brahms
Intermezzo in E-flat minor, Op. 118, No. 6
.Brahms
Etude in C minor, Op. 25, No. 12. . .Chopin
Six Improvisations. Poulenc
Prelude: Les sens et les parfums tournent
dans l'air du soirDebussy
Toccata from Trois Pièces.Poulenc

Tuesday
May 15
8:15 p.m.
Recital Hall

STUDENT RECITAL

Cely Carrillo, soprano
Student of Sergius Kagen

"'Tis Nature's Voice" Purcell
"Recit. and Aria - Lusinghe piu care" Handel
"Care selve" Handel
"Welche Wonne, Welche Lust" Mozart
"Nacht und Traume" Schubert
"Die Forelle" Schubert
"Geheimnis" Brahms
"Wir Wandelten" Brahms
"Der Grtner" Wolf
"Elfenlied" Wolf
"Ah! Non Credea Mirarti" Bellini
"Ah! Non Giunge" Bellini
"Le Colibri" Chausson
"Fleur des Bles" Debussy
"Fantoche" Debussy
"Aprs un Reve" Faure
"Notre Amour" Faure
" A June Day" Kagen
"I'm Nobody" Kagen
"The Little Shepherd's Song" Watts
"Shy One" Clarke
"Lucy's Aria" from "The Telephone" Menotti

Wednesday
May 16
1:00 p.m.
Concert Hall

WEDNESDAY ONE O'CLOCK CONCERT

Nocturnes. Poulenc
Judith Houchins, piano

Five Songs Brahms
Richard Kuelling, bass

Concerto in D minor, for piano and string
orchestra Bach
Joseph Rollino, piano
Mark Anstendig, conductor

Wednesday
May 16
8:15 p.m.
Recital Hall

STUDENT RECITAL
Harvey Spevak, organ
Student of Vernon de Tar
Program unavailable at press time

Thursday
May 17
8:15 p.m.
Recital Hall

STUDENT RECITAL
Richard Casper, piano
Student of Beveridge Webster
Program unavailable at press time

(continued on following page)

Friday,
May 18
4:30 p.m.
Recital Hall

STUDENT RECITAL
Michel Bloch, piano
Student of Beveridge Webster
Program unavailable at press time

Saturday
May 19
4:00 p.m.
Recital Hall

STUDENT RECITAL
Masa Kitagawa, piano
Student of Beveridge Webster
Program unavailable at press time.

Monday
May 21
4:30 p.m.
Recital Hall

STUDENT RECITAL
Warren Wyrick, baritone
Student of Mack Harrell
Program unavailable at press time

Monday
May 21
8:15 p.m.
Recital Hall

STUDENT RECITAL
Martin Canin, piano
Student of Rosina Lhevinne
Prelude and Fugue in C-sharp minor, BK.I..Bach
Sonata in C minor, Op. 111. Beethoven
Fantasie in F minor, Op. 49. Chopin
Nocturne in D-flat major, Op. 27, No. 2 Chopin
Mephisto Waltz Liszt

Wednesday
May 23
4:30 p.m.
Recital Hall

STUDENT RECITAL
Angelica Lozada, soprano
Student of Florence Page Kimball
Carl White, baritone
Student of Mack Harrell
"Don Giovanni" Act I Mozart
Recit. "Alfin siam liberati"
Duetto: "La ci darem la mano"
"Il Barbiere di Siviglia" Act I . . . Rossini
Cavatina: "Largo al factotum"
Recit. "Ah, ah! che bella vita!"
Cavatina: "Una voce poco fa"
Recit.: "Ma bravi! ma benone!"
Duetto. "Dunque io son"
"Rigoletto" Act I Verdi
Recit.: "Pari siamo!"
Scena: "Figlia! Mio padre!"
Duetto: "Deh non parlare al misero"
Recit. ed aria: "Caro nome che in mio cor"
"Rigoletto" Act II Verdi
Scena ed aria: "Cortigiani, vil razza dannata"
Scena: "Mio padre!"
Aria e duetto: "Tutte le feste al tempio"
Scena e duetto: "Sì, vendetta, tremenda vendetta"

CANCELLED!!

Wednesday
May 23
8:15 p.m.
Recital Hall

STUDENT RECITAL
Doris O'Driscoll, soprano
Student of Mack Harrell
"Lamento di Arianno". . . . Monteverdi-Respighi
"Ave Maria" Verdi
"Frauenliebe und Leben" Schumann
"La Rose") Fauré
"Le Parfum Imperissable")
"La Feé aux Chansons")
"Dolly")
"Ulysse, fier epoux!")
"Why do they shut me out of Heaven?")..Copland
"The world feels dusty")
"I felt a funeral in my brain")
"Going to Heaven!")
"Music Box" Hart
"How Do I Love Thee" Dello Joio

(continued on the following page)

Thursday
May 24
8.30 p.m.
Concert Hall

JUILLIARD ORCHESTRA CONCERT
Jean Paul Morel, conductor
Symphony No. 4 in E Minor. Brahms
Concerto No. 1 in E-flat Major,
for Piano and Orchestra Liszt
Richard Syracuse, soloist
"The Rite of Spring" Stravinsky

-ooOoo-

NEWSLETTER STAFF

* * *

Eusebius Secundus
Marian Fesmire
Floristan Secundus
Anita Langbein
Albert Tiberio
Julian M. White

Charles Bestor, advisor

-ooOoo-

The Juilliard School of Music
New York
May 15th, at 8:30 p.m.

"IMAGINATIVE THEATRE"

presents
a demonstration of work
under the direction of
James Roose-Evans

"To say the unsayable - the things people don't
say" Virginia Woolf

The programme is divided into two parts with no
intermission and no curtain calls.

she has ripened as an artist. Indeed, there are few artists in her field in whom the inborn and the intuitive are so manifestly in command, and therein, no doubt, lies the secret of her achievement. Because hers is an open talent—without preconceptions, inhibitions, limitations—she can take on an enormous variety of roles and make them all her own by the simplest of natural processes.

Compare, for example, the deeply felt lyric beauty of Todd Bolender's new "Still Point" with the neurotic melodrama of "The Cage," the flashily classic "Firebird," the wistful romantic section of "Bourree Fantastique," the vixenish sensuality of "Illuminations." There is a world of dramatic distance, also, between "The Duel," "The Miraculous Mandarin," "Age of Anxiety." The Minkus "Pas de Trois" is academically crisp and brilliant; the contrasting roles in the Gluck "Pas de Trois," one straight virtuosity and the other colored with lyricism, find her equally at ease. In "Serenade" and "Valse-Fantaisie" and "Four Temperaments" and "Western Symphony" and "Ivesiana" she follows Balanchine effortlessly and with conviction around every tricky corner of style he elects to turn. And certainly worth considering is the honest distinction she brings to the doll in "Jeux d'Enfants," an essentially trite and empty role. Such versatility would be very hard indeed to parallel.

A Whole Dancer

Again, versatility is perhaps the wrong term; it implies an ability to work in a number of different styles, and Miss Hayden appears to make no such divisions and classifications. She is a living instrument, almost elementally free from departmentalizations of thought; she is simply a dancer, taking the impulses she is given and translating them simultaneously into the outward muscular action that is indicated and the inward emotional action that belongs to it automatically in any complete individual.

To call her an actress in "The Cage" or "The Duel" or "The Still Point" or "Jeux d'Enfants" is to miss the main issue; the emotional validity of her performance is part and parcel of the movement itself. Because she sets up no artificial barriers, the involuntary musculature that is concerned with emotion is

done by thought-taking; even to be aware of it may be a hindrance, and one can only hope that Miss Hayden never discovers what she does.

Animal Elegance

In her way of moving, too, she is something of an unspoiled primitive, for all her training and education. Beneath the surface of the academic ballet medium in which she works, with its courtly tradition and its polished elegance, there is the wonderful muscular fluidity of a fine animal. When she leaps off the ground, as in "Firebird," for example, there is the implicit certainty that she could leap much higher and much farther if the occasion required. A muscular resiliency provides an evocative dynamic rhythm, under supreme control and with a constant reserve of power; beneath the very surface of the skin there is an electric alertness. The classic tradition becomes no less elegant, no less formal, no less logical; only infinitely more vital and full of meaning.

Miss Hayden is an extraordinarily vivid personality; you not only see her on stage but you feel the potency of her presence. Her every gesture contains this vividness, this potency, and the air fairly vibrates with it. The choreographer's designs are understood in her musculature and transferred bodily, as it were, into the experience of the spectator. Certainly the intangible truth of Mr. Bolender's "Still Point" is made movingly real in this way, as it could not be in any other conceivable way. And the same thing is true of the plotless musical abstractions of Balanchine, from his tender "Serenade" to his chuckling "Western Symphony."

Technically she can do absolutely anything, and the movement itself while she is doing it is beautiful and enveloping. In her earlier seasons, Miss Hayden was almost too strong to take; she tended at times to hyperishness and even stridency. But all this is of the past; she has gained a moderation, an inner poise, which have mellowed her without loss of forcefulness.

In those earlier years, too, it was taken for granted that, excellent though she was dramatically and dynamically, she was not suited to such "noble" ballets as "Serenade." Today that is no longer true; with her remarkable range of movement and of the feeling that goes with

Notes From the Field

José Limón and his company and the Juilliard Dance Theatre will each give a series of three performances in the "Festival of American Music" with which the Juilliard School is celebrating its fiftieth anniversary.

On April 6, 7 and 8, Mr. Limón will present the world premiere of his "Variations on a Theme," set to a commissioned score by Norman Dello Joio; and of Doris Humphrey's "Theatre Piece II," to a commissioned score by Otto Luening. He will also present the New York premiere of his own "Symphony for Strings," to music of William Schuman.

On April 13, 14 and 15, the Juilliard Dance Theatre will also have two world premieres on its program and one revival. The premieres are Miss Humphrey's "Dawn in New York," based on poems of Garcia Lorca, and set to music of Hunter Johnson; and

The Week's Events

The ballet's closing programs and the other events of a very slender week are as follows:

Today

NEW YORK CITY BALLET, City Center, 23rd and 6th Sts.
Mat.—Serenade, Souvenirs, Allegro Brillante, Bourree Fantastique.
Eve.—Scottish Symphony, The Concert, Suite, Pas de Deux, Western Symphony.
CHARLES WEIDMAN and Theatre Dance Company, Studio 519, Carnegie Hall, 9.
Dancing Newspaper, Edna Rapoport, Kabuki Ito Broadway, Jelle Wauters and other dancers.
(NOTE—Eric Beutin, who was to have appeared in Walter Terry's Dance Laboratory Series this afternoon at the Y. M. and Y. W. H. A., cannot do so because of an injured leg. The event has been canceled.)
(Paul Swan, not yet recovered from a strained lumbago, will again omit his regular Sunday program this evening.)

Friday

CHARLES WEIDMAN and Theatre Dance Company, Studio 519, Carnegie Hall, 9.
Repetition of today's program.

Saturday

HADASSAH and **JOSEPH GIFFORD** and company, Y. M. and Y. W. H. A., Lexington Avenue and Ninety-second Street, 8:40.
By Mr. Gifford—The Present Hero (Dances), Commedia (Dances) and French folk songs.
By Hadassah—Shariat Natyam Suite: Alap, Adham, Padam, Tilana; Gola; Fable; Shavi Melod.
Assisting artists include Jill Johnston, Virginia Freeman, Chester Volenski, dancer; Abraham Stockman, pianist; Lester Kantor, Sally Day, bassoonist; Bruce MacDonald, oboist.

N.Y. Herald Tribune April 6, 1956

Juilliard School of Music
regrets to announce that
The Series of Six Performances by
José Limón and Dance Company
and
Juilliard Dance Theater
have been
POSTPONED
as follows:
Performance of April 6 to April 20
Performance of April 7 to April 21
Performance of April 8 to April 22
Performance of April 13 to April 27
Performance of April 14 to April 28
Performance of April 15 to April 29
Tickets Already Issued Will Be Honored On Evenings As Above
Concert Office
Juilliard School of Music
130 Claremont Avenue
New York 27, New York
Telephone: MOument 3-7200, Ext. 35

1955-56

88

MARCH 25, 1956

16 X

DANCE—RECORDS

THE NEW YORK TIMES,

CROSS SECTION OF VERSATILE BALLERINA'S REPERTORY



Among contrasting roles danced by Melissa Hayden with the New York City Ballet are those in (top) George Balanchine's "Firebird," Jerome Robbins' "The Cage," (bottom) Todd Bolender's "Still Point" and Balanchine's "Bourree Fantastique."

THE DANCE: VITAL ART OF MELISSA HAYDEN

By JOHN MARTIN

If everybody in the New York City Ballet has outdone himself in the unusually excellent season at the City

A Glance at the Forces That Underlie
Ballerina's Vividness and Veracity

Mr. Limon's "King's Heart," to a specially commissioned score by Stanley Wolfe. The revival is Miss Humphrey's old "Turber with

The Juilliard School of Music
New York
May 15th, at 8:30 p.m.

"IMAGINATIVE THEATRE"

presents
a demonstration of work
under the direction of
James Roose-Evans

"To say the unsayable - the things people don't
say" Virginia Woolf

The programme is divided into two parts with no
intermission and no curtain calls.

PART ONE
INTRODUCTORY

1. BIRDS created by Helene Cohen, Carolyn Gracey,
Marilyn Laughlin, Lonnie Hirschl
2. FIRST DAY .. created by Helene Cohen
3. ALL IN THE DAY'S WORK created by Warren Petty
4. BEFORE SLEEPING
a mood piece created by Helene Cohen

PART TWO
THE VOYAGE OUT

1. FROM FORTH THIS CIRCLE created by Carolyn Gracey
2. PROBLEM CHILD created by Barbara Holtzman
3. JOURNEY INTO A LANDSCAPE . created by Sondra Goldberg
4. WAITING theme and poem by Marilyn Laughlin
music by Brahms
choreography by Helene Cohen and
Carolyn Gracey
performed by Barbara Holtzman and
Lonnie Hirschl
5. TO-AND-FRO SONG created by Lyn Rasmusen
6. THE GIFT created by Sondra Goldberg and Warren
Petty

7. ASYLUM

'a study of man's perilous search for peace.'

Part 1. "Go forth my child to play
The world is yours today."

Part 2. "This is the soul-seeking journey."

Part 3. "Dona Nobis Pacem."

Music composed by Anthony Strilko

Performed by Lyn Rasmusen, Myron
Kartman, Sondra Goldberg, Warren
Petty, Barbara Holtzman, Lonnie
Hirschl, Helene Cohen, Marilyn
Laughlin, Beatrice Stein, Carolyn
Gracey.

8. QUESTING created by Myron Kartman

9. THE POET IN NEW YORK

'This action that I go on is for my better grace.'

Emergence - Terror - Island - Despair - Return
to the Mainland - Dedication.

created by James Roose-Evans
'The Gift to be Simple' played
by Marilyn Laughlin

END

The demonstration presented by
Ronald Tassone and Jere Admire,

by kind permission of the Dance Department.

IMAGINATIVE THEATRE GROUP

JAMES ROOSE-EVANS b. London, England. M.A. Oxon. Founder, Candlelight Theatre, Oxford. Acted and directed in repertory and BBC, 1954-55; succeeded W. Nugent Monck OBE as Director of the Maddermarket Theatre, Norwich. Directed Pygmalion, An Ideal Husband, James Bridie's Daphne Laureola Macbeth, Much Ado About Nothing, King Henry the Fourth, John Whiting's A Penny For A Song, and the English Premieres of F. Garcia Lorca's The Language of Flowers, and Henri Gheon's The Marriage Of Saint Francis. Founder, Student Theatre Workshop. In 1955 presented first appearance in England of Shanta Rao, and appeared at the King's Lyn Festival. At present engaged on research for a book on the Modern Dance and its contribution to Imaginative Theatre. Academic Faculty (Imaginative Theatre) Juilliard School of Music, 1955-56.

ANTHONY STRILKO b. Philadelphia. 1953 entered composition class of William Bergsma, Juilliard School of Music. At present studying with Vincent Persichetti. 1954 - scholarship to Ninth Annual Conference of Composers and Chamber Music, Bennington, studying with Roger Goeb and Burrill Phillips. 1955 - scholarship to Aspen Music School, studying with Joaquin Nin-Culmell and Darius Milhaud. Received Fromm Foundation Prize for most promising composition student at Aspen. 1956 - returns to Aspen at invitation of D. Milhaud. His compositions include Cantata for Chorus and Orchestra, ballet for chamber ensemble, several song cycles, piano sonata & other works for piano, harpsichord & organ. At present completing string quartet. Published compositions in Bronde Bros. & Mercury Music.

* * * * *

LYN RASMUSEN	Singer
MARILYN LAUGHLIN	Flautist
MYRON KARTMAN	Violinist
WARREN PETTY	Double bass
HELENE COHEN	Dancer
SANDRA GOLDBERG	Dancer
LONNIE HIRSCHL	Dancer
BEATRICE STEIN	Dancer
BARBARA HOLTZMAN	Dancer
CAROLYN GRACEY	Dancer

THE COLUMBIA THEATER ASSOCIATES

of the School of Dramatic Arts

MILTON SMITH, *Director*

in co-operation with the

COLUMBIA UNIVERSITY
OPERA WORKSHOP

present

PANTALOON

A NEW OPERA

Based on Andreyev's "He Who Gets Slapped"

Libretto by BERNARD STAMBLER

Music by ROBERT WARD

#

TWENTY-NINTH SEASON

JUILLIARD CONCERT HALL

May 17, 18, and 19, 1956

"PANTALOON" is the fourth production of the twenty-ninth season of the Columbia Theater Associates. It is being made in co-operation with the Columbia University Opera Workshop, with a grant from the Alice M. Ditson Fund of the Columbia University Department of Music. The libretto is based on Andreyev's *He Who Gets Slapped*, about which the librettist, Mr. Bernard Stambler, writes:

While he was working on the play *He Who Gets Slapped*, Leonid Andreyev wrote in 1914: "Life has gone within, and the stage has remained outside. Life has become psychological . . . has become aligned with primitive fears. Along with the everlasting heroes of the drama—love and hunger—comes a new hero, the intellect . . . *there* is the true hero of contemporary life!" Yet Andreyev so manipulates the threads of *He Who Gets Slapped* that the hero of the play—a hero representing Intellect—goes down to defeat and death, defeated by the very realism and actionism that the dramatist so scorned in the plays of his time.

Robert Ward and I were attracted to, and moved by, the emotional tautness and the symbolic power of Andreyev's colorful circus play; but the development and conclusion of the plot seemed to us (with all respect to Andreyev's beliefs about life and the drama) not so much inevitable as a limited product of fin-de-siècle mysticism and Andreyev's own morbid pessimism.

The libretto therefore parts company with Andreyev halfway through the play. We have aimed, in the climax and conclusion we give the story, at a resolution equally valid for the données of the original play and more in accord with today's tendency to eradicate the line between tragedy and comedy.

BERNARD STAMBLER, who wrote the libretto for *Pantaloön*, was born in New York City and holds a doctorate in comparative literature from Cornell University. He has taught at Indiana University and at George Washington University, and was Associate Historian with the Historical Division of the War Department, and then Chief Historian of the War Assets Administration. His articles, reviews, and translations in the fields of literary and musical criticism have appeared in various journals. He has previously collaborated with Robert Ward in writing *Jonathon and the Gingery Snare*, a piece for narrator and orchestra commissioned for the youth concerts of the New York Philharmonic-Symphony. During the current year, he holds a Guggenheim Fellowship for the preparation of an opera libretto. Since 1947 he has been a member of the Academic Faculty of the Juilliard School of Music.

ROBERT WARD, the composer of *Pantaloön*, was born in Cleveland, Ohio. In 1939 he graduated from the Eastman School of Music with a major in composition under Howard Hanson and Bernard Rogers; he then entered the Juilliard School of Music, where he studied composition with Frederick Jacobi and conducting with Albert Stoessel and Edgar Schenkman. He also studied with Aaron Copland at the Berkshire Music Center. During 1949-50 and 1951-52 he held a Guggenheim Fellowship in composition. He has also received a grant from the American Academy of Arts and Letters and has held an Alice

(Continued on page 6)

PANTALOON

A NEW OPERA

Based on Andreyev's "He Who Gets Slapped"

Libretto by BERNARD STAMBLER

Music by ROBERT WARD

Production directed by FELIX BRENTANO

Musical Director: RUDOLPH THOMAS

Scenic Director: FREDERICK KIESLER

CHARACTERS

(In order of appearance)

Tilly	FRED SWANSON
Polly	CHARLES C. WELCH
Briquet	JAMES NORBERT
Mancini*	NORMAN MYRVIK
Zinida	REGINA SARFATY
Pantaloön	PAUL UKENA
Consuelo	EWAN HARBRECHT
Bezano	RICHARD BALLARD
Baron Regnard	STEPHEN HARBACHICK
Third clown	FRANCIS BARNARD
Fat Lady	CHARLOTTE JONES
Barker	JAMES DAVIS
Aerialists, gypsies, jugglers, cancan girls, etc.	

BARBARA BEADLE, JERRY BYWATERS, DIANA DELO, JOAN FABER, GERALDINE FUNT, PATRICIA JEPSON, BERNICE KAPES, MURIEL KEENER, JANET LEWIS, LILLIAN WADE, EVA WOLFF, THOMAS CLARK, VAHÉ HACINLI, EDWARD PURRINGTON, PAUL RICE, LEON SATRAN, HARRY SIEGMUND

*Mancini will be sung by EDWARD GRAHAM in the Saturday performance.

Understudies

Pantaloön	FRANCIS BARNARD
Bezano	HARRY CROSSFIELD
Briquet	HAL WARREN
Baron Regnard	JAMES DAVIS
Consuelo	NADINE EISNER
Zinida	KATHERINE BRYAN

PANTALOON

A NEW OPERA

Based on Andreyev's "He Who Gets Slapped"

Libretto by BERNARD STAMBLER

Music by ROBERT WARD

Production directed by FELIX BRENTANO

Musical Director: RUDOLPH THOMAS

Scenic Director: FREDERICK KIESLER

CHARACTERS

(In order of appearance)

Tilly	FRED SWANSON
Polly	CHARLES C. WELCH
Briquet	JAMES NORBERT
Mancini*	NORMAN MYRVIK
Zinida	REGINA SARFATY
Pantaloon	PAUL UKENA
Consuelo	EWAN HARBRECHT
Bezano	RICHARD BALLARD
Baron Regnard	STEPHEN HARBACHICK
Third clown	FRANCIS BARNARD
Fat Lady	CHARLOTTE JONES
Barker	JAMES DAVIS

Aerialists, gypsies, jugglers, cancan girls, etc.

BARBARA BEADLE, JERRY BYWATERS, DIANA DELO, JOAN FABER, GERALDINE FUNT, PATRICIA JEPSON, BERNICE KAPES, MURIEL KEENER, JANET LEWIS, LILLIAN WADE, EVA WOLFF, THOMAS CLARK, VAHÉ HACINLI, EDWARD PURRINGTON, PAUL RICE, LEON SATRAN, HARRY SIEGMUND

*Mancini will be sung by EDWARD GRAHAM in the Saturday performance.

Understudies

Pantaloon	FRANCIS BARNARD
Bezano	HARRY CROSSFIELD
Briquet	HAL WARREN
Baron Regnard	JAMES DAVIS
Consuelo	NADINE EISNER
Zinida	KATHERINE BRYAN

SCENES

The action takes place in a small circus in a French city around 1910.

ACT I. The combined office, rehearsal room and lounge room of the circus.

(Intermission: twelve minutes)

ACT II. The same. *Two weeks later.*

(Intermission: twelve minutes)

ACT III. The same. *Four days later.*

ORCHESTRA

VIOLINS

Mary Freeman
Concert Master
Anastasia Athos
Henry DiCecco
Andre Hades
Carol Jackson
Guido Mansuino
Martha Marshall
John Pintavalle
Patricia Sabo
Allen Schiller
Edward Seferian

VIOLAS

George Mester
Wallace Nielson
David Stockhammer
Yolanda Wynn

CELLOS

Gerald Kagen
Bruce Rogers
Charles Wendt

BASS

John Canarina
Orin O'Brien

HARP

Sally Day

FLUTES

Harold Jones
Israel Borouchoff

OBOES

Michael Charry
Bruce MacDougall

CLARINETS

Donald Lituchy
Robert Listokin

BASSOONS

Norman Gersten
Bernard Wasser

HORNS

Aubrey Facenda
Paul Torvick
James Funkhouser
Larry Laurence

TRUMPETS

Donald Benedetti
Ronald Anderson
James Ranti

TROMBONES

Robert Hauck
Thomas McIntosh
Carl Wilhelm

TYMPANI

Roland Kohloff

PERCUSSION

William Laverack

Librarian—Felix Goettlicher

WHO'S WHO IN THE CAST

CHARLES C. WELCH (Polly) says that his favorite rôles have been Babberly in *Charlie's Aunt*, Og in *Finian's Rainbow* and Ensign Pulver in *Mr. Roberts*. His 350 TV shows include twenty-six weeks on the *Frank Sinatra Show* and 17 appearances on *Studio One*. Mr. Welch has appeared in films and his last appearance in the legitimate theatre was as a bar fly in *Reuben-Reuben*.

JAMES NORBERT (Briquet) is a graduate of the Eastman School of Music. He sang the leading baritone roles in *Call Me Madam* and *The Mikado* at the St. Louis Municipal Opera, and Emil DeBecque in *South Pacific* at the Paper Mill Playhouse and several Music Circuses. Mr. Norbert has appeared in many companies in *La Boheme*, *Tosca*, *Carmen*, *The Marriage of Figaro*, and many other operas. He has sung in concert and on the radio and TV.

NORMAN MYRVIK (Mancini) has an M.A. from the University of Minnesota and studied opera and voice at Juilliard. He appeared for two seasons in leading roles with the Chautauqua Opera Association, and received national recognition for his work with the After Dinner Opera Company by *Time* and *Opera News*. He has appeared recently in recital, and has sung as soloist with many oratorio and choral groups. This summer Mr. Myrvik will sing at the Edinburgh Music Festival and the Cannes Music Festival.

EDWARD GRAHAM (Mancini) is a graduate of the School of Sacred Music of the Hebrew Union College here in New York, and is the Cantor of a Congregation in Westchester. He sang Tybalt in a nationwide tour with the Wagner Opera Company production of *Romeo and Juliet*. Mr. Graham's most recent appearance was as President Andrew Johnson in the Phoenix Theater's production of Virgil Thomson's *The Mother of Us All*.

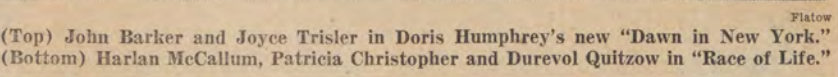
REGINA SARFATY (Zinida) was a member of the Tanglewood Opera Theater for two years under the direction of Boris Goldovsky and Frederic Cohen. She has appeared as soloist with the Boston Symphony with Charles Munch and Lukas Foss. A student at Juilliard, Miss Sarfaty sang Idamantes in Mozart's *Idomeneo*, and created the role of the Nurse in *The Wife of Martin Guerre* by William Bergsma.

PAUL UKENA (Pantaloon) received his M.S. from the Juilliard School of Music, and is currently a member of its voice faculty. With the NBC-TV Opera company, he has sung Tonio in *Pagliacci*, the father in *Hansel and Gretel* and the jailor in *Trial at Rouen*. Mr. Ukena has appeared as soloist with the Pittsburgh and St. Louis Symphonies, the Robert Shaw Chorale, and the Collegiate Chorale. He has played starring roles in many summer musical theaters.

EWAN HARBRECHT (Consuelo) was awarded a scholarship at Tanglewood, where she created the role of Jeanneton in the American premiere of Jacques Ibert's opera *Le Roi D'Yvetot*, and also sang Mimi in *La Boheme* and Fiordiligi in *Così Fan Tutti*. In Los Angeles she created the soprano role in the Western premiere of Stravinsky's *Les Noces*. Miss Harbrecht has appeared in concert and on radio and TV. She made her concert debut in Milan in 1953.

RICHARD BALLARD (Bezano) is making his first appearance before a New York audience, having just completed a tour with the General Motors Motorama. Mr. Ballard graduated from the Cincinnati Conservatory of Music in 1950 and was then signed to star in his own TV shows on the Crosley network of WLW. Each summer since 1950, he has appeared in opera and summer theater.

STEPHEN HARBACHICK (Baron Regnard) holds a B.S. in Political Science from Yale University (1950) and will receive his M.S. in Music from the Juilliard School in June of this year. As a member of the Juilliard Opera Theater he has sung Ford in *Falstaff* and Papageno in *The Magic Flute*. He created the role of Martin Guerre in *The Wife of Martin Guerre* by William Bergsma; at Tanglewood in the summer of 1955 he sang the role of Luke in the premiere performance of *The Rope* by L. Mennini.



By JOHN MARTIN

Harold Lang, who rejoined the company on tour in January after eleven years' absence, will manage to dance his old roles in "Fancy Free" and "Graduation Ball" before he has to depart for the impending out-of-town opening of the Broadway musical "Shangri-La," in which he will

By WALTER TERRY

SE LIMON and company, 8:30,
Juilliard Concert Hall, Third per-
formances following evening.
LERIE BETTIS and company,
8:40, 92d St. Y. M. and Y. W. H. A.

he performs his unaccompanied
tango rhythms, the master
is supreme.

By JOHN MARTIN

Harold Lang, who rejoined the company on tour in January after eleven years' absence, will manage to dance his old roles in "Fancy Free" and "Graduation Ball" before he has to depart for the impending out-of-town opening of the Broadway musical "Shanghai" in which he will

Other Events

Besides the Ballet Theatre's activities, the week's most im-

Saturday

VALERIE BETTIS and company, Y. M. C. A. Y. W. H. A., 8-10, (Bernardo Sekal, pianist-composer).
Cirea 56 (Stravinsky), The Desperate Heart (Stravinsky), Domingo Furioso (Gershwin).
Company includes Beverly Borden, J. C. McCord, Dorena Soble, Robert Leonard.

Complete Personnel

Sallie Wilson, Ivan Allen, Ray Barra, Charles Bennett, Leon dePian, Leo Duggan, Leo Guerard, Kenneth Johnson, Vernon Lushy, Darrell Notara, Felix Smith

To these names must

those of Lucia Chase and Dimitri Romanoff, who step from their executive jobs into dancing roles.

1087 xt Sunday company, Juilliard Con

N.Y. Times April 16, 1956

N. Y. Times

90

THE DANCE:
IN 1955A Quick Look Backward
Across the Year

By JOHN MARTIN

THE first official duty of this department in 1955 is to take a synoptic glance over its shoulder at the record of 1955. Here are some of its achievements:

January

Angia Enters gives program in Phoenix Theatre "Sideshow." Carol Goya returns to the local recital field with Matteo.

February

Escudero returns after absence of twenty years, with Carmita Garcia and company. Anton Dolin's Festival Ballet from London plays at Brooklyn Academy in New York debut, with Tamara Toumanova, Toni Lander, Norah Kovach and Istvan Rabovsky, Violette Verdy, Nathalie Kravassova, John Gilpin and others. Repertoire includes first local presentations of Michael Charnley's "Symphony for Fun" and "Alice in Wonderland," Harald Lander's "Napoli" (one act), "Esmeralda" (one act).

New York City Ballet gives premieres of Balanchine's "Roma" and "Pas de Trois" (Glinka). Also, Melissa Hayden returns after more than a year's absence and Diana Adams dances her first "Swan Lake."

Alicia Markova appears in Zachary Solov's dances in Gluck's "Orfeo" at the Met.

Dance Notation Bureau signs contract with Music Publishers Holding Corporation for publication of dance compositions in Labanotation, including this far Balanchine's "Pas de Deux" from "Swan Lake" and works for children by Nadia Chilkovsky.

March

New York City Ballet presents Balanchine's "Tosca." National Ballet of Canada makes New York debut at Brooklyn Academy, presenting local premiere of Antony Tudor's "Orpheus" in the Underworld, and Joy Harris' "Barbara Allen."

Paul Draper dances title role in Stravinsky's "L'Histoire du Soldat" at Phoenix Theatre.

Louis Horst receives Capetown Dance Award.

April

The Ballet Theatre celebrates fifteenth anniversary in gala season including return of Nora Kaye and Hugh Laing, plus many guest artists and revivals. Premiere of David Lichine's "The Sphinx" debut of Erik Bruhn in "Giselle" with Alicia Markova. Formation of Juilliard Dance Theatre with Doris Humphrey as artistic director. Premiere of Miss Humphrey's "Rock and the Spring" and Anna Sokolow's "Primavera."

May

Second season of "American Dance" sponsored by B. de Rothschild Foundation, including most of leading groups and soloists in

AFRICAN INITIATION CEREMONY



Pearl Primus and members of her company, appearing Saturday at Brooklyn Academy.

modern field. Premieres include Martha Graham's "Arden Song" and "Seraphic Dialogue," Anna Sokolow's "Rooms," Pearl Lang's "And Joy Is My Witness."

July

Jacob's Pillow Dance Festival presents ten members of Royal Danish Ballet, and also modern Swedish dancer, Birgit Akeson, in American debuts.

Ballet Russe de Monte Carlo at Stadium in first New York appearance in several seasons with Mia Slavenska. Premiere of Antonia Cobos' "Mikado."

August

American Dance Festival at Connecticut College, New London, presents premieres of Doris Humphrey's "Alra and Graces," José Limón's "Scherzo" and "Symphony for Strings," Pauline Koner's "Concertino," Lucas Hoving's "Satyros," Ruth Currier's "Idyl" and "The Antagonists."

Ted Shawn dances King Lear in Myra Kinch's "Sundered Majesty" at Jacob's Pillow.

September

Sadler's Wells Ballet presents premieres of Frederick Ashton's "Tiresias," "Scènes de Ballet," "Madame Chrysanthe," "Rinaldo and Armida," John Cranko's "Lady and the Fool," and revival of Fokine's "Firebird." Return of Beryl Grey.

October

Carmen Amaya and company return after twelve-year absence. Antonio returns with company after seven-year absence.

November Katherine Dunham and company return after five years. New York City Ballet presents premieres of Balanchine's "Pas de Dix" and (jointly with Barbara Milberg and Francisco Moncion) "Jeux d'Enfants," and Todd Bolender's "Souvenirs."

Marina Tchalichief and Yvonne Mounsey return after years' absence. Martha Graham and company open tour of the Orient in Tokyo under State Department's International Exchange Program administered by ANT.

Carmen de Lavallade makes debut as solo dancer with Metropolitan Opera in "Aida."

December

Dance Theatre Berlin, directed by Tatjana Gsovsky, makes New York debut at Brooklyn Academy, presenting Mme. Gsovsky's "Hamlet," "Orphée," "Souvenirs" and "Signals."

Ruth Page brings Chicago Lyric Theatre productions of "Merry Widow" and "Revenge" to New York, with Alicia Markova, Sonia Arova, Ruth Ann Keesum, Oleg Briansky, Bentley Stone, Kenneth Johnson.

Metropolitan Opera presents Zachary Solov's second ballet, "Solide" with Mary Ellen Moylan and Oleg Briansky in their debuts with company.

Azuma Kabuki Dancers and Musicians from Tokyo open second New York engagement.

Events of the Week Today opens the new year

with only one dance performance on its schedule. This is a children's matinee at 3 P. M. of Alvin Nikolais' dance-play, "Saint George and the Dragon," played by the Playhouse Dance Company at the Henry Street Playhouse, 466 Grand Street.

The Azuma Kabuki Dancers and Musicians from Tokyo begin their second week at the Broadway Theatre tomorrow evening. (They do not give Sunday performances.) The program remains substantially the same as that of the opening, except for the addition of "Koji," the traditional ceremony of greeting that opened last season's performances so engagingly.

Asadata Dfora and his Shogola Aloha company will present their African dance-drama, "Batalokor," dealing with the Temini tribe of West Africa, at the Hunter College Playhouse on Friday evening, for the benefit of Girl Scout Troop 3-343.

Pearl Primus and her newly formed company will give a program at the Brooklyn Academy Saturday evening in "Theatre for Dance" season.

The program will include "African Ceremonial," "Impiynuzza," "Egbo Esakpade," "Earth Magician," "Chant," "Shouters of Sob," "The Fortune Teller," "The Initiation," "Drum Talk," "Dance Lorraine," "Go Down Death," "Rock Daniel," "Hard Times Blues," "Steelband Interlude and Calypso," "La Jabberesse."

Technically, the dancers lack the precision, the elegance, the brilliance that we habitually associate with the ballet. They have enormous strength, but not much technical subtlety—again from a foreigner's point of view.

Everybody turns too vigorously, jumps too hard. On point the girls seem forever in danger of having their toes bend under them onto the very knuckles, possibly because their shoes give them inadequate support.

But movement is used by them primarily as a means of dramatic expression, and not as an

THE DANCE:
BERLINGerman Ballet Troupe
In American Debut

By JOHN MARTIN

NOW that a temporary respite has come in a dance season of record-breaking intensity, there is an opportunity at last to catch up a bit on some of the items of interest that have had to be noted breathlessly and pigeon-holed for later consideration. One such item is the visit of the Dance Theatre Berlin, which closed a three-month American tour at the Brooklyn Academy last month.

It was a small company of thirteen dancers, under the direction of Tatjana Gsovsky, put together especially for the overseas project, and subject to all the limitations of such a venture. These limitations affected matters of production, of music and even of repertoire. Mme. Gsovsky is normally choreographer for the Staatstheater Oper in Berlin, and beyond question her productions, as well as the performances of her dancers, look and sound better there than they could be expected to do here.

Another and deeper-seated limitation is the matter of translating works of art from one cultural milieu to another. There is no denying that the making of art is a universal impulse, but that the works thus made become thereby a universal language is altogether contrary to the truth. Mme. Gsovsky bases her work entirely on the classic ballet, which might seem superficially to remove such a limitation, but actually does nothing of the sort. By way of rough analogy, the Chinese language has a single written form, yet the pronunciation of the characters is so different that men from different regions can read aloud from the same printed text and not understand each other. Mme. Gsovsky and her dancers "pronounce" the standard ballet very differently than we do hereabouts.

In spite of all the problems, physical and cultural, of international exchange, however, the Berlin company's program was of lively interest and at times of notable quality. Though it employs the traditional academic ballet as its medium, it manages to be entirely German, genuine in feeling and creatively honest and penetrating.

Style and Technique Technically, the dancers lack the precision, the elegance, the brilliance that we habitually associate with the ballet. They have enormous strength, but not much technical subtlety—again from a foreigner's point of view.

Everybody turns too vigorously, jumps too hard. On point the girls seem forever in danger of having their toes bend under them onto the very knuckles, possibly because their shoes give them inadequate support.

But movement is used by them primarily as a means of dramatic expression, and not as an

DANCE—SCREEN THE NEW YORK TIMES,

IN MODERN DANCE CONCERTS TONIGHT



Natanya Neumann (left) in joint program with Ruth Currier and their companies at Y. M. and Y. W. H. A. Emy St. Just and Paul Olson appearing at Hunter Auditorium.

abstract skill. Mme. Gsovsky has taken the natural German faculty for expressing emotional experience as the very keynote of her compositions, and has made an excellent thing of it. She has not hesitated to employ outright expressionism when it serves her purposes. Indeed, though she is herself Russian by birth and training, she has assimilated admirably the German genius and has developed a sound and impressive ballet art upon it. That it is classic cannot possibly be maintained for it; it is entirely dramatic and romantic, and of a specific cultural milieu, and in every way true to itself.

Repertoire The best number on the Brooklyn program was a fantastic melodrama called "Signals," with a modern score by Gisela Klebe. It deals fairly neutrally with a bored wife and an insanely jealous husband. Her dreams of romantic release are visualized, and so are his obsessions with her possible infidelities, and the climax comes in a terrifying scene of fight and struggle in which he strangles her. This scene is quite memorable, and its performance by Svea Koeller as the wife and Gert Reinhold as the husband was altogether remarkable for both its technical skill and its dramatic power.

More ambitious and less successful was Mme. Gsovsky's "Hamlet" to music of Boris Blacher. It has some effective passages some sensitive invention and two stunning scenes, but in general it follows the play too slavishly for choreographic effectiveness. The opening scene and

in the court is full of atmosphere, there is fine stuff in the players' scene, and a highly formalized clash (not specifically in the play) between Hamlet and the King and his soldiers is first-rate theatre.

A lyric "Orphée" to music of Liszt is well danced by Gisela Degee and Mr. Reinhold, though it is a work of no great substance. "Souvenirs," based on Schmitzler's "Reigen," is the weakest of the lot, for comedy is of all mediums the most difficult to translate.

The company not only danced well, but also was generally handsome and individual. High honors belong to Mr. Reinhold, first of all, for three widely different roles. Miss Koeller also exhibited a talent of real proportions, even in the unsatisfactory "Souvenirs." Harald Horn had power and persuasiveness, Ralf Smolik bounced and romped engagingly, Miss Degee managed to be sweet and winning in spite of rather limited opportunities and in the matter of feminine beauty Anne-Lise Schubert proved to be a real knockout.

Obviously, the only way to see such a company is in its own theatre before its own audience, and it cannot be denied that the Brooklyn performances served as a tempting invitation to do just that.

The Week's Events Ruth Currier and Natanya Neumann and their respective companies will give a program tonight at the Ninety-second Street Y. M. and Y. W. H. A.

Miss Currier will present "Idyl" (Bartók), "Antagonists" (Stravinsky), "Resurrection" (Bach) and "Becoming" (Malipiero).

Consisting of forty dancers, singers and musicians, the company is an organization sponsored by the Yugoslav Government for the purpose of reviving and maintaining its ancient tradition. The dances include not only characteristic folk dances of Macedonia, Croatia, Serbia and Albania, but also war dances, rituals and hero dances.

Music will be provided by native instruments, including, besides the familiar accordion, various pipes and horns, drums, tambouras and bagpipes.

Miss Neumann will present "Ingenious Dilliance" (Scarlatini), "A Time to Love" (Harrison), "Nocturne" (Berg) and "Ode."

Also this evening, Emy St. Just will present a program with her company at the Hunter College Auditorium. Her three works will be "Requiem at an Office Window" (Milhaud), "A Thousand Nights and One" (Rodrigue, Orbon, de Falla) and "Thoughts and Remembrances" (Gluck-Underwood).

This afternoon at 3 the Playhouse Dance Company will rehearse Alvin Nikolais' "St. George and the Dragon," a dance-play for children, with music by Freda Miller, at the Henry Street Playhouse, 466 Grand Street.

The Yugoslav National Folk Ballet, known in its own and other European countries under the title of Tance, is due to arrive in New York on Friday for its first tour of this country and Canada. It will make its formal debut on Jan. 27 at Carnegie Hall.

Consisting of forty dancers, singers and musicians, the company is an organization sponsored by the Yugoslav Government for the purpose of reviving and maintaining its ancient tradition. The dances include not only characteristic folk dances of Macedonia, Croatia, Serbia and Albania, but also war dances, rituals and hero dances.

Music will be provided by native instruments, including, besides the familiar accordion, various pipes and horns, drums, tambouras and bagpipes.



Martha Graham swings her partner, Stuart Hodes, in this photo taken in Tokyo during her goodwill dance tour of the Orient. Japanese audiences wept when she left.

Dancing Her Way to Victory

By WALTER TERRY

Can a dancer win battles in the cold war? Martha Graham appears to be doing just that without benefit of weapons, politics or loans, but with her art. That she is serving her country brilliantly is incontestable, and this is not merely the wishful thinking of a dance critic. Here are some facts.

In an earlier column I reported that Miss Graham and her company of American dancers had enjoyed enormous success in Japan, the first stop on a tour of the Orient arranged through the State Department's International Exchange Program administered by the American National Theater and Academy.

Subsequent reports received through newspaper clippings and American Embassy notes have been stirring indeed.

Our Spiritual Development In Indonesia, "Merdeka," a leading nationalist daily in Djakarta, noted in an editorial that there had been few opportunities before Miss Graham's arrival to appreciate the influence which American culture could have on Indonesia. "Merdeka" said: "The blame for our unfamiliarity with American art should be found with the Americans themselves since they are much more inclined to point at their material welfare than at the high state of spiritual development they have attained

and they hardly ever introduce outside the borders of their country expressions of this development."

"The Times" of Indonesia wrote in its editorial: "Once in a generation a gifted individual is endowed with the ability to project to strangers some brilliant facet of a nation's art and thereby reveal something of its soul. This Miss Graham has done with such virtuosity that she has dispelled the prevalent notion that Americans live in a cultural wasteland peopled only with gadgets and trinkets and atom bombs. . . . If ever this paper came perilously close to forgetting its policy of leaning neither to the East nor to the West, it was during Martha Graham week because this talented

woman presented something of the United States that we could wholeheartedly approve of."

Tears in Tokyo In her own letters, Miss Graham has told much of her experiences. Closing night in Tokyo, for example, brought out a capacity house, a twenty-minute ovation involving firecrackers, colored streamers, speeches and tears. In Manila, a single lecture-demonstration drew 3,000 students, and in Rangoon an audience of 4,000 watched as the Prime Minister of Burma placed a giant garland around Miss Graham's neck just before the performance.

In writing to Miss Graham's sister, LeRoy Leatherman of the Graham staff said, "It has been Confined on page 4, column 5

SUNDAY, JANUARY 15, 1956

Martha Graham's
Dance Diplomacy

(Continued from page one)

and is worth so much. I feel something has flowed through us which is constructive. In fact, beyond anyone's wildest imaginings this tour is beyond doubt something of incredible significance; no one in the East doubts it a minute; even the communists."

Mr. Leatherman stated that in Indonesia, at the end of the Graham run, the American ambassador felt "that more had been accomplished in one week than in the entire two years before" and that at the ambassador's dinner party for Miss Graham in the Indonesian capital, an American gentleman who had passed most of his life in the Orient, said, ". . . the deepest significance was that for the first time an American had come to the East with love, with nothing else in her mind, and that he thought this fact alone could change the course of things."

A Force for Peace Prime Minister U Nu, of Burma, in inaugurating Miss Graham's first performance in Rangoon, told the huge throng that "the intrinsic value of Miss Graham's dances and ballets lies not only in the exposition of a highly developed form of art, it is also bound to have repercussions beyond the frontiers of art and culture. Artists like Miss Martha Graham can very effectively contribute toward international good will and understanding and therefore they are a potent force for peace."

Official and unofficial reports have not yet come in from India, Pakistan and the other nations which have been or are seeing the Graham repertory of ten American dance productions for the first time. There will be, no doubt, differences of opinion from time to time, different reactions to Miss Graham's highly individual art but the pattern of success so far established continues, one may certainly say that Martha Graham has done

an incredible job of making friends for America.

Her own artistry and the skill of her company have accounted for only one aspect of her phenomenal success. Local papers in these Eastern nations have reported the star's personal graciousness, her affection for the ancient arts, her tirelessness and eagerness in meeting great and humble alike and her willingness to add extra performances and lecture demonstrations (with tickets sometimes reduced to the point of merely covering performance costs) to accommodate those unable to attend her sold-out engagements.

Miss Graham is neither a trained diplomat nor a propagandist. She is a tenth-generation American, a great artist, a brilliant woman. Her company of youthful dancers represent in their membership several races and religions. Together, through their dance art, they are bringing a part of the culture and the spirit of America to those who may have doubted, and probably did, the existence of such. This has been their job and their pleasure. The results, it is now clear, have been remarkable.

Dance Notes Ruth Currier, Natanya Neumann and their companies will give a joint dance concert tonight at 8:40 at the 92d St. Y. M. and Y. W. H. A. Miss Currier will offer "Idyl," "The Antagonists," "Resurrection" and "Becoming" and Miss Neumann's dances include "Ingenious Dilliance," "A Time to Love," "Nocturne" and "Ode."

Emy St. Just and her group will present "Requiem at an Office Window," "A Thousand and One Nights" and "Thoughts and Remembrance" this evening at 8:40 at the Hunter College Playhouse.

Feb. 13, 1956 THE NEW YORK TIMES.

Ballet: Canadian Troupe

Young Dancers Excel in Performances
of Difficult Works in Brooklyn

By JOHN MARTIN

THE National Ballet of Canada, which made its first local appearance a year ago, returned for a series of three performances at the Brooklyn Academy Friday and yesterday.

A young company with only a little more than four years behind it, it has no stars except those it is developing out of its own ranks. Its chief distinction lies in its high aims and the devotion with which it is pursuing them.

It has taken as its exemplar the Sadler's Wells Ballet, which began just as simply twenty-five years ago, and those who are in a position to know report that the Canadian company is farther along than its now so august London predecessor was at an equal passage of time. Its strength is to be found in the quite apparent gifts of its director, Celia Franca, who was invited over from Sadler's Wells specifically to undertake the job of starting a classic ballet from scratch.

Her accomplishments thus far are notable; she has put together a large company of youngsters with charm and looks, as well as inherent ability. She already has succeeded in giving them a fine artistic discipline, and she has manifestly inspired them with something of her own ideals. If they lack some of the skill, technique and artistry that come only with experience, at least there is never a moment when they are not clearly giving the absolute best that is in them, and that makes for a fine spirit across the footlights.

Their opening night's repertoire found them highly courageous, for they undertook not only Fokine's "Les Sylphides," but also Anthony Tudor's "Dark Elegies," both of which make great demands.

"Sylphides," because of its simplicity of form and its requirement of style, may well be the most difficult classic ballet in the whole field to put on the stage with its true values, and many experienced companies have come no nearer to doing it justice than the young Canadians did.

"Dark Elegies," set to Mahler's "Kindertotenlieder," touches more deeply in human experience than these youthful artists can fathom, but if they did not communicate its full tragic power, at least they refrained from emoting; respected its formal beauties and managed to be generally impressive. In at least one respect, the performance was better than any previous one that this work has had in this vicinity; this was the way in which the singing of Mahler's songs by Jan Simons standing at the side of the stage became an integral part of the action.

The third ballet of the evening was Mr. Tudor's "Orpheus" in the Underworld, a fetching and hilarious rowdy-dowdy that was part of the repertory in the company's previous visit.

At yesterday's matinee the bill consisted of the full-length "Nutcracker." This, too, required courage, for the New York City Ballet has played its own version of the work repeatedly in recent seasons and the work itself is virtually unproducible without tedium.

Miss Franca has made her own version, beginning with the old Sergeyev version as a taking-off point. She has put many personal touches of humor into the early and drearier acts, and has made other innovations of more debatable merit in the final act.

The outstanding dancer in the troupe at the moment is its ballerina, Lois Smith, who has everything in her favor, including a face with character and distinction. She moves easily, her line is lovely and the future looks very bright indeed for her. We shall all want to keep an eye, also, on Lillian Jarvis, Angela Leigh, Sylvia Mason, Judith Dornis, Glenn Gibson, Ray Moller, Earl Kraut—in fact, it might be a good idea to keep an eye on them all, for they all work well and with promise.

The closing bill last night consisted of a one-act version of "Swan Lake" and a two-act version of "Coppelia."

91

Grace and Comedy in New Ballets



Photos by Radford Bascom
Todd Bolender and Tanaquil LeClerc rehearse Mr. Bolender's "The Still Point," a mood piece. It is one of the new dances to be presented by the New York City Ballet in the course of the month's engagement at the New York City Center, beginning on Tuesday.

By WALTER TERRY
Jerome Robbins, associate artistic director of the New York City Ballet, has returned to full-time duties with the company following several seasons of choreographic activity for the Broadway stage, Hollywood and television. The young choreographer, of course, has kept a watchful eye on his own works in the City Ballet's repertory but for the month's engagement, opening Tuesday at the City Center, he has devoted his time to the creation of a new ballet, his first major effort for the organization since he choreographed the successful "Fanfare" in 1953.

The new Robbins piece is called "The Concert," a comedy ballet set to music of Chopin. Some of the sections will have piano accompaniment but others will be orchestrated and it is expected that Hershy Kay will do the job. The world premiere is set for March 6. Variations from Mr. Robbins' "The Guests," an older ballet in the company's repertory, will not be produced as originally announced because the choreographer prefers to allocate his full rehearsal time to "The Concert."

For the New York City Ballet's eighteenth engagement at the City Center in eight years, the company's artistic director, George Balanchine, will also be represented by a new work. The working title is "Allegro Brillante" and it will be danced to the single, existing movement of Tchaikovsky's unfinished Third Piano Concerto. Maria Tallchief, the prima ballerina, and Nicholas Magallanes will have the principal roles. The premiere is scheduled for Thursday evening.

The third novelty of the season, announced for March 13, will be Todd Bolender's "The Still Point," a romantic ballet which was first produced by the Dance Drama Company, headed by Emily Frankel and Mark Ryder. Frank Black has orchestrated the Debussy music upon which the ballet is built.

In addition to the three new works, the New York City Ballet will present more than twenty productions from its established repertory during the season which runs through March 25. Appearing in principal roles will be Miss Tallchief, Tanaquil LeClerc, Diana Adams, Patricia Wilde, Melissa Hayden, Yvonne Mounsey, Jillana and Andre Eglevsky, Mr. Magallanes, Francisco Moncion, Herbert Bliss, Mr. Bolender, Roy Tobias and Jacques d'Amboise. The orchestra will be conducted by Leon Barzin, musical director, and Hugo Florato and the lighting will be by Jean Rosenthal.

Canadian Ballet

Last week end, the National Ballet of Canada gave three varied and artistically ambitious programs at the Brooklyn Academy of Music for its second appearance in this area. The youthful company—it is a mere four years old—took on the incredibly difficult "Les Sylphides," Antony Tudor's emotionally demanding "Dark Elegies," a four-act "Nutcracker," a boisterous comedy by Mr. Tudor ("Offenbach in the Underworld"), a one-act "Swan Lake" and two acts (the first two of "Coppelia." And it never stumbled. Perhaps it didn't always soar but every one concerned worked hard and well, danced neatly and gave promise of a bright future.

Celia Franca, the organization's artistic director and one Continued on page 4, column 5



Another of the company's new ballets is Jerome Robbins' "Concert," in a comedy vein. Shown rehearsing it are Allegra Kent, Wilma Curley and Robert Barnett.

Canadian Dancers

(Continued from page one)

of its chief dancers, has built, trained and disciplined a good-looking and sturdy company. "Les Sylphides," for example, was executed with great accuracy of choreographic line and if the elusive mood of this delicate fantasy and the lyrical pulse of its flowing actions evaded the dancers from time to time, their consistent neatness was a virtue not to be ignored.

In "Dark Elegies" the dancers again did a notable job of revealing Mr. Tudor's choreographic lines (and wholly different lines they are from "Les Sylphides") with a genuine awareness of this choreographer's dramatic style. They did not, I think, dig as deeply into the ballet's rich emotional core as more mature artists have done but they caught the communal warmth of ritual. With "Offenbach in the Underworld," their own exuberance found perfect outlet in this roaring, impermanent satire on decadent Parisian night life, on French-flavored ballets, on cancan girls and even on choreographic Tudorisms.

'Nutcracker'

The production of "The Nutcracker" had much to recommend it but I felt that four acts were too much for the available material. Two acts, or three at the most, would surely suffice. Nothing would have to be cut but swiftly changed scenes could replace an act or two. However, Miss Franca has devised some agreeable additions to the original choreography and pepped up some of the soggy portions of this old classic with some movement jokes and pretty images.

The one-act "Swan Lake" was thoroughly enjoyable, particularly the dancing of Lois Smith, the company's ballerina, and David Adams, the first male dancer, in the leading parts. Miss Franca herself assumed the role of Swanilda in the two acts of "Coppelia" and gave a highly amusing characterization of the mischievous heroine.

All in all, I enjoyed my Brooklyn sojourn with the Canadians. There was nothing ever bad, much that was really fine and only further performing experience seemed needed to transform Miss Smith, Mr. Adams, Lilian Jarvis, Glenn Gibson, Earl Krail and the other soloists and ensemble members into first-rank artists of the ballet. In one year, they have bettered their own record and there is every reason to commend them now and to hold high hopes for the seasons to come.

Dance Calendar

Today

MERRY-GO-ROUNDERS, 3, 92d St. Y. M. and Y. W. H. A., in three ballets for children. "The Love of Three Oranges," "Goops," "We Built a Ballet."

KATHERINE DUNHAM and company, dancing daily through Thursday at the Apollo Theater. CHARLES WEIDMAN and his "The Dance Company," 9, Studio 819, Carnegie Hall. "Moth and the Star" (new), "War Between Men and Women," "Flickers," "The Laundry" (Repeat, Friday).

PAUL SWAN, pantomime dancer, 830, Studio 50, Carnegie Hall. PRYAGOPAL, Hindu dancer, 230, Sunya Shurman Studio, 251 W. 72d St.

AGNES DE MILLE discusses "The Evolution of Ballet," assisted by Mary Ellen Moylan, Diana Adams, Andre Eglevsky and others, 5, CBS-TV, on Omnibus.

NEW YORK BALLET CLUB, 8, Academy of Ballet Perfection, 156 W. 86th St. Esteban Frances, guest speaker.

Monday

LETICIA JAY, ROY CHOWDROY in "Classical Dance Festival of India," 8:30, Carl Fischer Concert Hall.

Tuesday

N. Y. CITY BALLET, 8:30, City Center, "Swan Lake" (Tallchief, Eglevsky), "The Case" (LeClerc, Magallanes), "Valse-Fantaisie" (Adams, Wilde, Hayden, Bliss), "Bourree Fantastique" (LeClerc, Bolender, Hayden, Magallanes, Walczak, d'Amboise).

Wednesday

N. Y. CITY BALLET, 8:30, City Center, "Interplay," "Souvenirs" (Larson), "Pas de Dix" (Tallchief, Eglevsky), "Western Symphony" (Adams, Bliss, Hayden, Magallanes, Wilde, Barnett, LeClerc, d'Amboise).

Thursday

N. Y. CITY BALLET, 8:30, City Center, "Roma" (LeClerc, Eglevsky), premiere of "Allegro Brillante" (Tallchief, Magallanes), "Souvenirs," "Fanfare" (Bolender).

Friday

N. Y. CITY BALLET, 8:30, City Center, "Interplay," "Firebird" (Tallchief, Moncion), Glinka "Pas de Trois" (Eglevsky, Wilde, Hayden), "Pied Piper."

ALEXANDRA DANILOVA and ensemble in "Great Moments of Ballet," 8:30, Brooklyn Academy of Music.

Saturday

N. Y. CITY BALLET, City Center, At 2:30, "Interplay," "Firebird" (same casts), "Valse-Fantaisie" (LeClerc, Wilde, Hayden, Magallanes), "Western Symphony." At 8:30, "Roma" (LeClerc, d'Amboise), "The Case" (Hayden, Moncion), Minkus "Pas de Trois" (Tallchief, Wilde, Eglevsky), "Bourree Fantastique." ISRAELI DANCE CONCERT, with Janet Collins, Merry-Go-Rounders and others, 8:40, 92d St. Y. M. and Y. W. H. A. Repeat, following evening, same hour.

"THE STORY OF DANCY FEET," a dance-play with Judith Martin, 8, Turtle Bay Music School.

A Study of Ballet

"OMNIBUS" performed a service yesterday in bringing to viewers an informative and picturesque study of ballet.

Agnes de Mille narrated the Channel 2 program brilliantly. She explained ballet forms and history from the art's origin in the court of Louis XIV until the present time. Her remarks were illustrated by a group of accomplished dancers.

Miss de Mille demonstrated one ballet number herself with admirable grace and spirit. In her narration, she made use of interesting metaphors, comparing, for example, a ballerina with "a five-star general" in an army in which "it takes a rookie five years of hard work to become a private no grade."

Imaginative camera work and lighting also helped to make the presentation appealing.

N.Y. Times Feb. 27, 1956

THE DANCE: DOLLARS

Unsung Fiscal Victories Of the City Ballet

By JOHN MARTIN

SINCE it is too early to discuss the artistic achievements of the New York City Ballet's current season, now just finishing its first week, there is an opportunity to look, by way of novelty, at its financial situation. Surprisingly enough, it is an enormously cheering one. So much so, indeed, that after a well-documented chat with Lincoln Kirstein, the ballet's director, it seems eminently worth calling to more general attention.

No first-class ballet company, of course, can possibly pay its way by its intake at the box-office, and must rely on generosity from without to supply its new productions. It is something of an accomplishment even to meet regular operating expenses by the sale of tickets, for ballet, like opera, is an expensive business. Both arts grew up in the courts of wealthy monarchs and in most of the countries of the world still function largely by courtesy of the public purse. Yet the City Ballet, since it began its life as a department of the City Center in the fall of 1948, has a notable record of financial progress. Indeed, in all those years (except for the substantial losses incurred by its first European tours in 1950 and 1952, before it had its present State Department subsidy through ANTA for these purposes) it has cost the City Center all told less than \$5,000! This is a terse summation of what an elaborate set of figures proclaims.

No such marvel, to be sure, appears on the official books, for bookkeeping is a truly mysterious art to all but its own votaries. At the City Center, for example, in accordance with principles of accountability which no non-votary would think of questioning, the ballet department is charged with all its expenses but credited only with its intake at the box office. All contributions made by its patrons are credited for bookkeeping purposes to the general City Center treasury.

Contributions
Over this period of seven and a half years the ballet has turned into the general till in this manner approximately \$350,000. Of this amount, Mr. Kirstein himself obtained \$200,000 from the Rockefeller Foundation, and half of it was generously allotted to

THE NEW YORK TIMES, SUNDAY, MARCH 4, 1956.

MODERN DANCE IN CONTRASTING PHASES



Pearl Lang, appearing with her company in four lyric and dramatic works in Brooklyn Saturday, Charles Weidman, presenting twice-weekly studio series devoted to modern.



Otto F. Hess

This period included not only the Rockefeller Foundation's gift but also the production of that box-office gold mine, "The Nutcracker." Since that last official accounting, an unofficial audit indicates that the ballet has not cost the Center a cent. But now comes a highly ironic setback, which has nothing to do with the ballet's inherent fiscal strength but is one of the penalties of being a single department in a joint enterprise. (How much better they manage these things in the great state theatres of Europe!) The present ballet season has opened with the disheartening advance knowledge that, barring a miracle, it must inevitably lose between \$20,000 and \$30,000. The reason is simply that a four-week season is too short; it cannot be expected to take in enough money to pay the already accumulated costs of four weeks of rehearsal. If the season could have been set for eight weeks, there would definitely have been a profit; the figures are there to attest it in a detailed budget.

Obviously the Center could not sabotage the remainder of this season's program to provide the additional weeks. Since it has

enjoy and contribute to the general welfare of the benefits of that ability.

Of all the City Center's projects, the ballet is unquestionably the most distinguished. Even though it has not yet achieved its full potentialities, it ranks by general consent among the best companies anywhere in the field. It has won world-wide recognition for its distinction of style, its uncompromising standards, its individual genius. Not even the most loyal partisans of the City Center can claim such qualities or such rank for its other departments in their respective fields.

To be sure, the need for perpetual money-raising is a built-in element of all ballet producing. However, if the present company, in addition to its artistic excellence, is able to attract with reasonably predictable regularity generous donors to its good purposes, together with cash customers anxious to enjoy them, in sufficient numbers to give it at least an expectation of financial underwriting, it has definitely come of age.

The City Center, indeed, has in this respect put us all in its debt; to the extent that it realizes the value of what it has

WEDNESDAY—Swan Lake, The Case, Allegro Brillante, Firebird, Sylvia Pas de Deux, Western Symphony, Firebird, Concerto Barocco, Souvenirs, Pas de Dix, Bourree Fantastique.
THURSDAY—(Mat.)—Swan Lake, Valse-Fantaisie, Souvenirs, Firebird, (Eve.)—Jeux d'Enfants, Scotch Symphony, Pas de Trois (Glinka), Pied Piper.
NEXT SUNDAY (Mat.)—Concerto Barocco, Scotch Symphony, Afternoon of a Faun, Fanfare, (Eve.)—Serenade, Firebird, Sylvia Pas de Deux, The Concert.

Concerts and Recitals

Today

ANTHONY BASSE and Company, Henry Street Playhouse, 466 Grand Street, 8:40. J. Comtatino, (Monteverdi), Pas de Deux and Night Piece (Khachaturian), Cakewalk (Vardi), Pas de Trois (Mozart), Bouquet (Chasins), Wexley Blues (Langston Hughes), Locomotive Valley (Spartak), Caprice (Weber).

Company includes Don Dorsey, Thelma Hill, Michael Jackson, Reggie Reed, Betty Ann Thompson, dancers; Raulo Abdul Moses Jenkins, Eliaz Levitt, Charles Saunders, singers; Brooks Alexander, pianist.
FELIX FRICHEL, JUDITH BERG and Company, Educational Alliance, 191 East Broadway, 8:30.
Songs of Our People (dance play), Israel Songs and Chances.

Company includes Alex Taroff, guest artist; Carol Binawasser, Frank Bundeled, Allan Karas, Charles Michel, Eika Silverman, Shirley Urell, Susan Werner, dancers; Vladimir Helfetz, musical director; Richard Harvey, host.

ISRAELI DANCE CONCERT, Y. M. and Y. W. H. A., Lexington Avenue and Ninety-second Street, 8:40. (Audience Constitute) Janet Collins, Naomi Alesh-Leaf, Jemima Ben-Gal, Bruce Canham, Arlyn Cooper, Jai Goldin, Florence Peters, Deborah Zail and Merry-Go-Rounders in program arranged by Fred Beck.

LECTURE-DEMONSTRATION, "The Game of Polo for Soldiers, Sailors and Insurrection," in weekly series on "Expanse of Mind," 8:30. (Advance registrations necessary.)

JOHN DANCE WORKSHOP.

N.Y. Herald Tribune

MARCH 18, 1956



Above, Melissa Hayden, flanked by Irene Larsson and Jillana, sets out in search of romance in Todd Bolender's successful new ballet, "The Still Point." At right, Miss Hayden nears the end of her quest as Jacques d'Amboise promises her love and protection. "The Still Point" is a New York City Ballet presentation.

'The Still Point,' A New Ballet Hit

By WALTER TERRY

"The Still Point," Todd Bolender's new ballet, which had its premiere last Tuesday at the City Center, is modest in size (there are only six dancers and no settings) but it is rich in dramatic substance and emotional intensity. Its theme of loneliness, of search, of finding is hardly new but as in the case of Antony Tudor's "Lilac Garden," it is also based upon a fairly common dramatic situation, the treatment is wholly fresh and the incident itself takes on an urgent immediacy.

Indeed, Mr. Bolender, without employing steps and gestures associated with Mr. Tudor's great dramatic works, has used the Tudor devices of highly keyed exits and entrances, of sudden face-to-face meetings implicit with conflict, of gestural revelation fused with balletic movement. But "The Still Point" is not at all imitative and it is, I think, the most mature and original work that Mr. Bolender has yet produced.

A Revised Ballet

Since "The Still Point" was first performed last summer at the Jacob's Pillow Dance Festival by Emily Frankel's and Mark Ryder's Dance Drama Company, Mr. Bolender has made many changes, some of them designed to serve the



The Week's Dance Calendar

Today

N. Y. CITY BALLET, City Center, At 2:30, "Interplay," "Souvenirs," Glinka "Pas de Trois" (Adams, LeClerc, Eglevsky), "Firebird" (Tallchief). At 8:30, "Swan Lake" (LeClerc, Eglevsky), "Allegro Brillante" (Tallchief), "Illuminations" (Magallanes), "The Concert" (LeClerc).

CHARLES WEIDMAN and company in dance comedies, 9, Studio 819, Carnegie Hall.

N. Y. BALLET CLUB, 8, Academy of Ballet Perfection. Guest speaker, Miss P. W. Manchester.

DANCE EDUCATORS OF AMERICA, INC., all-day session, Park Sheraton Hotel (main ballroom).

Tuesday

N. Y. CITY BALLET, 8:30, City Center, "Swan Lake" (Tallchief, Eglevsky), "The Case" (LeClerc, Magallanes), "Valse-Fantaisie" (Adams, Wilde, Hayden, Bliss), "Bourree Fantastique" (LeClerc, Bolender, Hayden, Magallanes, Walczak, d'Amboise).

Thursday

N. Y. CITY BALLET, 8:30, City Center, "Serenade," "Prodigious Son" (Moncion, Adams), "Pas de Dix" (Tallchief, Eglevsky), "Pied Piper."

CHARLES WEIDMAN and company, 9, Studio 819, Carnegie Hall.

FILM AND DANCE, a forum program with Antony Tudor, Valerie Bettis, Jean Erdman and Maya Deren as speakers, 8:30, Haysa Holm Studio, 743 Eighth Ave.

Friday

N. Y. CITY BALLET, 8:30, City Center, "Serenade," "Prodigious Son" (Moncion, Adams), "Pas de Dix" (Tallchief, Eglevsky), "Pied Piper."

Saturday

N. Y. CITY BALLET, 8:30, City Center, "Serenade," "Prodigious Son" (Moncion, Adams), "Pas de Dix" (Tallchief, Eglevsky), "Pied Piper."

94

the sister department of the opera to help meet its production needs. But it was all money brought into the common treasury by the ballet department. The remainder included gifts from individuals who wished to sponsor some particular production or parts of one, and general donations made to Ballet Society, the corporate entity of the ballet company apart from its City Center connections. (It is a complex series of relationships, and if the ballet and the Center ever misguidedly decided to go their separate ways, it would require the services of all the lawyers in Philadelphia to pry them apart.)

A general glance at the financial picture indicates that at the end of the first five years the City Center had gone deeply into its pocket to meet ballet deficits; and these were not just mysterious bookkeepers deficits, but took into account all outside contributions as well. The next and far briefer period of a year and a quarter, up to the last official figures of April 1, 1955, resulted in a substantial surplus.

the opera department, even though it, too, is a certain money-loser with the same problem of rehearsal costs, it cannot be deprived of a season. Actually, only the much less expensive dramatic and musical comedy departments show profits; but the Center is not organized merely for profit, but has undertaken certain responsibilities. And there we have it.

An Ideal Solution?

It may well be that further study of the situation will ultimately develop a different approach to over-all season-planning. Perhaps instead of several short ballet seasons, with just enough time between to allow productions and performers to slip out of form and require reconditioning, there might be one long season, in which most of the rehearsing could be done on company time, as it were, after the engagement begins. But those are matters for the experts. What is important is that the ballet, having proved its capacity to carry itself within the sheltering frame of the Center as a whole, should be able to

helped to produce, we can be sure that it will wrack its collective brains for methods to preserve and advance it.

The Week's Events

The programs of the week include the premiere of a new comedy ballet called "The Concert," by Jerome Robbins, set to various music of Chopin, by the New York City Ballet on Tuesday, with Tanaquil LeClerc, Yvonne Mounsey, Todd Bolender and Robert Barnett in the leading roles. Over in Brooklyn, Pearl Lang, in her only concert of the season, will present two new works, "Juvenescence" and "Three at Phantasy," on Saturday evening. Saturday also will see Zachary Solov's new ballet, "Solrée," as part of the Italian Gala at the Metropolitan Opera House in honor of President Giovanni Gronchi of Italy and Signora Gronchi. The complete schedule follows:

New York City Ballet

TODAY (Mat.)—Swan Lake, Souvenir, Pas de Dix, Pied Piper, (Eve.)—Roma, The Cage, Allegro Brillante, Fanfare.
TUESDAY—Serenade, The Concert, Pas de trois (Minkus), Western Symphony.

8:30, "Painting and the Dance." Teresa, Brunetti, Mary Baker, Anita Krumova, Milton Olesza, Carol Wasserman, Clio Quilman, Phyllis Honig, dancers; Augustus Goertz, Harry Jackson, Dorothy Kreymerberg, Leo Goret, painters.
PAUL SWAN, Studio 90, Carnegie Hall; 8:30, (Evelyn Hansen, pianist.) Glimpse of China of Other Days. Poem from Ancient Persia, Een Jour Madame, A Corner in Montmartre, Legend of Narcissus, Homage to Rimsky-Korsakov, Bacchanale of the Sahara. Descrip. plus speech: "Reality and Suggestion."
CHARLES WEIDMAN and Theatre Dance Company, Studio 819, Carnegie Hall; 9:30, Moth and the Star, War between Men and Women, Pickers, The Laundry.

Wednesday

SUNDARI SHRIDHARAN, Brooklyn Academy; 8:30, Program of classical dances of India.

Friday

CHARLES WEIDMAN and Theatre Dance Company, Studio 819, Carnegie Hall; 9:30, Repetition of tonight's program.

Saturday

BENNINGTON COLLEGE DANCE GROUP, George Gershwin Theatre, Brooklyn College; 8:30, Program of modern dances by student group under faculty supervision of William Bales and Molly Lynn.

PEARL LANG and company, Brooklyn Academy; 8:30, Juvenescence (Haleff), Rites (Bartok), Three at Phantasy (Dahl), And Joy Is My Witness (Bach-Suena).

Company includes Glen Tetley, guest artist; Dale Schnert, Irving Burton, Bruce Marks, Carol Delagallo, Jessica Nooney, Sheldon Ossosky, Arlene Rudman, Jan Godin, Janet Byer, Gene McDonald, Robert Gerald, Nancy Stevens, Cora Cahlan, Toni Cook, Joel Schae, Eliot Feld, Ruth Mesavage, dancers; Howard Lebow, Raymond Pannell, pianists.

COUNTRY DANCE SOCIETY, Brooklyn Museum; 2, (Admission free.) Program of English and American square, country, morris and sword dances, directed by May Gadd.

cial qualities of the New York City Ballet, as different from the modern dance group, and some of them by way of tightening his choreographic lines.

In the new presentation, "The Still Point" offers the viewer patterns of visual effectiveness and a concluding pas de deux which is a beautiful piece of craftsmanship, but mainly the appeal is on an emotional level, for Mr. Bolender has not only succeeded in relating the elusive, strangely haunting images of the Debussy score (the String Quartet expertly transcribed for orchestra by Frank Black) to the movements of the dancers but he has also laid bare, but with delicacy and tenderness, the secret sorrows, the longings, the desperations, the discoveries of the human heart.

Melissa Hayden

The central figure in "The Still Point" is a girl isolated from friendship, from love. She is brushed aside by girls who reject her quest for companionship, by young men who find her insistence undesirable, perhaps somewhat frightening. But at the peak of her loneliness, her anguish is stilled and her unwanted privacy lovingly invaded by a youth who brings her, with strong arms and unswerving concern, into the orbit of romance.

In the principal part, Melissa Hayden gives a tremendously eloquent performance. Steps, motions, gestures seem to rush

"The Still Point," along with the other two new creations of the season, George Balanchine's "Allegro Brillante" and Jerome Robbins' "The Concert," will be offered on several of the programs listed for the New York City Ballet's final week, ending next Sunday, at the City Center.

The Ballet Theatre

After the New York City Ballet ends its run, there will be a brief balletic lull until April 17 when The Ballet Theatre, co-directed by Lucia Chase and Oliver Smith, opens a three-week engagement at the Metropolitan Opera House. Twenty-eight ballets will be presented, including two new works and three revivals.

One of the new productions will be Agnes de Mille's "The Rib of Eve," which the choreographer herself describes as "a satirical morality play." Music by Morton Gould will be used and the settings and costumes will be designed by Oliver Smith and Irene Sharaff, re-

ster, "Jeux d'Amboise," "The Still Point" (Hayden, d'Amboise), Minkus "Pas de Trois" (Tallychief, Wilde, Eglevsky), "Bourree Fantastique."

Wednesday

N. Y. CITY BALLET, 8:30, City Center. "Serenade," "Firebird" (Tallychief), "Afternoon of a Faun" (LeClerc, d'Amboise), "Western Symphony."

8:30, "Swan Lake" (Tallychief, d'Amboise), "The Still Point" (Tallychief, Wilde, Eglevsky), "Afternoon of a Faun" (LeClerc, d'Amboise), "Fanfare." At 8:30, "Serenade" (Sylvia Pas de Deux) (Tallychief, Eglevsky), "Firebird" (Hayden), "Western Symphony."

DANCE CONCERT, with Miriam Pandor, Audrey Bookspan, Bl Heiden and others, 8:30, Henry Street Playhouse.

spectively. Nora Kaye is slated to dance the leading role. The premiere is set for April 25.

On April 18, the company will give its first performance of Antony Tudor's "Offenbach in the Underworld," a revised version of a work he originally created for the National Ballet of Canada. The revivals are Mr. Tudor's "Undertow" (William Schuman's score) and "Dim Lustre" (Richard Strauss) and Miss de Mille's "Tally-Ho!"

(music of Gluck arranged by Paul Nordoff).

In addition to Miss Kaye, the leading dancers will include Rosella Hightower (in her first New York appearance since 1949), John Kriza, Erik Bruhn, Hugh Laing, Harold Lang, Lupe Serrano, Ruth Ann Koesun, Eric Braun, Sonia Arova and Scott Douglas. Joseph Levine will serve as musical director with Jaime Leon as assistant conductor.

N.Y. TIMES
April 15, 1956

Ballerina— And Actress, Too

By EMILY COLEMAN

THE ballet world is more rank-conscious than the army, with the ballerinas, or lady generals, constantly vying for position. Of the three widely recognized types, the classic ballerina is the most familiar, for she almost always wears a fluffy tutu and decorates her hair with either a crown or a wreath. Today, her most distinguished representatives are Margot Fonteyn of Great Britain, Galina Ulanova of the U. S. S. R. and Maria Tallchief of the United States.

Recognized by the public, but snubbed by the purists, is another species, the ballerina whose looks are more important than her arabesques, even though she does them extremely well. Moira Shearer, through the motion picture "The Red Shoes," is a legitimate example of this popular notion of a ballerina.

Less well known is the third kind of dancer—the dramatic ballerina, who would rather sell an idea than an arabesque. New York City-born Nora Kaye has given this type a new social distinction. She is unquestionably the world's greatest dramatic ballerina, a unique figure in an all but unexplored ballet area. Many of the reasons why Miss Kaye has attained this stature will be readily visible this week at the Metropolitan Opera House, where Ballet Theatre and Miss Kaye open a three-week season.

Although Ballet Theatre does not recognize the star system as such, both the frequency and variety of Miss Kaye's appearances make her position as the company's prima ballerina self-evident. Its two new ballets, Anthony Tudor's "Offenbach in the Underworld" and Agnes de Mille's "Dim Luster," both feature her, as does "The Fall of the House of Usher," one of the two Tudor revivals. In more familiar ballets she runs an emotional gamut from the classic repertoire to such modern-wing heroines as the tormented Hagar in Tudor's "Pillar of Fire," which brought her stardom in 1942, and the homicidal Lizzie Borden in Miss de Mille's "Fall River Legend."

HISTORICALLY, the actress-ballerina is no new phenomenon. While Marie Camargo was successfully raising a dancer's skirts more than 200 years ago, her rival, Marie Sallé, was courting realism even more ardently by daring to wear muslin drapes when she presented her "Pygmalion," the first complete ballet ever choreographed by a woman. (She retained her corset, an encumbrance from which Isadora Duncan was to free female dancers many years later.)

Virginia Zucchi, an Italian ballerina who captivated Russia in 1885 in a ballet titled "A Trip to the Moon" and stayed on until 1892, was another pioneer. "Zucchi came to me as a great exception and a great revelation," wrote Prince Wolkonsky, director of the Imperial Theatres. "I saw that ballet dancing could have a 'meaning.'"

EMILY COLEMAN, the music and dance editor of Newsweek magazine, has reported on the ballet world for more than fifteen years.

Everything about her seemed to speak—eyes, shoulders, hands and fingers. Anna Pavlova was also endowed with great dramatic gifts, but she eventually chose to divert her talents to more orthodox channels.

With all due honor to intrepid ladies like these, ballerinas do not leap much farther than choreographers allow them to. Tudor, responsible for the impetus of Miss Kaye's career, first noticed her in 1939, a couple of days after he arrived from England to join Ballet Theatre. "You could not miss the wiry body, the incredible determination and



Miss Kaye, above, in "Romeo and Juliet"; below, as the Novice in "The Cage."



the really facile technique," he recalls. After selecting her for a part in the corps de ballet of "Lilac Garden," he was even more impressed because of "the way she imbedded herself in the spirit of the thing, the way she worked. It was obvious that she would not fail to get to the top."

For her part, Miss Kaye remembers that when she saw Tudor's ballets, "I knew they were the kind that would interest me. They were emotional and realistic, but still within the framework of ballet." From both the creative and performing point of view, then, the time was right for the evolution of Nora Kaye, dramatic ballerina.

Nora's parents had left Russia in 1913. Her father had been an actor in the Moscow Art Theatre. Her mother was a nonprofessional, but was determined that her daughter would be spared her fate. Ballet, as it should be to all good Russians, naturally appealed to her, if not to Nora. Her daughter escaped her first day at ballet school

New York-born Nora Kaye has brought a new distinction to the field of dramatic ballet and become its foremost female exponent.

by breaking forth into hysterical tears. A second attempt brought on illness. At last Nora was safely trapped in the Metropolitan Opera's ballet school, eventually to take outside lessons from Michel Fokine, the man most responsible for revolutionizing modern ballet.

A DESULTORY attempt was made to see that Nora had a formal education, but almost at once she began to appear as a super at the Met. She is unclear today as to whether her first role on the stage which has since become so familiar to her was as a page in "Lohengrin" or as a child in "Meistersinger," but whichever one it was led to a succession of cupids, gnomes, elves and the like. She remembers that pretty soon "the truant officer became quite a good friend. He suggested a tutor."

At 14, she graduated into the Metropolitan Opera Ballet through a performance of "Sadko," and at 15 she became a part of the now famous American Ballet's season at the Met under the direction of George Balanchine. Balanchine's neoclassicism apparently aroused her no more than it did recently during the three years she spent with his New York City Ballet, for she left the American Ballet to join "Virginia," a musical comedy. When this folded, she went into the corps de ballet of the Music Hall.

At some point during this period—Miss Kaye does not remember quite when—she and a friend, Muriel Bentley, devised a night-club act which they set to the music of Massenet's "Meditation" from "Thais" and called "Blue Moon." Despite a deliberate attempt toward nudity and turquoise-blue faces, they were turned down as "too classical and not sexy enough."

A spot in the corps of the musicals "Great Lady" and "Stars in Your Eyes" followed. She was working at the International Casino when Maria Kamilova suggested that they audition for the new-born Ballet Theatre. Much against her will, she allowed herself to be talked into it.

BECAUSE Miss Kaye can carry on a conversation which is not totally dependent on ballet, a mark of considerable intellectual prowess in balletic circles, it is often assumed that she is a decisive thinker and a master strategist in the handling of her career. She says this is not so. "When I am trying to decide something," she says, "there is always a lot of dithering going on. I never say, 'This is what I am going to do.' I weigh, flounder and falter."

Nevertheless, she has managed herself with remarkable perception. Her decisions to join the New York City Ballet and the Broadway show "Two's Company," starring Bette Davis, produced few apparent artistic results outside of "The Cage," a vicious little number about female insects of prey which Jerome Robbins created for her within the limits of the New York City Ballet. Yet her absence from Ballet Theatre demonstrated conclusively how much the dramatic ballerina and the theatrical ball—(Continued on Page 32)



THE DANCE'S DUSE—Nora Kaye as the tormented Hagar in "Pillar of Fire." Her "intense projection" of this role made her a star.

19

N.Y. Herald Tribune
April 18, 1956

DANCE

The Ballet Theatre

By WALTER TERRY

The founders of The Ballet Theatre meant exactly what they said when they gave the organization its name. And, during the sixteen years of its existence, the company has made a special point of presenting ballet in its purely classical forms, as straight dance, as drama, as comedy, as satire, as fantasy. Last evening's program, which inaugurated The Ballet Theatre's three-week engagement at the Metropolitan Opera House, represented this policy of viewing ballet as theater.

The bill opened with George Balanchine's "Theme and Variations" (Tchaikovsky), a non-narrative ballet in which the traditional movements of the classical dance were woven—as only Mr. Balanchine can do it—into patterns of fresh and lively beauty. This work served to reintroduce Rosella Hightower to Broadway, for the American ballerina, following several years abroad, had performed only on tour since she joined the company last fall.

As every dance follower knows, Miss Hightower was and is a highly accomplished dancer, strong of technique and stylish of movement. Perhaps opening night nervousness made her a trifle brittle and harsh in her actions at times or perhaps she is happier in a role which gives outlet to her dramatic gifts. At any rate, something of the lyricism essential to this ballet eluded her. However, in the work's allegro passages, she shone handsomely in swift turns and sharply placed foot designs and her balances on pointe were expertly sustained. It is good to welcome her back.

Erik Bruhn, as Miss Hightower's partner, was as near faultless as a dancer can get. The technical tricks bothered him not at all and he went on to move as if he were a part of the music itself so effortlessly was his action, so impeccable his phrasing, so melodic the flow of motion which he instituted. It took the corps de ballet quite a while to warm up but it hit the finale with flourish.

Ballet as drama came next with one of The Ballet Theatre's most celebrated productions, "Pillar of Fire," choreographed by Antony Tudor to Schoenberg's Verklärte Nacht. And once again, Nora Kaye, probably the greatest dramatic ballerina of our day, gave an emotionally intense, disturbing and penetrating characterization of the lonely, tormented girl who gives herself to a vivid debauch unaware that the man she loves returns her affection.

Miss Kaye was the magnificent star of "Pillar of Fire," but she had exceptionally fine support right down the line. Lucia Chase was splendid as the prim Eldest Sister, Barbara Lloyd gave a beautifully detailed performance of the teasing, unintention-



Rosella Hightower and Erik Bruhn, stars of The Ballet Theatre.

tionally cruel Youngest Sister and Hugh Laing was, as always, perfect as the sullen seducer. Mr. Tudor himself danced the part of the quiet hero and the ensemble, the almost choric Lov-ers-in-Innocence and the Lov-ers-in-Experience, contributed much to a stirring performance of a contemporary masterpiece.

Fantasy followed with Herbert Ross' "Caprichos," set to music of Bartok and based upon Goya's etchings of the same name and the artist's own commentaries. This is a bitter, biting, macabre work, filled with passion, decadence, evil and despair. Catherine Horn and Leslie Franzos played the shameless, thrill-seeking girls who excitedly observe the tragedies which befall others; Lupe Serrano, fiery and frenzied, danced the part of a woman who invites ravishment; John Kriza and Ruth Ann Koseum were brilliant in an incredibly difficult duet which calls for the man to dance with an inert body, and Sonia Arova was deeply touching as the martyr burned at the stake.

Comedy and romance brought the evening to a close in David Lichine's bubbling "Graduation Ball" (Johann Strauss) in which Harold Lang returned to the company to dance as the First Junior Cadet and in which other leads were performed by Miss Koseum, Miss Lloyd, Miss Serrano, Scott Douglas and Michael Lland. Joseph Levine and Daniel Saldenberg were the conductors of the evening and the trio for the Bartok score was composed of Alvin Rudnitsky (violin), Irving Owen (piano) and Julio Mazzocca (clarinet). Tonight, The Ballet Theatre will feature a new production, "Offenbach in the Underworld," choreographed by Mr. Tudor.

N.Y. TIMES April 18, 1956

Dance: Ballet Theatre

Company Opens Run of 3 Weeks at 'Met'

By JOHN MARTIN

THE Ballet Theatre last night opened a three-week season at the Metropolitan Opera House in a program designed with considerable ingenuity to get all the principal artists of the company into the bill in reasonably rewarding fashion.

If the four works presented were all more than familiar, there was none the less a major novelty in the return of Rosella Hightower to the local scene after an absence of six years. Even before she made a great name for herself in Europe, most of us knew that she was a gifted dancer, and none of us can fail to be glad that she is back.

It would have been nicer, however, if she had been presented in her homecoming appearance in a more congenial work than Balanchine's "Theme and Variations," for she is the least Balanchinian of dancers. She has a strong and stunning classic technique and a beautiful line, but her outstanding quality is a warm and flowing lyricism for which Balanchine's choreographic approach allows no play at all.

But if we must wait a bit to see her in roles that meet her artistic specifications—more neatly, at least it is a pleasure to watch her dance in any case. Her body is beautifully placed, her aplomb (in spite of first-night fidgets) is admirable, and there are few dancers anywhere who can match her port de bras. There should be some fine things to look forward to when she gets into her own repertoire.

Certainly she was not alone in being un-Balanchinian, for the performance as a whole lacked altogether that prismatic glint that is the essence of the choreographer's beauty. Only Erik Bruhn brought the requisite (if still not Balanchinian) crispness and sheen to the piece, and he danced with an easy accuracy and command that were a complete delight. The variation in particular has probably never been danced so expertly before.

The company was much more at home in Antony Tudor's "Pillar of Fire," which he created for it fourteen years ago. On this occasion most of its principal roles were still in the hands of the artists who first performed



Rosella Hightower

them. Nora Kaye, Hugh Laing, Lucia Chase and Mr. Tudor have all proved quite irreplaceable, and it is only luck that Barbara Lloyd and Sonia Arova are as good as they are in the other two main parts. The performance on this occasion found practically everybody hitting it too hard, but that is to be laid to nothing more serious than first-night nervousness.

Herbert Ross' small but intense set of Goya vignettes, "Caprichos," set sparsely to a Bartok trio, had its only scheduled presentation of the season, and may well have received the best performance of the evening. Lupe Serrano, John Kriza, Ruth Ann Koseum, Miss Arova, Catherine Horn, Leslie Franzos, Vernon Wendorf and Felix Smith brought it vigorously to life.

The final ballet of the evening, too late to be reported on here, was "Graduation Ball," with Harold Lang back in his old role after an absence from the company of eleven years. Miss Koseum, Scott Douglas, Miss Serrano, Michael Lland, Miss Lloyd, Fernand Nault and Vernon Lusby were the other principals.

The program involved the services of both the regular conductors, Joseph Levine and Jaime Leon, and the guest conductor, Daniel Saldenberg, who officiated for "Pillar of Fire."

Tonight's program will contain the season's first premiere, Mr. Tudor's "Offenbach in the Underworld," with Miss Kaye as its chief performer.

Ballerina—and Actress, Too

(Continued from Page 19)
let company were a part of each other.

Of equal importance to Miss Kaye was the further demonstration of her philosophy: "I wanted to try a new field. It was something I wanted to develop whether it worked or not. This did not. It was completely alien to my way of thinking, but nevertheless I learned a lot." The Broadway show, on the other hand, proved to her that she did not enjoy doing the same thing every night. "I began to lose all proportion. It got too monotonous and, after all, I have to face myself."

AS a matter of fact, Miss Kaye has been known to face herself with unusual frankness. For a ballerina, whose physical proportions must adhere rigidly to predetermined standards, Miss Kaye has had to overcome square shoulders and a torso which lacked the long classic line. On the advice of an anatomy expert she followed certain exercises and actually lengthened her waist by about three inches.

With similar objectivity, she has analyzed her former distaste for the classical repertoire. Not so long ago she freely admitted that she liked subjects which dealt with human beings. "Princesses," she

said, "are far removed from my world and my way of thinking." But today, after the recognition which she won last year during Ballet Theatre's fifteenth anniversary season with her two Swan Queens, black and white, she admits that she has found the right challenge in the classics. Miss de Mille, who has watched her progress in this way: "She performs equally well in classic, romantic and modern veins, her 'Giselle' and her contemporary creations both making history. This is an unmatched achievement."

Among her most dependable assets are her exceptionally strong technique and unusual lack of performance nerves, qualities which have been known to arouse such envy among her colleagues as to border on downright irritation. Nothing appears to faze her. During one performance of "Pillar of Fire" another dancer suffered an injury and disappeared into the wings. The male dancers who were due on stage to partner Miss Kaye in a particularly difficult lift lingered too long in the wings with the injured dancer. Suddenly remembering, one stalwart rushed out, only to find Miss Kaye apparently defying gravity by lifting herself. "Where the hell

is everybody?" she inquired.

She says she never has stage-fright. "The stage seems a natural place for me to be. I never get nervous about performing, only about how a new ballet will be received. Then if it is a success, I wonder next time if it will have the same impact. The first time you do a role, you are so wrapped up in it. The technique enters after the first impetus evaporates. Then you are left with the fact that each time you do a role you cannot lose yourself in it as you did in the beginning."

NONE the less, it is a rare Kaye performance that fails to capture an audience as powerfully on repeats as during premieres. "Pillar of Fire" seems to become a new emotional experience through the intensity of her projection. Indeed, the ballet was not even attempted during her absence from the company, and it is next to impossible to imagine anyone else conveying the agony of Hagar's tortured soul. In recognition of these purely theatrical qualities, Miss Kaye has been frequently called the "Duse of the Dance" or the "Bernhardt of the Ballet." Unable to resist the wisecrack with which she instinctively meets any situation, she once commented: "It would be very flattering if



The feet of Nora Kaye.

everybody knew who Duse was."

The strength of Miss Kaye's sustained and dramatic communication appears to be universal, for it has held audiences in Europe, where she has appeared with both Ballet Theatre and the New York City Ballet, and in Japan, where she danced with the Komaki Imperial Ballet of Tokyo. This season, she was asked by the conductor, Herbert von Karajan, to dance the role of Strauss' "Salome" in his new staging of the work at La Scala, but had to refuse because of prior commitments.

This June, Miss Kaye will return to Japan for her third visit there. As before, there will be a Nora Kaye Day. In July, she will rejoin Ballet Theatre in Italy. She would like a vacation, but has had no time for one in three years.

The lack of time in her life has also been a factor in her

marital status. She has not remarried since her divorce in 1951 from the violinist Isaac Stern because she says a dancer's career allows no time for marriage unless both parties belong to the same ballet company. Otherwise classes, rehearsals, performances and tours make home life impossible. As it is, Mandy, her pet Yorkshire terrier, spends far more time with her mother than with her, and her East Side apartment is more often vacant than occupied. Home, however, has always been New York, for she was born on the lower East Side and grew up on the upper West Side.

INEVITABLY, Miss Kaye is frequently urged to attempt a straight dramatic play with no dancing involved. Tennessee Williams, after seeing her dance his "Streetcar Named Desire," advised her to act in it, and her friends, Jerome Robbins and playwright Arthur Laurents, stand ready to aid and abet any scheme to get her into the legitimate theatre. For a time, she seriously considered the challenge, but it is out of the picture, at least temporarily.

"There are still too many possibilities to explore in movement alone," she says. "All I need right now are more and better ballets, lots of them." As the first American ballerina to affect ballet history profoundly, she has a right to them.

95 1955-56

DANCE: COCKAIGNE

Hanya Holm in 'Fair Lady' Helps Make
A Masterpiece—Ballet's Last Week

By JOHN MARTIN

HANYA HOLM should get a medal for what she has done with "My Fair Lady," and Miss Holm deserves at least a silver one for grasping the necessity of having her do it. To turn a Shaw play into a musical is an appalling assignment, for the mediums are light years apart. Shaw was a wit, not a comedian; he wrote not for the stage but for the platform, with a complete innocence of the plasticity of the theatre. The really first-rate musical, on the other hand, is primarily a plastic form, molding music, movement, laughter, visual design, to purposes of its own. A literary plot can serve it usefully only as a light thread for continuity, and the intractability of intellectual ideas makes them a serious menace to the development of lyric theatricality.

The time is long gone when it was possible to take "Arms and the Man," throw out everything but a germ of its central idea and write a rollicking Viennese operetta libretto upon it under the title of "The Chocolate Soldier." There are contract stipulations nowadays about what percentage of the original dialogue must be retained, and, in addition, there would be a prodigious howl if any librettist tampered too boldly with the master's work. "My Fair Lady" is therefore, perforce, very close indeed to "Pygmalion," or at least to the movie version of it, which Shaw himself approved. The book and lyrics of Alan Jay Lerner do a remarkable job of keeping it so, and Frederick Loewe's music manages to be both faithful and contributory.

Artistic Fusion

The major problem, however, is how to get all this onto the stage with the shape and flow of a musical. "Pygmalion" is unsolvable in a total sense, but the degree of success that has been attained is noteworthy, not only as a box-office triumph but also as an artistic tour de force. Viewed entirely from across the footlights, it appears that Mr. Hart and Miss Holm have worked absolutely eye to eye, each yielding to the other, each holding up the other's hands, in a common fascination with a creative challenge. Choreographic phrasing emerges time and time again through the dramatic action, and, by way of give and take, dance climaxes are frequently sacrificed to the total fabric. It is just about as ideal a fusion of the literary-dramatic element of the theatre with the choreo-musical element as has been seen in our time.

HERALD TRIBUNE, THURSDAY, APRIL 19, 1956

DANCE

The Ballet Theatre

By WALTER TERRY

Antony Tudor, customarily the creator of intensely dramatic ballets, is discovered in a gay and carefree mood in his "Offenbach in the Underworld," a new production presented by The Ballet Theatre last evening at the Metropolitan Opera House. The work, first given in earlier versions by the Philadelphia Ballet Guild and the National Ballet of Canada, boasts a fine aggregation of rowdy cancan dancers, some highly involved flirtations, a good deal of satire and no plot at all.

The satiric elements, in a way, are family jokes—the dance family, that is—for Mr. Tudor is apparently having fun not only with that perennially popular ballet, "Gaiety Parisienne," but also with his own choreographic style. There are, in fact, ironically adapted fragments from his "Pillar of Fire" and "Lilac Garden" in "Offenbach." There is also out and out comedy in the teasing antics of the cancan girls. In the ardent but superficial courtships of the patrons of the Bar du Cancan and especially in the coquettish behavior of the Operetta Star and her not-too-faithful His Imperial Excellency.

Nora Kaye, as the Operetta Star, has splendid opportunities to display her command of comedy and this she does through a slouching, come-on walk; well directed leers, double-takes and the like and a majestic aplomb in the midst of a brawl. The choreographer has also permitted her some fairly straight measures of dance and these she accomplishes with fine verve and, naturally, with superb technical skill. Indeed, when she is the center of activity, "Offenbach in the Underworld" is sheer delight.

John Kriza's Imperial Excellency is a fine comic characterization and a fine comic characterization like an angel and behaves naughtily as the Queen of the Carriage Trade. Scott Douglas and Ruth Ann Koesun are among the other first-rate soloists in the new ballet.

The Ballet Theatre production has a newly selected Offenbach score assembled by Mr. Tudor himself and arranged and orchestrated with communicable bounce and appropriate atmosphere by David Simon. Rene Bouché's setting and costumes for this Parisian whirl of the 1870's manage to be garish, amusing and eye-filling all at the same time.

As for the ballet itself, it is great good fun, just as it was when the Canadian troupe did it here with a different score and slightly different choreography, because it has no story-line, it is to drag along the way but about the time one starts to get of a particular sequence, it comes up with a fresh



In "Three Virgins and a Devil" on a program consisting entirely of her works by Ballet Theatre tonight.

settings must necessarily have a certain literal sense of locality about them, but Cecil Beaton has lightened them with ravishingly imaginative costumes of the period. The whole thing, indeed, is a remarkable wedding of theatrical taste.

The Week's Programs

The Ballet Theatre goes into its last week at the Metropolitan today. Agnes de Mille's "Tally-Ho" will be revived to-night on the first all-de Mille program with Sono Osato as guest artist. Antony Tudor's twenty-fifth anniversary as a choreographer will be celebrated with an all-Tudor program on Tuesday. The Juilliard Dance Theatre will give its last performance to-night at the Juilliard Concert Hall.

The week's schedule follows:

Ballet Theatre

TODAY (Mat.)—Giselle, Offenbach in the Underworld; Rib of Eve, Three Virgins and a Devil, Tally-Ho, Fall River Legend.
TUESDAY—Romeo and Juliet, Underworld, Judgment of Paris, Dim Luster, "The Whims of Cupid," "Coppelia," "Dream Pictures."
WEDNESDAY—Dim Luster, Rib of Eve, Judgment of Paris, "The Whims of Cupid," "Coppelia," "Dream Pictures."
THURSDAY—Interplay, Billy the Kid, Dim Luster, Tally-Ho.
FRIDAY—Satan, Judgment of Paris, Dim Luster, Tally-Ho.
SATURDAY (Mat.)—Pillar of Fire, Lilac Garden, Peter and the Wolf, Patience, "The Whims of Cupid," "Coppelia," "Dream Pictures."
SUNDAY (Mat.)—Romeo and Juliet, Underworld, Judgment of Paris, Dim Luster, "The Whims of Cupid," "Coppelia," "Dream Pictures."

Concerts and Recitals

TODAY (Mat.)—Juilliard Dance Theatre, Juilliard Concert Hall, 130 Claremont Avenue, 8:30.
TUESDAY (Mat.)—Juilliard Dance Theatre, Juilliard Concert Hall, 130 Claremont Avenue, 8:30.

HERALD TRIBUNE, THURSDAY, APRIL 19, 1956



Nora Kaye, as she appears as the worldly Operetta Singer in the new "Offenbach in the Underworld."

with a quality of motion which defines a story-book picture who is caught up in a web of magic and in a situation colored by tender romance.

"Fancy Free," with Scott Douglas, Mr. Kriza and Harold Lang as the three carousing sailors on shore leave, brought the evening to a close.

Director Named For Met Ballet

The Metropolitan Opera has announced the appointment of Antony Tudor as administrative director of the Metropolitan Opera Ballet. Zachary Solov, who asked to be relieved of certain of his duties as director of the Metropolitan Opera Ballet, will remain as resident choreographer, responsible for the choreography of all opera ballet presentations. Both Mr. Tudor and Mr. Solov will be assisted by a new ballet mistress, Mattilyn Gavers.

Mr. Tudor will retain his post as director of the Metropolitan Opera Ballet School and Miss Gavers also will continue as one of the instructors at the school. Mr. Tudor is staging a new ballet, "Offenbach in the Underworld," and directing other ballets he has created for the season which The Ballet Theatre will launch tomorrow night at the Metropolitan Opera House.

AGNES DE MILLE

Ballets: Domestic, Imported

By WALTER TERRY

The 1955-'56 ballet season, which got under way early last September with an engagement by the Sadler's Wells Ballet at the Metropolitan Opera House, will come to an end next Sunday at the same house with final performances by The Ballet Theatre. During the eight months, New Yorkers have seen the New York City Ballet in two engagements, other ballet units, modern dance groups, ethnic companies and there will be still further dance recitals in the weeks to come. But balletically, the major events of the season terminate with The Ballet Theatre.

For the company's final week at the Met, three special performances are planned. This evening will feature a program of ballets all choreographed by Agnes de Mille, including "Tally-Ho," a revival of her "Tally-Ho," with Sono Osato and Muriel Bentley as guest artists. Miss de Mille herself will appear in "Three Virgins and a Devil" and rounding out the bill will be "Rib of Eve" (new this season) and "Fall River Legend."

Tuesday's program will be devoted to Antony Tudor and three of his ballets, "Romeo and Juliet," "Underworld" and "Offenbach in the Underworld." Two nights later, on Thursday, tribute will be paid American composers through presentations of "Interplay" (Morton Gould), "Billy the Kid" (Aaron Copland), "Underworld" (William Schuman) and "Fancy Free" (Leonard Bernstein).

The Tudor night, incidentally, will be in the nature of a choreographic birthday party, for it was twenty-five years ago that Mr. Tudor's first ballet, "Crossroads," had its premiere in London.

The Royal Danes

After a metropolitan dance lull during the summer months when dance and dancers busy themselves with out-of-town festivals, the 1955-'56 ballet season in New York will get under way Sept. 16 at the Metropolitan Opera where the Royal Danish Ballet, under the patronage of King Frederick IX of Denmark, will make its American debut in a two-week season.

Intense local interest in the coming of the Danes has been expressed through mail orders already received by Columbia Artists Management, the organization which has arranged the season. Local interest in the schedule of programs for the Met season would be helpful to ballet followers at this time.

The performances are as follows: Sept. 16, Bournonville's "La Sylphide" (acts); Sept. 17, Bournonville's "La Sylphide" (acts); Sept. 18, Bournonville's "La Sylphide" (acts); Sept. 19, "La Sylphide" (acts); Sept. 20, "La Sylphide" (acts); Sept. 21, "La Sylphide" (acts); Sept. 22, "La Sylphide" (acts); Sept. 23, "La Sylphide" (acts); Sept. 24, "La Sylphide" (acts); Sept. 25, "La Sylphide" (acts); Sept. 26, "La Sylphide" (acts); Sept. 27, "La Sylphide" (acts); Sept. 28, "La Sylphide" (acts); Sept. 29, "La Sylphide" (acts); Sept. 30, "La Sylphide" (acts); Sept. 31, "La Sylphide" (acts).

The Week's Dance Calendar

Today

Ballet Theatre, Metropolitan Opera. At 8:30, "Giselle" (Kaye, Bruhn, Serrano), "Offenbach in the Underworld" (Hightower, Bruhn). At 8:30 (all-de Mille evening), "Rib of Eve" (Kaye, Mitchell), "Three Virgins and a Devil" (De Mille, Chase, Lloyd, Lang), "Tally-Ho" (Osato, Kriza, Lang, Lloyd, Bentley), "Fall River Legend" (Kaye, Kriza).
Juilliard Dance Theatre, 8:30, Juilliard Concert Hall.
Charles Weidman and company, dance comedies, 9, Studio 819, Carnegie Hall.
Paul Swan, pantomime dancer, 8:30, Studio 90, Carnegie Hall.
Merle Marsicano, solo dancer, 8:40, Henry Street Playhouse.

Tuesday

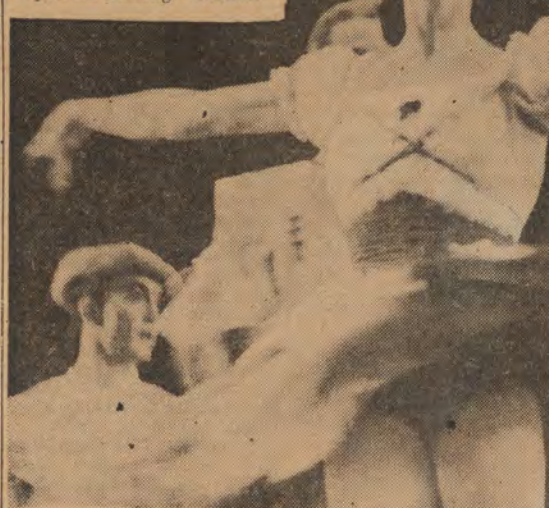
Ballet Theatre, 8:30, Metropolitan Opera. All-Tudor evening, "Romeo and Juliet" (Kaye, Lang), "Underworld" (Hightower, Lang, Serrano, Koesun), "Offenbach in the Underworld" (Kaye, Kriza).
Di Falcio and company in a program of exotic dances from India, Ceylon, China, Java, Arabia, Hawaii, Spain, 8:30, Carnegie Recital Hall.

Wednesday

Ballet Theatre, 8:30, Metropolitan Opera. "Dim Luster" (Hightower, Lang, Arova), "Rib of Eve"



These unusual photo impressions of the ballet were taken by Don Langer, photography columnist for the Herald Tribune, from the prompter's box at the Metropolitan during "Giselle."



Nora Kaye, as she appears in the title role of "Giselle," to be repeated this afternoon by The Ballet Theatre.

wanted to investigate the Benesh method and check its claims of accuracy but she found nobody who had studied both methods and further found that the Beneshes required a pledge of secrecy from any one who took their courses. In this atmosphere of mystery, it has been difficult for Miss Hutchinson, who is interested in all notational systems, to determine whether the Benesh method is better than or inferior to Labanotation. She has been permitted, after some delay, to study with the Beneshes. Those interested in notation will await her report eagerly, provided, of course, that she is permitted to make a report.

The Week's Dance Calendar

Today

Ballet Theatre, Metropolitan Opera. At 8:30, "Giselle" (Kaye, Bruhn, Serrano), "Offenbach in the Underworld" (Hightower, Bruhn). At 8:30 (all-de Mille evening), "Rib of Eve" (Kaye, Mitchell), "Three Virgins and a Devil" (De Mille, Chase, Lloyd, Lang), "Tally-Ho" (Osato, Kriza, Lang, Lloyd, Bentley), "Fall River Legend" (Kaye, Kriza).
Juilliard Dance Theatre, 8:30, Juilliard Concert Hall.
Charles Weidman and company, dance comedies, 9, Studio 819, Carnegie Hall.
Paul Swan, pantomime dancer, 8:30, Studio 90, Carnegie Hall.
Merle Marsicano, solo dancer, 8:40, Henry Street Playhouse.

Tuesday

Ballet Theatre, 8:30, Metropolitan Opera. All-Tudor evening, "Romeo and Juliet" (Kaye, Lang), "Underworld" (Hightower, Lang, Serrano, Koesun), "Offenbach in the Underworld" (Kaye, Kriza).
Di Falcio and company in a program of exotic dances from India, Ceylon, China, Java, Arabia, Hawaii, Spain, 8:30, Carnegie Recital Hall.

Wednesday

Ballet Theatre, 8:30, Metropolitan Opera. "Dim Luster" (Hightower, Lang, Arova), "Rib of Eve"

Ballet: Tudor Premiere

'Offenbach in the Underworld,' His First
New Work in 4 Years, Seen at 'Met'
N.Y. TIMES

By JOHN MARTIN

THE first new ballet by Antony Tudor in four years was presented by the Ballet Theatre last night at the Metropolitan Opera House. This is "Offenbach in the Underworld," a kind of Toulouse-Lautrec fantasia, with Nora Kaye, Hugh Laing, John Kriza, Ruth Ann Koesun, Lupe Serrano and Scott Douglas heading a large cast.

Strictly speaking, it is not a new ballet at all. It had its origin in a whipped-up one-night affair set to the score of Massine's old ballet, "Gaiety Parisienne," at the behest of the Philadelphia Orchestra. This first sketch turned out so well that it was remade for Nora Kaye to dance in Tokyo with the Komaki Ballet, and after that it passed into the repertoire of the National Ballet of Canada.

Obviously nothing further could be done with it until it had been supplied with a score of its own, and that Mr. Tudor has now done with the assistance of David Simon as arranger and orchestrator. The old score managed to skim the cream of the best tunes, but since Offenbach rewrote himself pretty frequently, a new and largely unfamiliar score has been most satisfactorily assembled, with some amusing echoes, a few surprises and only two or three bits of borrowing from its predecessor.

As for the ballet itself, last night's presentation is not a fair basis for judging it. The basis of us who have traveled to Brooklyn two seasons in succession to see the Canadian company do it know that it is a work of wit, charm and atmosphere, and are confident that it will eventually get to be so with the Ballet Theatre. But it is large, involved and completely dependent on spirit, and only a miracle could make it come to life in the first try of a fresh company.

In the Broadway theatre such a work would be rehearsed for five or six weeks and played on the road for another five or six before it was considered ready to be reviewed.

The final ballet of the bill was "Fancy Free," with Harold Lang and Mr. Kriza in the roles they created in 1944, and Mr. Douglas in the role Jerome Robbins created originally for himself. Daniel Saldenberg was the conductor for this number, Jaime Leon for "Swan Lake" and Joseph Levine for the "Offenbach."

N.Y. TIMES MAY 4, 1956
CHOREOGRAPHER'S EVENING

For the Ballet Theatre to devote an entire program to works by Antony Tudor has not been an unusual practice over the years, but last night's "all-Tudor" evening at the Metropolitan had a special significance, for it marked the twenty-fifth anniversary of his debut as a choreographer.

Tudor's output has been relatively small, for he works slowly and meticulously. His direction has been from the start away from the conventional trend of the ballet with its accent on virtuosity and spectacle and toward a psychological insight into character and emotion. In this he has been closer to the spirit of the modern dance than to the classic tradition, and has opened up new vistas for the ballet while still remaining well within its basic

pattern and fundamental technique. When he came to this country in 1940 as an original member of the Ballet Theatre he was unknown here. But the presentation of three of his ballets, of widely different types, in that first season made a profound impression. They were, indeed, a major reason for the immediate respect with which the new company was received and for the assurance of its future. For the record, these works were the romantically moving "Jardin aux Lilas," the mercilessly satirical "Judgment of Paris" and the solemn setting of Mahler's "Kindertotenlieder" called "Dark Elegies."

Like most artists of deep convictions and independent practices, Tudor has been from the beginning a controversial figure. To some he is the destroyer of the ballet's essential esthetics, to others he is the savior of its intellectual integrity. But whether his works are thought to be ugly or beautiful, sordid or enlightening, earnest or comic, there can be no two opinions about his stature as a creator or the artistic authority of his contribution to the dance.

1955-56

N.Y. Herald Tribune
SUNDAY, MAY 13, 1956

Nora Kaye: the Art Of a Versatile Star

By WALTER TERRY

Nora Kaye has been a dance star for almost fifteen years, ever since that triumphant night in the spring of 1942 when Antony Tudor's "Pillar of Fire" had its premiere and Miss Kaye crossed the threshold from comparative obscurity to fame. She had started with The Ballet Theatre in 1940 as a corps de ballet dancer and for a decade, she found the artistic nurturing, the theatrical outlets she needed in that company. For it was with The Ballet Theatre that she came to be hailed as the world's greatest dramatic ballerina, a dancer-actress who was to the twentieth century what Marie Sallé had been to the eighteenth and Virginia Zucchi had been to the nineteenth.

In the early 1950's, Miss Kaye left her home to join forces for a few seasons with the New York City Ballet. It was not an altogether happy interlude, for the ballerina, despite her technical prowess in the danse d'école, always seemed uneasy, a little harsh of movement in the Balanchine ballets which constituted the major portion of the repertoire.

Jerome Robbins created "The Cage" for her and she was tremendous; she also found something which suited her in Mr. Robbins' "Age of Anxiety"; the addition of Tudor's "Lilac Garden" to the repertoire helped considerably and even Todd Bolender's "Mother Goose Suite," surprisingly enough, supplied her with a role which she colored. In her own way, in striking fashion.

Miss Kaye Changes

But the New York City Ballet was not for her and she returned to the company which had presided over her artistic birth. And The Ballet Theatre's recent engagement at the Metropolitan Opera House made two things abundantly clear; that Miss Kaye was where she belonged and that Miss Kaye had changed.

The change, I hasten to add, in no way affected her eminence as a dramatic dancer. Her "Pillar of Fire" was more powerful than ever; her "Lilac Garden" (titled "Jardin aux Lilas" by The Ballet Theatre) reached emotional depths never probed before and her dancing in "Romeo and Juliet" revealed a new radiance of presence, a new quality of lyricism.

But one expects an artist of Miss Kaye's stature to better her past achievements in her special area of attainment. What one does not always expect is that a star performer will conquer other areas of dance. There are ballerinas who stick close to what might be called an "act" or, to put it more charitably, adhere to a beautifully developed, proven and popular personal style. Some have tried, such as the last century's ethereal Taglioni and early Elser, who attempted each other's roles with near-disastrous results, to broaden their range and have failed. Miss Kaye has not failed.

Classical Dancer

Miss Kaye, in fact, may now be ranked among the finest classical ballerinas of our era. Although she has a finely modeled body, it is not the kind of a body which lends itself easily to those movements which characterize the classical-romantic ballet of the nineteenth century. Furthermore, her instinctive projection of real human emotions can be too strong for the highly distilled, make-believe emotions of fairytale ballets. Miss Kaye, none the less, has surmounted all obstacles.

She has always danced the virtuosic "Black Swan" superbly but the more lyrical or abstract classical actions have often caused her trouble. During this last season, she gave a more brilliantly executed "Black Swan" than ever before and then proceeded to a "white" swan, the Queen of the Swans in "Swan Lake," which was as beautiful an enactment as I have ever seen. It was regal and it was strong but it was also utterly feminine, unbelievably gentle and the movements flowed one into the other with the soft grace and exquisite definition of body-lines in space usually associated only with the most lyrical of dancers.

In "Giselle," the same command of the lyric prevailed and was fused skillfully and tastefully with the dramatic ingredients of this ballet. Indeed, Miss Kaye managed to bring her own powers of emotional projection to a classical role without disturbing its inherent delicacy. It was a great Giselle which Miss Kaye gave, as great as (though different from) any Giselle of our day.

A Princess

With "Princess Aurora," Miss Kaye had none of the drama of "Giselle" or "Swan Lake" with which to work, nor had she the sophisticated glitter of "Black Swan" to play with. She had to be girlish, exquisite of movement, purely classical. Again, she passed the test with a beautiful performance, correct in all matters of technique, cast in the proper style and, above all, rich in those movement qualities marking the classical ballerina. During the season, Miss Kaye disclosed her continuing and maturing powers as a dramatic ballerina in modern ballets and she also gave us examples of her almost unrivaled skill as a co-mediante, but the great news was that she triumphed, after years of testing, in a new area of balletic action. Miss Kaye no longer needs the qualifying (though enormously complimentary) term "dramatic" to describe her. She is a ballerina in every sense of the word, and a great one.



Anne Wilson, one of the artists appearing on the New York City Ballet's sixth annual Choreographers Night this evening at 8:30 at the High School of Fashion Industries.

Dance Calendar

Today
CHOREOGRAPHERS NIGHT, presented by the N. Y. Ballet Club, 8:30, High School of Fashion Industries. Productions and their choreographers include "Dances to Kachaturian" (Ruth Bell Polowsky), "Le Grand Dupre" (Anne Wilson), "Three Lyric Dances" (Benjamin Harkavy), "The Constant She" (Valentina Belova), "In the Spring" (Joseph Rosenbloom), excerpts from "Coppelia" (arranged by Simon Semendorf), "Once Upon a Day" (Marvin Gordon).

NEW CENTURY DANCERS, featuring folk dances and two contemporary works by Irving Burton, 8:30, Straus Auditorium, 1834 Broadway, New York 17. Arranged by Fred Berk and featuring the Goren Dance Group, 8:40, 92d St. Y.M. and Y.W.H.A. PAUL SWAN, pantomime dancer, 8:30, Studio 50, Carnegie Hall.

Wednesday

ANTHONY BASSE and company, 8:15, Countee Cullen Branch Library, 104 W. 136th St.

Thursday

NEW DANCE GROUP YOUNG PROFESSIONALS, 8:30, Auditorium of Bellevue School for Nursing. Two technique demonstrations, excerpts from Sophie Maslow's "Folkways" and "Pantomime" choreographed by Billie Kirpich.

Dancers Aid UNESCO

The United States National Commission for UNESCO has been sponsoring international conferences on cultural relations between the peoples of South and Southeast Asia, and the United States. This week, the last of the conferences, which have been held in six American cities, will take place in Washington, D. C., and one of the major sessions will be presented Tuesday evening at the Lerner Auditorium when a program called "The Drama of Dance as Universal Gesture" will be given. Doris Humphrey and Pauline Koner and her company will represent the United States, Bhanumathi and Bhaskar will represent the dance of India and Wasitro and Koenigoro, the dance art of Indonesia.

The first portion of the program will be an analysis of gesture by Miss Humphrey with demonstrations of gestural parallels and contrasts by the participating artists. In the second section, Miss Koner will dance her solo, "Cassandra," and join her group in her "Concertino." The Indian performers will appear in dances of the Bharata Natyam tradition and the Indonesian dancers in classic Javanese court dances and one in the folk idiom. This program, along with the other seminar events of the Washington series, will be sponsored by The American Council for Learned Societies.

Dance Notes

Lycette Darsonval, premiere danseuse-étolée of the Paris Opera, has assembled a company of dancers and will make a ten-week tour of the United States and Canada next season. A New York engagement for La Compagnie Lycette Darsonval, as the unit is called, will be announced at a later date. Geoffrey Holder, the Trinidad dancer, who has been seen in America in dance concerts and in the musical, "House of Flowers," has received an award in creative painting from the Guggenheim Foundation. Leading dancers of the New York City Ballet have been engaged to participate in the Mozart Festival which the Stratford Festival Theater Association, in collaboration with George Balanchine and Lincoln Kirstein, will present at Stratford, Conn., May 30 through June 3. Two ballets by Mr. Balanchine, the new "A Musical Joke" and "Divertimento 15" (a revised version of "Caracole"), will be given on the evenings of May 31 and June 1 by a company headed by Maria Tallchief, Tanquill LeClerc, Diana Adams, Melissa Hayden, Patricia Wilde, Nicholas Magallanes, Francisco Moncion, Herbert Bliss and Roy Tobias.

MAY 20, 1956
8 X ++ DANCE—MUSIC THE NEW YORK TIMES

THE DANCE: REVIEW

Some Outstanding Accomplishments Of a Varied and Active Season

By JOHN MARTIN

LOOKING over one's shoulder at the season just closed, as is conventional practice at this time of year, one is impressed most of all by its general obstreperousness. It was fecund, unpredictable, energetic, international, creative, hopeful and utterly unclassifiable. The best anybody can do with it is to pick out a few of its highlights and let every man draw his own conclusions.

In its international aspects it was most intensively Spanish, for Carmen Amaya and Antonio both returned after long absences to play fairly extended seasons, and Escudero, who came back a year ago after an even longer lapse of time, remained behind to give a series of farewell performances that begins to make Sarah Bernhardt's record totter. His latest innovation was an engagement at the Persian Room, his first night-club adventure. On the whole, the Hispanic scene was high, and Amaya stepped easily into greatness.

From Yugoslavia came a superb folk group calling itself the Yugoslav National Folk Ballet (Tanec), and preparing the way for other comparable groups that are to follow from Yugoslavia and Russia. They had better be good, for Tanec has set a standard for them.

Her Majesty's Scots Guards is scarcely a dance organization, but its little team of killed dancers was certainly an outstanding feature of the dance season.

Japanese Dancers

From the other side of the globe, the Azuma Kabuki Dancers returned with the exquisite art of the Japanese theatre dance for a second engagement that in many ways surpassed its previous visit.

Then there was, of course, the Sadler's Wells Ballet, which has its official residence in London but which has discovered that it has a second home in New York any time it cares to occupy it. It brought in its repertory one exceptional ballet by Frederick Ashton, "Tiresias," and two others of distinction in the same choreographer's "Madame Chrysantheme" and "Scenes de Ballet." It also showed us in Bryan Shaw one of the best classic dancers of the day.

It is perhaps necessary to mention for the record the Sadler's Wells debut in television, with a more or less full-length version of "The Sleeping Beauty." This may have been a television highlight, but it was definitely not a glowing triumph for the dance art. History, however, it was; may it remain no more than that!

The first company to visit us from Germany was the Dance Theatre Berlin, under the direction of Tatjana Gsovsky. Though it came no closer to Broadway than the Brooklyn Academy, it was unmistakably an event of high interest.

New York City Ballet

On the home front, the New York City Ballet gave us two new ballets of merit, George Balanchine's "Pas de Dix" and Todd Bolender's "The Still Point." It also brought back the scintillant Maria Tallchief after a year's absence. But its outstanding feature was the emergence of Melissa Hayden as one of the truly great talents of her time. Good she has always been, but certainly not this good.

At the Metropolitan, Zachary Solov produced his second independent ballet, "Soirée," with the dancers of the opera company, and made a real success of it. He also brought back into action Mary Ellen Moylan and showed her to be a wonderful ballerina, with striking personal beauty to add to her other attributes.

From Chicago, Ruth Page brought her Chicago opera ballet for a week of its own performances, with Alicia Markova, no less, as its star.

The Ballet Theatre's chief highlight was the return of Rosella Hightower as one of its top ballerinas, after many seasons abroad. She proved to be an exciting dancer in a manner all her own. The season's premieres were less than epoch-making, but Nora Kaye's "Giselle" was a memorable performance, and the strength of the dancers who comprise the company was notable.

The modern dance field produced two evidences of enormous vitality and rich potentiality, in composition, this last was Doris Humphrey's "Dawn in New York," created for the young Juilliard Dance Theatre. The showed us in Bryan Shaw one of the notable sources of hope for the immediate future of the modern art, both for its gifted personnel and for its distinguished direction. The other source of hope is the firmly

SOLOIST WITH DANCE GROUP



Murray Louis appears at Henry Street Playhouse this week.

founded group directed by Alwin Nikolais at the Henry Street Playhouse, which in theory method and approach gives promise of a new and fruitful day for the whole modern dance.

Other items that should not be overlooked were the single performance by Emy St. Just and her company in her own highly specialized kind of modern dance, and the dawn of a promising new choreographer in Ruth Currier, a member of Jose Limon's company. Her untimely death at last summer's festival in New London, Conn., showed undoubted talent. And that is, generally speaking, the season's record. Anybody see any trends?

Ballet in Stratford

Two ballets by George Balanchine, set to music by Mozart, will be given on May 31 and June 1 as part of the Mozart Festival at the American Shakespeare Festival Theatre in Stratford, Conn. One will be "Divertimento 15," a revised version of "Caracole," based on the musical work from which it takes its new title. The other will be a new ballet, "A Musical Joke," also taking its title from the music it uses. Hugo Fiorato will lead the Symphony of the Air. The leading dancers, all members of the New York City Ballet, will be Maria Tallchief, Tanquill LeClerc, Diana Adams, Melissa Hayden, Patricia

EMPIRE STATE
Music Festival
ELLENVILLE, N. Y.
JULY 4th thru JULY 29th
GUEST CONDUCTORS
LEOPOLD STOKOWSKI • IGOR MARKEVITCH
HEITOR VILLA-LOBOS • TIBOR KOZMA
THOR JOHNSON • LUKAS FOSS

Presenting the WORLD-FAMOUS
SYMPHONY OF THE AIR
(Arturo Toscanini, Conductor Emeritus)

WORLD PREMIERE—Thurs. and Sat., July 12 and 14, at 8:30 P.M. Ballet based on EUGENE O'NEILL'S "EMPEROR JONES." Composed and conducted by HEITOR VILLA-LOBOS. Choreographed and Danced by JOSE LIMON & COMPANY

AMERICAN PREMIERE—Thurs., Fri. and Sat., July 19, 20 and 21, at 8:30 P.M. CARL ORFF'S new music for full stage production of "A MIDSUMMER NIGHT'S DREAM." Conducted by LEOPOLD STOKOWSKI; Starring BASIL RATHBONE; Staged by BASIL LANGTON

"CARMEN"—Thurs. & Sat., July 26 and 28, at 8:30 P.M. with GLORIA LANE and GIULIO GARI. Conducted by TIBOR KOZMA

CONCERTS—Every Wed. Eve. (Except July 18) 8:00 P.M. July 4 at 8:30 P.M. and Every Sun. Aft. 3:30 P.M. July 8 at 3:30 P.M. SYMPHONY OF THE AIR. Conductors: Sun. Aft., July 15, LUKAS FOSS; Wed. Eve., July 25, THOR JOHNSON; Sun. Aft., July 29, IGOR MARKEVITCH

5 OUTSTANDING EVENTS! JULY 4 thru JULY 8
BALLET THEATRE
with NORA KAYE • JOHN KRIZA
Thurs., Fri. & Sat. Evs., July 5, 6, & 7
SYMPHONY CONCERTS
Wed. Eve., July 4 & Sun. Mat. July 8

SEATS NOW BY MAIL
Prices: All Evs. & Sun. Mats: \$5.00, \$4.25, \$3.50, \$2.00; General Admission \$1.50. Subscription Series — 12 Performances: \$48.00 (\$5.00 Section), \$40.80 (\$4.25 Section), \$33.60 (\$3.50 Section). Special rates to camps and students. All prices incl. tax. Please make checks or money orders payable and mail to EMPIRE STATE MUSIC FESTIVAL, 36 West 44th St., N.Y. 36 or to 122 Canal St., Ellenville, N.Y. and enclose a stamped, self-addressed envelope. Write either office for reservations and information regarding hotel accommodations and bus transportation. FREE PARKING.
85 MILES FROM N.Y.C. VIA N.Y. STATE THRUWAY

June 3, 1956



"THE KING AND I"—The musical play which Brooks Atkinson called "the crown of the Rodgers and Hammerstein career" arrives on the Roxy screen June 28. One of the film's high points is the witty and exotic Jerome Robbins ballet relating "Uncle



Tom's Cabin" in Siamese style. Yuriko, above left, dances Eliza in the ballet. Above right, Yul Brynner, acting again his stage role of the King of Siam, speaks proudly to Deborah Kerr, as the teacher Anna, and Rex Thompson, as her son. Rita Moreno, as Tuptim, kneels.

1955-56

June 12, 1956

DRAMA—SCREEN

THE NEW YORK TIMES

DANCE: THE DANES

Royal Company Performs Engagingly
In Traditional and Modern Ballets

By JOHN MARTIN

COPENHAGEN. It takes no more than one performance by the Royal Danish Ballet to make clear that it is the most endearing of companies, peopled with handsome, winning and gifted dancers, altogether individual in style and beautifully unified. How this style adapts itself to the varied requirements of an extended repertoire, containing ballets of many periods by many choreographers, is a slower matter, though a fascinating one. When the company plays its two-week engagement at the Metropolitan Opera House in September, New York will have the happy privilege of following it through for itself.

Meanwhile, it is perhaps more practicable and more to the point to deal only with one or two specific highlights of the recent festival season here.

Certainly the highest light of a generally luminous season was the presentation of Bournonville's "La Sylphide." Bournonville, who more than a century ago actually shaped the destiny of the company, was a product of the "romantic" period, which combined both the ethereal and technically "classic" elements epitomized by Taglioni, and the earthy and folksy elements, of which Elssler is perhaps the model. Bournonville belongs, by reputation, more in the latter division, for he apparently loved to create in the genre manner "Napoli" and "Far From Denmark," in the festival series, both proved him a master of that style. But in "La Sylphide" he showed himself equally a master of the poetic style.

A Beautiful Ballet

"La Sylphide," as performed here, is certainly as beautiful a ballet as is extant, and why it has not been seized upon by every other company is a mystery. Indeed, it is markedly superior to that only other remaining example of the same period and style, "Giselle." Its score is better, its scenario is more unified, its ensemble dances are richer, it contains more actual dancing, its two leading roles are more consistently brilliant, and its choreography as a whole is fresher and more distinguished.

As performed here on the closing night of the season it was truly memorable. Whether it will be equally so in New York remains to be seen. Erik Bruhn, who is freer, warmer and more brilliant in this fine role than he has ever been in anything else, is not scheduled for the New York season, though there is a rumor that he may drop in on it, at least. The wonderful character dancer Gerda Karstens has just retired.

But there is still Margrethe Schanne for the title role, and

Miss Schanne is some one to be reckoned with. Her Sylphide must rank alongside the Giselle of Alicia Markova as a superb evocation of the romantic ballet in all its glory. Higher praise than this would be difficult to bestow. With Miss Schanne and the beauties of the ballet itself to count on, "La Sylphide" can scarcely fail to be as high a light of the New York season as of the Copenhagen one.

"Romeo and Juliet"

Also of outstanding interest is Frederick Ashton's "Romeo and Juliet," the only work by a contemporary choreographer created especially for this company in the entire festival. It is a curious ballet to appraise, for it is full of contradictions. The dominating element is the score of Prokofiev, which contains certainly some of the most beautiful music he ever wrote. But it is a hard taskmaster for a choreographer, especially for a non-Russian one. It is rugged and demanding, and it is written so closely and so descriptively into the scenario that it is virtually uncuttable.

Since the scenario is not at all Shakespearean in feeling, laying undue emphasis on crowd scenes and sword battles, it cries out constantly to an English-speaking audience for a readjustment of its values. There are also many long drawn-out entr'actes, presumably to allow for scene changes, and though they contain some of the best music of the whole score, they become something of an ordeal, theatrically speaking.

Beyond this, neither this essentially light-textured company nor the innate delicacy of Mr. Ashton's choreographic line can quite cope with the composer's iron and sinew.

There are some superb scenes in it, beyond question, but they are not always the most vital ones. The work emerges, consequently, as lacking in unity, lacking in balance, and not infrequently boring, to be brutal about it. This is an opinion based on two viewings; it will be interesting to discover what greater familiarity may bring forth.

Another ballet that is fairly certain of success is the very different Danish "Coppelia." Though Bournonville was dead when it was produced here for the first time, it is a completely Bournonvilled version. It is set in a consistently Hungarian village, there is strong folk feeling about it, and a genre approach instead of a dainty and artificial one to the chief characters. The "Fête de la Cloche" and all the fancy divertissements in the last act are missing, as a matter of course.

But it is most engagingly danced and played. Inge Sand is

PRIMA BALLERINA AT STADIUM



Walter E. Owen

Alicia Alonso appears with Ballet Russe Saturday night.

a really funny Swanilda without a trace of the ballerina about her characterization. The always delightful Fredbjorn Bjornsson makes all the other Frantzes of memory seem dull and colorless, and Niels Bjorn Larsen is a superb Coppellius.

There is inevitably a piquant pleasure in seeing familiar works done unfamiliarly, as in much of the rest of the repertoire. There are for example, a "Petrouchka" that really is staged in its ensembles; an amusingly four-square and unmoonlit "Chopiniana"; a de-Balanchinized "Night Shadow"; an unusually young and romping "Graduation Ball." It would also be great fun if maybe a performance or two of "Fanfare" could be slipped in, just to point out a few international differences of accent. But the Bournonville ballets and "Romeo and Juliet" are pretty certain to be of deepest interest in New York just as they are in Copenhagen.

On the Local Scene

Ballets by Robert Joffrey and Benjamin Harkavy will be featured Saturday on the First Festival of the Arts presented by the Silvermine Guild of Artists at the South School Auditorium in New Canaan, Conn. Leading dancers will be Sonia Arova, Beatrice Tompkins, Joy Williams, Charles Czarny, Job Sanders and Glen Tetley.

Mozart's "Les Petits Riens" will be danced by the Philadelphia Ballet Guild at the first concert of the New Jersey Music Festival next Sunday at the Packer Mill Playhouse in Millburn. Next month will see the premiere of José Limón's "The

Emperor Jones" at the Empire State Music Festival in Ellenville, N. Y., on July 12. Choreographed to a score commissioned by the Festival from Heitor Villa-Lobos, the work is based on the Eugene O'Neill play and will have scenery designed by Kim Edgar Swadov. It will be performed by Mr. Limon and his group of male dancers. Señor Villa-Lobos will conduct the Symphony of the Air. The performance will be repeated on July 14.

Walter B. Nicks of New York has received an Opportunity Fellowship for 1956 from the John Hay Whitney Foundation. He will spend a year in Latin America studying the songs and dances of the Santera, Candomble and Macumba cults. Mr. Nicks has been an assistant director of dance for the Katherine Dunham School and an instructor for the Phillips-Forte Studio. He is currently appearing in the City Center production of "Carmen Jones." His is the only dance award to be made by the foundation this year. The only other dancer to have received a grant from the foundation was Mary Akimoto in 1952.

Hanya Holm will serve as co-director with Dr. Edwin Levy of Douglas Moore's new folk opera "The Ballad of Baby Doe," which will be presented at Central City, Colo., starting July 7.

The week's schedule follows:

Today

CORVANTES DANCE GROUP, Joan of Arc Junior High School Auditorium, 134 West Ninety-third Street, 7:30.

PAUL SWAN, Studio 80, Carnegie Hall, 8:30. (Evelyn Hansen, pianist.)

Saturday

Ballet Russe de Monte Carlo, Lincoln Stadium, 8:30. (Chorus de Deux, Giselle, Act II: Black Swan Pas de Deux, Scheherazade.)

THE DANCE: UNDER 25

8/19/56
New Careers Fostered
By Juilliard Company

By SELMA JEANNE COHEN

ON April 29, 1955, a new company devoted to the modern dance made its debut in the concert hall of the Juilliard School of Music. It was a professional company; its director, an established choreographer; its members, experienced performers. It had been organized and run as a professional company. The critics treated it as such. The premiere notices were auspicious, and a second program, last spring, brought even more favorable comment.

Yet the Juilliard Dance Theatre is unlike any other professional company. Its dancers are all young (under 25), they rehearse longer (seven months for one program) and they receive no pay. What they do receive is the advantage of the supervision, guidance and inspiration of a woman who, they admit, will stop at nothing short of perfection—Doris Humphrey.

The idea of the company had been with Miss Humphrey long before the fall of 1954 when the group was formally founded. She had seen the struggles that marked the career of the young dancer and she had noted how troubles and disappointment bred cynicism. As a teacher she felt the difficulty of molding the young performer who had lost faith in his art. With faith went the will to strive for the ideal. "I want them," she says, "when they still have stars in their eyes."

The danger point, she discovered, lay in the period between the end of formal training and the beginning of a professional career. Highly competitive auditions beset the novice's path and there simply were not enough jobs of the right kind to go around. The young dancer needed a place to try his wings. He needed to work with a permanent company, to acquire a knowledge of repertory and to participate in the creation of works that could form the repertory of the future. All this under professional conditions but supplemented by the painstaking guidance that no existing professional organization could offer.

When the Juilliard Dance Department was founded in 1951, Miss Humphrey became a member of its faculty and, together with Martha Hill, its chairman, she saw that here was a potential base for such a company. The school could provide classes, rehearsal studios and a theatre. Here was a ready-made atmosphere, artistic and professional, yet within an educational framework, Juilliard was amenable to the idea and agreed to back the venture.

Distinctive Character

The Juilliard Dance Theatre actually took shape in the fall of 1954. Since that time it has established policies and procedures that mark its distinctive character.

Auditions are conducted each September (now they are only to fill vacancies), and the highest standards are maintained. Applicants come from all parts of the country, and only a few of the many who try out can be chosen. Most of the candidates have had not only extensive training in dance techniques but also considerable performing experience—in concert groups, ballet com-

panies and musical shows. Many have taught and some have done choreography. Company members may be enrolled as regular students in the Juilliard Dance Department, but such affiliation is neither a pre-requisite for nor a guarantee of admission to the company. Members receive dance technique classes at Juilliard free of charge. Only registered students can take advantage of the school's extensive musical and academic program.

The company rehearses two hours a day every day. There are weekly choreography classes conducted by Miss Humphrey and frequently prolonged after-rehearsal discussions with her. A commercial company could not afford the luxury of encouraging inquisitive minds. The Juilliard Dance Theatre can and does.

Each work for a projected concert takes form slowly. No effort is spared to help the individual master his role both technically and dramatically. Also, since this is a modern dance company, each performer con-

PERFORMANCE OF "DAWN IN NEW YORK"



The Juilliard Dance Theatre in a work which was created for them by Doris Humphrey.

tributes creatively to the development of a work. Miss Humphrey does not always set steps. She may indicate a dramatic purpose, establish phrasing and floor pattern, and then let the dancer discover the exact movement to be employed. The method serves a dual purpose: it allows movement to come spontaneously out of emotion (but subject to the critical eye of the director) and it provides an outlet for choreographic talent. Quite a bit of such talent already has emerged from the group.

Two concert programs have been presented by the company so far. Each has offered a work by Miss Humphrey from the established repertory and a new work mounted by her specifically for the group. As guest choreographers, Anna Sokolow and José Limón each have created a dance for the company. Every work has demanded a distinct and individual quality of performance. The range makes for good theatrical programming but it also provides

the dancers with training in versatility. The dancers also guide the policy of casting. Leading roles are alternated whenever possible, and no person dances leads exclusively without also appearing in the corps.

The Dance Theatre now numbers nineteen: six are regular Juilliard students, three are former students, ten are not affiliated with the school. Eight dancers have been with the group from its beginning. The company has six works in its repertory, and others will be added. Another series of concerts will be given at Juilliard next season and a tour is a possibility.

Miss Humphrey and Miss Hill have high hopes for the future. They feel that, in the Juilliard Dance Theatre, they have some of the finest talent in the country and they are providing for that talent the environment needed for artistic growth. Miss Humphrey is convinced that, if she gets her dancers in time, she will keep the stars in their eyes.

juilliard

school

of

music

juilliard
preparatory division

1956-1957

PROGRAM
SEASON 1956-57

Juilliard School of Music

presents

CONVOCATION FIFTY-SECOND ACADEMIC YEAR

Wednesday afternoon, October 10, 1956 at 1:00
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

Chorale: "A Mighty Fortress Is Our God"
Conducted by Frederick Prausnitz

Speakers: William Schuman
President

Doris Humphrey
Director,
The Juilliard Dance Theater
Member of the Dance Faculty

Josef Raieff
Member of the Piano Faculty

"The Star-Spangled Banner"

WEDNESDAY P.M. DANCE WORKSHOP AND SEMINAR
Concert Hall, 2:30 - 3:20 p.m.
First Semester, 1956-57

(Subject to change; watch Dance Department bulletin boards outside
rooms 102 and 610 for notices)

- Oct. 10 Organization meeting.
17 "Theatrical and Social Dance in Film" loaned by Museum of
Modern Art Film Library.
24 Cancelled.
31 Frederic Cohen, "Opera and Dance".
Nov. 7 Doris Humphrey.
14 Program in honor of Mary Wigman on her 70th birthday.
21 Louis Horst and student compositions.
Thanksgiving recess Nov. 22-25 inclusive.
28 Antony Tudor.
Dec. 5 ~~Student discussion~~ Student discussion lead by Miss Hill
12 ~~Student discussion~~ Canceled (Jose Limon & members of company were on the One O'Clock)
19 Lucy Venable: Labanotation; Lecture-Demonstration
Christmas recess December 22 - January 6 inclusive.
Jan. 9 ~~President Schuman~~ Isa Partschi: The Jooss School and dance in Germany
16 ~~Margaret Sorensen~~ (Cancelled)
23 ~~Louis Horst and student compositions~~ (Cancelled)
30 (Week of mid-year examinations.) Louis Horst and student compositions

Second semester begins Monday, February 4. Program to be announced.

100

1
9
5
6
.
5
7

November, 1956

1956-57 Student Listings - Dance Dept.

Julliard School of Music

Reg. Div. (64 students)

Adams, Jere (B.S. Ltd.) B3, G1, PreCl, N2, H&C1, L&M2
*Hacon, Carolyn (B.S.) B1, G2, GF, N2, L&M2, Ac111, Ac171
Ben-Gal, Jemima (Dip.) B1, L3, GF, N3, H&C2, JDT, L&M4
*Burlakoff, Janice (B.S.) B1, G1, CompMat, N1, L&M1, Ac111, Ac171
Bywaters, Jerry (B.S.) B3, G1, MF, N2, H&C1, L&M3, Ac171, Ac313
Chung, Hazel (Dip.) B3, L3&4, GF, N2&3, H&C2, L&M3
Cohen, Helene (B.S.) B2, L2, PreCl, N2, L&M4, Ac111, Ac571
*Cornell, Dorothy (B.S.) B2&3, L1, CompMat, N1, L&M1, Ac111, Ac171
*Dalton, Lee (Dip.) B1, G1, CompMat, N1, TTL, L&M1
*De Sola, Carla (Dip.) B1, L2, CompMat, N2, L&M1
Dickerson, Cetsy (B.S.) B2, L2, PreCl, N2, L&M2, Ac415, Ac571
*Egan, Carol, (B.S.) B2, G1, PreCl, N1, L&M2, Ac111, Ac171
*Ellington, Mercedes (B.S.) B2&3, L1, CompMat, N1, L&M1, Ac171, Ac281
*Glass, Susan (Dip.) B1&2, L1, PreCl, N1, L&M1
Goldberg, Sandra (B.S.) B2, G2&3, MF, N3, L&M3, Ac111, Ac571
Gracey, Carolyn (B.S.) B2&3, L2, PreCl, N2, L&M4, Ac171, Ac381
Graf, Ralph (Dip.) B1, L1&2, CompMat, N2, TTL, L&M2, Mus141
*Hale, Barbara. (B.S.) B2, L2, PreCl, N1, L&M1, Ac111, Ac171
*Halpern, Judith (B.S.) B2, L1, PreCl, N1, L&M2, Ac171, Ac381
*Hillebrand, Dolores (B.S.) B2, L2, CompMat, N1, L&M1, Ac111, Ac171
Hirschl, Ilona. (B.S.) B3, L2, PreCl, N2, L&M2, Ac111, Ac213
Hug, William (B.S.) B2, L3, GF, N3, L&M4, H&C1&2
*Katzman, Joan (Dip.) B1, L1, CompMat, N1, L&M1
*Kessler, John (Dip.) B2&3, G1, PreCl, N1, TTL, L&M2, Mus141
Latimer, Lenore (B.S.) B2, L2&3, GF, N3, L&M3, Ac551
Laughlin, Jane (B.S.) B2, G2, PreCl, N2, L&M2, Ac111
Laves, Alfred (Dip.) B2, G2&3, PreCl, N2, TTL, L&M3
*Levand, Ellen (B.S.) B1, L1, CompMat, N1, L&M1, Ac111, Ac281
*Levine, Suzanne (B.S.) B1, G2, PreCl, N1, L&M1, Ac111, Ac171
Liebhauer, Bernard (B.S.) B2, G2&3, PreCl, N2, L&M2, Ac313, Ac551
Longstreet, Jacqueline (Dip.) B2, L2, PreCl, N2, H&C1, TTL, L&M2
*Mansfield (B.S.) B1, L1, CompMat, N1, L&M1, Ac111, Ac171

* Entered Sept. 1956

3.

Ext. Div. (11 students)

Barnett, Wana N1, L&M2
Cogan, Susan G1
Huot, Joanne B1
King, Jerry CompMat, N1
Kohav, Nava B2&3, G2&3, MF
Lambert, Patricia TTL, L&M3
Marolt, Betty B2&3
Miller, Nancy B1, L1
Murphy, Phyllis MF
Orele, Alice L&M1
Tucker, Barbara L1, 2&3

Julliard Dance Theater (Special Ext. Div. for those members not in Reg. Div.) (22 students)

Adler, Diane
Ben-Gal, Jemima (Reg. Div.)
Byer, Janet
Carlisle, Bruce
Christopher, Patricia
Gillick, Maureen
*Gutierrez, Jose
Holdstein, Margot
Huth, Lola
McCallum, Harlan
Morginsky, Martin
Nicolaidis, Melissa
Peters, Florence
*Quitow, Diane
Quitow, Durevol
Rogers, Colligena (Reg. Div.)
*Siegel, William (Reg. Div.)
*Tassone, Ronald (Reg. Div.)
Trisler, Joyce (Reg. Div.)
Wittman, Martha (Reg. Div.)
Wolenski, Chester
Wynne, David

* understudy

Student List - Boys

Reg Div. (13 boys)

Admirer, Jere
Graf, Ralph
Hug, William
Kessler, John
Laves, Alfred
Liebhauer, Bernard
McComick, Malcolm
Mickens, Jan
Newman, Oliver
Payton, James
Schnee, Joel
Siegel, William (JDT also)
Tassone, Ronald (JDT also)

Julliard Dance Theater (7 boys)

Carlisle, Bruce
McCallum, Harlan
Morginsky, Martin
Quitow, Durevol
Wolenski, Chester
Wynne, David
Gutierrez, Jose
Siegel, William (Reg. Div. also)
Tassone, Ronald (Reg. Div. also)

* Entered Sept. 1956

JUILLIARD SCHOOL OF MUSIC
Dance Department
DANCE WORKSHOP AND SEMINAR
November 21, 1956

Program

I

Pre-Classic Dance Forms

Pavannes

Protest Clark-Horst
Composed and danced by Nancy Stevens

Self-Containment Clark-Horst
Composed and danced by Naima Wallenrod

Self-Possessed Jahn
Composed and danced by Carol Noble

Confidence Clark-Horst
Composed and danced by Jere Admire

Galliards

Delight Hassler
Composed and danced by Jane Laughlin

Exuberance Phalése
Composed and danced by James Payton

Caprice Hassler
Composed and danced by Carol Noble

Puppetry Phalése
Composed and danced by Helene Cohen

Good News Hassler
Composed and danced by Mabel Robinson

Playmates Phalése
Composed and danced by Ilona Hirschl and
Malcolm McCormick

II

Modern Forms in Dance

Strange Space Design

Composed and danced by Jerry Bywaters, Windsperger

Composed and danced by Hava Kohav Windsperger

Composed and danced by Sandra Olin Windsperger

-2-

Dissonance

Composed and danced by Hava Kohav Windsperger

Composed and danced by Jerry Bywaters, Windsperger

5/4 Rhythm

Laughter Satie
Composed and danced by Shirley White

Frenzy Satie
Composed and danced by Hava Kohav

Death in the Dust Satie
Composed and danced by Jerry Bywaters

Earth Primitive

Composed and danced by Jerry Bywaters Bartok

Composed and danced by Hava Kohav Bartok

Composed and danced by Shirley White Bartok

Composed and danced by William Siegel and
Ronald Tassone Bartok

III

Composition in Small Group Forms

Trios

Wolcum Britten
Composed by Martha Gallagher Wittman;
Danced by Jerry Bywaters, Ilona Hirschl,
Lenore Latimer.

Flirtation Albeniz
Composed by Poligena Rogers;
Danced by Janice Burlakoff, Nancy Stevens,
Ronald Tassone.

Petite Suite Honegger
Composed by Dorene Richardson;
Danced by Sondra Goldberg, Mabel Robinson,
Nancy Stevens.

Intermezzo Bach
Composed by Jemima Ben-Gal;
Danced by Jerry Bywaters, Hava Kohav, Joel
Sonnee.

Gossip Corelli
Composed by William Hug;
Danced by Jerry Bywaters, Ilona Hirschl,
Sandra Olin.

-3-

Quartets

The Id and the Ego Glenn Mack
Composed by Lenore Latimer;
Danced by Jerry Bywaters, Hava Kohav, Jane
Laughlin, Alfred Laves.

The Victim Poulenc
Composed by William Hug;
Danced by Jerry Bywaters, Betsy Dickerson,
Ilona Hirschl, James Payton.

* * *

Prepared in the classes of Louis Horst
Natenya Neumann, Assistant
Hazel Johnson, Pianist

* * *

The order of the next two Workshops is changed as follows:

December 5: Student discussion to be planned by a student committee.

December 12: Jose Limon and members of his company. Mr. Limon will present
a lecture-demonstration illustrated by excerpts from the reper-
tory of his company.

1956.57

November 15, 1956

DANCE DEPARTMENT SCHEDULE FOR 1956-57

MONDAY

Space available:

Rm. 610, 8:00 a.m. - 10:00 p.m.
Rm. 607, 8:00 a.m. - 11:50 a.m.; 5:00 - 10:00 p.m. (12:00 - 5:00 Opera)
Rm. 102, 8:00 a.m. - 10:00 p.m.

9:00 - 10:20 a.m. Rm. 610, Graham I. Yuriko, Instructor; Ribbink, Accompanist.
Rm. 607, Ballet III & IV. Craske, Instructor; Kueter, Accompanist.
10:30 - 11:50 a.m. Rm. 610, Limon II & III. Dunbar, Instructor; Clague, Accompanist.
Rm. 607, Graham II. Yuriko, Instructor; Ribbink, Accompanist.
12:00 - 12:50 p.m. Rm. 610, Graham III. Yuriko, Instructor; Ribbink, Accompanist.
Rm. 102, Ballet Tutorial. Hirschl, Instructor; Stokman, Accompanist.
Rm. 07, Dance History and Criticism I. Hill, Instructor.
1:00 - 2:20 p.m. Rm. 610, Limon I. Dunbar, Instructor; Clague, Accompanist.
Rm. 102, Notation III & IV. Grelinger, Instructor; Bissell, Demonstrator.
2:30 - 3:50 p.m. Rm. 610, Ballet II. Keane, Instructor; Carlisle, Demonstrator; Sawyer, Accompanist.
Rm. 102, Notation I, section 1. Grelinger, Instructor; Druckman, Demonstrator.
4:00 - 5:20 p.m. Rm. 610, Ballet I. Corvino, Instructor; Hawkins, Accompanist.
Rm. 102, Notation II. Venable, Instructor; Druckman, Demonstrator.
6:00 - 8:00 p.m. Rm. 610, Juilliard Dance Theater. Humphrey, Instructor; Currier, Assistant

TUESDAY

Space available:

Rm. 610, 12:45 - 10:00 p.m. (also 9:00 a.m. - 12:45, when orchestra is in Concert Hall).
Rm. 607, 8:00 - 9:50 a.m.; 1:00 - 10:00 p.m.
Rm. 102, 12:00 noon - 10:00 p.m.

L&M Ia (Dance) section 1, meets T F 9:00 - 10:20, Rm. 512. Friend, Instructor.
L&M Ia (Dance) section 2, meets T F 10:30 - 11:50, Rm. 512. Friend, Instructor.
L&M IIIa (Dance), meets Tuesday 9:00 - 10:20, Rm. 102. Lloyd, Instructor.
L&M III & IVa (Dance), meets Tuesday 10:30 - 11:50, Rm. 102. Lloyd, Instructor.

12:00 - 12:50 p.m. Rm. 102, Ballet for Musicians. Needle, Instructor; Hanna, Accompanist.
1:00 - 2:20 p.m. Rm. 610, Graham II & III. McGehee, Instructor; Gilbert, Accompanist.
Rm. 607 and 102, Composition Materials, Section 1. Evans, Instructor; Johnson, Accompanist.
Rm. 102 and 607, Ballet II. Spear, Instructor; Sawyer, Accompanist.
2:30 - 3:50 p.m. Rm. 610, Ballet II & III. Tudor, Instructor; Sawyer, Accompanist.
Rm. 607, Graham I. McGehee, Instructor; Gilbert, Accompanist.
Rm. 102, Composition Materials, Section 2. Evans, Instructor; Johnson, Accompanist.
4:00 - 5:20 p.m. Rm. 610, Ballet I. Tudor, Instructor; Sawyer, Accompanist.
Rm. 607, Limon Performance and Repertory. Limon, Instructor; Fitz-Gerald, Demonstrator; Wyner, Accompanist.
4:00 - 4:50 p.m. Rm. 102, Modern Dance for Musicians. Richardson, Instructor; Wilson, Accompanist.
5:30 - 6:20 p.m. Rm. 102, Ballet for Musicians. Schnee, Instructor; Hanna, Accompanist.
5:30 - 6:50 p.m. Rm. 607, Limon I. Limon, Instructor; Fitz-Gerald, Demonstrator; Wyner, Accompanist.
5:30 - 7:00 p.m. C. H., Theatre Techniques I. De Gaetani, Instructor.
6:00 - 8:00 p.m. Rm. 610, Juilliard Dance Theater. Humphrey, Instructor; Currier, Assistant.

FRIDAY

Space available:

Rm. 610, 12:45 - 10:00 p.m. (also 9:00 a.m. - 12:45 p.m., when orchestra is in Concert Hall).
Rm. 607, 8:00 - 9:50 a.m.; 1:00 - 10:00 p.m.
Rm. 102, 8:00 a.m. - 10:00 p.m.

L&M Ia (Dance) section 1, meets T F 9:00 - 10:20, Rm. 512. Friend, Instructor.
L&M Ia (Dance) section 2, meets T F 10:30 - 11:50, Rm. 512. Friend, Instructor.

9:30 - 10:20 a.m. Rm. 102, Pre-Classical Practice, section 1. Neumann, Instructor; Johnson, Accompanist.
10:30 - 11:20 a.m. Rm. 102, Modern Forms Practice. Neumann, Instructor; Johnson, Accompanist.
12:00 - 12:50 p.m. Rm. 102, Pre-Classical Practice, section 2. Neumann, Instructor; Johnson, Accompanist.
Rm. 07, Dance History and Criticism II. Hill, Instructor.
1:00 - 2:20 p.m. Rm. 610, Ballet II. Spear, Instructor; Hawkins, Accompanist.
Rm. 607, Ballet I. Valentine, Instructor; Sawyer, Accompanist.
2:30 - 3:50 p.m. Rm. 610, Limon II. Limon, Instructor; Hollander, Demonstrator; Wittman, Accompanist.
Rm. 607, Ballet III & IV. Tudor, Instructor; Sawyer, Accompanist.
Rm. 102, Notation I, section 2. Bissell, Instructor; Schnee, Student Assistant.
4:00 - 5:20 p.m. Rm. 610, Limon III. Limon, Instructor; Hollander, Demonstrator; Wittman, Accompanist.
Rm. 607, Graham II. Winter, Instructor; Jahn, Accompanist.
Rm. 102, "Exercise Piece" (10 girls). Valentine, Rehearsal Coach.
5:30 - 6:30 p.m. Rm. 102, "Exercise Piece" (Quartet). Valentine, Rehearsal Coach.
6:00 - 8:00 p.m. Rm. 610, Juilliard Dance Theater. Humphrey, Instructor; Currier, Assistant.

1956-57

103

WEDNESDAY

Space available:
Rm. 610, 10:30 a.m. - 10:00 p.m.
Rm. 607, 8:00 a.m. - 10:00 p.m.
Rm. 102, 8:00 a.m. - 10:00 p.m.

9:00 - 10:20 a.m. Rm. 607, Point Class (Ballet III and advanced Ballet II girls) Keene, Instructor; Hawkins, Accompanist.

10:40 - 11:50 a.m. Rm. 610, Ballet II & III. Corvino, Instructor; Hawkins, Accompanist.

10:30 - 11:50 a.m. Rm. 607, Limon I. Jones, Instructor; Millington, Accompanist.
Rm. 102, "Exercise Piece" (Quartet). Valentine, Rehearsal Coach

12:00 - 12:55 p.m. Rm. 610, Ballet I. Corvino, Instructor; Hawkins, Accompanist.
Rm. 607, Limon II. Jones, Instructor; Millington, Accompanist.

1:00 - 2:00 p.m. WEDNESDAY ONE O'CLOCK CONCERT

2:30 - 3:20 p.m. C. H. Dance Workshop and Seminar

3:30 - 4:40 p.m. Rm. 610, Graham II & III. Graham, Instructor; Siegel, Demonstrator; McCosh, Accompanist.
Rm. 607, Pre-Classic Forms. Horst, Instructor; Neumann, Assistant; Johnson, Accompanist.

4:50 - 6:00 p.m. Rm. 610, Graham I. Graham, Instructor; Carlisle, Siegel, Demonstrators; McCosh, Accompanist.
Rm. 607, Modern Forms & Group Forms. Horst, Instructor; Neumann, Assistant; Johnson, Accompanist.

6:15 - 8:15 p.m. Rm. 610, Juilliard Dance Theater. Humphrey, Instructor; Currier, Assistant.

THURSDAY

Space available:
Rm. 610, 8:00 a.m. - 10:00 p.m.
Rm. 607, 8:00 - 11:50 a.m.; 5:00 - 10:00 p.m.
Rm. 102, 8:00 a.m. - 10:00 p.m.

9:00 - 10:20 a.m. Rm. 610, Ballet I. Corvino, Instructor; Kueter, Accompanist.
Rm. 607, Limon II & III. Dunbar, Instructor; Clague, Accompanist.

9:00 - 9:50 a.m. Rm. 102, Dance for Musical Shows. Bywaters, Instructor; Wittman, Accompanist.

10:30 - 11:50 a.m. Rm. 610, Limon I. Dunbar, Instructor; Clague, Accompanist.
Rm. 607, Graham I. McGehee, Instructor; Gilbert, Accompanist.

12:00 - 12:50 p.m. Rm. 610, Graham II & III. McGehee, Instructor; Gilbert, Accompanist.
Rm. 102, Dance for Musical Shows. Tassone, Instructor; Hanna, Accompanist.

1:00 - 2:20 p.m. Rm. 610, Ballet II & III Girls. Tudor, Instructor; Sawyer, Accompanist.

1:00 - 1:50 p.m. Rm. 102, Modern Dance for Musicians. Hug, Instructor; Jahn, Accompanist.

2:30 - 3:30 p.m. Rm. 610, Ballet Boys Class. Tudor, Instructor; Sawyer, Accompanist.

2:30 - 3:50 p.m. Rm. 102, "Exercise Piece" (10 girls). Valentine, Rehearsal Coach

4:00 - 5:20 p.m. Rm. 610, Adagio. Tudor, Instructor; Sawyer, Accompanist.

6:00 - 8:00 p.m. Rm. 610, Juilliard Dance Theater. Humphrey, Instructor; Currier, Assistant.

SATURDAY
(Preparatory Division classes only.)

Space available:
Rm. 610, 8:00 a.m. - 6:00 p.m.
Rm. 607, 8:00 a.m. - 6:00 p.m.
Rm. 102, 8:00 a.m. - 6:00 p.m.

10:05 - 10:55 a.m. Rm. 607, Adv. (8-10 yrs.). Birsh, Instructor; Millington, Accompanist.
Rm. 610, Int. (10-13 yrs.). Lang, Instructor; Liebling, Accompanist.

11:05 - 12:25 p.m. Rm. 607, Ballet - Int. (9 yrs. up). Corvino, Instructor; Hirschl, Demonstrator; Hawkins, Accompanist. (Some students will take one hour only.)

11:05 - 11:55 a.m. Rm. 610, Beg. (10-13 yrs.). Lang, Instructor; Liebling, Accompanist.
Rm. 102, Section B (7-9 yrs.). Birsh, Instructor; Millington, Accompanist.

12:35 - 1:25 p.m. Rm. 607, Ballet - Beg. (9 yrs. up). Corvino, Instructor; Hawkins, Accompanist.
Rm. 102, Section A (7-9 yrs.). Birsh, Instructor; Millington, Accompanist.

12:35 - 1:55 p.m. Rm. 610, Advanced class including composition (12-17 yrs.). Lang, Instructor; Liebling, Accompanist.

2:05 - 2:55 p.m. Rm. 607, Teenage Beginners. Birsh, Instructor; Millington, Accompanist.
Rm. 610, Dance Ensemble. Lang, Instructor; Liebling, Accompanist.

1956-57

104

BOOKS ON THE DANCE AND RELATED SUBJECTS IN
JULLIARD LIBRARY. FALL 1956

- Albertieri, Luigi. Art of terpsichore. Ricordi, 1923.
 *Alford, Violet. Traditional dance. Methuen, 1935.
 Amberg, George. Art in modern ballet. Pantheon, 1946.
 Amberg, George. Ballet in America. Duell, Sloane & Pearce, 1949.
 American Assoc. for health, physical education & recreation. Nat'l section on Dance. Materials for teaching dance. The Assoc., Washington, D.C., 1953.
 *Anthony, Gordon. Studies of the Sadler's Wells Ballet Co. at Covent Garden Home & Van Thal, 1947.
 Arbeau, Thoinot. Orchesography. Kamin, 1948.
 Armitage, Merle. Dance memoranda. Duell, Sloan & Pearce, 1947.
 *Armstrong, Lucile. Dances of Portugal. Chanticleer, 1948.
 Armstrong, Lucile. Dances of Spain. Chanticleer, 1950.
 Arvey, Verne. Choreographic music. Dutton, 1941.
 Balanchine, George. Complete stories of great ballets. Doubleday, 1954.
 Ballweber, Edith. Group instruction in social dancing. Barnes, 1938.
 Bamford, T. W. Practical make-up for the stage. Pitman, 1952.
 *Beaumont, Cyril W. Ballet design past and present. Studio Ltd., 1946.
 *Beaumont, Cyril W. Ballets, past and present. Putnam, 1955.
 *Beaumont, Cyril W. Ballets of to-day. Putnam, 1945.
 Beaumont, Cyril W. Complete book of ballets. Putnam, 1936.
 Beaumont, Cyril W. Complete book of ballets (suppl.) Beaumont, 1945.
 Beaumont, Cyril W. Sadler's Wells Ballet. Beaumont, 1947.
 *Blasis, Carlo. Elementary treatise upon the theory & practice of the art of dancing. Kamin, n. d.
 *Dogdanov, Borisovskiy. Ulanova & the development of the Soviet ballet. MacGibbon, 1952.
 Bohme, Franz Magnus. Geschichte des Tanzes in Deutschland. Breitkopf & Hartel, 1886.
 Dowers, Pauline. Dance in India. Columbia Univ. Press, 1953.
 *Dowers, Pauline. Theatre in the East. Nelson, 1956.
 *Freuer, Katharina. Dances of Austria. Chanticleer, 1948.
 Brewer, E. Cobham. A dictionary of phrase and fable. Lippincott, 1937.
 *Duckle, Richard. Modern ballet design. Black, 1955.
 Fulfinch, Thomas. Age of fable. McKay, 1898.
 Burchenal, Elizabeth. American country dances. Schirmer, c. 1918.
 Cannon, Walter. Wisdom of the body. Norton, 1932.
 Castle, Vernon & Irene. Modern dancing. World Syndicate Co., 1914.
 Chandler, Albert R. Beauty and human nature. Appleton, 1934.
 Cheney, Shelton. The Theatre. 3000 yrs. --. Tudor, 1929.
 Chujov, Anatole. Dance Encyclopedia. Barnes, 1949.
 Chujov, Anatole. New York City Ballet. Knopf, 1953.
 *Clarke, Mary. Sadler's Wells Ballet. Black, 1955.
 *Cluzel, Magdeleine. Glimpses of the theatre & dance. Kamin, 1953.
 *Coast, John. Dances of Bali. Putnam, 1953.
 *Collan, Anni. Dances of Finland. Chanticleer, 1948.
 Colum, Padraic. Orpheus: myths of the world. Macmillan, 1930.
 Conte, Pierre. La danse et ses lois. Arts et Movement, 1951.
 Conyn, Cornelius. Three centuries of ballet. Elsevier, 1953.
 *Coton, A. V. New ballet of Kurt Jooss & his work. Dobson, 1946.
 Craske, Margaret. Theory and practice of allegro in classical ballet. Beaumont, 1930.
 Croce, Benedetto. Aesthetic. Noonday Press, 1953.
 *Crosfield, Domini. Dances of Greece. Chanticleer, 1948.
 Dance Index. Stravinsky in the theatre. Dance Index, 1948.
 Dance Magazine. 25 years of American dance. Dance Magazine, 1951.
 *Dance news annual. Knopf, 1953.
 Dance Notation Bureau. Dance techniques and studies. The Bureau, 1950.
 *La Danse. Danse Masques, 1949. v. 1,2.
 *Davidson, Gladys. Ballet biographies. Laurie, 1952.
 De Mille, Agnes. Dance to the piper. Little, Brown, 1952.
 Denby, Edwin. Looking at the dance. Pellegrini, 1949.
 Dewey, John. Art as experience. Minton, Balch, 1934.
 Dixon, C. Madeleine. The power of dance. Day, 1939.
 Dolin, Anton. Alicia Markova. Hermitage House, 1953.
 Dolin, Anton. Pas de deux. Black, 1950.
 Dolmetsch, Habel. Dances of England & France, 1450-1600. Routledge, 1949.
 Draper & Atkinson. Ballet for beginners. Knopf, 1951.
 Duncan, Irma. Isadora Duncan's Russian days. Covici Friede, 1929.
 *Duncan, Irma. Technique of Isadora Duncan. Kamin, n. d.
 Duncan, Isadora. My Life. Boni, 1927.
 Edman, Irvin. Arts and the man. Norton, 1939.
 Ellis, Havelock. The dance of life. Houghton Mifflin, 1923.
 Faulkner, Ray M. Art to-day. Holt, 1949.
 Feibleman, James. Aesthetics. Duell, Sloane & Pearce, 1949.
 *Fisher, Hugh. Beryl Grey. Black, 1955.
 *Fisher, Hugh. Michael Somes. Black, 1955.
 Flaccus, Louis William. The spirit and substance of art. Crofts, 1941.
 Franks, A. H. Approach to the ballet. Pitman, 1949.
 Franks, A. H. Twentieth century ballet. Burke, 1954.
 Frazer, Sir James George. The golden bough. Macmillan, 1935.
 Fuller, Lois. Fifteen years of a dancer's life. Jenkins, 1913.
 *Gabriel, John. Ballet school. Faber, 1947.
 Galanti, Bianca. Dances of Italy. Parrish, 1950.
 Gautier, Theophile. The romantic ballet. Beaumont, 1932.
 Greene, Theodore H. The arts and the art of criticism. Princeton Univ. Press, 1947.
 Hall, Fernau. Modern English ballet. Melrose, 1950.
 *Hall Fernau. World dance. Wyn, 1954.
 Hamilton, Edith. Mythology. Little, Brown, 1942.
 Harrison, Jane E. Ancient art and ritual. Holt, 1913.
 Harrison, Jane E. Themis (Ritual and folklore). Macmillan, 1927.
 Haskell, Arnold. Ballet. Penguin, 1949.
 *Haskell, Arnold. Baron encore. Collins, 1952.
 *Haskell, Arnold. Gale Performance... Collins 1955.
 *Haskell, Arnold. Making of a dancer. Black, 1946.
 *Haskell, Arnold. Picture history of ballet. Fulton Press, 1954.
 Hawkins, Alma H. Modern dance in higher education. Teachers College, Columbia Univ., 1954.
 *Hayes, Elizabeth R. Dance composition and production for high schools & colleges. Barnes, 1955.
 Heynssen, Adla. Modern dance accompaniment. Schirmer, 1948.
 Hofer, Mari R. Polite and social dances. Summy, 1917.

*Hooreman, Paul. Dancers through the ages. Hyperion, n. d.
 Horst, Louis. Pre-classic dance forms. Dance Observer, 1937.
 Hughes, Russell M. Dance as an art form. Barnes, 1933.
 Hutchinson, Ann. Labanotation. New Directions, 1954.
 Jacobs, Gertrude. The Chinese-American song & game book. Barnes, 1946.
 Jacques-Dalcroze. Rhythm, music & education. Putnam, 1921.
 Jennings, D. H. Music for modern dance. Teachers College, Columbia Univ. 1950.
 Jones & De Haan. Modern dance in education. Teachers College, Columbia Univ. 1948.
 Karpales, Maud. Dances of England and Wales. Parrish, 1950.
 Karpovich, Peter. Physiology of muscular activity. Saunders, 1953.
 Karsavina, Tamara. Theatre Street. Dutton, 1934.
 Keightley, Thomas. Mythology of ancient Greece & Italy. Bell, 1888.
 Kennedy, Douglas. England's dances. Bell, 1949.
 Kinney, Troy. The dance. Tudor, 1935.
 Kirstein, Lincoln. Book of the dance. Garden City Pub., 1942.
 Kirstein, Lincoln. Classic ballet. Knopf, 1952.
 Kirstein, Lincoln. Dance. Putnam, 1935.
 *Kochno, Doris. Le ballet en France. Hachette, 1954.
 *Kragh-Jacobsen, Svend. Royal Danish Ballet. Black, 1955.
 Kraus, Richard. Square dances of to-day. Barnes, 1950.
 *Krokovar, Rosalyn. New Borzoi book of ballets. Brentano, 1956.
 Leban, Rudolf. Mastery of movement on stage. MacDonald, 1950.
 *Leban, Rudolf. Principles of dance & movement notation. MacDonald, 1956.
 *Leban, Rudolf. Script dancing. Universal, 1928.
 Langfield, Herbert S. Aesthetic attitude. Harcourt, 1920.
 Lawson, Joan. European folk dance. Pitman, 1953.
 *Lido, Serge. Ballet. v. 1 & 2. Art et Industrie, 1952.
 *Lifer, Serge. Ballet traditional to modern. Putnam, 1938.
 *Lifer, Serge. Carlotta Crisi. Lehmann, 1947.
 *Lifer, Serge. Traite de choreographie. Bordes, 1952.
 *Lister, Margot. Stage costume. Jenkins, 1954.
 Lloyd, Margaret. Borzoi book of modern dance. Knopf, 1949.
 Love, Paul. Modern dance terminology. Kamin, 1953.
 Lovett, Benjamin. Good Morning. Dearborn, Mich. Priv. Prtg., 1941.
 McCannless, Stanley R. Method of lighting the stage. Theatre Arts, 1932.
 Magriel, Paul D. Bibliography of dancing. Wilson, 1946.
 Magriel, Paul D. Isadora Duncan. Holt, 1947.
 Magriel, Paul D. Nijinsky. Holt, 1946.
 Magriel, Paul D. Pavlova. Holt, 1947.
 Mains, Margaret. Modern dance manual. Little, Brown, 1950.
 *Manchester, F. M. Rose and the star. Gollancz, 1949.
 Marcel-Dubois, Claudie. Dances of France. Chenticleer, 1950.
 Martin, John J. America dancing. Dodge, 1946.
 Martin, John J. The dance. Tudor, 1947.
 Martin, John J. Modern dance. Barnes 1933.
 Martin, John J. World book of modern ballet. World Pub., 1952.
 Mawer, Irene. Art of mime. Methuen, 1932.
 *Melcer, Fannie H. Staging the dance. Brown, 1955.
 *Mettler, Barbara. Basic dance on a college level. Mettler, 1956.
 *Merley, Iris. Soviet ballet. Collins, 1945.
 Munro, Thomas. The arts & their inter-relation. Liberal Arts Press, 1949.
 Murray, Alexander S. Manual of mythology. Scribner, 1875.

Music & dance in New York State. Sigmund Spaeth, ed. in chief. N. Y. Bureau of Musical Research, 1951.
 Nelms, Henning. Lighting the amateur stage. Theatre Arts, 1931.
 Nettl, Paul. Story of dance music. Philosophical Library, 1947.
 Noverre, Jean. Letters on dancing and ballets. Beaumont, 1930.
 Owen, Walter. Ballerinas of the New York City Ballet. Dance Mart, 1953.
 Parker, De Witte H. Principles of aesthetics. Crofts, 1946.
 Pennington, Jo. Importance of being rhythmic. Putnam, 1925.
 Perugini, Mark. Pageant of the dance and ballet. Jarrolds, 1935.
 Porter, Evelyn. Music through the dance. Batsford, 1937.
 Prohl, David W. Aesthetic judgement. Crowell, 1929.
 Rader, Melvin H. Modern book of aesthetics. Holt, 1952.
 Rameau, P. Dancing master. Beaumont, 1931.
 Raymond, George L. Rhythm & harmony in poetry & music. Putnam, 1895.
 Robert, Grace. Borzoi book of ballets. Knopf, 1946.
 *Rogers, Frederick R. Dance... Macmillan, 1941.
 Rohrbough, Lynn. American folk dances. Delaware, O., Coop. Recreation Serv., 1939.
 Rothschild. Danse artistique aux U.S.A., Editions Elzevir, 1949.
 Sachs, Curt. Commonwealth of art. Norton, 1946.
 Sachs, Curt. Rhythm and tempo. Norton, 1953.
 Sachs, Curt. World history of the dance. Norton, 1937.
 Samachson, Dorothy. Let's meet the ballet. Schuman, 1951.
 Santayana, George. Sense of beauty. Scribner, 1896.
 Schoen, Max. Enjoyment of the arts. Philosophical Library, 1944.
 Scholes, Percy. The Puritans & music in England & New England. Oxford Press, 1934.
 Schwendener & Tibbels. Legends & dances of Old Mexico. Barnes 1934.
 Seldon, Elizabeth. Dancer's quest. Berkeley, Univ of Calif. Press, 1935.
 Seton, H. Rhythm of the Red Men. Barnes, 1930.
 *Seymour, Maurice. Ballet portraits. Pellegrini, 1952.
 Seymour, Maurice. Seymour on ballet. Pellegrini, 1947.
 Sharp, C. J. Country dance book. 6 vols. Novelle, 1909-1927.
 Sharp, C. J. The Morris book. 5 vols. Novelle, 1911-1919.
 Sharp, C. J. Sworddances of No. England. 3 vols. Novelle, 1912-1913.
 Sharp, Evelyn. Here we go round. Morrow, 1926.
 Shaw, Lloyd. Cowboy dances. Caldwell, Idaho, Caxton, 1939.
 Shawn, Ted. Every little movement. Pittsfield, Mass., Priv. prtg., 1954.
 Shurr, Gertrude. Modern dance technique & teaching. Barnes, 1949.
 Sorell, Walter. Dance has many faces. World Pub., 1951.
 Spanish-American song & game book. Barnes, 1945.
 Sparger, Celia. Anatomy & ballet. Black, 1949.
 Sparger, Celia. Beginning ballet. Black, 1952.
 Spence, Lewis. Myth & ritual in dance, game & rhyme. Watts, 1947.
 Stebbins, Genevieve. Delsarte system of expression. Werner, 1902.
 Stecher & Mueller. Games & dances for exercises and recreation. Presser, 1941.
 Stokes, Sewell. Isadora Duncan. Brentano, 1928.
 Strenkovsky, Serge. Art of make-up. Dutton, 1937.
 Tennevin, Nicolett. Dances of France. Parrish, 1951.
 Terry, Walter. Invitation to dance. Barnes, 1942.
 Todd, Habel E. Thinking body. Branford, 1949.
 Tolman & Page. Country dance book. Farrar & Rinehart, 1937.

Tolman, Beth. How to put on & make successful the country dance party. Weston, Vt. Countryman Press, 1938.
 Torossian, Aram. A guide to aesthetics. Stanford Univ. Press, 1937.
 Vaganova, Agrippina. Basic principles of classical ballet. Black, 1953.
 Vivas, Eliseo. Problems of aesthetics. Rinehart, 1953.
 Vuillier, Gaston. History of dancing. Appleton, 1898.
 Walker, Conway. The folksong & dance & the voice as a solo instrument. Caxton, 1926.
 Wells, Katherine. Kinesiology. Saunders, 1955.
 Whorf, Richard. Time to make-up. Baker, 1937.
 Williamson, Audrey. Contemporary ballet. Rockliff, 1946.
 *Wilson, Albert. Story of pantomime. Home & Van Thal, 1949.
 *Wood, Roger. N. Y. C. Ballet in action. Saturn, 1953?

* Recent acquisitions, since Fall 1955 listing.

Periodicals:

Dance	Dance Observer
Dance Magazine	Dancing Times (London)
Dance News	Folk Dancer
Dance Notation Record	Impulse (Annual)
Etude	1952-1956 incl.

Note: This is a limited list, selected from books available in the library. For further reading, books on related topics of aesthetics, art, health, costume and mythology are suggested.

DANCE PROJECTS, THESES AND DISSERTATIONS
COMPLETED IN THE GRADUATE DANCE MAJOR, SCHOOL OF EDUCATION, NEW YORK UNIVERSITY

Compiled by Martha Hill, Director of Dance
at New York University School of Education
1930 - 1951.

I. DANCE PROJECTS, THESES AND DISSERTATIONS

Dance Projects (for M. A. Degree)

- | | |
|------------------------------------|---|
| Acker, Doris M. | -Bibliography of Recorded Music for Dance. 1947. |
| *Alberts, Louise | -A Survey of Expert Opinions on Subjective Rhythm. 1937. |
| *Alvarez, Aida | -Compilation of Folk Dances from Argentina, Brazil, Chile, Colombia, Paraguay, Peru and Venezuela. 1950. |
| Antin, Arthur P. &
Jean Philips | -Take This Hammer (An Approach to Understanding America At Work Through Song and Dance.) 1950. |
| *Aranson, Fannie | -A Study of Certain Factors in the Development of Modern Dance Interest in a Community (Detroit, Michigan). 1942. |
| *Ball, Virginia Carter | -Dance in Art: A Selected List of Representational Paintings: Drawings, Prints, Sculptures & Ceramics. 1941. |
| *Beiswanger, Barbara Page | -A Selected List of Music Especially Written for Dance by Composers in America, 1943. |
| *Betts, Anne | -An Historical Study of the New Dance Group of New York City, 1945. |
| *Blake, Elizabeth H. | -Dance in the Junior High School Intramural Program, 1947. |
| Bloomer, Ruth (Thesis) | -The Development of a Dance Notebook for Dance Students and Inexperienced Teachers of Dancing. 1942. |
| Bockstruck, Else H. | -Guiding Principles for the Teaching of Modern Dance in Schools and Colleges. 1938. |
| *Brenner, Muriel | -A Study of the Structure of Dance Comedy with Specific Reference to the Choreography in Chaplin Films. 1951. |
| Bryan, Margaret | -The Adaptation of the Modern Dance to the Junior High School Program of Newton, Kansas. 1939. |
| Bubrick, Pauline | -An Historical Survey of Folk Dance Festivals, Groups and Societies, Activity in the United States. 1943. |
| Burgess, Jean | -On Your Toes. 1948. |
| Cameron, Ann | -A Study of the Historical Background of Folk Dances of British Isles, England, Ireland and Scotland. 1940. |
| Crabtree, Mary | -A Survey of the Dance in Eastern Massachusetts. 1938. |
| *Davies, Frances | -A Survey of Dance in Colleges, Universities and Teacher Training Institutions in the U. S. for the year 1941-42. 1942. |
| Desch, Elizabeth | -What Factors Make Modern Dance an Acceptable Subject on the School Program. 1941. |
| DeWitt, Sarah L. | -Use of Percussion Instruments, Use of Clapping and Stamping, Use of Singing for Accompaniment in Teaching Dancing. 1933. |
| *Doryk, Elinor | -Study of Historical and Present Day Dance in the American Virgin Islands, May 1951. |
| Duffy, Blanche | -Three Native Dances of Liberia, Africa. 1947. |
| Epstein, Lena | -An Annotated Bibliography of the Dances of the Indians of the U.S.A. 1936. |
| Estill, Revell | -Dance in Television. 1945. |
| Fleming, Jessica | -Study of the Hawaiian Hula. 1946. |
| Flohr, Marjorie | -A Study of Attitudes Towards the Dance of Mrs. and Mrs. in New York University. 1948. |
| *Franck, Ruth | -Dance Programs Planned and Presented for Young Children. 1943. |
| *Friedman, Edna A. | -American Opinions on Dance and Dancing from 1840 to 1940. 1940. |
| Gardner, Mary Virginia | -Data and Suggested Methods to Facilitate Training of Chorus for Greek Drama in Colleges and Schools. 1934. |

- *GoeB, Janey Price
*Goff, Eleanore A.
Goldberg, Eugenia S.
*Gcode, Elizabeth
Gormley, Helen
*Hanna, Margaret Tolsted
Hara, Jeanette G.
*Harrington, Mary Rice
Hayes, Richard F. (Thesis)
Hill, Martha
*Hoenig, Barbara
Hoxsle, Ita
*Hoyt, Mary Joann
Hudson, Alaveta
Iverson, Kenneth W.
Jack, Florence B.
Jackson, Emily Claire
Jarosz, Lillian M.
*Jenkins, Ruth (Thesis)
Johnson, Loyce M.
*Ke Min-Ta and Thalrose, Vera
*King, Bruce
*Kolodny, Martha
*Krugman, Roberta
*Kulynitch, Mary
*Lackas, Genevieve M.
Leinonen, Ellen
Levine, Esther
Lipkowitz, Frances Maxine
*Lippincott, Gertrude
McCreedy, Thora Elaine
*Mangiapane, Ann K.
Melcer, Fannie Helen
Michel, Adele Matthewson
*Molnar, Yolanda

-2-

- Dance Composition, A Creative Project in the Practical Application of Choreographic Principles and Dance Notation. 1951.
- Program Notes and Scripts of Choreographic Group Works from 1936-46. 1946.
- A Glossary of Selected Terms for Teachers of Modern Dance in Education. 1942.
- Dance Research Completed in the Colleges and Universities of the U.S.A. 1946.
- A Point of View on Dance in Education and its Application in a Practical Program for First and Second Year High School Girls. 1940.
- Plying Aptitudes and Ability in Dance and Sports. 1943.
- A Description with Illustrations of Balinese Dance 'Legong.' 1950.
- Revision of the Iconography File (A Collection of Lithographs, Engravings, Original Designs, Glossy Prints, and Photographs) of the Dance Collection, New York Public Library, Reference Division, New York City. 1951.
- A Program of Rhythmic Activities for Junior and Senior High School Boys. 1929.
- An Analysis of Accompaniment for the Dance.
- A Notated Dance Score of 'Songs from the Hebrides'. May 1951.
- Section I "Gledness"
- Section II "Waiting"
- A Dance Profile of Manhattan 1940-41. 1941.
- A Look at the Modern Dance Material in the Library of the Museum of Modern Art in New York City. May 1951.
- Folk Dances of Haiti. 1946.
- A Manual of Adagio Movements. 1938.
- Survey of Dance Symposia. 1937.
- An Annotated List of Piano Music Suitable for Dance Composition to be Used by Dance Educators. 1949.
- Popular Ballroom Dances in the U.S. and the American Scene from 1850-1950. 1950.
- An Historical Study of the Dances of the Mexican Indians in the Latter Pre-Hispanic Colonial and Modern Periods of Mexico. 1933.
- Bird Larson, First Technician of American Dance. 1950.
- An Analysis of Four Chinese Folk Dances. 1951.
- Addition to an Enlarging of the Iconography Catalogue of the Dance Collection of the New York Public Library, Reference Division, New York City. May 1951.
- A Manual on Creative Dance for Children (Let's Dance a While). 1952.
- Folksey, Choreography by Sophie Maslow, Dance Notation by Roberts Krugman. 1951.
- Louis Horst, A Historical Study of His Contributions to Modern Dance Choreography. 1950.
- A Selected List of Articles on Dance Subjects from Periodicals Covering the Period Between 1937-42. 1942.
- Use of Choral Speech to Augment Dance. 1941.
- Chronological Listings of All Compositions of Martha Graham, Doris Humphrey, Hanya Holm, Esther Junger, Helen Tamiris, Charles Weidman, with Premiere Dates and other Information. 1941.
- A Proposed Curriculum in Dance Constructed for Major Students in Physical Education. 1936.
- Dance and Aesthetics. 1943.
- Survey of Modern Dance for Girls in Secondary Schools in the U.S., 1948-49. 1949.
- A Modern Dance Program for Junior and Senior High School.
- Mark Ryder, American Dancer. 1949.
- The Organization of Denishawn Photographs at the Museum of Modern Art, New York City. 1948.
- Dances of Hungary. 1948.

Moore, Claudia
Nash, Barbara
Nasta, Philip A.
*Nathanson, Lucille Brahm
*Nelson, Pauline
Owen, Bettie Jane
*Pasek, Ann F.
Pearlman, Blanche
*Peterson, Ruth Anna
Plitt, Norma Q.
*Raphael, Miriam
Ray, Elizabeth
Robinson, Joan Marie
Roet, Marian
Rosen, Bernice
*Rubinstein, Lucille
*Russon, Shirley
*Saffner, Florence
Sauthoff, Hermine (Thesis)
*Schoenberg, Eleanor
Scott, Marjorie G.
*Sender, Sarah R.
Severin, Viola
Silverman, Lewis (Thesis)
Solomon, Lillian
Stevens, Frances Wills
*Stern, Erna
*Stille, Janice
Sulkind, Evelyn
*Thalrose, Vera and Ke Min-Ta
Thomas, Barbara
Thoms, Agnes K.
*Tingey, Adele P.

-An Historical Survey of Selected Dance Repertoires and Festivals in the U.S. since 1920. 1942.
-An Historical Map of Dance. 1940.
-Practical Scene Design & Stagecraft for the Dance. 1951.
-An Index of the Dance Observer, 1934-46. 1947.
-Dance Filmography: Guide to Motion Pictures of the Dance. 1941.
-Records of Group Choreographic Works in Modern American Concert Dance. 1950.
-A Handbook of Selected Dance Steps and Dance Forms. 1942.
-Modern Dance in Education in America. 1935.
-Historical Chart of Dance and Drama from 600 B.C. to 1900 A.D. 1947.
-Modern Dancing as an Aid in Psychotherapeutics. 1948.
-A Listing of Available Recorded Music for Teaching Folk Dance, American Country Dancing, and Simple Composition in Modern Dance. 1947.
-Dance in Negro Colleges and Universities. 1942.
-A Guide for the Introduction and Organization of Dance in the Curriculum of a Jr. or Sr. High School. 1949.
-The Dance Project of the Works Progress Administration Federal Theatre. 1949.
-The Modern Dance Audience in New York City. 1948.
-An Historical Study of the Dance in Education in the United States in the First Quarter of the Twentieth Century. 1940.
-Indexing Articles and Pictures Pertaining to Dance, in Theatre Arts Magazine, for the Dance Collection of the New York Public Library, Reference Division, New York City. May 1951.
-Directory of Modern Dancers and Modern Dance Teachers. 1951.
-The Analysis of Some Aspects of Skill in Tap Dancing. 1939.
-A Survey of the Methods and Materials Used in Dance Rhythms for Children, Grades One Through Three, in the Public and Private Schools of New York City. 1951.
-The Degree to Which Professional Tap Dancing Conforms to Desirable Educational Principles, Its Place and Value in Secondary Schools. 1939.
-Rhythmic Movement and Dance as Adjuncts to Psychotherapy. 1952.
-Integration of the Dance Program in the Elementary Schools of New Rochelle, N. Y. 1940.
-Guides for a Music Program in Playground Situations. 1937.
-A Comparative Study of Three Innovators of the Dance in America in the 20th Century. Isadora Duncan, Ruth St. Denis, Martha Graham. 1940.
-The Place of Dance in a Municipal Recreation Program. 1948.
-The Classification and Arrangement of the Photographs in the Denishawn Collection in the New York Public Library. May 1952.
-Recataloguing of Dance Periodical Material at the Dance Collection, Reference Division of the New York Public Library, New York City. May 1951.
-Listing of Folk and Square Dances with Their Sources. 1947.
-An Analysis of Four Chinese Folk Dances. 1951.
-Methods and Materials for Tap Dance Teachers. 1944.
-Method of Correlating Folk Dancing and Social Studies. 1932.
-Manual of Methods and Materials for Teaching Dance to Laymen and Prospective Teachers Planned as a Curriculum for a Co-educational Institution for Undergraduates. 1945.

Van Duyn, Marguerite (Thesis)
Von Wenck, Katherine (Thesis)
*Walz, Barbara
Werbelovsky, Irene
Williamson, Margaret E.
*Wimmer, Shirley
Wolfson, Bernice J.
*Zaner, Lillian
(* Copy in the Dance Archives of the New York Public Library, New York City.)
Theses (for M.A. Degree)
Bloomer, Ruth
Hayes, Richard F.
Jenkins, Ruth
Sauthoff, Hermine
Silverman, Lewis
Van Duyn, Marguerite
Von Wenck, Katherine
Dissertations (for Ph.D. or Ed.D. Degree)
Beiswanger, Barbara Page
Haight, Edith
Hussey, Delia
O'Donnell, Mary P.
Zaslloff, Ira
II. STUDIES IN JULLIARD SCHOOL OF MUSIC LIBRARY
Bristol, Caroline Jane
Wang, Juliette
III. ADDITIONAL LISTINGS OF DANCE RESEARCH
Research Committee, National Section on Dance, Virginia Moomaw, Chairman
American Association of Health, Physical Education and Recreation, 1201 16th St. N.W., Washington 6, D.C.

-Values of Dancing in Physical Education. 1926.
-Critical Evaluations of Czechoslovakian Folk Dances for Use in American School Situations. 1934.
-A Dance Motivation Program in a Jr.-Sr. High School. 1942.
-The Dance in Education as it Contributes to a Healthy Personality. 1937.
-Aptitude Tests. 1949.
-A Selected Bibliography of Dance. (For Use of National Dance Section of A.A.H.P.E.R.) 1946.
-Use of Words with Dance. A Brief History of the Use of Words with Movement and Dance and a Statement of Principles for such Use in Modern Dance with a Compilation of Materials. 1947.
-Creative Dance Programs for Children's Summer Camps. 1945.
-The Development of a Dance Notebook for Dance Students and Inexperienced Teachers of Dancing. 1942.
-A Program of Rhythmic Activities for Junior and Senior High School Boys. 1929.
-An Historical Study of the Dances of the Mexican Indians in the Latter Pre-Hispanic Colonial and Modern Periods of Mexico. 1933.
-The Analysis of Some Aspects of Skill in Tap Dancing. 1939.
-Guides for a Music Program in Playground Situations. 1937.
-Values of Dancing in Physical Education. 1926.
-Critical Evaluations of Czechoslovakian Folk Dances for Use in American School Situations. 1934.
-The Ideational Sources of the Modern Dance in America as Expressed in the Words of Two Leading Exponents, Isadora Duncan and Ruth St. Denis. (Ph.D.) 1944.
-Individual Differences in Motor Adaptations. (Ph.D.) 1943.
-An Analysis of Difficulties Encountered by Beginning Elementary School Teachers of Physical Education as a Basis of Redirection in Teacher Training. 1949.
-Creative Dance for Children (Grades 1-3). (Ed.D.) 1945.
-The American Square Dance. (Ed.D.) 1944.
-Choreographic Works of Antony Tudor 1931-1954. May 1956.
-The Chinese Theater. May 1956.
-Dance Research and Theses Completed, in Process with Research Needed. 1955.

109

PARTIAL CONCERT AND WORKSHOP SCHEDULE
(Subject to change)

Date	Wednesday 1 o'clock	Wednesday 2:30	Friday evening
Dec. 12 and 14		Jose Limon, lecture-demonstration, Concert Hall stage (rehearse Dec. 11).	Chamber music
Dec. 19 and 21		Grellinger and Venable, Labanotation demonstration, Concert Hall stage.	
Christmas recess December 22 - January 6, inclusive.			
January 9 and 11		President Schuman - lecture, room 610.	Juilliard Dance Theater, Friday and Saturday.
January 16 and 18		Margaret Craske, lecture, Concert Hall stage	Juilliard String Quartet
January 23 and 25		Student discussion, faculty lounge.	Juilliard orchestra.
January 30 and February 1		Louis Horst and student compositions, Concert Hall stage.	Chamber music
Mid-year examinations, January 28 - February 2; second semester begins February 4.			
February 6 and 8	Dance program	Ruth Currier, Betty Jones, Dick Fitz-Gerald, Concert Hall stage (rehearse Feb. 5).	
February 13 and 15			Juilliard String Quartet
February 20 and 22			Juilliard Orchestra
February 27 and March 1			Chamber Music
March 6 and 8			
March 13 and 15			?Chamber music ?Recital Hall or Concert Hall
March 20 and 22			Opera
March 27 and 29			Juilliard Chorus
April 3 and 5		Louis Horst and student compositions, Concert Hall Stage.	Prep Division Benefit Concert
April 10 and 12			Chamber music ?Recital Hall
Spring recess, April 17-23 inclusive; Opera Institute April 19-23.			
April 24 and 26			Juilliard String Quartet
Graduation examinations begin April 29			
May 1 and 3		DeGaetani, "The Lottery"	Juilliard Orchestra
May 8 and 10		Louis Horst and student compositions, Concert Hall stage.	
May 15 and 17	Doris Humphrey, Louis Horst, and "The Lottery", Concert Hall stage.		
Final examinations, May 20-25.			
May 22 and 24			
Major examinations, May 27-29			
Thursday, May 30, evening			Commencement concert
Friday, May 31	11:00 a.m.	Commencement	

1956-57

INSERT 2 3/7/90

PAGES

" Dance Projects, Theres

NYU 4

pages 1+2

+

cont "

pages 3+4

SCHOOL OF MUSIC
Department
CLOCK CONCERT
E-WORKSHOP AND SEMINAR

ber 12, 1956

JOSE LIMON

in
E-DEMONSTRATION
sisted by
OF HIS COMPANY

erpts from the following dance works:

..... Aaron Copland
by Doris Humphrey
n, Ruth Currier
Lebow, Piano

e is a Time Norman Dello Joio
by José Limón
Betty Jones
Lebow, Piano

..... Gunther Schuller
by José Limón
ald, Michael Hollander,
n, Martin Morginsky,
w, Chester Wolenski.
tration, unaccompanied.

..... Heitor Villa-Lobos
Choreography by José Limón
Richard Fitz-Gerald, José Gutierrez,
Michael Hollander, Harlan McCallum,
Martin Morginsky, Chester Wolenski.
For this demonstration, unaccompanied.

5. Night Spell Friaux Rainier (recording)
Choreography by Doris Humphrey
José Limón, Ruth Currier
6. Lament for Ignacio Sanchez Mejias Norman Lloyd
Choreography by José Limón
José Limón
Josef Wittman, Piano
Betty Jones, Drums
7. Rhythmic Study Self-accompanied
Choreography by José Limón
Richard Fitz-Gerald, Michael Hollander, Harlan McCallum
8. Concerto Grosso, D Minor Antonio Vivaldi
Choreography by José Limón
Ruth Currier, Betty Jones, José Limón
Josef Wittman, Piano

1956-57

110

JULLIARD SCHOOL OF MUSIC
Dance Department
ONE O'CLOCK CONCERT
WEDNESDAY DANCE WORKSHOP AND SEMINAR

December 12, 1956

JOSE LIMON
in
LECTURE-DEMONSTRATION
assisted by
MEMBERS OF HIS COMPANY

The Program will include excerpts from the following dance works:

1. Day on Earth Aaron Copland
Choreography by Doris Humphrey
Jose Limon, Ruth Currier
Howard Lebow, Piano
2. A Time of War, from There is a Time Norman Dello Joie
Choreography by Jose Limon
Betty Jones
Howard Lebow, Piano
3. The Traitor Gunther Schuller
Choreography by Jose Limon
Richard Fitz-Gerald, Michael Hollander,
Harlan McCallum, Martin Morginsky,
Durevol Quitzow, Chester Wolenski.
For this demonstration, unaccompanied.
4. Emperor Jones Heitor Villa-Lobos
Choreography by Jose Limon
Richard Fitz-Gerald, Jose Gutierrez,
Michael Hollander, Harlan McCallum,
Martin Morginsky, Chester Wolenski.
For this demonstration, unaccompanied.
5. Night Spell Friaux Rainier (recording)
Choreography by Doris Humphrey
Jose Limon, Ruth Currier
6. Lament for Ignacio Sanchez Mejias Norman Lloyd
Choreography by Jose Limon
Jose Limon
Josef Wittman, Piano
Betty Jones, Drums
7. Rhythmic Study Self-accompanied
Choreography by Jose Limon
Richard Fitz-Gerald, Michael Hollander, Harlan McCallum
8. Concerto Grosso, D Minor Antonio Vivaldi
Choreography by Jose Limon
Ruth Currier, Betty Jones, Jose Limon
Josef Wittman, Piano

1956-57

Juilliard School of Music presents the

JUILLIARD DANCE THEATER

DORIS HUMPHREY *director*



THE JUILLIARD ORCHESTRA

FREDERICK PRAUSNITZ *conductor*

Joseph Bloch, piano soloist

Juilliard Concert Hall

Proceeds to the Dance Scholarship Fund of Juilliard School of Music

JANUARY

11 & 12

WHO'S WHO IN THE CAST

Diane Adler: born in New York City; studied at School of Performing Arts, José Limón Studio, Connecticut College School of the Dance; performed with Mary Anthony Company, Alan Banks Company, Marion Scott, Doris Rudko, three summers with Humphrey Repertory Group at Connecticut College Festival, Cleveland Music Festival as principal dancer in "The King and I" and "Kismet," Niagara Melody Fair; *Juilliard Dance Theater, 1955-.

Jemima Ben-Gal: born in Jerusalem, Israel; studied under Gertrude Kraus, Elsa Dublon; and at *Juilliard School; performed at Habima Theatre, Israel, 1955 tour of colleges and universities under the auspices of the Israel Students Organization in cooperation with the United States National Students Association; Juilliard Dance Theater, 1954-55, on leave 1955-56, 1956-.

Janet Byer: born in New York City; studied at School of Performing Arts, *Juilliard School, and with Eve Gentry; taught at Maple Lake Camp and now teaching in Queens College Youth Center; performed at Cain Park Summer Theatre in Cleveland, Woodstock Playhouse, Henry Street Playhouse, two years in Chanukah Festival at Madison Square Garden; *Juilliard Dance Theater, 1954-.

Kevin Bruce Carlisle: born in Brooklyn; studied under Marion Kirk in Michigan, and at *Juilliard School; performed with the Pearl Lang Company, Shirley Broughton Company, Cain Park Theatre in Cleveland, Ariel Dance Company, in television appearances, two years in Chanukah Festival at Madison Square Garden, in ten musical comedies at the Equity Tent Theater in Detroit, seven shows in Detroit summer stock; organized a company of dancers who perform in and around New York; assisted Doris Humphrey in Juilliard Dance Theater, 1955-; *Juilliard Dance Theater, 1954-.

Patricia Christopher: born in San Francisco; studied under José Limón, Doris Humphrey, Pauline Koner, Martha Graham, Hanya Holm, and at Mills College, Connecticut College; assistant choreographer and dancer in "Unto These Hills" and dance teacher in the summer school of Cherokee Historical Association, danced in Connecticut College Festival with Anna Sokolow's Theater Dance Company in "Lyric Suite," now teaching at Birch-Wathen School; *Juilliard Dance Theater, 1954-.

Maureen Gillick: born in New York City; studied under Jack Stanley, Jack Petteiger, at the School of Performing Arts, and *Juilliard School; performed in School of Performing Arts concerts, with Marion Scott, and at Radio City Music Hall; *Juilliard Dance Theater, 1955-.

José Gutierrez: born in Santiago, Chile; studied with Vadim Soulima of the Bolshoi Theater, at the University of Chile's Escuela de Danzas, and with José Limón; performed with Vadim Soulima, Dance Group of the University of Chile in "The Green Table" and other works, with the José Limón Company; *Juilliard Dance Theater, 1956-.

Margot Holdstein: born in New York City; studied at the School of American Ballet under Muriel Stuart, with Bessie Schoenberg at Sarah Lawrence College, at Connecticut College School of the Dance and performed there with the Humphrey Repertory Group; performed at Detroit Melody Circus, summer 1956; Juilliard Dance Theater, 1955-.

Lola Huth: born in Pocatello, Idaho; studied under Virginia Tanner, Harriette Ann Gray, and at *Juilliard School; performed with the Children's Dance Theater and Dance Ensemble, Salt Lake City; Juilliard Dance Theater, 1954-55, on leave 1956-57.

Horlon McCollum: born in Nanking, China; studied under Joseph Richard, Maria Bekefi, and Bella Lewitsky in Los Angeles, and under José Limón; performed with José Limón Company, Ruth Currier, and Emy St. Just; *Juilliard Dance Theater, 1955-.

Martin Morginsky: born in New York City; studied at New Dance Group, Bennington College, and with José Limón; performed with Mary Anthony's Company, Sophie Maslow, and with the Bennington College Dance Group; *Juilliard Dance Theater, 1955-.

Melisa Nicolaides: born in New York City; studied under José Limón, Doris Humphrey, at the 92nd Street YM-YWHA, Connecticut College School of the Dance, School of Performing Arts, and *Juilliard School; performed with José Limón Company; taught at Perry Mansfield School of the Theatre and Dance, at 92nd Street YM-YWHA, and now teaching at the Dalton School; *Juilliard Dance Theater, 1954-.

Florence Peters: born in Seattle, Washington; studied under Bonnie Bird, Martha Graham, at Connecticut College School of the Dance, and with Alfredo Corvino; performed with the Merry-Go-Rounders Company, Sov, at Connecticut College School of the Dance with the Humphrey Repertory Group, and in the New York City Shakespeare Festival's production of "The Taming of the Shrew;" *Juilliard Dance Theater, 1955-.

Diane Quitzow: born in Vallejo, California; studied at Mills College summer school, Sulgwynn Quitzow Dance Studio, Connecticut College School of the Dance, José Limón Dance Studio; performed with Mill-cent Hamburger Dance Group, Sulgwynn Quitzow Dance Group, Humphrey Repertory Group at Connecticut College; *Juilliard Dance Theater, 1956-.

Durevol Quitzow: born in Alameda, California; studied at Sulgwynn Quitzow Dance Studio, José Limón Studio, Lester Horton Dance Studio, Bella Lewitsky Dance Studio, Connecticut College School of the Dance, and the University of California at Berkeley; performed with and choreographed for Sulgwynn Quitzow group, University of California group, Mills College group, San Francisco Dance League, the José Limón Company, and with the Humphrey Repertory Group at Connecticut College Festival, 1956; *Juilliard Dance Theater, 1955-.

Poligene Rogers: born in New York City; studied under Katherine Dunham, Lola Bravo, at the School of Performing Arts and *Juilliard School; choreographed for television channels 2, 7, 13; performed at Brooklyn Museum, Museum of Natural History, for P.T.A. programs in the New York City Public Schools, in Puerto Rico in television and in theaters, solo dances in "Carmen" with Arundel Opera Theater in Maine, concert with her own company in Carnegie Recital Hall; taught and performed at the Shawnee Leadership Institution, Wallingford, Vermont; taught at Sarah Walker Camp, Ohio; Juilliard Dance Theater, 1954-.

Willom Sands: born in New York City; studied at Ohio State University, Ballet Arts, Jacob's Pillow, New Dance Group, with Myra Kinch, and at *Juilliard School; performed in "The Common Glory;" Williamsburg, Virginia, with Myra Kinch Company, choreographed and performed with Ohio State University Dance Concert Group; Juilliard Dance Theater, 1956-.

Juilliard Concert Hall 130 Claremont Avenue, New York City

Friday, January 11 and Saturday, January 12 (same program)
Performances start promptly at 8:30 p.m.

DAWN IN NEW YORK

Choreography commissioned by the Juilliard Musical Foundation

Concerto for Piano and Chamber Orchestra Hunter Johnson

Choreography Doris Humphrey

Piano soloist Joseph Bloch

Set and costumes William Sherman

Lighting Thomas DeGaetani

DESCENT INTO THE DREAM

(First Performances Anywhere)

Recréation Concertante Goffredo Petrassi
(First United States Performances)

Choreography Doris Humphrey

Set and costumes William Roberts

Lighting Thomas DeGaetani

LIFE OF THE BEE

Kammermusik No. 1, Op. 24, No. 1 Paul Hindemith

Choreography Doris Humphrey

Set Doris Humphrey

Costumes Pauline Lawrence

Lighting Thomas DeGaetani

Tickets distributed on the basis of a minimum contribution of \$2.00 per ticket.

Proceeds to the Dance Scholarship Fund of Juilliard School of Music.

Contributions are tax-deductible.

	Number of tickets	Minimum contribution	Total
Return to: Concert Office Juilliard School of Music 130 Claremont Avenue New York 27, N. Y. MOnument 8-7200, ext. 35	January 11		
	January 12		
Additional Contribution			
Please enclose a self-addressed stamped envelope. Make checks payable to Juilliard School of Music.			Total
Preferred location: Orchestra Mezzanine and Balcony	NAME ADDRESS	Please Print	

PROGRAM
SEASON 1956-57

Juilliard School of Music

presents

THE JUILLIARD DANCE THEATER

Doris Humphrey, director

Friday and Saturday evenings, January 11 and 12, 1957 at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

THE JUILLIARD ORCHESTRA
Frederick Prausnitz, conductor

Proceeds to the Dance Scholarship Fund of Juilliard School of Music

DAWN IN NEW YORK

Choreography commissioned by the Juilliard
Musical Foundation for the Festival of American Music.

Concerto for Piano and Chamber Orchestra (1936) Hunter Johnson

Choreography (1956) Doris Humphrey
Piano soloist Joseph Bloch
Set and costumes William Sherman
Lighting Thomas DeGaetani

Black doves Diane Adler
Janet Byer
Patricia Christopher
Maureen Gillick
Margot Holdstein
Melisa Nicolaides
Florence Peters
Poligena Rogers
Martha Wittman

Young man Chester Wolenski
Sign of Spring Joyce Trisler
Workers Kevin Bruce Carlisle
Harlan McCallum
Martin Morginsky
Durevol Quitzow
David Wynne

"The New York dawn has
four columns of mud
and a hurricane of black doves . . .
"The dawn comes and no one receives it in his mouth, . . .
"they know they are going to the mud of figures and laws,
to artless games, to fruitless sweat."
From "The Dawn"

"What signs of Spring
do you hold in your hand?
A rose of blood
and a white lily."
From "Ballad of the Little Square"

Selected Poems of Federico Garcia Lorca
Translated by J. L. Gil and Stephen Spender

Musical material lent by The Edwin A. Fleisher Music Collection,
The Free Library of Philadelphia.

DESCENT INTO THE DREAM

(First Performances Anywhere)

Recreation Concertante (1953)

Goffredo Petrassi
(First United States Performances)

Choreography (1956) Doris Humphrey
Set and costumes William Roberts
Lighting Thomas DeGaetani

Young girl Maureen Gillick
Childhood Florence Peters
Poligena Rogers
Janet Byer
Margot Holdstein

Youth David Wynne
Martin Morginsky
Harlan McCallum
Durevol Quitzow
Kevin Bruce Carlisle
Chester Wolenski

Jemima Ben-Gal
Margot Holdstein
Poligena Rogers
Janet Byer
Florence Peters

Womanhood Melisa Nicolaides
Patricia Christopher
Martha Wittman
Joyce Trisler

LIFE OF THE BEE

Kammermusik No. 1, Op. 24, No. 1 (1922)

Paul Hindemith

Sehr schnell und wild
Maessig schnelle Halbe. Sehr streng im Rhythmus
Quartett: Sehr langsam und mit Ausdruck
Finale, 1921: Aeusserst lebhaft

Choreography (1929) Doris Humphrey
Set Doris Humphrey
Costumes Pauline Lawrence
Lighting Thomas DeGaetani
Young Queen Maureen Gillick
Old Queen Joyce Trisler (Friday)
Patricia Christopher (Saturday)

(Continued)

LIFE OF THE BEE (Continued)

Diane Adler Kevin Bruce Carlisle
Jemima Ben-Gal Martin Morginsky
Janet Byer David Wynne
Melisa Nicolaides
Florence Peters
Poligena Rogers
Martha Wittman

In the Holy of Holies of the palace, the workers dance and beat their wings
around the cradle of the unborn princess who awaits her hour wrapped in a
kind of shroud, motionless and pale, innocent alike that her kingdom has yet
to be wrested from pretenders close by, and that the pitiless duty of the hive
decrees the sacrifice of the individual at last to the immortality of the republic.

Paraphrased from Maurice Maeterlinck's
"The Life of the Bee"

STAFF FOR JUILLIARD DANCE THEATER

Assistants to Miss Humphrey Ruth Currier
Kevin Bruce Carlisle

Costume execution Nellie Hatfield
Costume Assistant Jennie L. Jackson

Understudies José Gutierrez
Diane Quitzow
William Sands
Ronald Tassone

Technical direction
and stage
management Thomas DeGaetani

Tights by Capezio

STAFF FOR JUILLIARD SCHOOL OF MUSIC

Stage manager Thomas DeGaetani
Master carpenter Frederick Strassburg
Master electrician Michael Proscia
Assistant stage
manager Jere Admire

112

1956.57

DANCE THEATER TOUR

A. Itinerary

Tuesday, January 15: Mr. DeGaetani and Jere Admire to Baltimore.
 Thursday, January 17: 8:30 a.m., Miss Currier and company meet on Concert Hall stage.
 9:00 a.m., bus leaves from loading platform backstage.
 Rehearsal and concert at Baltimore Museum of Art, Wyman Park, Baltimore, Maryland. In charge for Museum: Mrs. Adelyne Breskin, Director.
 Travel to Augusta overnight arriving Friday afternoon.
 Friday, January 18: Overnight in Augusta, Georgia. Boys at YMCA, 945 Broad Street; Mr. DeGaetani, Miss Currier and girls at University Motel, 1410 Gwinnet Street.
 Saturday, January 19: Rehearsal and concert at Medical College of Georgia. In charge for Medical College: Dr. W. Knowlton Hall, Arts Series Committee.
 Overnight: as on Friday.
 Sunday, January 20: Leave Augusta early a.m., arrive Richmond, Virginia, p.m.
 Overnight in Richmond, Virginia. Mr. DeGaetani and boys at YMCA, 2 West Franklin Street; Miss Currier and girls at The Walford YMCA, 8 South Third Street.
 Monday p.m., Jan. 21: Arrive New York City.

B. Personnel

Ruth Currier, in charge for Miss Humphrey.
 Thomas DeGaetani, Technical Director, Stage Manager, and in charge of financial accounts.
 Jere Admire, Assistant to Mr. DeGaetani.
 Dance Theater company members:
 Diane Adler, in charge of costumes
 Melisa Nicolaides
 Jemima Ben-Gal
 Florence Peters
 Janet Byer
 Durevol Quitzow, in charge of props
 Kevin Bruce Carlisle
 Patricia Christopher
 Poligena Rogers
 Maureen Gillick
 Joyce Trisler
 Margot Holdstein, costume assistant
 Martha Wittman, costume assistant, repairs
 Harlan McCallum
 Chester Wolenski
 Martin Morginsky
 David Wynne, Prop. assistant

C. Overnight accommodations: Augusta, Richmond

Augusta, Georgia:

Boys: YMCA
 945 Broad Street
 Augusta, Georgia
 telephone: 2-4801
 Colquitt Clark, General Secretary

Dance Theater Tour

page 2

Augusta accommodations for boys (continued)
 Reservations in Bruce Carlisle's name.

2 singles @ \$2.00, Martin Morginsky, Durevol Quitzow.
 2 doubles @ \$3.50, Bruce Carlisle and Jere Admire, Chester Wolenski and David Wynne.
 1 cot @ \$1.00, Harlan McCallum.

Girls: University Motel
 1410 Gwinnet Street
 Augusta, Georgia
 telephone: 4-8204
 Clyde J. Dunn, Manager

Reservations in Thomas DeGaetani's and Ruth Currier's names.

1 single @ \$5.00, Thomas DeGaetani.
 4 doubles with twin beds @ \$8.00, Patricia Christopher and Melisa Nicolaides, Maureen Gillick and Janet Byer, Martha Wittman and Joyce Trisler, Ruth Currier and Diane Adler.
 1 double @ \$10.00, 4 persons in 2 beds, Poligena Rogers and Jemima Ben-Gal, Margot Holdstein and Florence Peters.

Richmond, Virginia:

Boys: Central YMCA
 2 West Franklin Street
 Richmond, Virginia
 R. F. Coles, Residence Secretary

Reservations in Thomas DeGaetani's name.

3 singles @ \$2.50, Martin Morginsky, Durevol Quitzow, Thomas DeGaetani.
 1 double @ \$5.00, Bruce Carlisle, Jere Admire.
 2 singles @ \$1.75, Chester Wolenski, David Wynne.
 1 single @ \$1.50, Harlan McCallum.

Girls: The Walford (YMCA)
 8 South Third Street
 Richmond, Virginia
 telephone: 3-6787
 Mrs. Margaret H. Settle, Residence Director

Reservations in Ruth Currier's name.

6 doubles @ \$2.00, if possible; otherwise 4 doubles @ \$2.00 for 8 people plus 4 singles @ \$2.00. Patricia Christopher and Melisa Nicolaides, Maureen Gillick and Janet Byer, Poligena Rogers and Jemima Ben-Gal, Martha Wittman and Joyce Trisler, Florence Peters and Margot Holdstein, Diane Adler and Ruth Currier.

\$12.00 deposit sent to Mrs. Settle 1/14/57.


WESTERN UNION TELEGRAM

CLASS OF SERVICE
 This is a fast message unless its deferred character is indicated by the proper symbol.

SYMBOLS
 DL=Day Letter
 NL=Night Letter
 LT=International Letter Telegram

NBH159 PD=NEW YORK NY 11 715P=
 JULLIARD DANCE THEATRE COMPANY=
 ATTN DORIS HUMPHREY JULLIARD SCHOOL OF MUSIC
 120 CLAREMONT AVE=
 BEST WISHES TO YOU ALL FOR A SUCCESSFUL CONCERT=
 POLLY ROGERS=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE


 NBH063 CGN PD=NEW YORK NY 11 121PME=
 THE COMPANY AND CREW, DONT PHONE=
 THE JULLIARD DANCE THEATRE 130 CLAREMONT AVE
 CONGRATULATIONS THANK YOU AND ALL BEST WISHES=
 BILL ROBERTS

BY WESTERN UNION

1956-57

The Week's Music

The Baltimore Evening Sun 1/21/57

By George Kent Bellows

ALTHOUGH the past week probably had the least music of any in the entire season, the two major events scheduled were far above the average. The first presented the incomparable playing of the Quartetto Italiano at the Peabody Conservatory on Tuesday, and the second featured the excellent Juilliard Dance Theater, of which Doris Humphrey is the artistic director.

Despite snow and treacherous streets, the audience at the Peabody was a near-capacity one, which in itself was a real tribute to those amazing artists who make up the Italian quartet.

This group sounds like no other in the world, and the finest have appeared in the last 30 years on the Peabody stage. Their incredible ensemble, their flawless intonation and the mastery of their medium make them unquestionably the most outstanding group of our day.

They presented two unfamiliar Baroque pieces, Capriccio and Ner's Sonata, both written about the middle of the Seventeenth Century. These were followed by the classical elegant D Minor Quartet of Mozart (K. 421) and the hauntingly beautiful quartet of Claude Debussy.

NO matter what they played, the quartet was a marvel of technical perfection, their soft, sensuous tone surpassing in its homogenous sound, always projecting with a oneness that is all but unbelievable.

Some of this is due, of course, to the European tuning of 435 instead of the customary American tuning of 440. The strings are less taut, and if they lose a certain sharp brilliance which

we are accustomed to hear today, it matters not in the least. Even the tempo of the Mozart quartet was slower than many perform it, but for the tenuous, mistiness of the impressionism of Debussy, it was sheer perfection.

The utterly enchanted audience gave the players a real ovation, and in appreciation, they responded with two encores—Bach and Vivaldi. It was a performance one encounters all too rarely.

FOR their second program in the Theater Arts Series, the Women's Committee presented Miss Humphrey's Juilliard Dance Theater, which is in reality the school's modern dance workshop and some of the numbers were given only last week in New York.

This is only another evidence of just how far American dance has come—testimony to her awareness of the importance of training both dancers and choreographers. American ballet is not very old, but in order to survive it is imperative to train the younger generation to carry on, not only giving them an outlet as far as dancing, but—far more important—in the years to come—teaching them how to create new choreography for the audiences of tomorrow.

Five Works On Program
Of the five works on the program, the first and last were part of the traditional repertoire of modern dance, two important works created by Miss Humphrey in 1929 and 1934, when this particular phase of American ballet was in its formative years.

The first was Maeterlinck's "The Life of the Bee," set to music of Hindemith. It still remains a challenging piece, and was danced admirably, with especially fine work by Maureen Gillick as the young queen who dramatically ousts her rival, the old queen, superbly danced by Joyce Trisler.

The other three dances are the actual outcome of the workshop, for once the students learn the traditions of modern dance, they must then turn creative and produce new pieces.

"The first," "Playthings of the Wind," was the work of Miss Trisler, and proved to be one of the high points of the program. Janet Byer and Maureen Gillick were excellent in their supporting roles and Kevin Bruce Carlisle tremendously exciting as the central figure, a dancer with unusual grace and expressiveness in his movements.

Mr. Carlisle was the soloist in his own dance, an engaging and appealing setting for Aaron Copland's Dream and Circus Music from his film score. "The Red Pony," its boyish simplicity and freshness naturally appeal to all ages, and it could well have quite a future on modern dance programs. Mr. Carlisle is not only a most capable performer, but he also projects his personality across the footlights in impressive fashion.

Mention also must be made of the appealing solo work of Melissa Nicolaidis, who created and danced her conception of Henry Cowell's Toccata, a piece which, if memory serves me right, had its world premiere two seasons at the Peabody.

Strangely enough, the second piece of Miss Humphrey's—"The Race of Life"—and the one which closed the program, the most dated and forced of all the pieces. Based on Thurber's drawings, which are still as delightful as ever, it is Vivian Fine's score which emerges as one which is repetitive and contrived.

JUILLIARD TROUPE IN MODERN DANCE

Ensemble Directed by Doris Humphrey Offers Three of Choreographer's Works

By JOHN MARTIN

The Juilliard Dance Theater, which was founded late in 1954 by the Juilliard School of Music with the intention of developing a permanent modern dance company, opened its third group of performances last night in the Juilliard Concert Hall. Doris Humphrey, its director, was for the first time the choreographer of all three works.

Only one, however, was new. This was "Descent into the Dream," set to Goffredo Petrassi's "Recreation Concertante," composed in 1953 but never before played in this country. As is necessary in choreographing for a formative young company, which has not yet had time to develop its own leading figures, the work is designed strictly as an ensemble piece. Exactly what Miss Humphrey has in mind for it will require more than one seeing to determine, but to hazard a guess, it seems to be a poetic approach to a young girl's coming of age.

The score is not a helpful one for its choreographic invitations are few and inopportune, and it is music that requires a great deal more listening than it can get as a contributory element in a theatre collaboration. Nor has the designer, William Roberts, offered much assistance with his costumes and set—tional setting. On a simpler stage and with simpler music, the result probably would be quite different, for Miss Humphrey has created some admirable movement. There are some particularly lovely phrases in the central section, involving twelve figures of youth.

At first seeing, however, it is a far less imposing work than "Dawn in New York," which opened the program. This was created for last spring's Festival of American Music and set to Hunter Johnson's Piano Concerto. It takes its theme from poems of Garcia Lorca, who was anything but in love with New York. Miss Humphrey has given us vividly his distaste for its "hurricane of black doves," its "artless games" and "fruitless sweat," but she also salvaged from his impressions redeeming "signs of spring"—"a rose of blood and a white lily." On these two contrasting ideas she has built a beautiful piece.

It, too, could be better dressed, but it is delightfully performed, with the tall and slender Joyce Trisler once again enchanting as the "Sign of Spring," and Chester Wolenski simple and eloquent as the young man who is the protagonist. This is surely right out of Miss Humphrey's top drawer.

The third work of the evening, which came too late for comment at this time, was a repetition of her "Life of the Bee," which was seen in one of the company's earlier seasons. Though it was composed originally in 1929 without music, it has since been adapted, virtually without change, to Hindemith's Kammermusik No. 1. Miss Trisler and Maureen Gillick danced the chief roles last night.

The Juilliard Orchestra provided the musical accompaniment for all three works under the direction of Frederick Prausnitz, and Joseph Bloch was the piano soloist in the Hunter Johnson piece.

The same program will be given again this evening.

SATISFYING PERFORMANCE

Doris Humphrey's Dance Team Lauded

By HELEN A. F. PENNIMAN

By invitation from the Women's Committee of the Museum of Art, Doris Humphrey brought her Dance Theater to town last night, performing to the edification of the audience that filled every seat of the Museum's auditorium.

Let us proclaim, at the very beginning, that this was the most satisfying of any program of modern dance we have yet seen.

Each individual was trained to a perfected control of movement and posture, the ensemble work being like-wise exemplary in unity, without loss of spontaneous movement.

THE OPENING arrangement, with choreography by Miss Humphrey, based on Maeterlinck's "Life of the Bee," was especially handsome, as the dull metallic gleam of the armor-like costumes vibrated in the light.

We have never watched a more vicious fight on stage, than the duel for supremacy between the two queens, in the persons of Maureen Gillick and Joyce Trisler. Miss Trisler's every motion was truly sinister.

She was likewise responsible for the design of a charming pastel fantasy, "Playthings of the Wind," admirably conveyed by Janet Byer, Kevin Carlisle and Miss Gillick.

AS SOLO, there was a set

of three rhapsodies by Henry Cowell, danced with a delightful spontaneity by Melissa Nicolaidis, whose expressive mobility was enhanced by vocal sounds from the air!

Excerpts from Aaron Copland's "Red Pony" provided the inspiration for breezy, colorful episodes designed by Mr. Carlisle, and using circus figures, cleverly costumed in gay contrasting hues.

All the company showed a fine feeling for humor, aside from their technical and natural graces.

To our taste, "The Race for Life," while highly amusing in the various episodes, lacked the continuity implied by the title. The cast all projected their roles with the utmost zest, and the Indians were Noble Red Men indeed, in their scarlet tights!

Stage pictures and lighting were of high quality, and congratulations are in order all around, including the lucky ones present.

A happy tour to this jolly company, who are proceeding to the Sunny South!

JuniorLeague Concert Set

Bach's Aria in D will open tonight's Junior League concert of the Baltimore Symphony Orchestra at the Lyric with Dr. Macmillan.

The Baltimore News-Post

Friday, January 18, 1957

Reich-Goldfarb

DANCE

Juilliard Dance Theater

By WALTER TERRY

A new choreography by Doris Humphrey, whether designed for a professional company or for a student group, is always of importance to the world of dance, since Miss Humphrey has long been recognized as one of the great dance creators of our day. Her newest work, "Descent into the Dream," was designed for a student ensemble, the Juilliard Dance Theater (now in its third season), and presented by this highly proficient company last evening at the Juilliard Concert Hall.

In addition to the choreography, interest also centered upon the score by Goffredo Petrassi which had its first American performance on this occasion by the Juilliard Orchestra under the direction of Frederick Prausnitz. And speaking of this music, composed in 1953 and called Recreation Concertante, I suspect that some of the troubles (and there are troubles) with "Descent into the Dream" may be due to those many passages in the score which do not seem to invite dance action.

At any rate, "Descent into the Dream" has its moments of lethargy, sequences which, though stylishly designed, seem to be merely time-biders and one simply waits for them to burst forth with that elusive dance essential, movement urgency. Furthermore, Miss Humphrey has not been very clear in just what the point of the dream is. Her Young Girl descends from a lovely cloud and half watches half participates in visions of childhood, youth and womanhood but because she appears to be strangely unmoved by the experience, we, the onlookers, are tempted to remain unmoved also.

Needless to say, there are some magnificent patterns in the new work and if the pull of drama is slack, the majority of the movement designs possess a visual appeal which is both arresting and oftentimes exciting. There are some strong and brisk episodes for the men of the troupe and a beautiful procession (except that it lasts too long) which projects the radiance of mature femininity.

The members of the Juilliard Dance Theater, directed by Miss Humphrey, performed the new work with professional skill and youthful dedication and the handsome setting—a blue sky with the moving cloud—and costumes by William Roberts were further enhanced by the lighting of Thomas DeGaetani.

If Miss Humphrey's new creation had its disappointing aspects, her "Dawn in New York," created for the company last year, was an unblemished example of theater dance at its best. Based upon poems by Federico Garcia Lorca and set to music by Hunter Johnson (Concerto for Piano and Chamber Orchestra), it presents the sensuous (even near-sensual) and yet innocent love of a boy and a girl in the dirty, impersonal, rushing, heedless, cruel surroundings of a great city. Here—unlike "Descent into the Dream"—there is emotional urgency, for the watcher cares, and cares deeply, for the fate of the two as they fight to maintain purity of spirit and attain the sweetness of union in a place without heart.

The program came to an end with a performance of Miss Humphrey's now historic but ever exciting "Life of the Bee," created in 1929.

DANCES FROM THE REPERTORY OF THE DORIS HUMPHREY DANCE THEATER

Circus Reflections (1956)	Aaron Copland
Choreography	Kevin Carlisle
Dawn in New York (1956)	Hunter Johnson
Choreography	Doris Humphrey
Life of the Bee (1922)	Paul Hindemith
Choreography	Doris Humphrey
Partita #5 (1942)	J. S. Bach
Choreography	Doris Humphrey
Playthings of the Wind (1956)	Maurice Ravel
Choreography	Joyce Trisler
The Race of Life (1934)	Vivian Fine
Choreography	Doris Humphrey

PRESS COMMENTS

"On April 29, 1955 a new company devoted to the modern dance made its debut in the concert hall of the Juilliard School of Music. It was a professional company; its director, an established choreographer; its members, experienced performers. It has been organized and seen as a professional company. The critics treated it as such. The premiere notices were auspicious, and a second program, last spring, brought even more favorable comment."

"... It consists of some of the finest dance talent in the country."
NEW YORK TIMES, 8/19/56, Selma Jeanne Cohen

"'Dawn in New York' is an impressive theater piece ... and the company was at all times technically skillful and theatrically sensitive."
NEW YORK HERALD TRIBUNE, 4/30/56, Walter Terry

"'Dawn in New York' ... was an unblemished example of theater at its best."
NEW YORK HERALD TRIBUNE, 1/12/57, Walter Terry

"The company numbers 16, and it is a most winning ensemble, youthful, good-looking, technically well equipped and with a fine spirit."
NEW YORK TIMES, 4/20/55, John Martin

"Let us proclaim, at the very beginning, that this was the most satisfying of any program of modern dance we have yet seen ... Each individual was trained to a perfect control of movement and posture, the ensemble work being likewise exemplary in unity without loss of spontaneous movement ... All the company showed a fine feeling for humor, aside from their technical and natural graces."
BALTIMORE NEWS-POST, 1/18/57, Helen A. F. Penniman

"The members of the Juilliard Dance Theater performed the new work with professional skill and youthful dedication."
NEW YORK HERALD TRIBUNE, 1/12/57, Walter Terry

"It is a beautifully co-ordinated ensemble. The dancers are used to working together and, naturally show a unified style which makes for a finely integrated performance."
DANCE NEWS, 2/56, P. W. Manchester

"The curtain had not risen long on the opening 'Dawn in New York' ere one was pleasantly struck by the growth evidenced by this young company in all branches of performance; especially in technical proficiency."

"Miss Humphrey has choreographed the most beautiful of quartets, finely built on slow and sweeping and long breathed legato lines. The ineffable beauty of this section was happily met by an inspired performance from the four superb dancers."

"The program closed with a stirring performance of 'Life of the Bee', which is still fresh and significant as it was in 1929, the year Miss Humphrey choreographed it."

DANCE OBSERVER, 2/57, Louis Horst

1956-57

114

115

ARTS SERIES

Medical College of Georgia

presents

DORIS HUMPHREY DANCE THEATRE

January 19, 1957

Evans School Auditorium, 8:30 P. M.

PROGRAM

I

Life of the Bee

Kammermusik No. 1, Op. 24, No. 1 (1922)
Choreography (1929)
Set
Costumes

Paul Hindemith
Doris Humphrey
Doris Humphrey
Pauline Lawrence

Young Queen.....Maureen Gillick
Old Queen.....Patricia Christopher

Diane Adler
Jemima Ben-Gal
Janet Byer

Florence Peters
Melisa Nicolaides
Poligena Rogers
Martha Wittman

Kevin Bruce Carlisle
Martin Morginsky
David Wynne

In the Holy of Holies of the palace, the workers dance and beat their wings around the cradle of the unborn princess who awaits her hour wrapped in a kind of shroud, motionless and pale, innocent alike that her kingdom has yet to be wrested from pretenders close by, and that the pitiless duty of the hive decrees the sacrifice of the individual at last to the immortality of the republic... Paraphased from Maurice Maeterlinck's "The Life of the Bee."

INTERMISSION

II

Playthings of the Wind

String Quartet, Second Movement
Choreography (1956)

Maurice Ravel
Joyce Trisler

Janet Byer
Kevin Bruce Carlisle
Maureen Gillick

Three Rhapsodies

Toccata
Choreography (1956)

Henry Cowell
Melisa Nicolaides

Questioning
Weeping
Rejoicing

Melisa Nicolaides

Circus Reflections

Red Pony Suite (Dream and Circus Music)
Choreography (1956)

Kevin Bruce Carlisle
Maureen Gillick
Margot Holdstein

Harlan McCallum
Durevol Quitzow
Poligena Rogers
Chester Wolenski

Aaron Copland
Kevin Bruce Carlisle

INTERMISSION

III

The Race of Life

The Race of Life (1934)
Choreography (1934)
Costumes

Vivian Fine
Doris Humphrey
Pauline Lawrence

In order of appearance:

Child	Harlan McCallum
Father	Durevol Quitzow
Mother	Patricia Christopher
Beautiful Stranger	Margot Holdstein
Indian Chief	Kevin Bruce Carlisle
Indians	Martin Morginsky Chester Wolenski David Wynne Maureen Gillick Florence Peters
Night Creatures	Joyce Trisles, and Janet Byer Melisa Nicolaides Poligena Rogers Martha Wittman

The adventures of a family in their race toward life's goal, based on a series of drawings by James Thurber.

Staff for Doris Humphrey Dance Theatre:

Assistant to Miss Humphrey
Stage management, technical direction, and lighting
Assistant to Mr. DeGaetani
Tights by

Ruth Currier
Thomas DeGaetani
Jere Admire
Capezio

1956.57

THE WOMEN'S COMMITTEE OF THE BALTIMORE MUSEUM OF ART

presents

THE DORIS HUMPHREY DANCE THEATER

January 17, 1957

8:40 p.m.

115

ARTS SERIES

Medical College of Georgia

presents

DORIS HUMPHREY DANCE THEATRE

January 19, 1957

Evans School Auditorium, 8:30 P. M.

PROGRAM

I

Life of the Bee

Kammermusik No. 1, Op. 24, No. 1 (1922)
Choreography (1929)
Set
Costumes

Paul Hindemith
Doris Humphrey
Doris Humphrey
Pauline Lawrence

Young Queen.....Maureen Gillick
Old Queen.....Patricia Christopher

Diane Adler
Jemima Ben-Gal
Janet Byer

Florence Peters
Melisa Nicolaides
Poligena Rogers
Martha Wittman

Kevin Bruce Carlisle
Martin Morginsky
David Wynne

In the Holy of Holies of the palace, the workers dance and beat their wings around the cradle of the unborn princess who awaits her hour wrapped in a kind of shroud, motionless and pale, innocent alike that her kingdom has yet to be wrested from pretenders close by, and that the pitiless duty of the hive decrees the sacrifice of the individual at last to the immortality of the republic... Paraphrased from Maurice Maeterlinck's "The Life of the Bee"

DORIS HUMPHREY DANCE THEATRE

Program

I. LIFE OF THE BEE

Kammermusik No. 1, Op. 24, No. 1 (1922)

Paul Hindemith

Choreography (1929) Doris Humphrey Set Doris Humphrey
Costumes Pauline Lawrence

Young Queen Maureen Gillick Old Queen Joyce Trisler

Diane Adler Florence Peters Jemima Ben-Gal Janet Byer Melisa Nicolaides
Poligena Rogers Martha Wittman Kevin Bruce Carlisle Martin Morginsky
David Wynne

In the Holy of Holies of the palace, the workers dance and beat their wings around the cradle of the unborn princess who awaits her hour wrapped in a kind of shroud, motionless and pale, innocent alike that her kingdom has yet to be wrested from pretenders close by, and that the pitiless duty of the hive decrees the sacrifice of the individual at last to the immortality of the republic.
Paraphrased from Maurice Maeterlinck's "The Life of the Bee"

II. PLAYTHINGS OF THE WIND

Maurice Ravel

String Quartet, Second Movement

Choreography (1956) Joyce Trisler

Janet Byer Kevin Bruce Carlisle Maureen Gillick

THREE RHAPSODIES

Henry Cowell

Toccata

Questioning
Weeping
Rejoicing

Choreography (1956) Melisa Nicolaides
Melisa Nicolaides

CIRCUS REFLECTIONS

Red Pony Suite (Dream and Circus Music)

Aaron Copland

Choreography (1956) Kevin Bruce Carlisle

Kevin Bruce Carlisle Maureen Gillick Margot Holdstein
Harlan McCallum Durevol Quitzow Poligena Rogers Chester Wolenski

(INTERMISSION)

III. THE RACE OF LIFE

The Race of Life (1934)

Vivian Fine

Choreography (1934) Doris Humphrey Costumes Pauline Lawrence

In order of appearance:

Child Harlan McCallum
Father Durevol Quitzow
Mother Patricia Christopher
Beautiful Stranger Margot Holdstein
Indian Chief Kevin Bruce Carlisle
Indians Martin Morginsky Chester Wolenski
David Wynne Maureen Gillick Florence Peters
Night Creatures Joyce Trisler, and
Janet Byer Melisa Nicolaides
Poligena Rogers Martha Wittman

The adventures of a family in their race toward life's goal, based on a series of drawings by James Thurber.

Staff for Doris Humphrey Dance Theater

Assistant to Miss Humphrey Ruth Currier
Stage management, technical direction, and lighting Thomas DeGaetani
Assistant to Mr. DeGaetani Jere Admire
Tights by Capezio

Circus Reflections

Aaron Copland
Kevin Bruce Carlisle

Red Pony Suite (Dream and Circus Music)
Choreography (1956)

Kevin Bruce Carlisle
Maureen Gillick
Margot Holdstein

Harlan McCallum
Durevol Quitzow
Poligena Rogers
Chester Wolenski

INTERMISSION

III

The Race of Life

The Race of Life (1934)
Choreography (1934)
Costumes

In order of appearance:

Child Harlan McCallum
Father Durevol Quitzow
Mother Patricia Christopher
Beautiful Stranger Margot Holdstein

Kevin Bruce Carlisle

Morginsky
Wolenski
Wynne
Gillick
Peters

Colas, and
Nicolaides
Rogers
Wittman

1, based on a series of drawings by James Thurber.

Ruth Currier
Thomas DeGaetani
Jere Admire
Capezio

1956.57

JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP AND SEMINAR
January 30, 1957
2:15 p.m.

Program

I

Pre-Classical Dance Forms

- Pavannes
Protest Clark-Horst
Composed and danced by Nancy Stevens
- Self-Possessed Jahn
Composed and danced by Carol Noble
- Galliards
Good News Hassler
Composed and danced by Mabel Robinson
- Playmates Phalèse
Composed and danced by Ilona Hirschl and
Malcolm McCormick
- Exuberance Phalèse
Composed and danced by James Payton
- Allemandes
Interlude Bach
Composed and danced by Jere Admire and
Nancy Stevens
- Dialogue Couperin
Composed and danced by Helene Cohen and
Mabel Robinson
- Parting Handel
Composed by William Siegel;
Danced by James Payton and Naima Wallenrod
- Courantes
Departure Hellebrandt
Composed and danced by Jere Admire
- She Always Gets her Man Hellebrandt
Composed by Helene Cohen;
Danced by Helene Cohen and James Payton

II

Modern Forms in Dance

- Strange Space Design
Composed and danced by Jerry Bywaters .. Windsperger
Composed and danced by Hava Kohav Windsperger

2.

Dissonance

Composed and danced by Hava Kohav Windsperger

5/4 Rhythm

Frenzy Satie
Composed and danced by Hava Kohav

Death in the Dust Shaw
Composed and danced by Jerry Bywaters

Air Primitive

Composed and danced by Hava Kohav Mompou

Archaic

Composed and danced by Sondra Goldberg and
William Siegel Satie

Composed and danced by Hava Kohav Satie

Religious Medieval

Composed and danced by Jerry Bywaters .. Maleingreau

III

Composition in Small Group Forms

Trios

Wolcum Britten
Composed by Martha Wittman;
Danced by Jerry Bywaters, Ilona Hirschl,
Lenore Latimer.

Allegro Bach
Composed by Jemima Ben-Gal;
Danced by Jerry Bywaters, Hava Kohav, Joel
Schnee.

Playthings of the Wind Ravel
Composed by Joyce Trisler;
Danced by Maureen Gillick, Ilona Hirschl,
Malcolm McCormick.

Coplas Traditional
Composed by Lenore Latimer;
Danced by Jemima Ben-Gal, Mabel Robinson,
Martha Wittman.

Gossip Corelli
Composed by William Hug;
Danced by Jerry Bywaters, Ilona Hirschl,
Sandra Olin.

3.

Quartets

Three Plus One Jazz recording by Jimmy Guiffre
Composed by Dorene Richardson;
Danced by Jere Admire, Jerry Bywaters, Kevin
Bruce Carlisle, Ronald Tassone.

The Victim Poulenc
Composed by William Hug;
Danced by Jerry Bywaters, Betsy Dickerson,
Ilona Hirschl, James Payton.

Four Phantoms Mack
Composed by Lenore Latimer;
Danced by Jerry Bywaters, Hava Kohav, Jane
Laughlin, Alfred Laves.

Quintet and Sextets

Regulations Hug
Composed by William Hug

1. Smoking is Prohibited
Danced by Jerry Bywaters, Betsy Dickerson,
Ilona Hirschl, Jacqueline Longstreet,
Ann Vachon.

2. Occupancy by More Than One is Dangerous
and Unlawful
Danced by Jerry Bywaters, Betsy Dickerson,
Ilona Hirschl, Jacqueline Longstreet,
James Payton, Ann Vachon.

Suite for Violin and Piano Lou Harrison
Composed by Joel Schnee;
Danced by Ilona Hirschl, Hava Kohav, Phyllis
Murphy, Renee Rapaport, Nancy Stevens,
Shirley White.

Septet

Husbands, Wives, and Nymphs Francaix
Composed by Joel Schnee;
Danced by Jere Admire, Carolyn Bacon, Jane
Laughlin, Suzanne Levine, Carol Noble,
James Payton, Annluise Williams.

Prepared in the classes of Louis Horst
Natanya Neumann, Assistant
Hazel Johnson, Pianist

1
9
5
6
5
7

Juilliard School of Music
WEDNESDAY ONE O'CLOCK CONCERT SERIES
February 6, 1957

Program

I
Pre-Classic Dance Forms

- Pavanne - Protest Wilhelmina Clark
Composed and danced by Nancy Stevens
- Galliards
Good News Hans Leo Hassler
Composed and danced by Mabel Robinson
- Exuberance Pierre Phalese
Composed and danced by James Payton
- Allemande - Interlude (from Suite IV) J. S. Bach
Composed and danced by Jere Admire and
Nancy Stevens
- Courante - She Always Gets her Man Beatrice Hellebrandt
Composed by Helene Cohen
Danced by Helene Cohen and James Payton

II
Modern Forms in Dance

- Strange Space Design (Nordisches Lied) Lothar Windsperger
Composed and danced by Hava Kohav
- 5/4 Rhythm - Death in the Dust Robert Shaw
(Score composed in the class of Norman Lloyd)
Composed and danced by Jerry Bywaters
Trombone - Carl Wilhelm
Xylophone and Drums - Clifford Adams and
Patrick Harrison
- Air Primitive (Cants Magics #2) Federico Mompou
Composed and danced by Hava Kohav
- Archaic (#2 from Trois Gnossiennes) Erik Satie
Composed and danced by Hava Kohav

III
Composition in Small Group Forms

Trios

- Wolcum ("Processional" and "Wolcum Yole" from A Ceremony of Carols)
Benjamin Britten (recording)
Composed by Martha Wittman
Danced by Jerry Bywaters, Ilona Hirschl,
Lenore Latimer.

Playthings of the Wind (Second Movement, String Quartet) Maurice Ravel
Composed by Joyce Trisler (recording)
Danced by Maureen Gillick, Ilona Hirschl,
Kevin Carlisle.

Coplas (Verses) Mexican folk song (recording)
Composed by Lenore Latimer
Danced by Jenima Ben-Gal, Mabel Robinson,
Martha Wittman.

Gossip (Giga from Concerto for Oboe and Strings on themes of
Arcangelo Corelli) John Barbirolli
Composed by William Hug
Danced by Jerry Bywaters, Ilona Hirschl,
Sandra Olin.
Oboe - Ruth Mense
Piano - Hazel Johnson

Quartet

Family Ghosts Glenn Mack
Composed by Lenore Latimer
Danced by Jerry Bywaters, Hava Kohav, Jane
Laughlin, Alfred Lewes.

Quintet and Sextet

Regulations William Hug
Composed by William Hug
1. Smoking is Prohibited
Danced by Jerry Bywaters, Betsy Dickerson,
Ilona Hirschl, Jacqueline Longstreet, Ann
Vachon.

2. Occupancy by More than One is Dangerous and Unlawful
Danced by Jerry Bywaters, Betsy Dickerson, Ilona
Hirschl, Jacqueline Longstreet, James Payton,
Ann Vachon.

Percussion - William Hug

Septet

Husbands, Wives and Nymphs (Fourth Movement, Woodwind Quintet) Jean Francaix
Composed by Joel Schnee (recording)
Danced by Jere Admire, Carolyn Bacon, Jane
Laughlin, Suzanne Levine, Carol Noble,
James Payton, Annluise Williams.

Prepared in the classes of Louis Horst
Natanya Neumann, Assistant
Hazel Johnson, Pianist

The Wednesday One O'Clock Concert Series is designed to supplement the class work in the Literature and Materials of Music program. All students of the School are eligible to perform in these concerts, and occasionally there will be performances by members of the faculty.

All students in the Literature and Materials of Music program are required to attend these concerts as a part of their regular class work. All other students and faculty of the School are cordially invited to attend.

1-959.57



LET'S TAKE A TRIP
TELECAST FEBRUARY 3, 1957

José Limón (l.) with student choreographer Bruce Carlisle (left, kneeling) and Juilliard School dancers.

Scrapbook #1 (1951/52-56/57) p. 117



PHOTO DIVISION

"LET'S TAKE A TRIP" VISITS JULLIARD SCHOOL,

CBS Television's "Let's Take a Trip" takes viewers to the Juilliard School of the Dance, in New York City, for a demonstration and discussion of the modern dance, Sunday, Feb. 3 (CBS Television, 12:00 Noon-12:30 PM, EST).

Host of the program will be the famed Jose Limon, exponent of the modern dance, seen here, left, with the juvenile co-stars of "Let's Take a Trip," Pud Flanagan and Ginger MacManus, as they observe a group of Limon's dancers in action.

CBS TELEVISION

SUBJECT: (L.-R.) PUD FLANAGAN, JOSE LIMON, GINGER MACMANUS AND DANCERS

PROGRAM: "LET'S TAKE A TRIP"
ON AIR: SUNDAY, FEB. 3,
12:00 NOON-12:30 PM, EST

T-11346-2 (B) 1/25/57

CBS TELEVISION

JULLIARD SCHOOL OF MUSIC
Dance Department

SECOND SEMESTER 1956-57
STUDENT LISTINGS WITH LEVELS IN MAJOR

REGULAR DIVISION:

Admirer, Jere. B.S. Ltd.; BIII, GII
Bacon, Carolyn. B.S.; BI, GII
Ben-Gal, Jemima. Dip.; BII, LIII
Burlakoff, Janice. B.S.; BI, GI
Eywaters, Jerry. B.S.; BIII, GII
Chung, Hazel. Dip.; BIII, LIII
Cohen, Helene. B.S.; BII, LII
Conques, Jerry. Dip.; BI, GI
Cornell, Dorothy. B.S.; BII, LI
Dalton, Lee. Dip.; BI, GI
De Sola, Carla. Dip.; BI, LII
Dickerson, Betsy. B.S.; BII, LII
Egan, Carol. B.S.; BII, GI
Ellington, Mercedes. B.S.; BII, LI
Goldberg, Sandra. B.S.; BII, GIII
Gracey, Carolyn. B.S.; BII, LII
Graf, Ralph. Dip.; BI, LI
Hale, Barbara. B.S.; BII, LII
Hillebrand, Dolores. B.S.; BIII, LII
Hirsch, Ilona. B.S.; BIII, LII
Hug, William. B.S. Ltd.; BII, LII
Letimer, Lenore. B.S.; BII, LII
Laughlin, Jane. B.S.; BII, GIII
Levand, Ellen. B.S.; BI, LI
Levine, Suzanne. B.S.; BI, GII
Liebhaber, Bernard. B.S.; BII, GIII
Longstreet, Jacquelyn. Dip.; BII, LII
Mansfield, Janet. B.S.; BI, LI
McCormick, Malcolm. B.S.; BIII, LII
Mickens, Jan. Dip.; BII, LI

EXTENSION DIVISION:

Bernett, Wana. L&M II
Cogan, Susan. GI
Copeland, Virginia. Adv. Chor.
Glass, Susan. BI, LI
Johnson, Frances. Adv. Chor.
King, Jerry. Comp. Mat., Not. I
Kohav, Hava. BII, GIII, Mod. Forms
Lambert, Patricia. Th. Tech., L&M III, GIII
Leyton, Morley. BII
Magill, Mary. Adv. Chor.
Orele, Alice. L&M I
Payson, Herta. Adv. Chor.
Tucker, Barbara. LII
Wilson, Anne. Adv. Chor.

Mink, Margot. B.S.; BII, GIII
Morris, Judith. B.S.; BII, LI
Muchnik, R. Nora. B.S.; BI, LI
Needle, Crystal. Dip.; BIII, LIII
Newman, Oliver. B.S.; BI, LI
Noble, Carol. B.S.; BI, GI
Noll, Sandra. Dip.; BII, LI
Olin, Sandra. Dip.; BII, GIII
Payton, James. B.S.; BI, LI
Rapeport, Renee. B.S.; BI, GII
Richardson, Dorene. B.S.; BII, GIII
Robinson, Mabel. B.S.; BII, GIII
Rogers, Poligena. Dip.; BIII, GIII
Sandburg, Patricia. B.S.; BII, LII
Schnee, Joel. B.S.; BII, GIII
Silberblatt, Paula. Dip.; BII, LII
Sindall, Susan. Dip.; BII, GI
Stein, Beatrice. B.S.; BI, GI
Stevens, Nancy. B.S.; BII, GIII
Tassone, Ronald. B.S.; BIII, LII
Trisler, Joyce. Dip.; BIII, LIII
Vachon, Ann. B.S.; BI, LII
Vanison, Dolores. B.S.; BI, GI
Wallenrod, Naima. B.S. Ltd.; BI, GII
Waung, Juliette. B.S. Ltd.; BII, LII
Weil, Elizabeth. B.S.; BI, LI
Wentworth, Karen. B.S.; BI, LII
White, Shirley. B.S.; BII, GI
Williams, Annluise. B.S.; BI, GI
Wittman, Martha. B.S.; BIII, LIII
Zucker, Carol. Dip.; BI, LI

SPECIAL EXTENSION DIVISION - JDT ONLY:

Adler, Diane
Christopher, Patricia
Gillick, Maureen
Holdstein, Margot
McCallum, Harlan
Morginsky, Martin
Peters, Florence
Quitow, Diane
Quitow, Durevol
Wolenski, Chester
Wynne, David

REGULAR DIVISION JDT:

Ben-Gal, Jemima
Rogers, Poligena
Tassone, Ronald
Trisler, Joyce
Wittman, Martha

TOTAL JDT LIST:

Adler, Diane
Ben-Gal, Jemima
Christopher, Patricia
Gillick, Maureen
Holdstein, Margot
McCallum, Harlan
Morginsky, Martin
Peters, Florence

Quitow, Diane
Quitow, Durevol
Rogers, Poligena
Tassone, Ronald
Trisler, Joyce
Wittman, Martha
Wolenski, Chester
Wynne, David

BOYS IN DANCE DEPARTMENT

REGULAR DIVISION:

Admirer, Jere
Conques, Jerry
Graf, Ralph
Hug, William
Liebhaber, Bernard
McCormick, Malcolm
Mickens, Jan
Newman, Oliver
Payton, James
Schnee, Joel
Tassone, Ronald

EXTENSION DIVISION:

King, Jerry
Leyton, Morley

SPECIAL EXTENSION DIVISION - JDT:

McCallum, Harlan
Morginsky, Martin
Quitow, Durevol
Wolenski, Chester
Wynne, David

New York Herald Tribune

4 ASK THE CAMERA
What were World War I Dog Fights like? What did Caruso look like? What were the Atlantic crossing attempts before Lindbergh?

7 THIS IS THE ANSWER
"The House That Hunter Built."

11 THE CHRISTOPHERS

15 OPPORTUNITY KNOCKS

11:45 6 LEARN TO DRAW
Jan Gnagy gives art instruction.

SUNDAY AFTERNOON

12:00 2 LET'S TAKE A TRIP
To the Juilliard School of the Dance, New York City, for a demonstration of modern dancing by Jose Limon and his group.

3 HOPALONG CASSIDY

4 BETWEEN THE LINES
Moderator: Lester L. Wolff

5 CHRISTOPHER PROGRAM
"Great Potential of Science for Good."

6 THREE BELL THEATER
"Desperate," with Steve Brodie.

7 CARTOON TIME

8 THE CHRISTOPHERS

9 DOVE SON NATO

12:30 2 WILD BILL HICKOK
With Guy Madison and Andy Devine.

4 THE OPEN MIND
Topic: "Compulsion" with guests Meyer Levin, author of "Compulsion," Dr. Frederick Wertham, psychiatrist.

5 HERB SHELTON COMICS

6 FAITH FOR TODAY

7 OPERATION SUCCESS
With Host Quentin Reynolds.

12:45 15 NEWS PROGRAM

1:00 15 PADRE ADOLPHO

2 CARTOON SHOW

4 LEON PEARSON—Comment
"Hasser's Last Ambitions."

5 YOUTH FORUM—Panel
"What Makes a Good Teacher?"
Guest: Sam Levenson.

7 YOUTH ON THE MARCH
Young People's Church of the Air.

From: JULLIARD SCHOOL OF MUSIC
120 Claremont Avenue, New York 27, N. Y.
Telephone: MONUMENT 3-7200

For immediate release:

On Wednesday, May 22, 6:00-8:00 p.m., Doris Humphrey will hold an audition for young dancers for 1957-58 replacements in Juilliard Dance Theater. Juilliard Dance Theater is a young professional company which was organized in 1954. The audition will be held in room 610 at the Juilliard School of Music, 130 Claremont Avenue, New York City.

1956.57

DANCE DEPARTMENT SCHEDULE FOR 1956-57

2/4/57

Spring recess, April 17 - 23, inclusive.
Final examinations, May 20 - 25, inclusive; major examinations May 27 - 29, inclusive.
Commencement, Friday, May 31, 11:00 a.m.

MONDAY

Space available:

Rm. 610, 8:00 a.m. - 10:00 p.m.
Rm. 607, 8:00 a.m. - 11:50 a.m.; 5:00 - 10:00 p.m. (12:00 - 5:00 Opera)
Rm. 102, 8:00 a.m. - 10:00 p.m.

9:00 - 10:20 a.m. Rm. 610, Graham I. Yuriko, Instructor; Ribbink, Accompanist.
Rm. 607, Ballet III & IV. Craske, Instructor; Kueter, Accompanist.
10:30 - 11:50 a.m. Rm. 610, Limon II & III. Dunbar, Instructor; Uviller, Accompanist.
Rm. 607, Graham II. Yuriko, Instructor; Ribbink, Accompanist.
12:00 - 12:50 p.m. Rm. 610, Graham III. Yuriko, Instructor; Ribbink, Accompanist.
Rm. 102, Ballet Tutorial. Hirschl, Instructor; Stokman, Accompanist.
Rm. 07, Dance History and Criticism I. Hill, Instructor.
1:00 - 2:20 p.m. Rm. 610, Limon I. Dunbar, Instructor; Uviller, Accompanist.
Rm. 102, Notation III & IV. Grelinger, Instructor; Bissell, Demonstrator.
2:30 - 3:50 p.m. Rm. 610, Ballet II. Keane, Instructor; Carlisle, Demonstrator; Sawyer, Accompanist.
Rm. 102, Notation I, Section 1. Grelinger, Instructor; Druckman, Demonstrator.
4:00 - 5:20 p.m. Rm. 610, Ballet I. Corvino, Instructor; Hawkins, Accompanist.
Rm. 102, Notation II. Venable, Instructor; Druckman, Demonstrator.
5:30 - 6:30 p.m. Rm. 607, Advanced Modern Technique (Jooss Method). Partsch, Instructor; Hawkins, Accompanist.
6:00 - 8:00 p.m. Rm. 610, Juilliard Dance Theater. Humphrey, Instructor; Currier, Assistant.

TUESDAY

Space available:

Rm. 610, 12:45 - 10:00 p.m. (also 9:00 a.m. - 12:45, when orchestra is in Concert Hall).
Rm. 607, 8:00 - 9:50 a.m.; 1:00 - 10:00 p.m.
Rm. 102, 12:00 noon - 10:00 p.m.

LEM Ia (Dance) section 1, meets T F 9:00 - 10:20, Rm. 512. Friend, Instructor.
LEM Ia (Dance) section 2, meets T F 10:30 - 11:50, Rm. 512. Friend, Instructor.
LEM Iia (Dance), meets Tuesday 9:00 - 10:20, Rm. 102. Lloyd, Instructor.
LEM III & IVa (Dance), meets Tuesday 10:30 - 11:50, Rm. 102. Lloyd, Instructor.

12:00 - 12:50 p.m. Rm. 03, LEM Tutorial. Friend, Instructor.
Rm. 102, Composition Materials, Section 2. Evans, Instructor; Johnson, Accompanist.
1:00 - 2:20 p.m. Rm. 610, Graham II & III. McGehee, Instructor; Gilbert, Accompanist.
(1:15 through March 26)
Rm. 607, Composition Materials, Section 1. Evans, Instructor; Johnson, Accompanist.
2:30 - 3:50 p.m. Rm. 610, Ballet II & III or EXERCISE PIECE (entire cast). Tudor, Instructor; Sawyer, Accompanist.
Rm. 607, Graham I. McGehee, Instructor; Gilbert, Accompanist.
Rm. 102, Ballet II. Spear, Instructor; Baum, Accompanist.
4:00 - 5:20 p.m. Rm. 610, Ballet I. Tudor, Instructor; Sawyer, Accompanist.
Rm. 607, Limon Performance and Repertory. Limon, Instructor; Fitz-Gerald, Demonstrator; Hoiby, Accompanist.
5:30 - 6:20 p.m. Rm. 102, Ballet for Musicians. Schnee, Instructor; Baum, Accompanist.
5:30 - 6:50 p.m. Rm. 607, Limon I. Limon, Instructor; Fitz-Gerald, Demonstrator; Hoiby, Accompanist.
5:30 - 7:00 p.m. C. H., Theater Techniques I. DeGaetani, Instructor.
6:00 - 8:00 p.m. Rm. 610, Juilliard Dance Theater. Humphrey, Instructor; Currier, Assistant.

FRIDAY

Space available:

Rm. 610, 12:45 - 10:00 p.m. (also 9:00 a.m. - 12:45, when orchestra is in Concert Hall).
Rm. 607, 8:00 - 9:50 a.m.; 1:00 - 10:00 p.m.
Rm. 102, 8:00 a.m. - 10:00 p.m.

LEM Ia (Dance) section 1, meets T F 9:00 - 10:20, Rm. 512. Friend, Instructor.
LEM Ia (Dance) section 2, meets T F 10:30 - 11:50, Rm. 512. Friend, Instructor.

9:30 - 10:20 a.m. Rm. 102, Pre-Classical Practice, section 1. Neumann, Instructor; Johnson, Accompanist.
10:30 - 11:20 a.m. Rm. 102, Modern Forms Practice. Neumann, Instructor; Johnson, Accompanist.
12:00 - 12:50 p.m. Rm. 102, Pre-Classical Practice, section 2. Neumann, Instructor; Johnson, Accompanist.
Rm. 07, Dance History and Criticism II. Hill, Instructor.
1:00 - 2:20 p.m. Rm. 610, Ballet II. Spear, Instructor; Wittman, Accompanist.
Rm. 607, Ballet I. Valentine, Instructor; Sawyer, Accompanist.
Rm. 102, Point class. Keane, Instructor; Kueter, Accompanist.
2:30 - 3:50 p.m. Rm. 610, Limon II. Limon, Instructor; Hollander, Demonstrator; Wittman, Accompanist.
Rm. 607, Ballet III & IV and Production. Tudor, Instructor; Sawyer, Accompanist.
Rm. 102, Notation I, section 2. Bissell, Instructor; Schnee, Student Assistant.
4:00 - 5:20 p.m. Rm. 610, Limon III. Limon, Instructor; Hollander, Demonstrator; Wittman, Accompanist.
Rm. 607, Graham II. Winter, Instructor; Brozen, Accompanist.
6:00 - 8:00 p.m. Rm. 610, Juilliard Dance Theater. Humphrey, Instructor; Currier, Assistant.

119

WEDNESDAY

Space available:

Rm. 610, 10:30 a.m. - 1:00 p.m.; 2:00 - 10:00 p.m.
Rm. 607, 8:00 a.m. - 10:00 p.m.
Rm. 102, 8:00 a.m. - 10:00 p.m.

9:00 - 10:20 a.m. Rm. 607, Point Class (Ballet III and advanced Ballet II girls).
Spear, Instructor; Hawkins, Accompanist.
9:15 - 10:20 a.m. Rm. 102, Introduction to Modern Technique (Jooss). Partsch,
Instructor; Wittman, Accompanist.
10:40 - 11:50 a.m. Rm. 610, Ballet II & III. Corvino, Instructor; Hawkins, Ac-
companionist.
10:30 - 11:50 a.m. Rm. 607, Limon I. Jones, Instructor; Millington, Accompanist.
12:00 - 12:55 p.m. Rm. 610, Ballet I. Corvino, Instructor; Hawkins, Accompanist.
Rm. 607, Limon II. Jones, Instructor; Millington, Accompanist.
1:00 - 2:00 p.m. WEDNESDAY ONE O'CLOCK CONCERT
2:30 - 3:20 p.m. C. H. Dance Workshop and Seminar
3:30 - 4:40 p.m. Rm. 610, Graham II & III. Graham, Instructor; Ross, Demon-
strator; McCosh, Accompanist.
Rm. 607, Pre-Classic Forms. Horst, Instructor; Neumann,
Assistant; Johnson, Accompanist.
4:50 - 6:00 p.m. Rm. 610, Graham I. Graham, Instructor; Carlisle, Ross, Demon-
strators; McCosh, Accompanist.
Rm. 607, Modern Forms & Group Forms. Horst, Instructor,
Neumann, Assistant; Johnson, Accompanist.
6:15 - 8:15 p.m. Rm. 610, Juilliard Dance Theater. Humphrey, Instructor;
Currier, Assistant.

THURSDAY

Space available:

Rm. 610, 8:00 a.m. - 10:00 p.m.
Rm. 607, 8:00 - 11:50 a.m.; 5:00 - 10:00 p.m.
Rm. 102, 8:00 a.m. - 10:00 p.m.

9:00 - 10:20 a.m. Rm. 610, Ballet I. Corvino, Instructor; Kueter, Accompanist.
Rm. 607, Limon II & III. Dunbar, Instructor; Uviller, Accom-
panist.
9:00 - 9:50 a.m. Rm. 102, Dance for Musical Shows. Bywaters, Instructor;
Wittman, Accompanist.
10:30 - 11:50 a.m. Rm. 610, Limon I. Dunbar, Instructor; Uviller, Accompanist.
Rm. 607, Graham I. McGehee, Instructor; Gilbert, Accompanist.
12:00 - 12:50 p.m. Rm. 610, Graham II & III. McGehee, Instructor; Gilbert,
Accompanist.
Rm. 102, Dance for Musical Shows. Tassone, Instructor; Hanna,
Accompanist.
1:00 - 2:20 p.m. Rm. 610, Ballet II & III Girls. Tudor, Instructor; Sawyer,
Accompanist.
2:30 - 3:30 p.m. Rm. 610, Ballet Boys Class. Tudor, Instructor; Sawyer,
Accompanist.
2:30 - 3:50 p.m. Rm. 102, EXERCISE PIECE (10 girls). Valentine, Rehearsal
Coach.
4:00 - 5:20 p.m. Rm. 610, 607, and C.H.
Adagio. Tudor, Instructor; Sawyer, Accompanist.
6:00 - 8:00 p.m. Rm. 610, Advanced Choreography. Humphrey, Instructor;
Nicolaidis, Assistant; Hoiby, Accompanist.

SATURDAY

(Preparatory Division classes only.)

Space available:

Rm. 610, 8:00 a.m. - 6:00 p.m.
Rm. 607, 8:00 a.m. - 6:00 p.m.
Rm. 102, 8:00 a.m. - 6:00 p.m.

10:05 - 10:55 a.m. Rm. 607, Adv. (8-10 yrs.). Birsh, Instructor; Millington,
Accompanist.
Rm. 610, Int. (10-13 yrs.). Lang, Instructor; Liebling, Accom-
panist.
11:05 - 12:25 p.m. Rm. 607, Ballet - Int. (9 yrs. up). Corvino, Instructor;
Hirschl, Demonstrator; Hawkins, Accompanist. (Some
students will take one hour only.)
11:05 - 11:55 a.m. Rm. 610, Beg. (10-13 yrs.). Lang, Instructor; Liebling, Accom-
panist.
Rm. 102, Section B (7-9 yrs.). Birsh, Instructor; Millington,
Accompanist.
12:35 - 1:25 p.m. Rm. 607, Ballet - Beg. (9 yrs. up). Corvino, Instructor;
Hawkins, Accompanist.
Rm. 102, Section A (7-9 yrs.). Birsh, Instructor; Millington,
Accompanist.
12:35 - 1:55 p.m. Rm. 610, Advanced class including composition (12-17 yrs.).
Lang, Instructor; Liebling, Accompanist.
2:05 - 2:55 p.m. Rm. 607, Teenage Beginners. Birsh, Instructor; Millington,
Accompanist.
Rm. 610, Dance Ensemble. Lang, Instructor; Liebling, Accom-
panist.

1956-57

120

For the benefit of the Juilliard Student Aid and Scholarship Fund

JUILLIARD SCHOOL OF MUSIC presents

The Juilliard Opera Theater production of

**TWO
OPERAS
IN
ENGLISH**

"The Child and the Apparitions"

("L'Enfant et les Sortilèges")

A Lyric Phantasy in two parts by MAURICE RAVEL

Poem by COLETTE

in a new translation by Francis Barnard

and

"Gianni Schicchi"

An Opera in One Act by GIACOMO PUCCINI

Libretto by GIOVACCHINO FORZANO

Juilliard Concert Hall

Friday evening, March 22, 1957 at 8:30
Saturday matinee, March 23, 1957 at 2:30
Saturday evening, March 23, 1957 at 8:30

JUILLIARD CONCERT HALL
130 Claremont Avenue, New York City

Friday evening, March 22, 1957 at 8:30
Saturday matinee, March 23, 1957 at 2:30
Saturday evening, March 23, 1957 at 8:30
(Same program at each performance)

PROGRAM

"The Child and the Apparitions"

("L'Enfant et les Sortilèges")

by Maurice Ravel

"Gianni Schicchi"

by Giacomo Puccini

Produced and directed by Frederic Cohen
Conducted by Frederic Waldman
Designed by Frederick Kiesler
Costumes and make-up by Leo van Witsen

The Juilliard Opera Theater
The Juilliard Dance Theater, Doris Humphrey, director
The Juilliard Orchestra

Tickets distributed on the basis of a minimum contribution of \$2.00 per ticket.
Proceeds to the Juilliard Student Aid and Scholarship Fund.
Contributions are tax-deductible.

	Number of tickets	Contribution	Total
Return to: Concert Office Juilliard School of Music 130 Claremont Avenue New York 27, N. Y. MOument 3-7200, ext. 35	March 22 evening		
	March 23 matinee		
	March 23 evening		
		Total	

Please enclose a self-addressed stamped envelope

Preferred location:
Orchestra _____
Mezzanine and Balcony _____

Name _____ (Please print)
Address _____

Make checks payable to
Juilliard School of Music

1956-57

PROGRAM

"The Child and the Apparitions"

("L'Enfant et les Sortilèges")

A Lyric Phantasy in Two Parts

Poem by COLETTE

Music by MAURICE RAVEL

(First performance, Monte Carlo, 1925)

New English translation by Francis Barnard

CAST in order of appearance:

PART I: INSIDE

The Child	Anne Perillo
Mama	Shirley Carter
The Armchair	Margaret Hoswell
The Easychair	John Parella
The Grandfather Clock	Elliott Savage
The China Cup	Chung Hee Lee
The Teapot	Harold Johnson
The Fire	Sung by Margaret Kalil
	Acted by Alexandra Hunt
	Marian Krajewski
The Cinder	Patricia Kavan
Shepherds and Shepherdesses	Danced by Diane Adler
	Maureen Gillick
	Florence Peters
	Myron Curtis
	Ronald Tassone
	David Wynne
	Sung by Barbara Miller
	Alice Robiczek
The Fairy Tale Princess	Rosemarie Radman (Friday evening and Saturday afternoon)
	Helen Renda-Strine (Saturday evening)
The Little Old Man	Clifton Steere
The Black Cat	Elliott Savage
The White Cat	Sophia Stefan

(Continued on opposite page)

PROGRAM SEASON 1956-57

Juilliard School of Music

presents

The Juilliard Opera Theater Productions of

Ravel's

"THE CHILD AND THE APPARITIONS"

and

Puccini's

"GIANNI SCHICCHI"

Friday evening, March 22, 1957 at 8:30
Saturday afternoon, March 23, 1957 at 2:30
Saturday evening, March 23, 1957 at 8:30

Juilliard Concert Hall
130 Claremont Avenue
New York City

Benefit of the Juilliard Student Aid and Scholarship Fund

121

PART II: *OUTSIDE*

Trees and Bushes

The Opera Theater
Introduction to Opera Theater Class

A Tree

Malcolm Norton

The Dragon Fly

Danced by *Joyce Trisler*
Sung by *Shirley Carter*

The Voice of the Nightingale

Helen Renda-Strine (Friday evening and
Saturday afternoon)
Alice Robiczek (Saturday evening)

The Bat

Eva Wolff

The Frogs

Danced by *Diane Adler*
Maureen Gillick
Florence Peters
Myron Curtis
Ronald Tassone
David Wynne

The Squirrel

Shirley Carter

A Frog

Robert Grant

Musical Direction

Frederic Waldman

Production and Stage Direction

Frederic Cohen and Elsa Kahl

**Choreography of Shepherds and
Shepherdesses', Dragon Fly's
and Frogs' dances**

Doris Humphrey

Setting

Frederick Kiesler

Costumes and Make-up

Leo van Witsen

Technical Direction and Lighting

Thomas DeGaetani

INTERMISSION

JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP AND SEMINAR
April 3, 1957
2:30 p.m.

Program

I

Pre-Classic Dance Forms

- Courantes
Scurgle Niemann
Composed and danced by Bernard Liebhaber,
Mabel Robinson, Naima Wallenrod
- Sarabands
Suspicion Couperin
Composed and danced by James Payton
- Keening Handel
Composed and danced by Ann Vachon
- Grief Couperin
Composed and danced by Mabel Robinson
- Command Debussy
Composed by Maureen Gillick;
Danced by Nancy Stevens
- Waiting Debussy
Composed and danced by Jane Laughlin and
Jacquelyn Longstreet
- Gigues
Core of Contention J. P. Kiernberger
Composed by James Payton;
Danced by Sandra Noll, James Payton,
Ann Vachon
- Claustrophobia B. Hellebrandt
Composed and danced by Mabel Robinson
- Noi B. Hellebrandt
Composed and danced by Helene Cohen
- Hysteria J. P. Kiernberger
Composed and danced by Nancy Stevens
- Fear B. Hellebrandt
Composed and danced by Jerry Conques

- 2 -

II

Modern Forms in Dance

Religious Medieval

Composed and danced by Juliette Waung ... Maleingreau

Secular Medieval

Jongleur Cunningham
Composed and danced by Hava Kohav

The Friar and the Fire Cunningham
Composed and danced by Jerry Bywaters
and Ronald Tassone

Introspective

No Escape Scriabin
Composed and danced by Hava Kohav

Disharmony Scriabin
Composed and danced by Jerry Bywaters

Cerebral

X Marks the Spot Schoenberg
Composed and danced by Sondra Goldberg

Peephole Schoenberg
Composed and danced by Jerry Bywaters

E = MC² Toch
Composed and danced by Ronald Tassone,
Sandra Olin, Juliette Waung

Straight and Curved Schoenberg
Composed and danced by Hava Kohav

III

Composition in Small Group Forms

Pastoral (Quintet) Prokofiev
(Second Movement, Flute Sonata)
Composed by Joyce Trisler;
Danced by Jere Admire, Jerry Bywaters,
Betsy Dickerson, Ilona Hirschl, Ronald
Tassone.

The Victim Poulenc
Composed by William Hug;
Quartet - danced by Jerry Bywaters, Betsy
Dickerson, Ilona Hirschl, James Payton.
Duet - danced by Ilona Hirschl, James Payton.
Septet - danced by Jerry Bywaters, Betsy Dickerson,
Ilona Hirschl, Jacqueline Longstreet, Sandra
Noll, Ann Vachon, James Payton.

- 3 -

Encounter (Quartet) (Divertimento for Band) Persichetti
Composed by Martha Wittman;
Danced by Jere Admire, Jane Laughlin, James
Payton, Joel Schnee.

Rhythm Ritual (Quartet) (Self-accompanied) Hug
Composed by William Hug;
Danced by Jerry Bywaters, Ilona Hirschl, Ann
Vachon, William Hug.

Game of Dance (Jazz Fugue) Sol Berkowitz
Composed by Danny Daniels;
Danced by Jere Admire, Jerry Bywaters,
Ronald Tassone.
Prepared in the Labanotation class of Judith
Bissell, assisted by Joel Schnee.

Prepared in the classes of Louis Horst
Matanya Neumann, Assistant
Hazel Johnson, Pianist

1956-57

122

123

PATRONS

Baldwin Piano Company
Steinway & Sons
Lindy's Restaurant
Toots Shor's Restaurant
Dr. and Mrs. Joseph S. Chasnoff
Mr. and Mrs. Edward Dethier
Frances Mann
Manny Wolf's Chop House

SPONSORS

Steven John Adler
Dr. and Mrs. E. Allen
Mr. and Mrs. Rudolph Alperin
Mr. and Mrs. I. Altamirano
Mr. and Mrs. M. Amster
Mr. and Mrs. S. Arginteanu
Mr. and Mrs. Murray Arm
Mr. and Mrs. Robert Bassin
Florence Berggren
Mr. and Mrs. Burt Bernstein
Mr. and Mrs. Ralph Bernstein
Miss Emily Bookell
Richard Brause
Dr. and Mrs. A. J. Brenner
Mr. and Mrs. F. J. Brooks
Mr. and Mrs. John J. Budd
Robert Budd
Mr. Leonard Burtman
Mr. Sol Chaneles
Mrs. Florence Damore
Joan Danker
Mr. and Mrs. Alexander Davis
Mrs. Arlene Donenfeld
Dr. and Mrs. E. Eisenberg
Mr. and Mrs. H. Fassnacht
Mrs. Ann Finegold
Dr. and Mrs. Lewis M. Fraad
Dr. and Mrs. A. Frank
Lee Freedman
Mr. and Mrs. Glickman
Lillian Goldstein
Rosetta Goodkind
Mr. and Mrs. Samuel Halsband
Mr. and Mrs. George Harway
Mr. and Mrs. Sol Haupt
Mr. and Mrs. Max Hollander
Allan Jaffe
Bessie Jones
Mr. and Mrs. Kahn
Mr. and Mrs. Clayton Kelley
Mr. and Mrs. Kelly
Mr. and Mrs. Harry Knox
Mr. Irving Ladimer
Mr. and Mrs. M. A. Leitman
Dr. and Mrs. J. S. Leibo
Susan Leibo
Mr. G. Littman
Mr. Sidney Lowenthal
Mr. Vincent J. Longhi
Mrs. Katherine McC. Ellis
Mr. and Mrs. H. D. Markman
Mrs. E. Matayko
Mr. and Mrs. A. Migliore
Mrs. Ruth Nadel
Mr. and Mrs. I. Nagler
Harvey Nagler
Mr. and Mrs. Joseph Nigringy
Mr. and Mrs. Henry Otten
Mr. Jerome Offenstein
Lillian Patera
Mr. and Mrs. Sol Rabkin
Mr. and Mrs. Louis Raps
Mr. and Mrs. C. Reinhart
Dr. and Mrs. Rosenberg
Joel Rosenwasser
Regina Rubinoff
Josephine Rutherford
Mr. and Mrs. Alexander Ruskin
Deborah Saltzman
Mr. and Mrs. William L. Schaaf
Jennie Schaaf
Clyde Sewall
Miss Ruth Shafer
Dr. and Mrs. D. A. Sherber
Mr. A. Shindel
Bella Shumiatcher
Mr. and Mrs. J. Skolkin
Mr. and Mrs. T. Slezak
Mrs. Lillian Smith
Mr. Alfred Squeo
Mr. and Mrs. B. Stanner
Mr. and Mrs. S. Steinglass
Mr. Joseph A. Sukaskas
Mrs. Libby Tecklin
Mr. Michael R. Vitale
Sheryl Wagman
Miss Toni Wein
Mr. and Mrs. T. Zimmerman

JUILLIARD SCHOOL OF MUSIC PREPARATORY DIVISION

SPRING CONCERT

SPONSORED BY
THE PARENTS' ASSOCIATION

CONCERT COMMITTEE

Sol Rabkin, President

Mrs. Nancy Arginteanu	Mrs. Adele Habas
Mr. Robert Bassin	Mrs. Vera Leibo
Mrs. F. Brooks	Mrs. Eli Nagler
Mrs. Helen Budd	Mrs. Freda Rabkin
Mr. Alexander Davis	Mrs. Pola Raps
Mr. Leonard Deutsch	Mrs. Nathan Reif
Mrs. Esther Frenbach	Mrs. Sylvia Sharon
Mrs. Ann Finegold	Mrs. Emma Wein

FRIDAY EVENING, APRIL 5, 1957, AT EIGHT-THIRTY O'CLOCK
CONCERT HALL, ONE THIRTY CLAREMONT AVENUE, NEW YORK

Benefit Preparatory Division Scholarship Fund

PROGRAM

"The Four Winds"
From "The Demon"Hindemith
Spring Group led by RUTH MESAVAGE
Autumn Group led by JOAN MILLER
Summer Group led by JULIA ALESSANDRONI
Winter Group led by HARRIET FRAAD and ALICE SAINER
Variations in D MajorKabalevsky
LOIS BRENNER, Pianist
Capriol Suite for Two PianosWarlock
Basse Danse
Pavan
Tordion
Mettachins
MARVIN HAMLISCH and RAYMOND JONES
Introduction and Allegro, Opus 28Saint-Saëns
CHARLES HAUPT, Violin
Harriet Wingreen at the Piano
Quintet, Opus 44, in E Flat MajorSchumann
Allegro brillante
PAUL ROSENTHAL, Violin
ROBERT GROSS, Violin
ALISON TALLMAN, Viola
JEROME KESSLER, 'Cello
DIANA MITTLER, Piano

INTERMISSION

PROGRAM

Concertino for Piano and StringsGordon Jacob
Allegro con spirito
Andante
Allegro scherzando
BONNIE BOGLE, Piano
ADVANCED ENSEMBLE
Adagio (from an early symphony)Haydn
RICHARD AMSTER, 'Cello
ADVANCED ENSEMBLE
Brandenburg Concerto, No. 4, in G MajorBach
Presto
Soloists: NEAL ZASLAW, Flute
MARJORIE WIENER, Flute
CHARLES HAUPT, Violin
ADVANCED ENSEMBLE
PEARL LANG, Director of Dance Ensemble
WESLEY SONTAG, Conductor, Advanced Ensemble

1956.57

SPECIAL EVENTS AND CHANGES IN DANCE CALENDAR AND SCHEDULE: MAY - JUNE, 1957

Wednesday, May 1, Concert Hall, 2:15-3:20, Dance Workshop.
Compositions from the classes of Louis Horst.

Friday, May 3, 6:00-8:00 p.m., room 610, Extra class for Advanced Choreography class, Miss Humphrey.

Wednesday, May 8, Concert Hall, 2:15-3:20, Rehearsal for May 15 One O'Clock Concert.
Tentative:
I Ballet: Excerpts from "Sleeping Beauty"; first movement of "Exercise Piece".
II Dances chosen from May 1 Workshop.

FRIDAY, MAY 10, GRADES FOR GRADUATING STUDENTS ARE DUE

Wednesday, May 15, Concert Hall, 1:00-2:00, Wednesday One O'Clock Concert
(Rehearsals to be scheduled 9:00-12:30 p.m.)
(No Seminar this day)

Wednesday, May 15, Concert Hall, 3:30-5:00, Dance graduation examinations.
Mr. Horst's classes are cancelled for this date.
Miss Graham's classes will be taught by one of the Graham teachers.

Wednesday, May 22, Concert Hall, One O'Clock Concert:
(Tentative)
Demonstration by members of Advanced Choreography class directed by Doris Humphrey.

Wednesday, May 22, Concert Hall, 2:15, Demonstration of Dance Technique (Kurt Jooss).
Isa Partsch with students of Dance Department.

Friday, May 24, Last day of classes.

MONDAY, MAY 27, CLASS GRADES FOR ALL STUDENTS (EXCEPT THOSE GRADUATING) DUE.

Monday, Tuesday, Wednesday, May 27-29, Room 610, Major (performance) examinations.
The hour schedule has been sent to you by mail.
Dance faculty meetings will be held at the lunch hours in the cafeteria.

Thursday, May 30, 8:30 p.m., Concert Hall, Commencement Concert.

Friday, May 31, 11:00 a.m., Concert Hall, Commencement.

Tuesday and Wednesday, June 4 and 5, Entrance examinations.

WEDNESDAY P.M. DANCE WORKSHOP AND SEMINAR
Concert Hall
2:00, 2:15, 2:30 p.m. (to be announced) to 3:20 p.m.
Second Semester 1956-57
(subject to change)

Wednesday, February 6: No workshop because of One O'Clock Dance Concert.

Wednesday, February 13, 2:30, Concert Hall: Student Discussion including discussion of insurance with Mr. Bergold.

Wednesday, February 20, 2:30, Concert Hall: Films including kinescope of February 3 "Let's Take a Trip" to Juilliard.

Wednesday, February 27, 2:30, Concert Hall: President Schuman.

Wednesday, March 6: ~~No workshop because of One O'Clock Dance Concert.~~
2:30, Concert Hall: Summer jobs. Mrs. Van Ess, Miss Harvin.

Wednesday, March 13, ~~No workshop because of One O'Clock Dance Concert.~~
2:15, 6:10: Isa Partsch: Demonstration lesson on the waltz.

Wednesday, March 20, ~~No workshop because of One O'Clock Dance Concert.~~
2:00, room 610: Dr. Lulu Sweigard.

Wednesday, March 27, ~~No workshop because of One O'Clock Dance Concert.~~
Isa Partsch: Demonstration on the waltz.

Wednesday, April 3, Concert Hall: Compositions from the classes of Louis Horst.
(2:30)

Wednesday, April 10, 2:00 p.m., Concert Hall: ~~No workshop because of One O'Clock Dance Concert.~~
George Chaffee: Kinescope of Agnes de Mille's first show on "Omnibus".

Wednesday, April 17: HOLIDAY

Wednesday, April 24, 2:00 p.m., Concert Hall: ~~No workshop because of One O'Clock Dance Concert.~~

Wednesday, May 1, Concert Hall: ~~No workshop because of One O'Clock Dance Concert.~~
Compositions from the classes of Louis Horst.

Wednesday, May 8, Concert Hall: TO BE ANNOUNCED.

Wednesday, May 15: Wednesday One O'Clock Dance Concert. (2:30 Workshop cancelled).
This program will include, tentatively, "Exercise Piece", (1st mvmt)
and dances from the classes of Louis Horst and Doris Humphrey.

Wednesday, May 22: ~~No workshop because of One O'Clock Dance Concert.~~
Isa Partsch: Lecture Demonstration on Jooss Technique with members of the Dance Department. Room 610.

Room 610

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT

8:30 p.m.

April 25, 1957

DEMONSTRATION OF DANCE TECHNIQUE (KURT JOOSS)

ISA PARTSCH, FULBRIGHT SCHOLAR IN DANCE
with students of the Dance Department

- I Body building - elementary movement in space
Jerry Conques, Ellen Levand, Dolores Vanison
- II Qualities of movement, coordination
Hazel Chung, Dolores Hillebrand, Judy Latimer,
Barbara Tucker
- III Studies
Martha Wittman

Pianist: Josef Wittman

On Wednesday, May 15, at 1:00 p.m. in the Juilliard Concert Hall, there will be a program of student dance compositions.

124

1956.57

JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP
Wednesday, May 1, 1957
2:15 p.m.
Concert Hall

Program

I

Pre-Classic Dance Forms

- Courante
**Scramble Walter Niemann
Composed and danced by Bernard Liebhaber, Mabel Robinson, Naima Wallenrod
- Sarabandes
**Suspicion Francois Couperin
Composed and danced by James Payton
*Grief Francois Couperin
Composed and danced by Mabel Robinson
*Command Claude Debussy
Composed and danced by Maureen Gillick
- Gigues
**Fear Minnie Goodsitt
Composed and danced by Jerry Conques
*Claustrophobia Minnie Goodsitt
Composed and danced by Mabel Robinson
Theme and Variations Johann Pachelbel
Theme
Composed by James Payton;
Danced by Helene Cohen, Bernard Liebhaber, Jacqueline Longstreet, Sandra Noll, James Payton, Patricia Sandburg, Nancy Stevens, Ann Vachon, Annluise Williams.
Variations
1. Composed and danced by Helene Cohen
2. Composed and danced by Jacqueline Longstreet
3. Composed and danced by James Payton and Ann Vachon
4. Composed and danced by Sandra Noll
5. Composed and danced by Nancy Stevens and Annluise Williams
6. Composed and danced by Helene Cohen
7. Composed and danced by Bernard Liebhaber
8. Composed and danced by Patricia Sandburg
- Mimets
Audition Anyone Walter Niemann
Composed and danced by Jere Admire and Helene Cohen

-2-

- Flirtation Walter Niemann
Composed and danced by Bernard Liebhaber and Naima Wallenrod
Fleas Walter Niemann
Composed and danced by Susan Sindall
Arsenic and Needlepoint Walter Niemann
Composed and danced by Carol Noble, Sandra Noll, Annluise Williams

Prepared in the classes of Louis Horst
Natanya Neumann, Assistant
Hazel Johnson, Pianist

II

Modern Forms in Dance

- *Religious Medieval
Composed and danced by Juliette Waung Paul de Maleingreau
Secular Medieval
*Jongleur Phyllis Cunningham
Composed and danced by Hava Kohav
*The Friar and the Fire Phyllis Cunningham
Composed and danced by Jerry Bywaters and Ronald Tassone
Introspective
**No Exit Alexander Scriabin
Composed and danced by Hava Kohav
Cerebral
*Peephole Arnold Schoenberg
Composed and danced by Jerry Bywaters
**Straight and Curved Arnold Schoenberg
Composed and danced by Hava Kohav
Jazz
Composed and danced by Jerry Bywaters Aaron Copland
Composed and danced by Hava Kohav Aaron Copland
Composed and danced by Shirley White Aaron Copland
Composed and danced by Sandra Olin and Ronald Tassone .. A. Copland

Prepared in the classes of Louis Horst
Natanya Neumann, Assistant
Hazel Johnson, Pianist

-3-

III

Composition in Small Group Forms

- Ritual
Adolescence (Quartet) Charles Spies
Composed by Jemima Ben-Gal;
Danced by Jere Admire, James Payton, Durevol Quitzow, Ronald Tassone.
Percussion score played by Antony Columbia, Patrick Harrison, Charles Spies.
Work (Quintet) .. Second movement Evolution, Harold Farberman
Composed by Jemima Ben-Gal; (recording)
Danced by Lenore Latimer, Nora Muchnik, Diane Quitzow, Ann Vachon, Karen Wentworth.
Metamorphosis (Quintet) Olga Pozzi-Escot (recording)
Composed by Lenore Latimer;
Danced by Hazel Chung, Jane Laughlin, Sandra Olin, Diane Quitzow, Joel Schnee.
The Survivors - A Study of Displaced People after a War (octet) ..
Piano Quartet, Aaron Copland (recording)
Composed by Joel Schnee;
Danced by Hazel Chung, Lenore Latimer, Jane Laughlin, Suzanne Levine, James Payton, Mabel Robinson, Ann Vachon, Naima Wallenrod.
Friendly Talk (octet) Allemanda from Concerto for Oboe and Strings on themes of Arcangelo Corelli, John Barbirolli
(First dance of a suite called "Conversations") (recording)
Composed by William Hug;
Danced by Jerry Bywaters, Betsy Dickerson, Ilona Hirschl, William Hug, Jacqueline Longstreet, Sandra Noll, James Payton, Ann Vachon.
*Encounter (quartet) .. Divertimento for Band, Vincent Persichetti
Composed by Martha Wittman; (recording)
Danced by Jere Admire, Jane Laughlin, James Payton, Joel Schnee.
*Rhythm Ritual (quartet)
Composed by William Hug;
Danced by Jerry Bywaters, Ilona Hirschl, Ann Vachon, William Hug.

Prepared in the classes of Louis Horst

-4-

- *Game of Dance, from "The Littlest Revue" Jazz Fugue, Sol Berkowitz
Composed by Danny Daniels, (recording)
Danced by Jere Admire, Jerry Bywaters, Ronald Tassone;
Notation by Judith Bissell and Bobby Hoenig;
Reconstructed by Joel Schnee in the class of Judith Bissell.

- * Probable inclusion in May 15 Concert.
** Possible inclusion in May 15 Concert.
Dances unmarked will also be considered for May 15 concert.

1956-57

125

JULLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP
Wednesday, May 8, 1957
2:15 p.m.
Concert Hall

Program

(All sections except V and VI to be included in the May 15 One O'Clock Concert)

I

Pre-Classical Dance Forms

Sarabande	Grief (La Lugubre) Francois Couperin	1' 20"
	Composed and danced by Mabel Robinson	
Mimnet	Audition, Anyone (Opus 125, #8) Walter Niemann	1'
	Composed and danced by Jere Admire and Helene Cohen	
Gigue	Claustrophobia Minnie Goodsitt	18"
	Composed and danced by Mabel Robinson	

Modern Forms in Dance

Secular Medieval	The Friar and the Fire Phyllis Cunningham	46"
	Composed and danced by Jerry Bywaters and Ronald Tassone	
Cerebral	Peephole (Opus 19, #2) Arnold Schoenberg	43"
	Composed and danced by Jerry Bywaters	
	Straight and Curved (Opus 19, #2) Arnold Schoenberg	43"
	Composed and danced by Hava Kohav	
Jazz	Composed and danced by Hava Kohav (Sentimental Melody) Aaron Copland	1' 35"

* * *

Prepared in the classes of Louis Horst
Natanya Neumann, Assistant
Hazel Johnson, Pianist

- 2 -

II
Ballet

Excerpts from "The Sleeping Beauty" Tchaikowsky
Choreographed by Marius Petipa

A. Pas de Sept

Jerry Bywaters and James Payton
Betsy Dickerson and Jan Mickens
Mercedes Ellington and William Hug
Dolores Hillebrand and Malcolm McCormick
Ilona Hirschl and Ronald Tassone
Crystal Needle and Jere Admire
Sandra Noll and Oliver Newman

Understudies: Joyce Trisler, Joel Schnee

B. Variations

1. Lilac Fairy - Dolores Hillebrand
2. Variation from Act I - Ilona Hirschl
3. Aurora Variation from last Act - Jerry Bywaters
4. Silver Fairy from Act III - Betsy Dickerson and Crystal Needle

Exercise Piece Arriaga y Balzola
First movement: Allegro con brio
String Quartet No. 2 in A Major
Arranged by Antony Tudor
Reconstructed from Labanotation score by Gail Valentine

Jerry Bywaters
Dolores Hillebrand
Joyce Trisler

Betsy Dickerson
Mercedes Ellington

Helene Cohen
Dorothy Cornell
Carolyn Gracey
Barbara Hale
Jacqueline Longstreet

Judith Morris
Sandra Noll
Patricia Sandburg
Beatrice Stein
Paula Silberblatt

Ilona Hirschl
Margot Mink
Crystal Needle
Poligena Rogers

Jere Admire
Malcolm McCormick
Ronald Tassone

Understudy: Carol Egan

* * *

Prepared in the classes of Antony Tudor; Assistant for Exercise Piece, Gail Valentine
Betty Sawyer, Pianist

- 3 -
III.

Composition in Small Group Forms

Encounter (Quartet)	Excerpts from Divertimento for Band, Vincent Persichetti (recording)	4' 15"
	Composed by Martha Wittman; Danced by Jere Admire, Jane Laughlin, James Payton, Joel Schnee.	
Rhythm Ritual (Quartet)	Self-accompanied	4' 50"
	Composed by William Hug; Danced by Jerry Bywaters, Ilona Hirschl, Ann Vachon, William Hug.	
Friendly Talk (Octet)	Allemanda from Concerto for Oboe and Strings on themes of Arcangelo Corelli, John Barbirolli (First dance of a suite called "Conversations") (recording)	1' 40"
	Composed by William Hug; Danced by Jerry Bywaters, Betsy Dickerson, Ilona Hirschl, William Hug, Jacqueline Longstreet, Sandra Noll, James Payton, Ann Vachon.	
Ritual	Adolescence (Quartet) Charles Spies	3' 35"
	Composed by Jemima Ben-Gal; (recording) Danced by Jere Admire, James Payton, Durevol Quitzow, Ronald Tassone.	
	Work (Quintet) ..Second movement, Evolution, Harold Farberman	3' 35"
	Composed by Jemima Ben-Gal; Danced by Lenore Latimer, Nora Muchnik, Diane Quitzow, Ann Vachon, Karen Wentworth.	4' 35"

* * *

Prepared in the class of Louis Horst

IV

Dance Reconstructed from Labanotation Score

Game of Dance, from "The Littlest Revue"	Jazz Fugue, Sol Berkowitz	3' 30"
	Composed by Danny Daniels; (recording) Danced by Jere Admire, Jerry Bywaters, Ronald Tassone; Notation by Judith Bissell and Bobby Hoenig; Reconstructed by Joel Schnee.	

* * *

Prepared in the class of Judith Bissell

- 4 -

V

For May 8 only

Guernica (Quartet) Third movement, Music for Strings, Percussion, Celeste, Bela Bartok (recording) 7'

Composed by Joyce Trisler;
Danced by Helene Cohen, Maureen Gillick, Ilona Hirschl, Diane Quitzow.

VI

(If time permits)

Conversations (Suite) Concerto for Oboe and Strings on Themes of Arcangelo Corelli, John Barbirolli (recording) 7'

Composed by William Hug

Allemanda - Friendly Talk (Octet)
Danced by Jerry Bywaters, Betsy Dickerson, Ilona Hirschl, William Hug, Jacqueline Longstreet, Sandra Noll, James Payton, Ann Vachon.

Sarabanda - Questioning Talk (Sextet)
Danced by Jerry Bywaters, Betsy Dickerson, Ilona Hirschl, Jacqueline Longstreet, Sandra Noll, Ann Vachon.

Gavotta - Big Talk (Duet)
Danced by William Hug and James Payton.

Giga - Gossiping Talk (Trio)
Danced by Jerry Bywaters, Ilona Hirschl, Sandra Noll.

1956-57
126

Juilliard School of Music
WEDNESDAY ONE O'CLOCK CONCERT SERIES
May 15, 1957

Program

I

Ballet

Excerpts from "The Sleeping Beauty" Peter Tchaikowsky
Choreography by Marius Petipa

Pas de Sept

Jerry Bywaters and James Payton
Betsy Dickerson and Jan Mickens
Mercedes Ellington and William Hug
Dolores Hillebrand and Malcolm McCormick
Ilona Hirschl and Ronald Tassone
Crystal Needle and Jere Admire
Sandra Noll and Oliver Newman

Variations

Lilac Fairy - Dolores Hillebrand
Variation from Act I - Ilona Hirschl
Aurora Variation from Act III - Jerry Bywaters
Silver Fairy from Act III - Betsy Dickerson

Exercise Piece Juan Arriaga y Balzola

First movement: Allegro con brio
String Quartet No. 2 in A Major
Arranged by Antony Tudor

(Mainly based on first and second port de bras, pas de bourées,
temps levé et chasses, demi-contretemps, glissades, échappés, and soubresauts)
Reconstructed from Labanotation score by Gail Valentine
Notation by Nancy Mount and original cast, Juilliard, 1953

Jerry Bywaters
Dolores Hillebrand
Joyce Trisler

Betsy Dickerson
Mercedes Ellington

Helene Cohen
Dorothy Cornell
Carolyn Gracey
Barbara Hale
Jacqueline Longstreet

Judith Morris
Sandra Noll
Patricia Sandburg
Paula Silberblatt
Beatrice Stein

Ilona Hirschl
Margot Mink
Crystal Needle
Poligena Rogers

Jere Admire
Malcolm McCormick
Ronald Tassone

Prepared in the classes of Antony Tudor
Gail Valentine, Assistant for Exercise Piece
Betty Sawyer, Pianist

II

Pre-Classical Dance Forms

Sarabande

Grief (La Lugubre) Francois Couperin
Composed and danced by Mabel Robinson

Minuet

Audition, Anyone (Opus 125, #8) Walter Memann
Composed and danced by Jere Admire and
Helene Cohen

Gigue

Claustrophobia Minnie Goodsitt
Composed and danced by Mabel Robinson

Modern Forms in Dance

Secular Medieval

The Friar and the Fire Phyllis Cunningham
Composed and danced by Jerry Bywaters and
Ronald Tassone

Cerebral

Peephole (Opus 19, #2) Arnold Schoenberg
Composed and danced by Jerry Bywaters

Straight and Curved (Opus 19, #2) Arnold Schoenberg
Composed and danced by Hava Kohav

Jazz

Slow Dance (Sentimental Melody) Aaron Copland
Composed and danced by Hava Kohav

Prepared in the classes of Louis Horst
Natanya Neumann, Assistant
Hazel Johnson, Pianist

III

Composition in Small Group Forms

Rhythm Ritual Self-accompanied
Composed by William Hug;
Danced by Jerry Bywaters, Ilona Hirschl, William Hug,
Ann Vachon.

Encounter Excerpts from Divertimento for Band, Vincent Persichetti
Composed by Martha Wittman; (recording)
Danced by Jere Admire, Jane Laughlin, James Payton,
Joel Schnee.

Friendly Talk Allemanda from Concerto for Oboe and Strings on themes of
Arcangelo Corelli, John Barbirolli (recording)
(First dance of a suite called "Conversations")
Composed by William Hug;
Danced by Jerry Bywaters, Betsy Dickerson, Ilona Hirschl,
William Hug, Jacqueline Longstreet, Sandra Noll,
James Payton, Ann Vachon.

Ritual

Adolescence Charles Spies
Composed by Jemima Ben-Gal;
Danced by Jere Admire, James Payton
Durevol Quitzow, Ronald Tassone.
Percussion score played by Anthony Columbia,
Patrick Harrison, Charles Spies.

Work Second movement, "Evolution", Harold Farberman
Composed by Jemima Ben-Gal; (recording)
Danced by Lenore Latimer, Nora Muchnik, Diane
Quitow, Ann Vachon, Karen Wentworth.

Prepared in the class of Louis Horst

IV

Dance Reconstructed from Labanotation Score

Game of Dance, from "The Littlest Revue" Jazz Fugue, Sol Berkowitz
Composed by Danny Daniels; (recording)
Danced by Jere Admire, Jerry Bywaters, Ronald Tassone;
Notation by Judith Bissell and Bobby Hoenig
Reconstructed from Labanotation score by Joel Schnee.

Prepared in the class of Judith Bissell

The Wednesday One O'Clock Series is designed to supplement the class work in
the Literature and Materials of Music program. All students of the School are
eligible to perform in these concerts, and occasionally there will be performances
by members of the faculty.

All students in the Literature and Materials of Music program are required to
attend these concerts as a part of their regular class work. All other students and
faculty of the School are cordially invited to attend.

1956-57

127

By Allyn Moss

A dancer's world

Teaching, performing, on campus
or in pro school—
a dancer can never stop

Susan Greenburg



Joyce Trisler, above, does a "forward fall" in a modern dance class at The Juilliard School, a stance typical of the dramatic expressiveness of "modern." Joyce started out to be an actress in California, studied dance mostly to gain poise, but now feels she can be more theatrically effective in the dance medium

In the fairy tale the little mermaid gave up her lovely fishtail and her three hundred years of life so she might dance on the two legs of a human being and win her prince. "And she danced for him more beautifully than anyone had ever danced before though each step hurt her as if she were dancing upon knives." In the legendary Bacchanalia the nymphs dance till they fall senseless. And in the fourteenth century mass hysteria sent people dancing wildly from village to village for days at a time till often they died of exhaustion.

Dancers *are* possessed. Many dedicate themselves at five or even three years of age, willingly give over their tender bodies to an initiation so rugged that the rites of primitive tribes seem tame by comparison. Their toes bleed, their heels become calloused, their feet gnarled like the hands of old workmen, for they must be strong, able to hold the tree of their bodies solidly to the ground. Their [Continued on page 62]

"Ballet is like a caress given with a glove on the hand, to dance modern you take off the 'gloves' to see the beauty of the feet."—José Limón



H. An unslinky black crepe dress, slightly bloused over its slim belt, the skirt moving off in soft folds as you walk. Double-breasted in front, the back of the bodice is shirred. By Jack Horwitz in American Viscose rayon and acetate crepe by Skinner. The black satin cloche by Nell. All the "pearls" are by Marvella

Dress, 5-15, \$35, hat, \$7.95. Both at Bonwit Teller, New York.
Dress also at Julius Garfinckel & Co., Washington;
Montaldo's, all stores; Frank Murphy, St. Paul

I. A dress and jacket that give every appearance of being a suit, a suit flashed on a black and white screen. The top of the dress, like the jacket's lining, is white crepe and short-sleeved (the jacket wears the cuffs). Eloise Curtis; Julius Werk fabric—an Enka rayon and acetate. Side-bowed black satin beret, Nell. All bags in this section by M.M. Crescendoe gloves

Dress and jacket, 5-15, \$59.95, beret, \$7.95. Both at Bonwit Teller, New York. Dress and jacket also at Woodward & Lothrop, Washington; Henry Harris, Cincinnati; Harzfeld's, Kansas City

J. All day, any day, a black crepe dress that draws its chic from a good slim figure and a good eye for accessories. It drops without a hitch from the high round neck to the hips, then parts into wide box pleats. The sleeves are the new, wide, short variety. By Junior Sophisticates. The Julius Werk crepe, Celanese acetate and rayon. Brow-baring black velvet beret by Betmar

Dress, 5-15, \$39.95,* hat, \$8.95. Both at Bonwit Teller, New York. Dress also at John Wanamaker, Philadelphia; Julius Garfinckel & Co., Washington; Burdine's, Miami; Stix, Baer & Fuller, St. Louis; Frederick & Nelson, Seattle

*Slightly higher on the West Coast

From now on:

The little black crepe

Continued

All bags and gloves are at Bonwit Teller, New York

Stephen Colhoun



Isabelle Farrell, above, at the Ballet Arts studio in New York City, never misses class, feels she was born to dance. Below, an advanced class at the School of American Ballet





Above: Leaps by a dance class at Sarah Lawrence. Below: A Sarah Lawrence student demonstrates her own choreography



Susan Greenburg



Above: At Sarah Lawrence, Margot Holdstein and Marnie Thomas rest after a dance class

Ballet star Frederic Franklin teaches mime at the Ballet Russe; here, to Patti Carleton



A dancer's world

Continued

waists grow supple, their arms fluid, their chests expand, their center—between the hips—becomes like the hub of a wheel.

To achieve this end dancers must practice all of their lives. They dare not stop their work for even a little while or fragile flesh and bone, substance of their art, will lose their flexibility and responsiveness. This is why most of a dancer's story takes place in large rooms with shiny wooden floors where the boards run slantwise; rooms ringed by bars that run waist-high and where one wall of mirror throws back her moving image. There is almost always a piano in one corner of the room. The attention of the dancer is turned inward upon the work rather than on any consciousness of how she appears, even in the mirror. But as if to belie the almost serene expression on her face, perspiration beads her hair and forehead, shines on her chest and arms.

Is she a good dancer? If so, her equipment is a well-trained body. Today that means some ballet foundation even if she is [Continued on page 96]



Left: Melisa Nicolaides works with one of her young students at the Dalton School in N.Y.C.

Below: Isabelle Farrell "on point." Behind her is ballet master Vladimir Dokoudovsky



96

Sketch by Roselli



New airs to sample

Perfume in a lipstick case, did you ever? Purely rhetorical question, that, so don't bother to answer. You couldn't have tried this method of fragancing, for *Perfemme* is completely new: a solid shaft of perfume that applies, with a stroke, directly to the skin.

Above, you see the sample kit meant to introduce you to this new perfume pleasure. It has many advantages, a few of them fairly obvious. Of course it can't spill or break if you drop it. Even in its full size (enough to make you fragrant for an indefinitely long period) it needs only as much space in your bag as your lipstick. Containing no alcohol, it can't evaporate in its little case. And on the skin it is not—as you might suspect—greasy.

All right, so much for the novel form. What does the perfume itself smell like? It smells like four quite different types of fragrance, each good in its own right, ranging from daytime freshness to a frankly sultry one for nightwork (this kind referred to by professional perfumers as the *femme fatale* style of odor).

And that's the object of putting all four sample perfume sticks in the little kit above: to let you swipe each one over your skin and either love it or go on to the next one. Eventually, you'll buy the full size of your favorite, for which you'll pay from \$3 to \$5 plus tax.

Meantime, being in favor of fragrance (it makes life that much nicer), we're pleased that *MADemoiselle's* readers can sample four good perfumes at an economical 50c. Turn to page 101 for details.

after all, these men?" He threw his head back to laugh. "What did they do? Nothing! Then that is their responsibility. I did my duty. They did not do theirs. That is precisely the kind of inefficiency the new government is determined to sweep away! Now let me make a suggestion. Miss Brent, I am ready to drive you through Alexandria to show you, a distinguished foreign journalist, how excellently the army has taken control. Do you accept?"

A dancer's world

[Continued from page 62]

a modern dancer, some modern even if her aim is ballet—for the war between ballet and modern is over. In the 'thirties there was a sharp turning away from academic ballet by young visionaries in the dance who wanted to free the art form from the rigid bonds of tradition. Names were flung about, feelings were strong, opinions not moderate. Ballet was "decadent, dull"; modern, "ugly, communistic." A new dance culture was being born, an American idiom of the dance. Dancers like Doris Humphrey and Martha Graham wanted to speak as Americans about experiences that were native, not European. Choreographers like Agnes de Mille, Jerome Robbins, Michael Kidd, Valerie Bettis, and Antony Tudor in England, whose original devotion to ballet went deep, nevertheless looked into the new movement with courage and curiosity, experimented with the new forms and techniques, adding brilliant innovations of their own, and returned to the slightly stale world of the ballet bringing to it freshness, ingenuity, life.

As the new form softened the angularity of modern, dramatized and sharpened the too traditional ballet, dance became more and more important on the stages of the big Broadway musicals: *Oklahoma!* *Brigadoon*, *On the Town*. Movie and TV choreographers translated the new dance into a vernacular highly palatable to the American public. The University of Wisconsin had established a dance major with a degree. As interest in dance continued to grow other colleges followed the lead. Dance courses moved, and are continuing to move, into the fine arts departments, away from their former juncture with physical education. Professional schools have multiplied, providing their founders and instructors with a relatively steady income in a hazardous field and the chance to mold dancers for their companies out of the labor of their own classrooms. The demand for capable, well-trained dance teachers for public schools, high schools and colleges is virtually unfillable.

Today the "legit" musicals cast more dancers than actors or singers. Industrials (commercial films or shows) cast more dancers than all musicals combined; summer stock, a big business, averages over fifty shows with parts for dancers seasonally. And though concert performers remain poorly paid they are undaunted, seizing every opportunity to wrest something inventive to put before the public.

But competition has kept pace with the expansion, and the young dancer who hopes to win her place in the dance world must work harder than ever before. She is expected to be able to do a contraction as well as a "fouetté on point," to be flexible enough to go from folk dance to American jazz.

Happily, some of the differences between ballet and modern will never be resolved. To the classic ballet dancer her form creates beauty for its own sake, as a tree is lovely or a flower. The modern dancer wants to dramatize the experiences and conflicts of life in

Mademoiselle for July 1957

dance. When a ballet dancer slips it is a calamity, a flaw in her creation, which must be perfect. If a modern dancer falters it is forgivable, for in the very nature of this dance form to err is human but "to dance ballet divine"; so say all the young ballerinas.

Wedded to the dance

Each day between five-thirty and seven Isabelle Farrell takes a class in Advanced Ballet Technique at the Ballet Arts studio in New York's Carnegie Hall. The ballet master of the class is Vladimir Dokoudovsky. As the piano pounds out a Chopin waltz, dark, slim and feline Dokoudovsky circles the class calling out time for his students, noting a sloppy "turnout," a crooked arm. As Isabelle loses balance after her twenty-first fouetté on point he grimaces in mock horror. Isabelle flushes, begins again. Dokoudovsky is particularly severe with Isabelle. It is obvious before very long this is because he thinks she has the makings of a fine dancer. Isabelle began studying late for a ballet dancer, at twelve. By tradition ballerinas begin training at eight, or even six, before any of their bones are permanently set. Dokoudovsky feels that the one incurable ailment for the ballet dancer is lack of coordination. With good ballet foundation and natural coordination, he believes a dancer can adapt to any form of dance.

Isabelle has already performed in local operas, industrial shows and films. By supplementing her ballet technique with courses in jazz she has danced for parties, club dates. Last summer she performed with Dokoudovsky's Ballet Company at the Jacob's Pillow Dance Festival. Isabelle is working toward becoming a member of a top ballet company.

Isabelle is single-minded. "Wedded to the dance" as Giselle was. She will marry only if it is understood that her career must always come first. The life of a ballerina is so demanding that it is almost impossible for her to continue her work and raise a family. She must practice long hours daily. If she is a company dancer she must often tour. Contrary to popular belief, life on tour is not glamorous. When traveling, dancers see mostly their own small hotel rooms, the cold rehearsal hall early in the morning, the overcrowded dressing room each night. Only if a dancer is willing to give up performing and teach can she take the time out to raise children. When dancers drop out of their profession it may take years of work to return to their former limberness and everyone in the field knows it. "Then what happens," asks one dancer who is glad she stopped dancing to raise a family, "when at forty a woman is still only an instrument?"

Traditionally ballerinas do not even have education to fall back on. There is literally no time for them to study other subjects. Till recently college-educated ballerinas were almost unheard of. Even many of the greatest ballerinas have been essentially perfect instruments. Now at the University of Utah a dance major heavy with ballet technique may be setting a precedent that will make the degree'd ballerina versed in Kant and Donne a reality. Utah is set up not only to train professional dancers but also to try to meet the enormous need for liberally educated ballet teachers to teach in colleges, schools, their own private studios.

Flocking to dance centers (New York, Los Angeles, Chicago, San Francisco), many ballet and modern students choose professional schools that have their own companies. Directors of the companies like to see a dancer's potential in the classrooms and be able to develop and work with it there. One young

does in the afternoon. Look here, Elaine, it's all very well you getting up and walking about like this; but you've had a sort of heat-stroke and I really think you ought to go back to bed. Quite apart from anything else, it will stop Yehia from carting you off to jail. You know he's coming back?"

After a pause she said: "I'd love a cup of tea. D'you think that's possible?" Tea, now she came to consider it, would be welcome, but the request had been made to gain time. No doubt it was wicked of Tim not to enter Egypt by the usual means and Eric was culpable for making such an entry possible. But these transgressions must be of little importance compared with smuggling into Egypt a woman who was not only unvisited (and therefore unexpected) but also, as a journalist, quite positively unwelcome to a country where the press was probably closely watched at the best of times. Ordinary decency demanded behavior from her that would involve the Blainys and the Dragoumis in as little trouble as possible.

"The phone isn't working so I've been unable to find out what's going on in town." Eric seated her in a chair and began lecturing. "All hell may have broken out down there for all I know. In that case the authorities won't have any time to bother with us. The Cairo radio keeps broadcasting a proclamation. At least we know what's going on. A lot of officers under a chap called Naguib have turned the government out. No mention of the king. So whether it's rebellion or revolution isn't clear yet... Cheer up! Here's your tea. All the same," he continued to Elaine, "I'd still play safe if I were you and take to bed. I don't believe you've met my mother-in-law. Miss Brent—Mrs. Dragoumis. Mrs. Dragoumis—Miss Brent."

Eric made the introductions with rapid flicks of the wrist.

But there was no talk at all. Everybody seemed struck silent by the absurdity of the introductions. Mrs. Dragoumis was examining Elaine carefully. The gaze came sideways and, judging by the slight curl of the lip, ironically. Elaine felt she was being invited to understand some ancient feminine mystery.

"The heat," said Mrs. Dragoumis at last. "Thank God you are recovered. I see you well again. Naturally I was afraid."

"You're being so kind to me." Elaine was fortified by the realization that she spoke better French than Mrs. Dragoumis. "I don't want to be a nuisance."

Mrs. Dragoumis threw her head back and spoke emphatically. "Do not be afraid for yourself. In this house you are safe. The Egyptian will not come near you. Obviously he was attracted. As for taking you to the police station, that is out of the question. That is what he would say. He would say he was taking you to the police station. But he would take you to another place... Have no fear! The Egyptians will not enter my house, I promise you!"

Even as she spoke there were footsteps on the stairs.

"Lieutenant Yehia!" announced Mr. Dragoumis from the door and, wearing a straw-colored suit of crumpled linen, he presently appeared with Yehia at his side. The Egyptian had changed into what was obviously his best uniform. He carried his cap under his arm, displayed a row of campaign ribbons and advanced in a pair of squeaking but highly polished brown boots.

Behind him came two other Egyptians in uniform, one in khaki drill and the other in white tunic, black leggings and breeches.

Mrs. Dragoumis stood up. "Egyptians!" she

said in Greek. "It is a judgment upon me. How did they get in?"

"Well, I let them in," said her husband. He took out his plain snuffbox and examined his minute reflection in the polished lid. "There was a knock at the door and I let them in. After all, it was four o'clock. You were all up here talking. At moments of crisis it is much better to sit around a table and discuss matters calmly. Locking doors and windows indeed! We are rational creatures," he said. "We are not brutes."

"No, we are not brutes." Lieutenant Yehia had been frowning impatiently. Now he smiled and looked at Elaine. "It is excellent to see you better again. Naturally I was worried. You have been ill. Your entry into Egypt was not regular. These are extraordinary days we live in; there is no doubt about that. We soldiers are now the governors of Egypt"—he spoke proudly—"and although I could not make you well I could do something else. These two gentlemen are officials. This one is the passport officer. This one is from the customs. I have brought them. Now they will stamp your passport and examine your baggage, yours and the young man's. Then all will be regularized."

The situation was so crazy Elaine felt herself sliding into a faint. "I am a journalist," she heard herself saying. "Middle East correspondent for the London Sun."

"A journalist!" Yehia came and stood directly in front of her, waving the officials back. Clearly the bit of information excited him but, equally clearly, he did not know what to do with it. He lowered his eyebrows and looked fierce. Elaine was not, however, deceived by the expression on his face and felt the strength come back to her. How clean he looks, she thought irrelevantly. His face, which the sun had fired to a smoky red, had a scrubbed delicacy, a fine transparency of the skin, as though it had been steamed. She suddenly realized he had come straight to the house from a hot bath. He looked puzzled and honest.

"Tell me, please," said Elaine with conscious flattery, "what about the King? What will you do with King Farouk?"

For the first time since she had met him Yehia smiled. He detected the flattery and it amused him. "You are asking too much. I am only a soldier in the King's army. Now let these men attend to your passport and your baggage. Then I can wish you a pleasant stay in Egypt and go."

The customs official produced his notebook once more, the immigration officer began moving forward with his ink pad and rubber stamp—the unmasking had come! Eric wondered whether Elaine had had the wit to lose her passport when she fell into the sea. A missing passport would be easier to explain than one without an Egyptian visa. But no! Even as the immigration officer stretched out his hand Elaine drew the passport from a hand satchel and, with a smiling assurance Eric could only wonder at, wagged it in Yehia's direction.

"You've been so kind to me, Lieutenant. I ought to explain that I decided to come ashore only at the very last moment. How was I to know you were going to have this revolution?"

The immigration officer took the passport and thumbed through the pages. "You mean you have no visa to land?"

"But how could I have possibly got one? There simply wasn't time. Lieutenant, you've been so—I mean, can't you...?"

Even Elaine was checked by the sudden grimness that had fallen on Yehia. At first the

anger was directed against himself; but because it was his own stupidity that offended him chiefly he could say nothing, merely nod when the immigration officer whispered in his ear and reflect on the eagerness with which he, an officer of the revolutionary army, had been prepared to facilitate the entry into Egypt of a woman who might even be an enemy of the state.

"Why should you enter Egypt illegally?"

"I've told you, Lieutenant. I'm a journalist with a living to earn. As soon as I heard—"

"You said you were Middle East correspondent of the Sun."

"So I should be once I got to a cable office. Look, here's my union card. There's nothing to worry about, I can assure you."

"I'm not worried on my own account. Did you think Egyptian law was of no account, perhaps? You understand why this angers me? You think of Egypt still as a British colony. You come and go as you wish. Those days are gone! You"—he turned to the immigration officer and continued speaking in English, his voice still low but with an emotional tremor—"you take charge of this situation. You are to do what is right according to the law."

"Si, si," said the immigration officer.

Yehia put his hat on. "We Egyptians must observe the rule of law. We must not favor our friends and be corrupt. Let us, all three of us, you as a passport officer, you as an inspector of customs and I as a soldier, let us all work for Justice. In this way Egypt will become truly strong and independent."

"Inshallah!" said the two officers piously.

"I accept no further responsibility," Having added some further remarks in Arabic, Yehia gave Mr. Dragoumis, as head of the household, a formal salute and left the room stiffly, with his emotion apparently under control. Some moments later his car could be heard starting up; and when Eric looked from the window he saw Yehia sitting with the driver and the sentry lolling in the back seat. Such then was the enormity of Elaine's crime that the household was no longer in military custody. The civil authorities, as represented by the immigration officer and the inspector of customs, were in charge.

"Well," said Eric to the immigration officer, who was nervously opening and closing his notebook, "what are you going to do?"

"Do, sir?" It was the inspector of customs who took it upon himself to answer. He spoke softly and smiled. "You see what a hard decision is put upon us. Which way to turn? In this country today we do not know who our masters are. Perhaps the English will occupy Cairo once more."

The immigration officer grumbled in a mixture of English and Arabic. Never in his life had he seen such irregularities. He picked up his ink pad, shut the tin lid upon it and had words with his companion.

"We are going now," he said when they had come to a decision. "Because we do not know what to do. We do not wish to meddle in politics. Everything is dark before our eyes."

With which confession, and smiling sadly, the representatives of civil administration withdrew to walk, presumably, all the way back to Alexandria, for it was not to be believed that tramcars ran when the state itself was shaken.

At seven o'clock Lieutenant Yehia drove up in a jeep to ask after Miss Brent's health. As soon as she entered the Dragoumis' hall where he had been received, Yehia stood at attention and smiled. During his absence he had acquired an ease of manner. "I'm glad to see you all still here. So they didn't arrest you

dancer observed that at open company auditions where new members or replacements are being chosen, a company that has a school will pick its own students rather than outsiders of equal talent. When casting for the Ballet Russe company, Frederic Franklin, company soloist and teacher at the school, looks for dancers who can do mime and act as well as dance, who have "musicality" (the ability to move in time to music) and balance, which he says "is a gift, teachable only up to a point."

Modern

Modern dance usually demands less blood sacrifice, more thinking and creative contributions from its devotees than ballet. Modern dancers lead reasonably normal childhoods, often go to college, are expected to become individuals with philosophies and theories of their own. More modern dancers teach as well as perform. More modern dancers have husbands and children. And generally speaking they tend to be far more verbal and literate as a group than the ballet dancers.

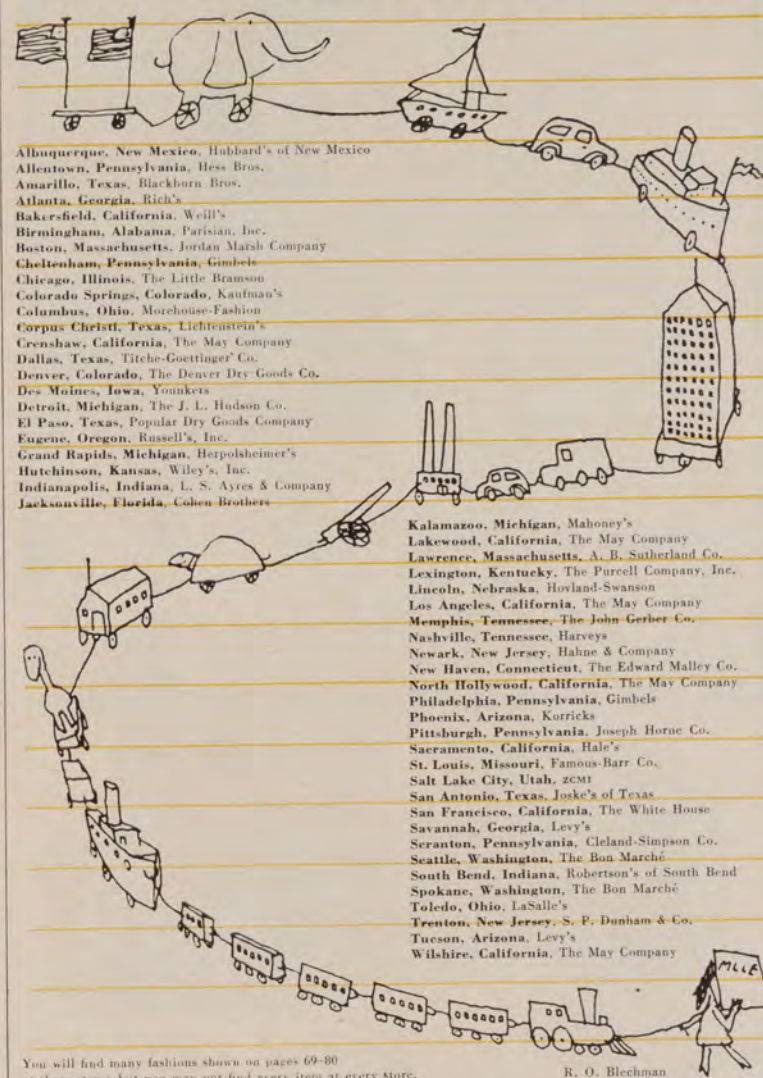
Martha Graham has been called the most radical innovator in today's dance world. She evolved a whole system of movements that forms much of the foundation for modern dance as we know it today. The most well known are the contraction, the release, any number of stretches and variations that use the floor—going toward it, pushing away from it, working against it. Graham dancers never take to the air as ballet dancers do, are not chiefly concerned with grace. In Graham technique the aim is often to create deliberately a feeling of emotional discomfort in the viewer, the way Stanislavsky wanted to involve his audience in truth, not gloss over it. Perhaps most important, Martha Graham made the dance a dramatic medium as well as an aesthetic one.

To Patricia Birsh and Mary Hinkson, both members of Graham's permanent dance company, "Martha is a phenomenon, a power. No one who works with her remains untouched, unchanged." Pat feels that Martha gave her a real sense of theatre at an early age and that it was the dramatic quality of modern dance that drew her to the new form rather than to ballet. "That, and the fact that I would have made a lousy Swan Queen." Pat came to the Graham studio after studying for a summer at the Perry-Mansfield school in Colorado with Merce Cunningham.

Mary Hinkson knew early enough that she wanted "to move" but knew of no good dance studios in Philadelphia, where she grew up. Because her Philadelphia High School for Girls taught formalized gymnastics, similar to the kind given in Sweden and Denmark, she thought perhaps she should major in physics and picked the University of Wisconsin, known to have a progressive approach in teaching P.E. (also the most outstanding college dance department in the country). But "the first day I played soccer I was knocked out on the field." Mary switched departments (thereby losing sixteen hard-earned credits) but the change was to her ever increasing joy. For in the Wisconsin dance department Mary joined a group of young dancers who wanted nothing more than to work, explore, above all perform. Whenever possible they put on shows, concerts, acts for the campus night club. Almost all of them went on to make successful professional careers. Dance was exciting at Wisconsin because of Margaret H'Doubler, who founded the department. "Just think," she would say. "You have a body that can move, leap, twist in the air." Because Miss H'Doubler believes an artist becomes a

Mademoiselle's

FASHION PRIMER STORES



Stores carrying Mademoiselle's Cover dress

- | | |
|---|---|
| Albany, New York, Flah & Co. | Milwaukee, Wisconsin, T. A. Chapman Co. |
| Albuquerque, New Mexico, Barbara's | Minneapolis, Minnesota, Harold, Inc. |
| Atlanta, Georgia, J. P. Allen | Missoula, Montana, Missoula Mercantile |
| Baltimore, Maryland, Hutzler's | New Orleans, Louisiana, Godchaux's |
| Beverly Hills, California, Lanz of California | New York, New York, Bonwit Teller |
| Boston, Massachusetts, Bonwit Teller | Nob Hill, New Mexico, Barbara's |
| Chicago, Illinois, Bonwit Teller | Omaha, Nebraska, Thomas Kilpatrick & Co. |
| Cincinnati, Ohio, Mabey & Carey | Philadelphia, Pennsylvania, John Wanamaker |
| Cleveland, Ohio, Bonwit Teller | Phoenix, Arizona, Goldwaters |
| Colorado Springs, Colorado, Gray Rose | Pittsburgh, Pennsylvania, Kaufmann's |
| Corpus Christi, Texas, Lichtenstein's | Portland, Maine, Porteous Mitchell and Brau Co. |
| Des Moines, Iowa, Wolf's | Portland, Oregon, Charles F. Berg |
| Detroit, Michigan, The J. L. Hudson Co. | Richmond, Virginia, Miller & Rhoads, Inc. |
| Eugene, Oregon, Kaufman Bros. | St. Louis, Missouri, Vandervoort's |
| Fargo, North Dakota, Shotwell's Ready-to-Wear | Salt Lake City, Utah, Salt Lake Knit |
| Fort Worth, Texas, Meacham's | San Antonio, Texas, Frost Bros. |
| Grand Rapids, Michigan, Warzburg Co. | San Francisco, California, Lanz of California |
| Hartford, Connecticut, G. Fox & Co. | San Mateo, California, Lanz of California |
| Hoffmantown, New Mexico, Barbara's | Seattle, Washington, Jay Jacobs |
| Honolulu, Hawaii, Carol and Mary, Ltd. | Spokane, Washington, The Crescent |
| Houston, Texas, Sakowitz | Springfield, Illinois, The John Bressmer Co. |
| Indianapolis, Indiana, L. S. Ayres & Company | Topeka, Kansas, Crosby Bros., Inc. |
| Kansas City, Missouri, Swanson, Inc. | Trenton, New Jersey, Helen Griffith |
| Lincoln, Nebraska, Hovland-Swanson | Tulsa, Oklahoma, Seidenbach's |
| Los Angeles, California, Lanz of California | Tuscaloosa, Alabama, Town and Country Clothes |
| Louisville, Kentucky, Stewart Dry Goods Co. | Waltham, Massachusetts, Grover Cronin |
| Manchester, New Hampshire, Melby, Inc. | Washington, District of Columbia, Garbuckel's |
| Miami, Florida, Burdine's | White Plains, New York, Bonwit Teller |

TINY TOWN TOGS

"in every
little girl's world"

The little Calypso Look...
in MANES FABRICS' gay calypso print cotton. A Tiny Town jumper fashion with attached Caribbean blouse—a dress to set little hearts and feet dancing!

Brown or Blue grounds
Sizes 3 to 6x about \$6
Sizes 7 to 12 about \$8

At STERN BROS. in New York City
and all branches
and all other fine stores
throughout the country

TINY TOWN TOGS • 1350 Broadway, New York 18, N. Y.

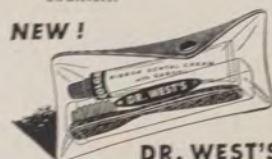


You just think you can't brush your teeth 3 times a day

Ask your dentist if 2 brushings a day are enough. He will tell you nothing takes the place of that vital noon brushing.

Too much trouble? It needn't be! The new Dr. West's Karry-Kit holds a carry-size Germ-Fighter Toothbrush and tube of Colgate Dental Cream... both in one re-usable, water-repellent case. So small you can carry it like a pocket comb (or keep one in your desk). Your choice of colors and designs. Only 98¢ at drug counters.

NEW!



DR. WEST'S
KARRY-KIT



These
are the

petti

fashions featured on the front inside cover.

Left: Lustrous combed cotton paisley jacket, tafeta lined. Brown background. About \$13. Washable Cavalry Twill Jamaica shorts, self belt. Brown only. About \$6. Sizes 7 to 15.

Right: Slim paisley skirt, leather tabbed self belt. Brown background. Slipover shirt, rollup sleeves. Orange only. Both in drip dry, no iron combed cotton. Each, about \$6. Sizes 7 to 15.

At the following fine stores:
Atlanta, Ga., Rich's, Inc.
Baltimore, Md., Hutzler's
Brooklyn, N. Y., Abraham & Straus
Chicago, Ill., Carson Pirie Scott & Co.
Cleveland, Ohio, The Higbee Company
Detroit, Mich., The J. L. Hudson Company
Indianapolis, Ind., L. S. Ayres & Co.
Milwaukee, Wis., Boston Store
Minneapolis, Minn., Dayton's
New York, N. Y., Bloomingdale's
Philadelphia, Pa., Strawbridge & Clothier
Pittsburgh, Pa., Joseph Horne Co.
Richmond, Va., Thalheimer's
Rochester, N. Y., B. Forman Co.
St. Louis, Mo., S. S. R. & Fuller Co.
or write: Pettit Sportswear
1497 Broadway, New York 18.
In California,
756 South Broadway, Los Angeles.

Mademoiselle for July 1957

better artist by understanding the tools he works with, the dance curriculum at Wisconsin includes anatomy, physiology, physics, kinesthetics—all courses that she feels are vital grounding for future dance teachers. The demand for Wisconsin dance graduates to fill teaching jobs always far exceeds the supply.

Though both Pat and Mary have taught, they consider themselves primarily performers. Mary, besides touring Europe and the U.S. as a regular member of the Graham company, has appeared as dance soloist at the New York City Center and on TV. Pat, besides touring and performing with the Graham group, has appeared often on TV, in a New York revival of *Kiss Me Kate* and more recently in *Brigadoon*. Pat does not feel that dancing in a musical taints a serious performer. She found working in a show like *Brigadoon* exciting, fun, steady pay. But even as a successful dancer Pat finds income is always uncertain. One month she may earn as much as twelve hundred dollars, the next, two hundred. Good musicals today do not use second-rate dancers. With so many dancers looking for work choreographers can be fussy. Recently *Show Business* reported over one thousand dancers had answered a casting call.

Pat went to college mainly because her parents were adamant. She chose Bennington because she felt she would have a better chance to dance there than in most colleges, but she now feels that for her it was pretty much a waste of time. "Bennington was interested in turning out well-rounded young women. I was interested in being a dancer. I was a big fish in a little pond."

If a girl is so impassioned to dance that she feels she must go at once and do what she must do, college may very well be a waste for her. Then, if she wants ballet or modern, she must seek out teachers and professional schools that can give her what she wants. But often girls so driven eventually educate themselves as well or better than they might have through formal schooling, as did Martha Graham, who left school at fifteen to dance. It is for young women similarly dedicated that Graham is opening a professional college this fall. A school that for one year will give young dancers a total look into the dance field, a complete professional education for their careers. Only twenty-five girls will be accepted on an audition basis. Then if after this year a girl decides the field is too tough for her, too one-sided, she may still go on to a regular college. Thalia Mara, director of the Ballet Repertory Company as well as founder of the National Academy of Ballet (whose purpose is to raise the low level of present ballet-teaching standards) plans to open a similar school this fall to train high school graduates to teach ballet.

But for many young dancers who see teaching, composing or choreographing as part of their future and who want to study more areas of knowledge than just those which apply directly to the dancer's needs, a good college dance major, or a dance degree from an academy like Juilliard or the Boston Conservatory of Music, is a near necessity. Dance in the colleges today is becoming increasingly important, more exciting. Dance departments stress not only technique but also the relation of dance to the other arts—composition, music, history of dance. The colleges have well-equipped studios, musicians to play and compose for dance performances. There is usually a chance to tour and a dance club.

To Margot Holdstein a school like Sarah Lawrence compensates for its comparative weakness in technical grounding by stressing

Mademoiselle for July 1957

composition, theatre craft, music specially taught for dance. She thinks the wide academic awareness the school gives will help develop the imagination needed for teaching or choreography.

Still Bessie Schonberg, head of Dance and Theatre at Sarah Lawrence (widely acknowledged as the finest college for dance in the East), may ask a girl like Margot, who seems seriously interested in becoming a dancer: "What in the world are you doing here?" For at Sarah Lawrence the arts are presented primarily to help their students grow culturally, aesthetically, humanly, "be an intelligent audience."

That's why for many young dancers who want more technique than any college can offer, as well as an academic base and a rounded education in dance, the best answer is undoubtedly an academy like New York's Juilliard—one of the few in the country. Joyce Trisler, for instance, originally from California, started to get a degree at U.C.L.A., found she couldn't dance and manage the curriculum. At Juilliard she can because the school is geared for professionals.

On an average Juilliard day Joyce's schedule (like that of most dance students there) keeps her at the school from 9:00 A.M. till 10:00 P.M. Her program, heavy in technique classes, also includes dance composition, musical literature, Labanotation (the choreographer's shorthand), theatre practice and repertoire. In addition Joyce teaches, performs with Doris Humphrey's Juilliard Dance Theatre and works on her own choreography.

If the day is very still walkers as far away as Riverside Drive may hear from Juilliard's top studios a piano and drum or the voice of a teacher marking rhythm for Juilliard's dance students. Perhaps it is Antony Tudor, lean and straight as a drawn line, sketching for his ballet students a new choreography—cavorting round the huge sunny room with a simplicity and freedom his students cannot match but deeply appreciate. Here in room 610 students seem casual, almost unconcerned. But the quiet afternoon atmosphere is deceptive, for Mr. Tudor with his Oriental smile and in perfectly creased trousers is drawing what will be the map of a ballet, and his students, draping their limber young bodies about the room like sleepy cats, are carefully watching and listening, memorizing his words with their bodies: "Glissade, assemblé, double rond de jambe, coupée chassé, pas de bourrée, and so on..."

The afternoon goes on. In the next room José Limón's class has begun. By cutting a hole in the feet of her ballet tights and rolling them up above her ankles, Joyce and many other students go directly from ballet class to modern without changing. Here, as in the ballet classes, work begins at the bar and exercises are for the purpose of limbering and stretching the body's muscles. But there are differences. The feet are bare, the music modern and atonal. The work is to develop the strength of the knees, the pelvis, the thighs, the plasticity of the head, the neck, the arms. On the floor the bodies of the dancers seem now to writhe, to reach, exploring all contact of the human body with the earth. In the midst of the class there is Mr. Limón, almost hypnotic to watch, his body like a tall bronze fortress. To an observer the dancers suggest animals, machines, demons, towers.

Their own way

Sometimes even young dancers must go their own way, often forced by circumstance. Most common is the move away from dance cen-

Happiness
has a
fragrance
...called

TWEED

Under the sun, under the moon,
let the fragrance of TWEED
surround you. Splash or spray
its sparkling freshness...
happy aura for a happy summer.

Tweed Bouquet—a cologne
to use lavishly—from \$1.50

Tweed Mist—concentrated
Toilet Water—from \$2.25
prices plus tax



Sentheric

... the name that says
fragrance



129

March 26, 1957

AMERICAN MIME THEATRE

WILL GIVE A DEMONSTRATION OF THEIR WORK 8:30 P.M., ROOM 610,

TODAY, TUESDAY, MARCH 26

STUDENTS IN THE DANCE DEPARTMENT ARE INVITED

Martha Hill

AMERICAN MIME THEATRE
EXPERIMENTAL
UNION SQUARE

130

juilliard

*school
of
music*

catalog

1951 • 1952

juilliard

*school
of
music*

preparatory division

1951 • 1952

juilliard

*school
of
music*

catalog

including extension division

1952 • 1953

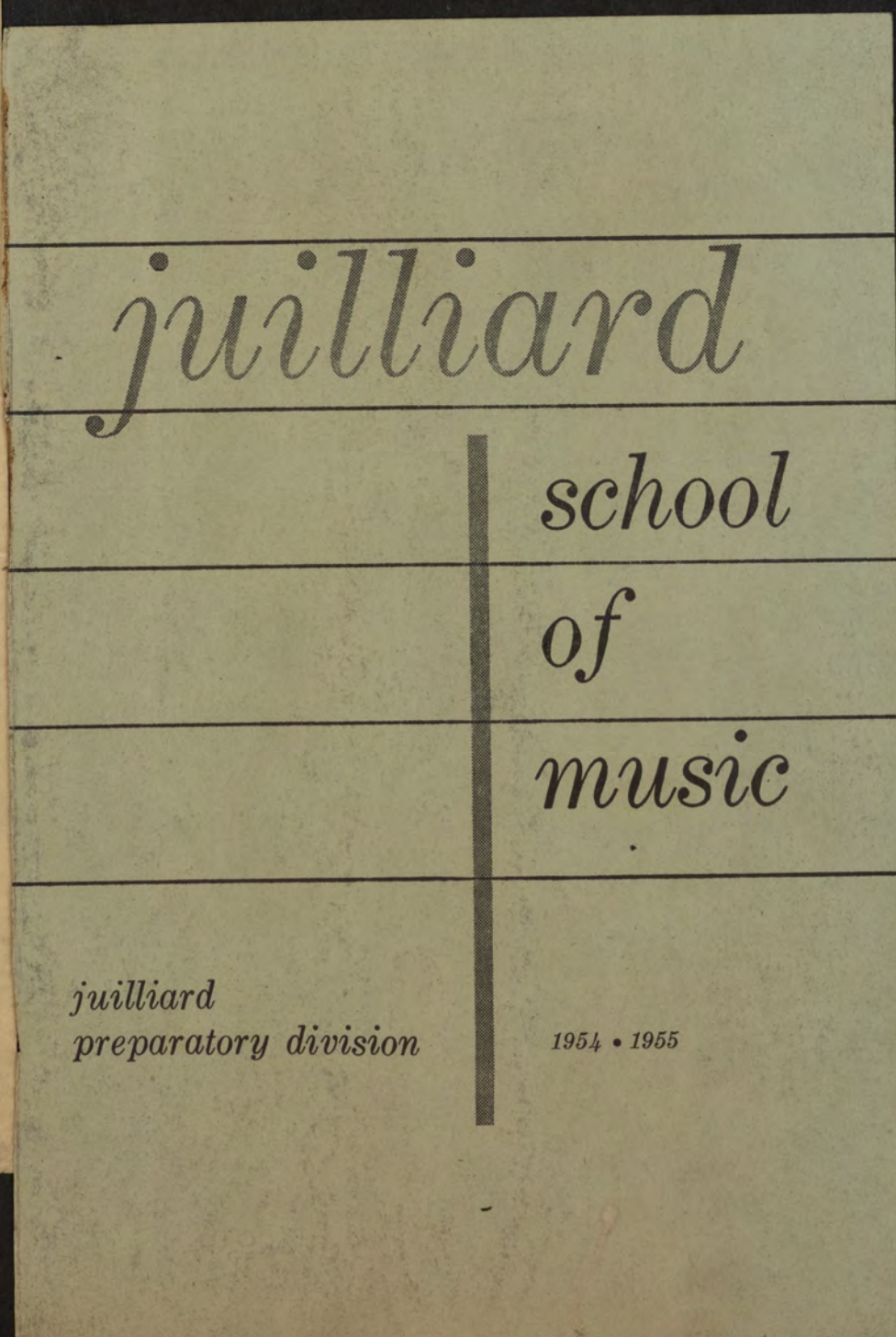
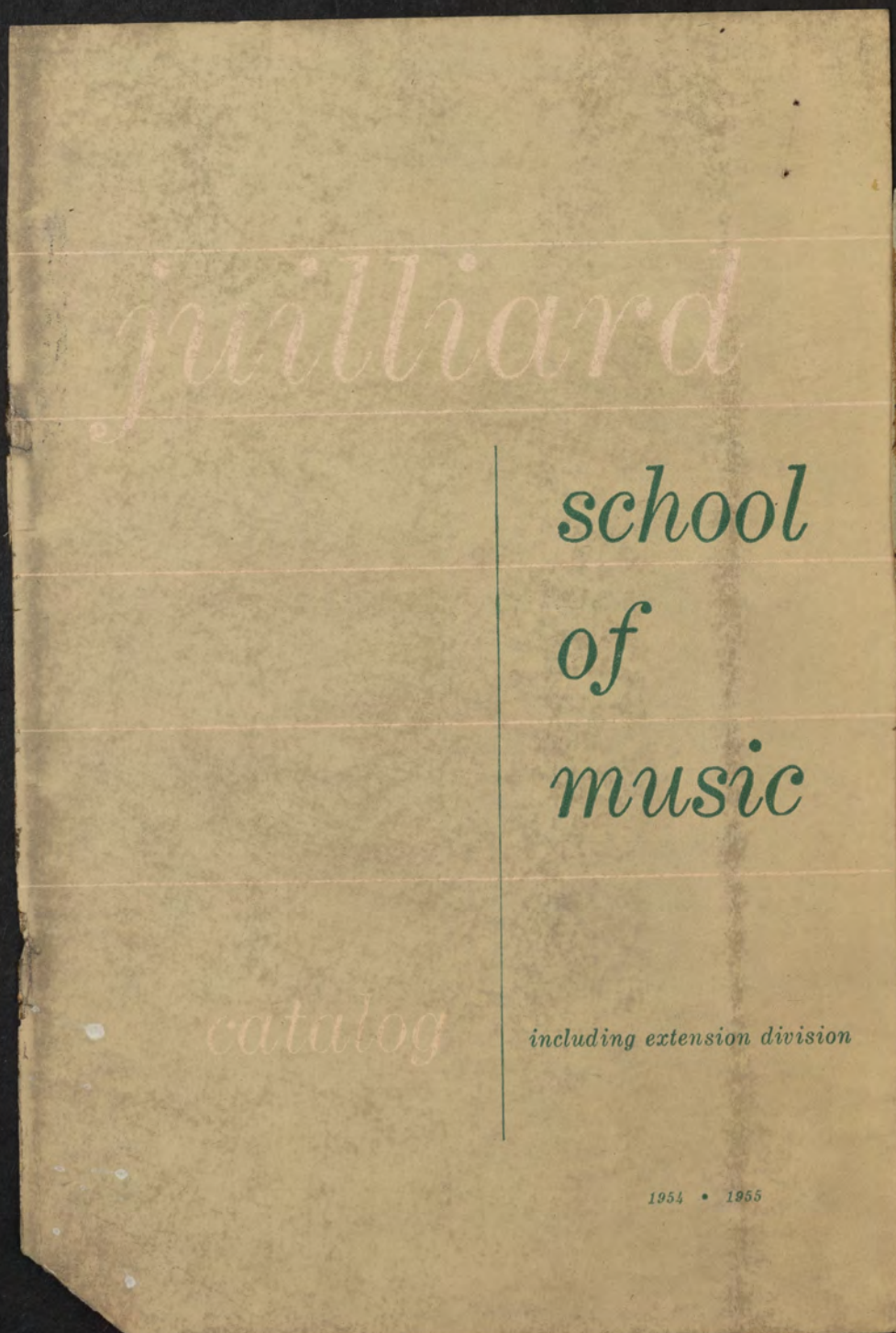
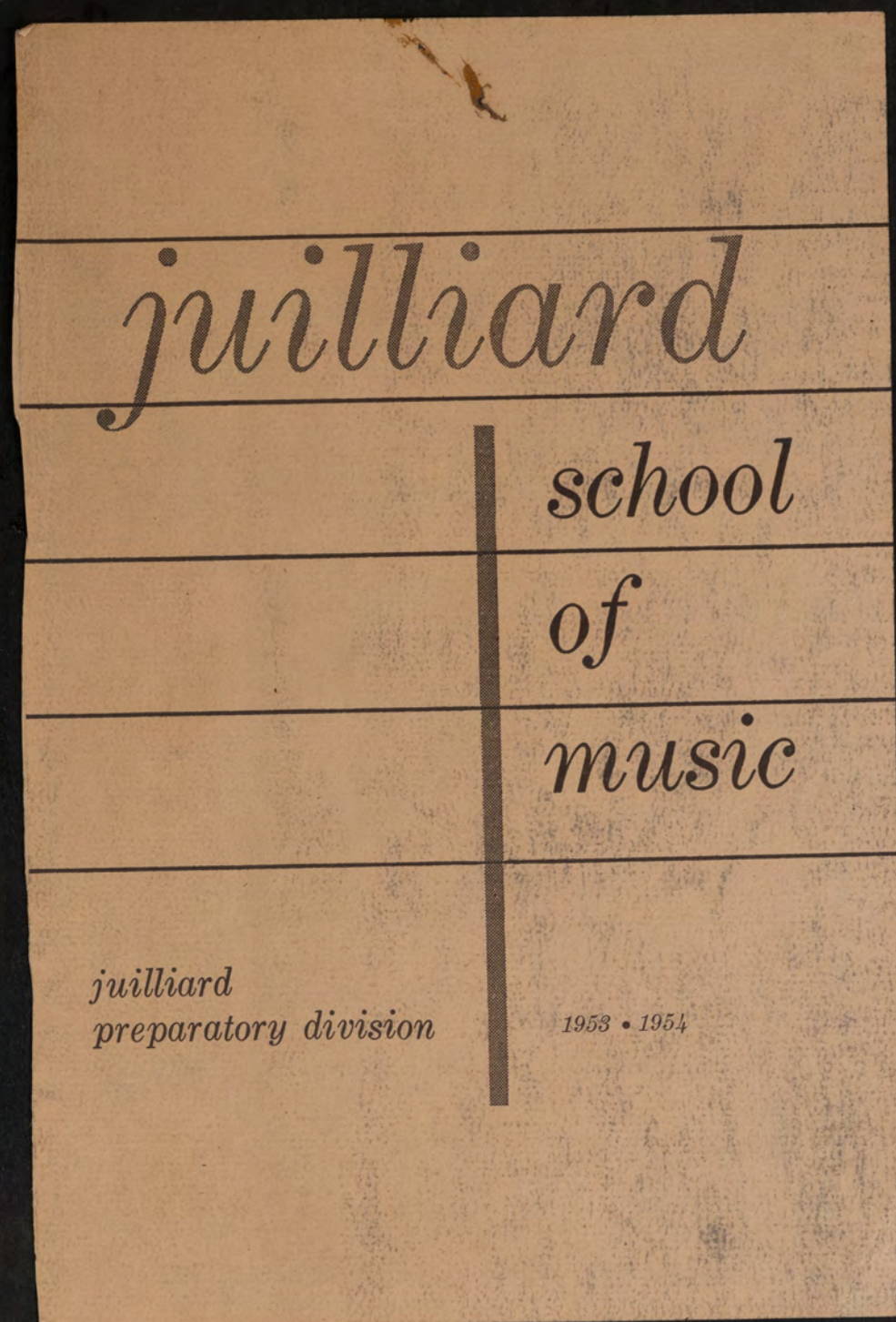
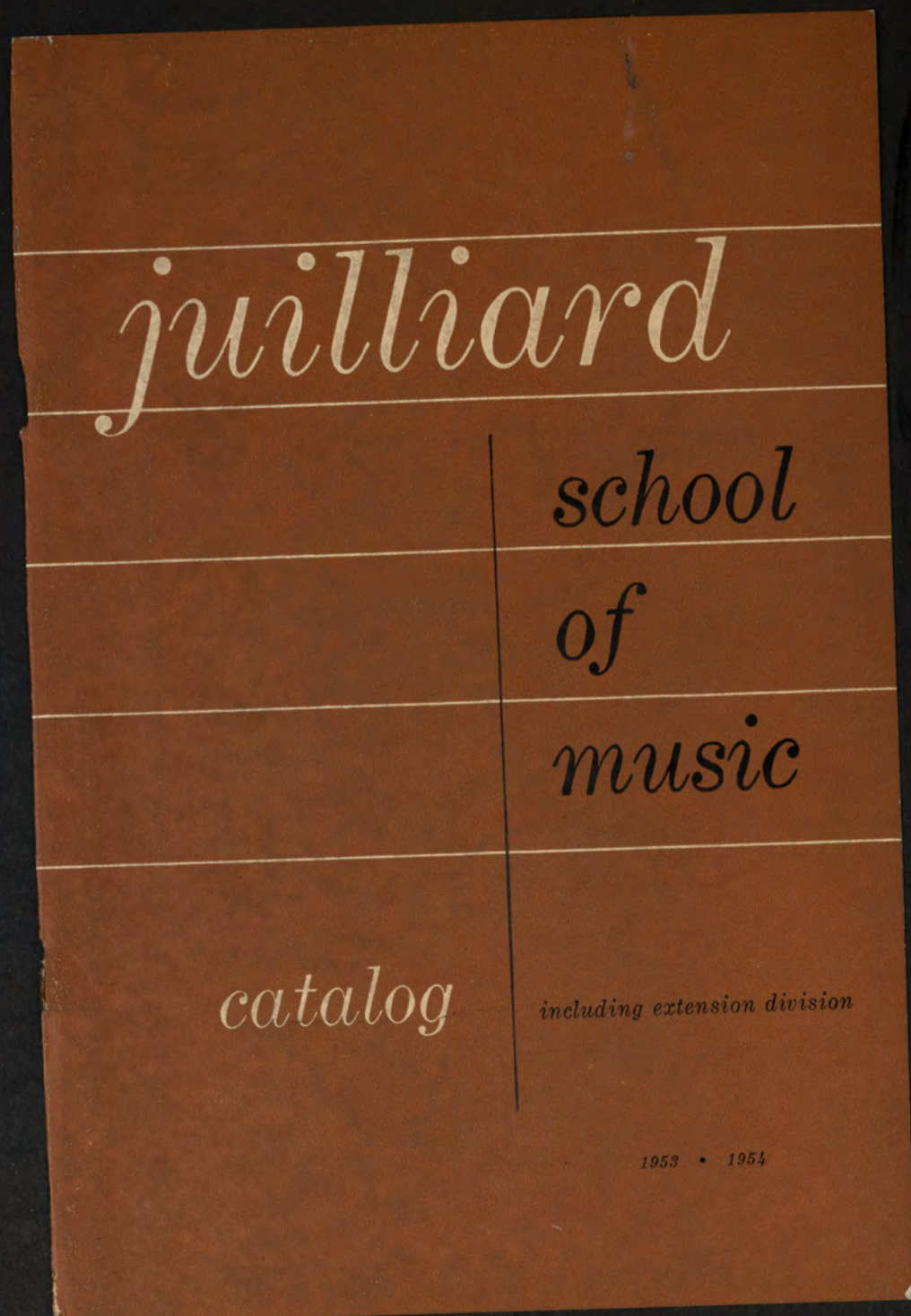
juilliard

*school
of
music*

*juilliard
preparatory division*

1952 • 1953

131



132

<i>juilliard</i>	
<i>catalog</i>	<i>school of music</i>
	<i>including extension division</i>
	<i>1955 • 1956</i>

<i>juilliard</i>	
<i>juilliard preparatory division</i>	<i>school of music</i>
	<i>1955 • 1956</i>

<i>juilliard</i>	
<i>catalog</i>	<i>school of music</i>
	<i>including extension division</i>
	<i>1956 • 1957</i>