

THE JUILLIARD SCHOOL

LINCOLN CENTER
NEW YORK, NEW YORK 10023

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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

25. 1980/1981

The
Juilliard
School



Catalog 1980-1981

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Calendar

1980

Closing dates for new applications:

For March entrance examinationsTuesday, January 15**
For June entrance examinationsTuesday, April 15**
For September entrance examinationsMonday, June 30**
March entrance examinations (Classes dismissed)March 3, 4 and 5
Registration of currently enrolled students

for the academic year 1980-81April 22 through May 9
CommencementFriday, May 30, 11 a.m.
June entrance examinationsJune 2, 3 and 4
September entrance examinationsSeptember 8, 9 and 10
Orientation Day (for new students)Wednesday, September 17, 11 a.m.

Completion of registration for currently enrolled students:

Students who completed Spring RegistrationThursday, September 18
Students who filed late reservationsSeptember 19 and 22
Registration for new and readmitted studentsSeptember 19 and 22
First semester beginsThursday, September 25
Final date for program adjustments (without fee)Friday, October 3*
Final date for dropping classesFriday, November 14
Thanksgiving recess beginsWednesday, November 26, 10 p.m.
Classes resumeMonday, December 1, 9 a.m.
Candidates for graduation file
applicationsDecember 1, 1980 through January 15, 1981*
Christmas recess beginsFriday, December 19, 10 p.m.

1981

Classes resumeMonday, January 5, 9 a.m.
Registration for second semesterJanuary 6 through 16*
Mid-year examinationsJanuary 19, 20 and 21
Second semester beginsMonday, January 26
Final date to apply for scholarships for
the year 1981-82Friday, February 13
March entrance examinations (Classes dismissed)March 2, 3 and 4
Spring recess beginsFriday, March 13, 10 p.m.
Classes resumeMonday, March 23, 9 a.m.
Easter Recess beginsWednesday, April 15, 10 p.m.
Classes resumeMonday, April 20, 9 a.m.
Final date for dropping classesWednesday, April 15
Graduation examinations beginMonday, April 20
Registration of currently enrolled students
for the academic year 1981-82April 21 through May 8
Final date to file reservation for the year 1981-82Friday, May 8*
Final date to apply for change of course or
change of major field for the year 1981-82Friday, May 8*
Final examinations in class subjectsMay 18 through 22
Major examinationsMay 25 through 28
CommencementFriday, May 29, 11 a.m.

*After this date a late fee will be charged.

**The closing date for the Theater Center is February 1, 1980. (Auditions will be held in February and March in New York and other major cities in the U.S.)

This Catalog is intended to provide only general information concerning The Juilliard School and is not in any manner contractually binding. All material is subject to change at the discretion of the School.

Criticism of Music

IRVING KOLODIN

Academic Studies

MAURICE VALENCY
(Director of Academic Studies)
BEATRICE TAUSS (Academic Adviser)
RONNIE H. BURROWS (Literature)
EMILE CAPOUYA (Literature)
ROBERT J. CLEMENTS (Literature)
MUTIE FARRIS (English)

HISTORY OF WESTERN CULTURE: ART AND LITERATURE

RAE BECKER
GRETA BERMAN
MUTIE FARRIS
ANN SUTHERLAND HARRIS
VIRGINIA HEADY

Diction

EVELINA COLORNI (Italian)
ALICE HOWLAND (German)

Opera

AMERICAN OPERA CENTER
MARTIN SMITH
(Head Coach)

Dance Division

MARTHA HILL (Director)
ALFREDO CORVINO
ROBERT DENNIS
BERNADETTE HECOX
WENDY HILTON
KAZUKO HIRABAYASHI
HANYA HOLM
LUCAS HOVING
AIRI HYNNINEN
DANIEL LEWIS
BILLIE MAHONEY
GLORIA MARINA
MICHAEL MAULE

Theater Center

MICHAEL LANGHAM (Director)
HAROLD STONE (Assistant Director)
SURIA SAINT-DENIS
(Consultant Director)
STEPHEN AARON
NORMAN AYRTON
B. H. BARRY
MICHAEL KAHN
JANE KOSMINSKY
PIERRE LEFEVRE
JUDITH LEIBOWITZ
TIMOTHY MONICH

Lecturers in Music History

JOHN GORDON MORRIS
JOEL SACHS

ROLF FJELDE (Drama History)
RACHELLE L. KNAPP (French)
BONA DE PANIZZA KOSTKA (Italian)
EDMUND KOSTKA (German)
TOBY LELYVELD (Literature)
MARIE-FRANCOISE VACHON (French)

JAMES V. MIROLLO
MARIE SQUERCIATI
SAMUEL STETNER
BEATRICE TAUSS

MADELEINE MARSHALL (English)
MARGUERITE MEYEROWITZ (French)

OPERA TRAINING DEPARTMENT

BERTHA MELNIK (Vocal Coach)
VIOLA PETERS (Vocal Coach)
MARSHALL WILLIAMSON (Vocal Coach)

HELEN McGEHEE
GENIA MELIKOVA
JANIS PFORSICH
DORIS RUDKO
MARIAN SELDES
CRAIG SHULER
LARRY SMITH
JANET MANSFIELD SOARES
ANNA SOKOLOW
ALFONSO SOLIMENE
JOHN WEST
ETHEL WINTER
HECTOR ZARASPE

AMY PELL
J RANELLI
MARIANNA ROSETT
MARIAN SELDES
EVE SHAPIRO
EDITH SKINNER
ELIZABETH SMITH
ANNA SOKOLOW
JOHN STIX
JOHN WEST
ROBERT NEFF WILLIAMS
MONI YAKIM

DANCE DIVISION

REVISED 3/24/8

STUDENT ADDRESS LISTING

ALVAREZ, Maria
8101 4th Avenue
North Bergen, N.J. 07047
Tel: (201) 854-3648

BABA, Hikari
215 West 94th Street (#629)
New York, N.Y. 10025
Tel: 864-6716

BAIN, Anastasia
203 West 147th Street (#9)
New York, N.Y. 10039
Tel: 926-0313

BALFOUR, Cynthia
325 West 108th Street (5A)
New York, N.Y. 10025
Tel: 749-0310

BATENHORST, Chistopher
216 7th Avenue
New York, N.Y. 10001
Tel: 989-0694

BAUTISTA, Maria Teresa
515 West 59th Street (14M)
New York, N.Y. 10021
Tel: 247-7439

BENJAMIN, Shell
134-28 226th Street
Laurelton, N.Y. 11413
Tel: 978-2580

BOLDING, Jeanette
780 West 98th Street (5C)
New York, N.Y. 10025
Tel: 864-4838

BORG, Kristen
226 West 72nd Street (1B)
New York, N.Y. 10023
Tel: 362-5655

BUTLER, Diane
215 West 88th Street #2F
New York, N.Y. 10024
Tel: 874-7919

COOGAN, Christa
262 West 107th Street (5A)
New York, N.Y. 10025
Tel: 666-1572

COOGAN, Jenny
55 East 9th St.
#7K
New York, N.Y.
420-1847

DEGARMO, Mark
179 East 3rd Street (24)
New York, N.Y. 10009
Tel: 982-2046

DEJEAN, Gregory
140-9 Carver Loop (9D)
Bronx, New York 10475
Tel: 320-2068

DENHAM, Jennifer
306 West 51st Street (5B)
New York, N.Y. 10019
Tel: 757-1577

DENNE, Lisa
11 Riverside Drive (Apt. 8VE)
New York, N.Y. 10023
Tel: 496-6398

ECKLER, Sari
165 West 66th Street (8T)
New York, N.Y. 10023
Tel: 362-7126

ELMALEH DE BUENOS, Bambi
42 West 53rd Street (4R)
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EVERS, Robin
27 West 72nd Street (#215)
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Tel: 799-9535

FORD, Robbin
1500 Boston Road (#61)
Bronx, N.Y. 10460
Tel: 842-4495

FUERSTENAU, David
27 West 72nd Street (#215)
New York, N.Y. 10023
Tel: 799-9535

GARLAND, Robert
412 West 110 Street (#83)
New York, N.Y. 10025
Tel: 866-1405

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M
YDOS, Susan
35 West 67th Street
New York, N.Y. 10023
Tel: 787-1130

GENTOT, Laurent
40 Tieman Place (6D)
New York, N.Y. 10027
Tel: 666-5262

GIBSON, Tanya
111 Hicks Street (2B)
Brooklyn, N.Y. 11201
Tel: 624-4255

GOLD, Stuart
c/o Curtice
222 West 83rd Street (14D)
New York, N.Y. 10024
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GRAY, Robin
196 Washington Ave.
Brooklyn, N.Y. 11205
Tel: 625-6956

HAIM, Mark
245 West 74th Street (7A)
New York, N.Y. 10023
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1055 Rosedale Avenue (2B)
Bronx, New York 10472
Tel: 378-2382

HALSTEAD, Thomas
412 West 110th Street (#83)
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Tel: 866-1405

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240 Lafayette Street (Basement)
Brooklyn, New York 11238
Tel: 638-4294

HOLLAND, Chandler
138-52 233 Street
Rosedale, New York 11422
Tel: 978-1418

HUBER, Frances
435 East 74th Street (1D)
New York, N.Y. 10021
Tel: 628-8316

HUBKA, Linda
325 West 108th Street (5A)
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126 Riverside Drive
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306 West 51st Street (5B)
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100 Duncan Avenue (#406)
Jersey City, N.J. 07306
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Tel: 624-4255

KRAMER, Jodi
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Bronx, New York 10462
Tel: 931-4882

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42 West 72nd Street (2D)
New York, N.Y. 10023
Tel: 877-1921

LEINBACH, Jonathan
85 South Street (7F)
New York, N.Y. 10038
Tel: 483-8083

LEVENBOIM, Tzipora
50 Riverside Drive (10D)
New York, N.Y. 10024
Tel: 787-6091

LO VASCO, Anthony
8070 Harbor View Terrace
Brooklyn, New York 11201
Tel: 748-3322

MCDERMOTT, Dina
42 West 72nd Street (2D)
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Tel: 877-1921

MCKNIGHT, Ted
110 East First St. (#2)
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Tel: 674-1278

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DANCE DIVISION STUDENT ADDRESS LISTING

MACDONALD, Charles

40 Tiemann Place (6D)
New York, N.Y. 10027
Tel: 666-5262

MANTEL, Tina

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MAXWELL, Elizabeth

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MIRANDA, Donna

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Tel: 757-0861

MOCHIZUKI, Tatsuo

c/o Block
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New York, N.Y. 10003
Tel: 260-1545

MORALES, Sylvia

50 Riverside Drive (6E)
New York, N.Y. 10024
Tel: ~~873-3673~~ 797-9190 *over.*

PRAHTL, Sebastian

210 West 101st Street
New York, N.Y. 10025
Tel: 663-8511 *245-0745 Cynthia*

RAFFEL, Barrie

161 West 75th Street (15F)
New York, N.Y. 10023
Tel: 496-9543

RICHARDSON, Kim

1659 Adea Avenue
Bronx, New York 10469
Tel: 671-3710

RIES, Nina

Broadway and 55th Street
Hotel Woodward (Room 1211)
New York, N.Y. 10019
Tel: 247-2000

RODIN, Dircelia

139 Thompson Street (#9)
New York, N.Y. 10012
Tel: 674-3286

RODRIGUEZ, Manuel

~~330 East 15th Street (#18)~~ *276 E. DELAUN ST NWK, N.Y.*
New York, N.Y. ~~10013~~ *(201)*
Tel: ~~674-9146~~ *484-6626*

RODRIGUEZ, Nicholas

6-H Matlock Street
Paterson, New Jersey 07522
Tel: (201) 595-0299

ROGERS, Natalie

191-06 116th Avenue
St. Albans, N.Y. 11412
Tel: LA7-8661

ROLLER, Sheree

100 Overlook Terrace (#522)
New York, N.Y. 10040
Tel: 928-9598

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New York, N.Y. 10011
Tel: 243-4656

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New York, N.Y. 10025
Tel: 222-8472

SEBEK, Herman

55 Tiemann Place (#63)
New York, N.Y. 10027
Tel: 222- 1979

SIMON, Michael

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New York, N.Y. 10023
Tel: ~~799-9535~~

SMITH, Ann Emily

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Tel: 873-5873

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609 Kappock Street (3K)
Bronx, New York 10463
Tel: 548-5977

TAYLOR, Brian

313 West 47th Street (5W)
New York, N.Y. 10036

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DANCE DIVISION STUDENT ADDRESS LIST

VLASKAMP, Douglas
1 Warren Place
Montclair, New Jersey 07042
Tel: (201) 744-7253

WAGNER, William
442 Pacific Street
Brooklyn, N.Y. 11217
Tel: 834-9868

WAINWRIGHT, George
104-40 Queens Blvd. (#5Y)
Forrest Hills, N.Y. 11375
Tel: 897-6055

WALKER, Colin
1516 Union Street (1A)
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Tel: 773-6642

WILLIAMS, Megan
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Tel: 362-7126

WOLFZAHN, Felice
90 St. Marks Place (#4)
New York, N.Y. 10009
Tel: 673-3439

WYNN, Amy
170 West 74th Street (810)
New York, N.Y. 10023
Tel: 874-5802

YOUNGBLOOD, Joseph
319 W. 48th St. (421)
New York, N.Y. 10036
Tel: Belvedere Hotel (Leave Message)

48 Women
27 Men

THE JUILLIARD SCHOOL
DANCE DIVISION

February 24, 1981

STUDENT LISTING, 1980-81 (75, total)

Alvarez, Maria	Halstead, Thomas	Rogers, Natalie
Baba, Hikari	Henderson, Heather	Roller, Sheree
Bain, Anastasia	Holland, Chandler	Schneier, Judith
Balfour, Cynthia	Huber, Frances	Schumacher, Michael
Batenhorst, Christopher	Hübka, Linda	Sebek, Herman
Bautista, Maria Teresa	Johnson, Marilyn	Simon, Michael
Benjamin, Shell	Johnson, Margherite	Smith, Ann Emily
Bolding, Jeanette	Knox, Lilitte	Stevens, Adrienne
Borg, Kristen	Kramer, Jodi	Taylor, Brian
Butler, Diane	Lehovec, Linda	Vlaskamp, Douglas
Coogan, Christa	Leinbach, Jonathan	Wagner, William
Coogan, Jenny	Levenboim, Tzipora	Wainright, George
DeGarmo, Mark	LoVasco, Anthony	Walker, Colin
DeJean, Gregory	McDermott, Dina	Williams, Megan
Denham, Jennifer	McKnight, Ted	Wolfzahn, Felice
Denne, Lisa	MacDonald, Charles	Wynn, Amy
Eckler, Sari	Mantel, Tina	Youngblood, Joseph
Elmaleh de Buenos, Bambi	Maxwell, Clara	
Evers, Robin	Maxwell, Elizabeth	
Ford, Robbin	Miranda, Donna	
Fuerstenau, David	Mochizuki, Tatsuo	
Garland, Robert	Morales, Sylvia	
Gaydos, Susan	Prantl, Sebastian	
Gentot, Laurent	Raffel, Barrie	
Gibson, Tanya	Richardson, Kim	
Gold, Stuart	Ries, Nina	
Gray, Robin	Rodin, Dircelia	
Haim, Mark	Rodriguez, Manuel	
Hall, Krystal	Rodriguez, Nicholas	

MEN (27)

Batenhorst, C.	Mochizuki, T.
DeGarmo, M.	Prantl, S.
DeJean, Gregory	Rodriguez, M.
Fuerstenau, D.	Rodriguez, N.
Garland, R.	Schumacher, M.
Gentot, L.	Sebek, H.
Gold, S.	Simon, M.
Haim, M.	Taylor, B.
Halstead, T.	Vlaskamp, D.
Holland, C.	Wagner, W.
Leinbach, J.	Wainright, G.
LoVasco, A.	Walker, C.
McKnight, T.	Youngblood, J.
MacDonald, C.	

June 20, 1980

DANCE GRADUATES
(1980-81)

			<u>L & M</u>	
T (3)	Bautista, Maria Teresa	DIP	III	4 yrs. Ateneo de Manila (Philippines)
T (3)	Bolding, Jeanette	BFA	Completed	2 yrs. Smith College
(4)	Borg, Kristen	BFA	IV	
T (3)	Coogan, Jenny	BFA	IV	1 yr. Amherst
(4)	DeJean, Gregory	DIP	III	
T (3)	Denham, Jennifer	BFA	III	2 yrs. Cal State U. at Long Beach
T (3)	Fuerstenau, David	BFA	Completed	12 Sem. Portland State College
(3)	Gray, Robin	BFA	IV	
T (3)	Knox, Lilitte	BFA	III	2 yrs. Centenary College
	Levenboim, Tzipora	BFA	IV	
T (3)	McDermott, Dina	BFA	III	2 yrs. Fairleigh Dickenson
T (2)	Mochizuki, Tatsuo	DIP	II	Degree, Aoyama Gakuin University
T (3)	Morales, Sylvia	DIP	IV	1½ yrs. U.S. International University
T (3)	Richardson, Kim	BFA	III	1 yr. Los Angeles City College
(4)	Ries, Nina	BFA	IV	
T (3)	Simon, Michael	BFA	Completed	2 yrs. Michigan State University
T (4)	Taylor, Brian	BFA	Completed	1 yr. University of Texas
(4)	Wynn, Amy	BFA	Completed	

T: Transfer

(): Number of years at Juilliard

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THE JULLIARD SCHOOL
DANCE DIVISION

DANCE EVENT I
Thursday, October 25, 1979
4:30 P.M.
Studios 320 & 321

I.

RUDEPOËMA
Choreographer Dircelia Januzzi Rodin
Music Heitor Villa-Lobos
"Rudepoëma"
Dircelia Januzzi Rodin

II.

THE HUNTER/THE HUNTED
Choreographer Anastasia Bain
Music Giorgio Moroder
"The Chase Theme from Midnight Express"
Anastasia Bain

III.

DIVERTISSEMENT FOR THREE
Choreographer Dina McDermott
Music Wolfgang Amadeus Mozart
Allegro from "Quartet in D Minor for Flute & Strings"
Tzipora Levenboim
Lisa Denne
Dina McDermott

IV.

PERICO
Choreographer Cheryl Factor
Music Claude Debussy
"Syrinx"
Cheryl Factor

V.

UNTITLED
Choreographer Elizabeth Carpenter
Music Louis Claude Daquin
"L'Amasanto"
Elizabeth Carpenter

VI.

VARIATIONS FOR TOY PIANO

Choreography Nina Ries
Music John Cage
"Variations for Toy Piano"

Nina Ries

VII.

ZEPHYR

Choreography Cynthia Morales
Music John McLaughlin
"India"

Cynthia Morales

VIII.

UNTITLED

Choreographer Lisa Ruffin & Kim Richardson
Music Johann Sebastian Bach
"Minuet, Polonaise and March from Anna Magdalena Book"

Kim Richardson
Lisa Ruffin

IX.

MORNING COMES

Choreographer Carol Lucas
Music Joan Ritchie (Traditional)
"Morning Come, Maria Gone"

Carol Lucas

X.

AN INVOCATION TO SUMMER

Choreographer Brian Taylor
Music Claude Debussy
"Six Epigraphes Antiques"
Movement 1, "Pour le dieu Pan, qui invoquer le vent d'été"

THE AUDIENCE WILL NOW MOVE TO STUDIO 320

XI.

TWO SMALL STUDIES

Choreography Jonathan Leinback
Music Ernst Toch
"Opus 58, #2 and 9"

Jonathan Leinback

XII.

UNTITLED - WORK IN PROGRESS Diane Butler
 Choreographer Igor Stravinsky
 Music "Les Cinq Doigts"

Diane Butler

XIII.

FARRUCA Traditional Spanish
 Choreography Traditional
 Music

Cynthia Morales

XIV.

LA FOLIA Nina Ries
 Choreographer
 Music

Nina Ries

Dances were selected by and/or prepared for the classes of:

- Alfredo Corvino
- Hanya Holm
- Doris Rudko
- Janet Soares
- Ethel Winter

Sound Technician: Charles MacDonald

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

PERFORMANCE SCHEDULE FOR GAMES - NOVEMBER TOUR, 1980

Mon. Nov. 10, 1:45 pm
Scarsdale Elementaries (2151.3-7)
Heathcote Elem. Schl.
Palmer Road
Scarsdale, NY 10583
Lee Reed
Home: (914) 428-6673
Heathcote Phone: (914) 472-2620

Tues. Nov. 11, 10:30 am
S. Brunswick Public Schools (3009)
S. Brunswick High School
Kingston Lane
S. Brunswick, NJ
Willa Spicer
(201) 297-7800 (Board of Ed. number).

Wed. Nov. 12, 10:30 am and 12:00 (BACK TO BACK PERF.)
Horace Greeley High School (2154)
20 Roaring Brook Road
Chappaqua, NY 10514
Lou Vion, English Dept. OR Alice Cross, Home: (914) 941-9102
School: (914) 238-3911
Home: (914) 962-4790

Fri. Nov. 14, 10:00 am
Bedford Schools (2192)
Fox Lane HS
S. Bedford Road
Bedford, NY
Alice Yankura, Social Studies
(914) 666-6731

Fri. Nov. 14, 2:00 pm
PS 61 (E212.8)
1550 Crotona Park E.
Bronx, NY
Carolyn Weiss
542-7230 or 7231

Mon. Nov. 17, 10:00 am
Hommocks MS (2152.3)
Perf. at Mamaroneck HS
Boston Post Road
Mamaroneck, NY
Rhonda Gerston, AP at Hommocks
(914) 834-0559
Home: (516) 466-2306

Mon. Nov. 17, 1:30 pm
Westorchard Elem. (2154.4)
Granite Road
Chappaqua, NY
Elaine Hansen
(914) 238-3911
Home: (914) 941-8330

Tues. Nov. 18, 10:00 am
Scarsdale JHS (2151.2)
Mamaroneck Road
Scarsdale, NY
Grace Zuckerman
(914) 723-5500

Tues. Nov. 18, 1:45 pm
Mamaroneck Ave. Elem. (2152.4)
Mamaroneck Ave.
Mamaroneck, NY
Jessie Cohen, Speech
(914) 698-9000
Home: (914) 698-0028

Wed. Nov. 19, 10:10 am
PS 103 (E211.14)
4125 Carpenter Ave.
Bronx, NY
Clara Greenberg
655-0261
Home: 796-8955

Wed. Nov. 19, 1:45 pm
George Washington HS (S116)
549 Audubon Ave.
New York, NY
Albert Ackel
927-1841
Home: 988-2229

Fri. Nov 21, 9:45 am
PS 178 (E211.28)
Perf. at Truman High School
750 Baychester Ave.
Bronx, NY
Lillian Krayton, at PS 178
379-5101
Home: (914) 337-4912

Fri. Nov. 21, 1:30 pm
Englewood Public Schools (3007)
Perf. at Plaza Theater
Van Brunt St.
Englewood, NJ
Sol Mastroni, Dir. of Arts
(201) 871-4300. ext 256

Mon. Nov. 24, 9:45 am
IS 183 (E207.7)
339 Morris Avenue
Bronx, NY
Joan Fortune
585-9826
Home: 588-5081

Mon. Nov. 24, 1:00 pm
Jane Addams HS (S210)
900 Tinton Ave.
Bronx, NY
June Chory
292-4513, ext. 2
Home: 928-9156

Tues. Nov. 25, 10:20 am
JHS 164 (J106)
401 West 164th St.
New York, NY
Ann-Marie Chinnery
690-8957
Home: (914) 478-1603

Tues. Nov. 25, 1:00 pm
JHS 52 (J106.1)
650 Academy Street
New York, NY
Ann Libson
690-7921

Wed. Nov. 26, 10:00 am
JHS 204 (J430.2)
36-41 28th St.
Long Island City, NY
Dr. Anne O. Zill
937-1463

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT IV
Friday, November 9, 1979
12:00 Noon
Juilliard Theater

=====

I.

DAWN CHORUS from "THE WINGED"
Choreography by.....Jose Limon
Direction by.....Daniel Lewis

Caroline Billings, Kristen Borg, Jenny Coogan, Mary Duncan, Phenicia Folkes,
Nan Friedman, Tanya Gibson, Robin Gray, Joan Karlen, Francine Landes,
Tzipora Levenboim, Carol Lucas, Elizabeth Maxwell, Donna Miranda,
Cynthia Morales, Sylvia Morales, Pamela Risenhoover, Ann Westhoff, Amy Wynn.

Gregory DeJean, David Fuerstenau, Stuart Gold, Tatsuo Mochizuki, Morris Perry,
Michael Schumacher, Michael Simon, Brian Taylor.

II.

TWO VARIATIONS from "THE SLEEPING BEAUTY"
Choreography by.....Marius Petipa
Directed by.....Genia Melikova
Music by.....Peter I. Tchaikovsky

Teresa Bautista, Lisa Denne, Bambi Elmaleh de Buenos, Linda Lehovec,
Elizabeth Nesi.

III.

FARRUCA
Choreography and Direction by.....Gloria Marina
Music.....Traditional arr. by John Child

Cynthia Morales

IV.

STUDIES IN DUPE AND TRIPLE METER
Prepared in the classes of Janet Soares.

* All music is from the Notebook for Anna Magdalena Bach by J.S. Bach.

1. MINUET I, MINUET II, MARCH IV
Danced by.....Shell Benjamin
2. ALLEGRO
Danced by.....Colin Walker
3. POLONAISE, MINUET I, MINUET II
Danced by.....Donna Miranda

- 4. POLONAISE, MINUET I, MINUET II
Danced by.....Stuart Gold
- 5. POLONAISE, MUSETTE, BASSA IMPERIALE
Danced by.....Elizabeth Nesi
- 6. MUSETTE, MINUET
Danced by.....Mark Haim
- 7. POLONAISE, MARCH, MUSETTE
Danced by.....Lilitte Knox
- 8. MINUET, POLONAISE, MARCH
Danced by.....Kim Richardson and Lisa Ruffin

Ken Shakin, pianist

V.

EXCERPT from "THERE IS A TIME"
Choreography by.....Jose Limon
Direction by.....Daniel Lewis
*Music by.....Norman Dello Joio

Danced by the Fall 1979 Lincoln Center Student Program Tour Company
Carol Lucas, Dance Captain

Tzipora Levenboim, Carol Lucas, Cynthia Morales, Pamela Risenhoover.
David Fuerstenau, Michael Simon, Brian, Taylor.

*Recording

VI.

DANCE STUDIES
Prepared in the classes of Janet Soares.

- 1. TANGO
Music by.....Igor Stravinsky
Danced by.....Teresa Bautista
- 2. TWO SMALL STUDIES (Opus 58, #2 and 9)
Music by.....Ernst Toch
Danced by.....Jonathan Leinbach
- 3. THREE STUDIES from "LES CINQ DOIGHTS"
Music by.....Igor Stravinsky
Danced by.....Diane Butler
- 4. SCHOENBERG STUDIES (Kleine Klavierstucke, Op. 19)
Music by.....Arnold Schoenberg
Danced by.....Roberta Rennert

(continued from page 2)

5. TWO SOLOS; LEGEND, MINIATURE WALTZ

Music by.....Vladimir Rebikov
Danced by.....Carolyn Abedor

Allan E. Greene, pianist

VI.

EXCERPTS from "ROOMS"

Choreography and Direction by.....Anna Sokolow

*Music by.....Kenyon Hopkins

Alone
Going
Day Dream
Desire
Alone

Danced by the Fall 1979 Lincoln Center Student Program Tour Company
Carol Lucas, Dance Captain

Tzipora Levenboim, Carol Lucas, Pamela Risenhoover.
David Fuerstenau, Morris Perry, Michael Simon, Brian Taylor.

*Recording

Dances were selected by and/or prepared for the
Composition classes and the Repertory classes of:

Daniel Lewis, Gloria Marina, Genia Melikova, Janet Soares,
Anna Sokolow and Hector Zaraspe

Production Interns

Stage Manager: Amy Darnton
Lighting: Pat McGillicuddy
Sound Technician: Chris Fielder
Dance Student Technical Assistant: Stuart Gold

Production Director: Martha Hill
Production Assistants: Mary Chudick
Victoria Trapani

Special thanks to Paul Gallo and the Stage Department Staff

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THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT IV

-A WORKING WORKSHOP-

in

The Drama Theater
6:00 pm

Wednesday, November 12, 1980

(work lights, work costumes, work-study crew)

SEVEN BAGATELLES AND A VARIATION

Music by Ludwig van Beethoven
Composed and Danced by

Felice Wolfzahn Mark DeGarmo Robert Garland Charles MacDonald

Paul Kadetz Chandler Holland Michael Schumacher Sheree Roller

Allan Greene, piano

*MOMENTS

Music by Jean-Luc Ponty
Choreography by Charles MacDonald

Tina Mantel

Jonathan Leinbach

*SEVEN SONGS (work in progress)

Song #1

Music by Manuel de Falla
Choreography by Brian Taylor

Mark Haim

Jenny Coogan

Mark DeGarmo

*STREET DANCES MOVEMENT # 2

Music by Igor Stravinsky
Choreography by Brian Taylor

Tzipora Levenboim

TEA FOR TWO

Music by Vincent Youmans
Staged by Billie Mahoney

Maria Alvarez

Mark DeGarmo

Robin Evers

Sylvia Morales

Jonathan Leinbach

Allan Greene, piano

*IMPROVISATION

Music by Margie Adam

Danced by

Jenny Coogan

*DIVERTISSEMENT FOR SEVEN

Music by Wolfgang Amadeus Mozart
Choreography by Dina McDermott

Teresa Bautista

Jennifer Denham

Lisa Denne

Linda Lehovec

Dina McDermott

Stuart Gold

Michael Schumacher

Technical Assistant: David Fuerstenau

(* Tape used)

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT II
Wednesday, October 29, 1980
6:00 pm
The Juilliard Theater

I.

MAZURKA from Les Sylphides
Choreography.....Mikhail Fokine
Staged by.....Genia Melikova
Music.....Frederic Chopin

Susan Gaydos

II.

ESMERALDA (Pas de deux)
Choreography.....Marius Petipa
Staged by.....Genia Melikova
Music.....Cesare Pugni

Tina Mantel David Fuerstenau

III.

THE WHITE CAT AND PUSS IN BOOTS from The Sleeping Beauty
Choreography.....Marius Petipa
Staged by.....Genia Melikova
Music.....Peter I. Tchaikovsky

Lisa Denne Sebastian Prantl

IV.

THE CELEBRANT
Choreography.....Brian Taylor
Music.....anon.
(S'on Me Regard)

Brian Taylor

V.

CHOPIN ETUDE #9
Choreography.....Michio Ito
Music.....Frederic Chopin
(Etude #9, opus 10)

Clara Maxwell

Allan Greene, piano

VI.

ARIA FOR A MAN
Choreography.....Tatsuo Mochizuki
Music.....Heitor Villa-Lobos
(Bachianas Brasileiras #5)

Lisa Denne Linda Lehovc

Tatsuo Mochizuki

VII.

EN DOLOR
Choreography.....Ethel Winter
Music.....Manuel de Falla
(El Amor Brujo)

Dina McDermott

VIII.

OLUWA (Many Rains Ago)
Choreography.....Louis Johnson
Music.....Noel Pointer
(Oluwa-Many Rains Ago)

Tanya Gibson

IX.

PHOENIX
Choreography.....Mieko Fuji
Music.....Daisaku Kume
(Fujin-God of the Wind)

Hikari Baba

X.

TANGO
Choreography.....Teresa Bautista
Music.....Igor Stravinsky
(Tango)

Teresa Bautista Tatsuo Mochizuki

XI.

SUITE OF THREE
Choreography.....Ethel Winter
Music.....Joseph Liebling

Nina Ries

VII.

DUET from The Darkening Green
Choreography.....Kazuko Hirabayashi
Music.....George Crumb
(Makrokosmos Vol. 1, excerpt)

Tzipora Levenboim David Fuerstenau

XIII.

UNTITLED
Choreography.....Christopher Batenhorst
Music.....Fletcher Henderson

Christopher Batenhorst

XIV.

TWO STUDIES - Angular and Circular
Choreography.....Mark DeGarmo
Music.....Jan Hagiwara

Mark DeGarmo

Jan Hagiwara, Claves and Gong

XV.

DIVERTISSEMENT FOR SEVEN
Choreography.....Dina McDermott
Music.....Wolfgang Amadeus Mozart
(Quartet in D Major for Flute & Strings, First Movement-Allegro)

Teresa Bautista Jennifer Denham Lisa Denne

Linda Lehovec Dina McDermott

Stuart Gold Michael Schumacher

Stage Manager: Carl Ratner
Assistant Stage Manager: Tom Schworer
Lighting Technician: Kristi Thompson
Sound Technician: Carl Ratner and Tom Schworer

Dances were selected by and/or prepared for
the Composition Classes and the Repertory
Classes of:

Alfredo Corvino, Hanya Holm, Daniel Lewis, Genia Melikova, Doris Rudko, Janet Soares,
Ethel Winter and Hector Zaraspe

The Juilliard School
Dance Division

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*

FIRST DANCE WORKSHOPS OF 1980-81

in

THE JUILLIARD THEATER

Wednesday, October 29 1-2 pm to include Donald McKayle's Games
Tour Team 1

Wednesday, October 29 6-7 pm

Thursday, October 30 4-5 pm to include Donald McKayle's Games
Tour Team 2

Faculty and Student Choreographic Works
-and-
Repertory

*
* * *

STUDENTS, FACULTY AND FRIENDS INVITED

Tuesday, November 27, 1979
4 PM

LECTURE/DEMONSTRATION
by
JENNIFER TIPTON

Assisted by Dance Division Dancers

I.

DAY DREAM from "ROOMS"
Choreography and Direction by.....Anna Sokolow
*Music by.....Kenyon Hopkins

Caroline Billings Elizabeth Maxwell Ann Westhoff

II.

EXCERPT from "PAS DE DEUX"
Choreography and Direction by.....Michael Maule
*Music by.....Wolfgang Amadeus Mozart

Elizabeth Nesi Stuart Gold

III.

"CHANSON DANS LA NUIT"
Choreography by.....Tzipora Levenboim
*Music.....Carlos Salzedo

Tzipora Levenboim

*Tape

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THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT V
Monday, December 8, 1980
12:00 Noon
Studios 321 and 320

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(IN STUDIO 321)

I.

SOLO from ON THE EDGE
Choreography.....Mark DeGarmo

Christa Coogan

II.

ETUDE # 9
Choreography.....Michio Ito
Music.....Frederic Chopin
(Etude #9, Opus 10)

Clara Maxwell

Allan Greene, piano

III.

STREET DANCES (work in progress)
Choreography.....Brian Taylor
Music.....Igor Stravinsky
(Ebony Concerto, Movt. #2)

Brian Taylor

IV.

UNTITLED
Choreography.....Mark DeGarmo
Music.....Arthur Honneger
(Sept Pieces Breves, #6: Rhythmique)

Mark DeGarmo

TRANSITIONS
Choreography.....Sherree Roller
Music.....Arthur Honneger
(Arioso)

Sherree Roller

Allan Greene, piano

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V.

BACH STUDY

Choreography.....Dircelia Rodin
Music.....J.S. Bach
(Goldberg Variations, #26)

Dircelia Rodin

VI.

METAMORPHOSIS

Choreography.....Mieko Fuji
Music.....Shegeaki Saegusa

Hikari Baba

THE AUDIENCE WILL NOW MOVE TO STUDIO 320

VII.

LOW SPEED

Choreography.....Diane Butler
Music.....V. Ussechevsky
(Electronic Selections/Low Speed)

Diane Butler and Mark Haim

VIII.

SELECTIONS FROM THE 75th ANNIVERSARY CELEBRATION (work in progress)

Choreography.....Brian Taylor
Music.....See Below

"Let Yourself Go" by Irving Berlin

Anastasia Bain Diane Butler Dina McDermott Mark Haim Jonathan Leinbach

"Funkier Than a Mosquitos Tweeter" by Nina Simone

Diane Butler Jenny Coogan Tanya Gibson Lilitte Knox Megan Williams
Michael Schumacher Joseph Youngblood

"You're Moving Out Today" by Bette Midler and Carol Bayer Sager

Robin Gray Stuart Gold Michael Simon

"Bob White" by Johnny Mercer

Maria Alvarez Bambie Elmaleh de Buenos Marilyn Johnson Donna Miranda Amy Wynn

###

Sound Technician: David Fuerstenau

All Music for this workshop
is recorded with the exception
of numbers II and IV.

The Juilliard School
Peter Mennin, *President*
1980-1981 Season

JUILLIARD AMERICAN OPERA CENTER
New York Premiere of

THE HERO

Comic Opera in Three Acts
by Gian Carlo Menotti

The Juilliard Theatre
155 West 65th Street

Wednesday, December 10, 1980 at 8:00 p.m.
Friday, December 12, 1980 at 8:00 p.m.
Sunday, December 14, 1980 at 3:00 p.m.

GIAN CARLO MENOTTI, who will celebrate his 70th birthday next year, returns to the American Opera Center this time in the role of composer and librettist, as well as that of director. In 1975 he directed the highly acclaimed AOC production of the revised version of Samuel Barber's *Antony and Cleopatra*. In 1972, he staged Juilliard's production of *Don Pasquale*.

Mr. Menotti's first full-length work, *The Consul*, had its premiere in 1950, and subsequently won the Pulitzer Prize and the New York Times Drama Critics' Award. The composer received a second Pulitzer Prize for *The Saint of Bleecker Street*, originally produced at the Broadway Theater and immediately afterwards at La Scala. His opera *The Last Savage* was commissioned by the Paris Opera and had its premiere there in 1963. Among his latest works is *La Loca*, which received its New York premiere at the New York City Opera in 1979 and will be performed in Europe this coming season in both Germany and Italy; also a Mass and a little opera for children, *Chip and His Dog*.

Mr. Menotti has written the texts for all of his operas and has staged all their premieres, beginning with *The Medium* in 1946. He has also staged other composers' works in several of the great opera houses of the world. His latest production was Puccini's *Manon Lescaut* at the Metropolitan last season.

The Hero, which is having its New York premiere with these performances at Juilliard, was commissioned by the Opera Company of Philadelphia and had its world premiere there in 1976. During this past summer, it received its European premiere at the Théâtre de la Monnaie in Brussels, Belgium. The production subsequently toured throughout Belgium, conducted by Christian Badea, who is leading the AOC production. In 1958, Mr. Menotti founded the Festival of Two Worlds in Spoleto, Italy. In 1977, Spoleto U.S.A. was established in Charleston, South Carolina.

* * *

Is *The Hero* a political satire? Only slightly so. It is much more, a humorous comment on contemporary society and on its self-satisfaction and greed. It is a spoof of those leaders who, to protect their own interest, choose the mediocre and the expedient, and glorify the innocuous; the man who sleeps, and thus cannot interfere with or bother anybody.

This is an opera celebrating the American sense of humor. It is a gentle, good-natured plea for Americans to wake up to reality, to abandon self-congratulatory illusions, to return to their former rugged individualism and to the uncompromising honesty of their ancestors. They should be aware of the danger of letting themselves be led by a sleeping man.

Who is David Murphy? He is the prototype of the "yes" man, achieving stature by agreeing with everybody's views, and by turning a blind eye to corruption. In other words, he is the perfect man for a dishonest society. It is on "the man who sleeps" that the people around him feed their selfishness.

Barbara stands not only for David's conscience, but also for the new courage and honesty of American youth who dare to challenge the long-standing myths of "success" as a sine qua non of respectability, and search instead for self-respect and inner peace.

Being a comic opera, none of the characters are drawn with hate or contempt. Even the trio of villains, Mildred, the Doctor, the Mayor, should deserve our sympathy because, after all, they are part of our own weakness.

by Gian Carlo Menotti

JUILLIARD AMERICAN OPERA CENTER

THE HERO

Opera in Three Acts

Music and text by

GIAN CARLO MENOTTI

Used by arrangement with G. Schirmer, Inc., publisher and copyright owner

Conducted by CHRISTIAN BADEA

Directed by GIAN CARLO MENOTTI

Sets and Costumes designed by CALVIN MORGAN

Lighting designed by ALAN ADELMAN

Cast in Order of Vocal Appearance

Barbara, *David's cousin*

First Couple

Second Couple

Mildred, *David's wife*

Jeweler

Shopkeeper

David Murphy

Dr. Brainkoff

The Mayor

Guide

SUZANNE HONG

{ **DAVID HAMILTON**
KATHRYN COWDRICK

{ **SYLVESTER GRAVES**
IRENE LUMPKIN

FREDDA RAKUSIN

WILLIAM MITCHELL

DALE STINE

{ **NICHOLAS KAROUSATOS**
(Dec. 10, 12)

{ **E. LYNN NICKERSON**
(Dec. 14)

MICHAEL AUSTIN

ROBERT KEEFE

CHARLES DAMSEL III

Townspeople, majorettes

* * *

THE JUILLIARD SYMPHONY

* * *

There will be a fifteen-minute intermission between each act.

* * *

Chorus Master, Ivan Törzs

Musical Preparation, Martin Smith, Timothy Shaindlin

* * *

Evening performances will end at approximately 10:40 P.M. Matinee at 5:40 P.M.

* * *

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

* * *

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

CHRISTIAN BADEA has attracted considerable attention as a conductor, most recently as Music Director of the Spoleto Festival of Two Worlds.

The young Rumanian-born conductor has appeared regularly with the BBC Orchestra in London, the National Symphony in Washington, D.C., and at the Wolf Trap Festival in Virginia. He has been seen on American and European television as a conductor of both opera and symphonic concerts.

While studying at The Juilliard School, Mr. Badea led a number of orchestra and chamber music programs. His additional studies took place in Brussels and Salzburg following his graduation in violin and composition from the Bucharest Conservatory of Music. He was a winner of the Rupert Competition for Conductors in London in 1976. From 1977 to 1979 he was a Resident Conductor with the National Symphony in Washington.

Among the orchestras Mr. Badea has conducted are the Pittsburgh Symphony, the Atlanta Symphony, the Milwaukee Symphony, the Louisville Orchestra, the Buffalo Philharmonic, and the orchestras of Trieste, Cape Town, and the Belgian Radio.

During the past summer Mr. Badea conducted a number of performances of Gian Carlo Menotti's *The Hero* at the Théâtre Royal de la Monnaie, Brussels, and elsewhere in Belgium. At the 1980 Festival of Two Worlds in Spoleto, Italy, he scored a public and critical success conducting *Lady Macbeth of Mzensk* by Shostakovich.

These performances of *The Hero* mark Mr. Badea's New York debut as a conductor of opera.

* * *

CALVIN MORGAN joined the Juilliard School in 1977 as Director of the Stage Department. Currently he is serving as Special Consultant to the President and this spring will design for the Juilliard Dance Ensemble a new work by Anna Sokolow as well as supervise the remounting of last year's successful *Magritte*, *Magritte*, also choreographed by Anna Sokolow.

Mr. Morgan has designed productions for Juilliard's Dance Division, Theater Center and Opera Training Department as well as the Lincoln Center Institute, including *The Firebugs* and *Othello*, directed by Boris Tumarin, *Un Ballo in Maschera* directed by Tito Gobbi for the American Opera Center, and *La Calisto*, *La Finta Giardiniera*, and *A Midsummer Night's Dream* for the Opera Training Department.

In addition to designing, Mr. Morgan has served as consultant to the American Academy and Institute of Arts and Letters, the South Carolina Arts Commission, the Ford Foundation and 42nd Street Redevelopment Authority.

Mr. Morgan was the designer of Peter Fonda's feature film *Idaho Transfer*, shown at the 1971 Cannes Film Festival.

For the past five years Mr. Morgan has been a member of the permanent faculty of the Banff School of Fine Arts in Alberta, Canada. Prior to his appointment to Juilliard, Mr. Morgan was Associate Professor of Design and Theater Technology at Denison University from 1971 to 1977.

Mr. Morgan's degrees and advanced studies were at the University of Washington, University of Maine, the Scenographic Institute, Prague, Czechoslovakia, and Davis and Elkins College.

* * *

THE STORY OF THE OPERA

Act I — David Murphy's bedroom. A summer morning.

Time: The present. **Place:** A small American town.

David Murphy has been sleeping uninterruptedly for ten years, thus establishing a new medical record. All sorts of festivities have been planned to celebrate this tenth anniversary, with dignitaries and medical celebrities invited from all over the world. A monument by a famous sculptor, representing David's bed, is going to be unveiled during the ceremony.

The opera begins in David's bedroom, on the eve of the 10th anniversary celebration. Barbara, David's young cousin, is showing a group of tourists around the premises, explaining how he is fed and taken care of and how his sleep is being recorded for medical research. After the tourists leave, David's wife Mildred enters. She, as well as the town, has greatly profited from David's sleep. She counts the receipts of the day while eagerly awaiting delivery of the new clothes and jewels she will wear at the coming festivities.

A group of shopkeepers comes to pay their respects to David and to deliver the clothing and jewels to Mildred, for which they refuse to accept payment; it is a great honor for them to live in the same town as a national hero.

Of all the people involved, Barbara alone seems to be sad. For years she has been in love with her sleeping cousin. When Mildred leaves the room to try on her new clothes, Barbara mourns the fact that such a handsome, brilliant man should spend his life sleeping, and in a moment of abandon kisses him passionately on the lips. As often happens, the kiss turns out to be fateful. David stirs, yawns, and wakes up—asking for his breakfast and wondering if he is late for the office. Barbara screams for help. Mildred rushes in and, on seeing her husband awake, faints dead away. Poor David is bemused and can't figure out what all the fuss is about. Mildred revives and rushes out to call the Mayor and the doctor.

Act II — David Murphy's bedroom. A little later.

Mildred has explained to David what has happened to him in the last ten years and what his sudden awakening will mean to the town. The Mayor and the doctor arrive and they all try to convince David to go back to bed and pretend to be asleep, at least long enough to establish the record and allow the celebration to take place. David steadfastly refuses, saying he has already lost ten years of his life, and that to pretend would be dishonest. In the meantime, rumors of his awakening have filtered outside. Worried creditors are banging at the doors of the house; David has just barely time to get under the covers before they burst into the room. Seeing him asleep they depart reassured, after apologizing to Mildred. The doctor gives David a sleeping pill, and they all leave thinking they have convinced him to go to sleep for just a little longer. Left alone, David begins to think things over. Barbara comes in and berates him for even considering the prospect, telling him that no one has his interest at heart, that all they care about is the money which his fame has brought to them and to the town.

Mildred and the doctor return, so David gets back in bed and pretends to be asleep. He thus learns that his wife and the doctor have been carrying on an affair for years, and that they are planning to run away together as soon as the celebration is over. They tiptoe out of the room carrying the tape recorder, intending to doctor the tape.

Barbara comes back into the room, tells David that she loves him and that it was her kiss which had awakened him. She begs him to remain awake, not to betray himself. He must have the courage to face anger and ridicule. She promises to stand by him if he proves to be the man she hopes he is. They kiss and promise never to leave each other.

Act III — The town square. Afternoon, the next day.

A group of tourists is listening to a guide extolling the wonders of the monument to be unveiled at the ceremony. The Mayor arrives and launches into a flowery speech, after which he proceeds to the unveiling of the monument. But lo and behold, when the monument is revealed, it is a very wide-awake David who gets up from the bronze bed. The enraged crowd shouts insults and demands the intervention of the police.

David begs to be heard: in these troubled times man must face reality and not feed on illusory grandeur — what is needed is courage and honesty — his awakening at the wrong time was his luck and their misfortune, but they should not hate him for that; they should let him be himself.

The crowd will have none of it. Screaming that they were cheated, they descend upon David, the Mayor, Mildred and the doctor demanding their money back.

After everyone has left, Barbara kisses David and proclaims him a true hero. Mildred and the doctor crawl out from under the bandstand, where they had taken refuge. They will leave town and start a new life somewhere else. A rapturous quartet ends the opera.

BIOGRAPHIES OF CAST

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

JAMES MICHAEL AUSTIN (*Dr. Brankoff*), who made his debut with the American Opera Center in the role of Ruggero in Puccini's *La Rondine* last fall, previously studied at the Academy of Vocal Arts in Philadelphia and appeared as Monostatos in *The Magic Flute* and the Third Jew in *Salome* for the Santa Fe Opera, where he was named the outstanding apprentice artist in 1979. He studies with Daniel Ferro at Juilliard.

KATHRYN COWDRICK (*Woman, First Couple*) came to Juilliard last year at the suggestion of her teacher, Daniel Ferro, and sang the role of Anne in the Opera Training Department production of Virgil Thomson's *The Mother of Us All* last spring. Her repertoire also includes major oratorio roles in the Bach *B Minor Mass*, Handel's *Messiah* and Mendelssohn's *Elijah*, which she has performed extensively in the tri-state area. She is currently alto soloist at Riverside Church.

CHARLES DAMSEL III (*Guide*) is in his third year with the Opera Training Department, and has previously performed as a member of Kaleidoscope and The Juilliard Singers for the Lincoln Center Student Program, as Quince in *A Midsummer Night's Dream*, as the Majordomo in *La Rondine*, as Chris the Citizen in *The Mother of Us All*, and as Manolo in Falla's *La Vida Breve* last spring. He has also recently performed the role of Agamemnon in Gluck's *Iphigénie en Aulide*. He studies with Richard Torigi.

SYLVESTER GRAVES (*Man, Second Couple*) comes from Danville, Va. and attended Virginia State University and Peabody Conservatory before coming to Juilliard. His many appearances include Tamino and Papageno in *The Magic Flute*, Kaspar in *Amahl and the Night Visitors*, Borsa in *Rigoletto*, and Sportin' Life in *Porgy and Bess*, as well as performances of *Messiah*, *Elijah*, and the Bach *Magnificat*. For the Lincoln Center Student Program he has been a member of Kaleidoscope and currently sings with The Juilliard Singers. Last season he appeared as Thaddeus Stevens in *The Mother of Us All* and the Fisherman in Stravinsky's *Le Rossignol*. He studies with Oren Brown at Juilliard.

DAVID HAMILTON (Man, First Couple) came to Juilliard from the University of Iowa, and won first place in the Iowa District Metropolitan Auditions in 1979. A student of Daniel Ferro, he has also been a Fellow at the Berkshire Music Center and won a full scholarship to the Britten-Pears School in England this past summer, as well as taking a special award at the 1980 Munich International Competition. He has appeared in the AOC production of *La Rondine* as Crébillon, *The Mother of Us All* as Donald Gallup, and as the Japanese Envoy in Stravinsky's *Le Rossignol*.

SUZANNE HONG (*Barbara*) is from Seoul, Korea, where she attended the Yewon Music School and won a "Young Artist of the Year" Award. At Juilliard, she was selected for the Schwarzkopf/Legge and the Tito Gobbi master classes, and sang the role of Proserpina in Monteverdi's *L'Orfeo* and Sandrina in Mozart's *La Finta Giardiniera* in 1979 for the Opera Training Department. She was also seen on Korean national television in 1979 as Mimi in *La Bohème*, and has been a guest artist with the Oklahoma Symphony. She studies with Daniel Ferro.

NICHOLAS KAROUSATOS (*David Murphy*) is from Washington, D.C. and took his Master of Music Degree at The Juilliard School. He has sung with the New Jersey State Opera, the Baltimore Opera and the Annapolis Opera in roles such as Valentine in *Faust*, Papageno in *The Magic Flute*, Marcello and Schaunard in *La Bohème*, and Germont in *Traviata*. He will shortly be doing Figaro in *Il Barbiere di Siviglia* for the Virginia Opera Association. His last Juilliard performance was as Dolabella in *Antony & Cleopatra*. He took a first prize this year in the Eleanor Steber Competition.

ROBERT KEEFE (*The Mayor*) is from Chicago, and studied at both the Cleveland Institute of Music and Notre Dame. He has performed major operatic roles in companies in Chicago, Cleveland, Boston, New York, Atlanta and Washington, D.C., in addition to the major bass oratorio roles in concert. He participated in the premières of Penderecki's *Utrenja II* and Maxwell Davies' *Martyrdom of St. Magnus* at the Aspen Music Festival. This is his first role with the American Opera Center.

IRENE LUMPKIN (*Woman, Second Couple*) is from Jacksonville, Florida and is in her second year at Juilliard. She has twice been a winner of the Metropolitan Opera District Auditions, was selected as "Young Artist of the Year" in Florida by the National Association of Teachers of Singing and won the Florida Atlantic Opera Guild Auditions in 1979. A member of the Opera Training Department, she is singing her first AOC role in this production. She studies with Rose Bampton.

WILLIAM MITCHELL (*Jeweler*) was born in Decatur, Ga. and has appeared in Mozart's *La Finta Giardiniera* and last season's *La Rondine* at Juilliard. He has also sung the Mozart *Requiem* at William and Mary College and Belmonte in *The Abduction from the Seraglio* at the University of Colorado. He studies with Oren Brown.

E. LYNN NICKERSON (*David Murphy*) is from Kent, Ohio and received his B.A. from St. Olaf College in Minnesota. In addition to appearances with the Memphis Symphony and the Rhode Island Civic Orchestra, he has performed the role of the father in Bizet's *Dr. Miracle* and the American and New York premieres of two other Bizet operas, *Don Procopio* and *Djamileh*, as well as the role of Zurga in *The Pearl Fishers* and Dr. Boroff in Giordano's *Fedora*. His repertoire includes several operetta and oratorio roles, such as Ravenal in *Showboat*, Handel's *Messiah*, *Elijah* and the Duruflé *Requiem*. This is his first role with the American Opera Center. He is a student of Daniel Ferro.

FREDDA RAKUSIN (*Mildred*) returns to the American Opera Center for this role, having previously sung Kostelnicka in *Jenufa* and La Messaggera in Monteverdi's *L'Orfeo*. In addition to winning first prize in the Concurso Internacional in Las Palmas, she has received two grants from the National Opera Institute and has appeared with opera companies in San Francisco, Santa Fe, Cincinnati, Los Angeles (with the New York City Opera), Washington, Baltimore and Philadelphia. She appeared in the world premiere of Floyd's *Bilby's Doll* in both Houston and Omaha, and was seen on national television as The Mother in Menotti's *The Consul* (staged for the first Charleston-Spoleto Festival) and Flora in *Traviata*. Her other Menotti roles include Miss Pinkerton in *The Old Maid and The Thief* and Mme. Flora in *The Medium*, and she will shortly perform The Mother in *The Consul* under the composer's direction in Columbus, Ohio. Other forthcoming performances include *Falstaff* in Philadelphia, *La Gioconda* in Milwaukee and *Adriana Lecouvreur* in Palm Beach. She studies with Richard Torigi.

DALE STINE (*Shopkeeper*) is in his first year at Juilliard and studies with Beverley Johnson. He comes from North Carolina, where he took his B.M. at the University of North Carolina and sang roles in *Falstaff*, *Carmen*, *Die Fledermaus* and *The Consul*. He has also performed the role of Bob in *The Old Maid and The Thief* and Deluso in *Il Signor Deluso*. Enrolled in the Opera Training Department, he is also a member of The Juilliard Singers.

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Assistant
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Principal 2nd Violin
Peter Bournaki
Mi-Hee Chung
Jennifer Cowles
Beryl Diamond
Joan Faigen
Joyce Hammann
Frieda Hounig
Gilda Joffe
Fritz Krakowski
Hee Jung Kwon
Maria Larionoff
Elizabeth Lim
Amy Mugavero
Glen Paes
Martha Simonds
Elizabeth Treanor
Deborah Wong
Mia Wu

Violas

Vincent Lioni
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Lila Brown
Assistant
Lori Bokol
Peter Kenote
Judith Laibman
Richard Spencer
Rozanna Weinberger

Violoncellos

Luis Biava
Principal
Gregory Fiocca
Assistant
Mark Brandfonbrener
François Chanon
Gayane Manasjan
Roger Shell

Contrabasses

Gilbert Pease
Principal
Kiyota Fugiwara
David Perry
Wayne Roberts
Sarah Thompson

Piccolo

Theresa Patton

Flutes

Wendy Stern
Eugene Tripetsky

Oboes

Mary Watt
Avi Yosselevitch

Clarinets

Robert Neu
Marjorie O'Brien

Bassoons

Whitney Crockett
Marc Goldberg

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Elizabeth Deland
Jeffrey Lang
Daniel Meier
Sally Woodward

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Edward Cervenka
Barry Davidson
Michael Halpern

Trombones

David D'Onofrio
Richard Mowat
Kevin Stamey

Tuba

Leonard Lipkins

Timpani

Stewart Hoffman

Percussion

Keith Clay
Jan Hagiwara
Greg Parnas

Celesta

Jennifer Eley

Harp

Ulrike Brinksmeier

PRODUCTION STAFF

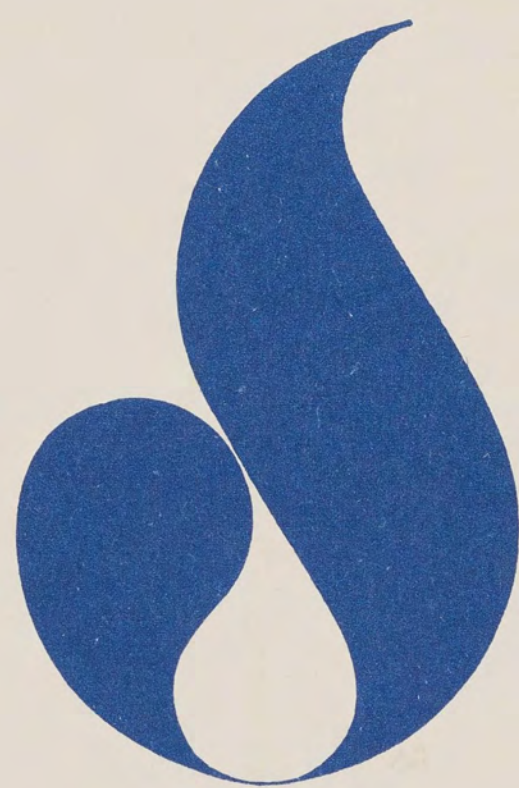
Production Manager	James B. Simpson
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Head of Properties	Steve Westfield
Head of Costumes	John Lee
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Production Assistant in Charge of Operations	Barbara L. DeGast
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Assistant Stage Manager	Carl Ratner*
Assistant Technical Directors	Anthony Diemont, Barbara Pook
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Wardrobe	Virginia Johnson
Costume Stock Loans	Ellie Rossenfeld
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Electrics	William Liebeskind*, Claudia Weinstein*
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Intern Program Director	Carolyn Porter-Beck

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Martin Smith	Head Coach
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Bertha Melnik	Coach
Viola Peters	Coach
Marshall Williamson	Coach
James Gardner	Coaching Fellow
Timothy Shaindlin	Coaching Fellow
Ivan Törzs	Coaching Fellow
Evelina Colorni	Italian Diction
Alice Howland	German Diction
Madeleine Marshall	English Diction
Marguerite Meyerowitz	French Diction

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The Juilliard School

SEVENTY-FIFTH ANNIVERSARY DINNER

Grand Ballroom, The Plaza Hotel

New York City

December Seventeenth, Nineteen Eighty

MENU

Cream of Broccoli Soup



Breast of Capon
Sauce Champignon Fumé Blanc
Brown Rice
String Beans Amandine



Bibb Lettuce
Tomato Wedge
Vinaigrette Dressing



Frozen Raspberry Soufflé
Sauce Melba
Petits Fours
Café

PROGRAM

Peter Mennin, *President*

Peter S. Paine, *Chairman of the Board of Trustees*

ENTERTAINMENT

Richard Ziman, *Master of Ceremonies*

Sixty-Sixth Street Jazz Ensemble:

Scott Villiger, *saxophone and flute*
Ted Schoen, *saxophone and clarinet*
Barry Davidson, *trumpet and guitar*
Bob Shomo, *drums*
Bob Renino, *bass*
Ken Shakin, *piano*

Vocal quartet

Ruth Jacobson, *soprano*
Kathryn Cowdrick, *mezzo-soprano*
Jeffrey Thomas, *tenor*
Michael Dash, *baritone*

Dan Riddle, *piano*

Vocal duet

Linda Kozlowski
Val Kilmer

Dance ensemble

Anastasia Bain
Diane Butler
Jenny Coogan
Lilite Knox
Megan Williams

Robin Gray
Mark Haim
Jonathan Leinbach
Michael Schumacher
Joseph Youngblood

~~Kristin Berg~~
Tanya Gibson

~~Stuart Gold~~
Michael Simon

Douglas Vlasakamp

~~Robbie Ford~~

Dina McDermott

Bambie Elmaleh de Buenas

Brian Taylor, *Choreographer*

Amy Wynn

Maureen Donley, *Stage Manager*

Marilyn Johnson

Donna Miranda

Maria Alvarez



Music for dancing until midnight: Sixty-Sixth Street Jazz Ensemble

**One Hundred Sixteenth Annual
Commencement Exercises**

Towson State University



Wednesday evening, January seventh at Eight O'Clock,
Nineteen Hundred and Eighty-One

Order of Exercises

Dr. Joseph W. Cox, Vice President of Academic Affairs and
Dean of the University, Presiding

INSTRUMENTAL MUSIC

Organist: Professor John Terwilliger

PROCESSIONAL

THE NATIONAL ANTHEM

Soloist: Professor Ruth L. Drucker

CHARGE TO THE GRADUATES

Dr. Hoke L. Smith, President of Towson State University

STUDENT ADDRESS TO THE GRADUATES

Ms. Milissa Murray, Representative, Graduating Class

INDUCTION OF THE GRADUATING CLASS INTO THE ALUMNI ASSOCIATION

Dr. Joseph W. Cox, Vice President for Academic Affairs
and Dean of the University

Mr. Thomas S. Fort, President, Alumni Association

Ms. Milissa Murray, Representative, Graduating Class

CONFERRING OF THE HONORARY DEGREES

Dr. John Barth, The Johns Hopkins University

Dr. Martha Hill Davies, The Juilliard School

CONFERRING OF DEGREES

Candidates presented by Dr. Joseph W. Cox, Vice President for
Academic Affairs and Dean of the University

Degree certificates awarded by Mr. James K. Archibald, Vice Chairman,
Board of Trustees of the State Universities and Colleges

Recognition of honors and academic awards by Dr. Joseph W. Cox

THE ALMA MATER

RECESSIONAL

CANDIDATES FOR DEGREES

Some names of candidates are inadvertently out of sequence and can be found at the end of listings. As final action cannot always be taken by the time this program is printed, the list of candidates and honors recipients is tentative only, the University reserving the right to withdraw or add names.

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Katherine Huber Bateman
Michael Cardell Betts
Karen Ginsberg Blum
Paul George Levkulic
Judith Eble Moore
Nancy D. Mowrer
Paul Francis Oberle
Thomas Gerard O'Brien
Taileia Ramsey
William Harry Rufenacht
Virginia Bruce Tolson

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Olaobaju Ayanbeku
Robert J. Baker
Mary Catherine Balmer
Mary Bruff Baumgartner
Belinda Armstrong Cole
I. Jeanne Cooper
Teresa Agnew Dennis
Debra Evans Dimberg
Julia Yen Fang
Sheila Irene Holderby Grap
Carolyn J. Jennerjohn
Curtis Myron Kane
Deborah Gail Ledbetter
Mark Jeffrey Lieberman
Patricia Vinzant Lindh
Sandra Evers Marsh
Donnell Earl Redman
Deborah M. Roffman
Catherine Margaret Ruth
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Bonnie Elizabeth Sraver
Maura Elizabeth Meehan Stahl

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Judith Ann Baker
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Helen Jean Bowen
Carl Cicone
Barbara Jeanne Clemens
Marcia Townsley Clifford
Colleen Russell Cunningham
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Barbara B. Heinfeldten
Sister Mary Francita Hobbs
Margaret Elizabeth Jarboe
Martha Tyson Kirkley
Valeria Ann Lambros
Carole Ann McAteer
Mark Thomas McDonald
Doris Elizabeth McKinney
Adelaide Josephine McNeill
Elaine Ann Merski
Dennis Richard Miller
William Carey Murray, Jr.
Faye A. Obrieht
Justine Ann Parezo
Ann M. Reynolds
Vivian Madden Rumberger
Donald Edward Russell
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Paula Lynn Yovzeroff Sober
Mary Kathleen O'Donnell Volk
William David Wann
Gracie L. Webb
Nancy Pritchard Weber

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Valentine A. F. Fernando

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Ann Lynn Huyett
Fatemeh Lotfi
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Alice Lawrie Martin
Barbara Concetta Miller
Vincent Daniel Montenegro
Sharon Ann Munzert
Sen Ho Thi Nguyen
Maxine H. Ofowitz
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Solomon Seruya
Leonard Singer
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Mary Vera Tangires
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Susan Elizabeth Warthen
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Lawrence James Zuskin

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Bankole Akinlolu Akinrinade
Dariush Alipanah-Jahroudi
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Gina Maria Anthony
Susan Eileen Baker
Ronald Evans Ballard
Theresa Marie Barker
Bryan Craig Bassford
Kathryn K. Bauman
Deborah Jean Beechey
Rayanne Theresa Beers
Maryjane Bembenek
Kevin Allen Bernard
Esther Berry
David Edward Black
Linda Mary Bohn
Stuart John Bollinger
Patricia C. Boote
Mark Andrew Bounds
Susan King Boyle

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Linda Jacobs Broadfoot
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Dorothy Lynn Feryus
Amy Elizabeth Fischer
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Nick John Foudos
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Bruce Truman Glisson
Stephen Matthew George
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Joseph Vincent Reisler
Paul Hermon Reistetter
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Earl Raymond Stinchcomb
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Annette Verniece Boone
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Kathleen Shannon Bowerman
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Jeffrey Thomas Burch
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Barry John Burns
Thomas Gerard Buscemi
Gary Keith Businsky
Barry Anthony Butanis
David Martin Buttner
Ann Leslie Carper
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Debra Jo Carroll
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John Martin Casey
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Tracey Marion Curley
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Walter Michael Dashiell
Dean Alvin Davidson
Elliott Ray Davis
Philip Jay Davis
Susan Rada Davis
Donna Marie Deachilla
Ronald James DeFilippo
Alan Harry Deitch
Thomas L. Delozier
Vincent Paul DeVivo
H. Robert Dickerson
Sandra Jane DiLutis
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Roger Eric Drechsler
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Robert Harry Dyer
Ann Marie Dziwulski
George Gardner Earl
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William Francis Ehmann
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Larry Garnell Ennels
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Kusaj
Mary Patricia Powell Esteban
H. Stanley Evans
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Anthony Gerard Falbo
Kathryn Fantopoulos
Susan Louise Feroli
Michael Fish
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Jeffrey Stuart Fisher
Mary Armstrong Flanigan
Carol Ann Flemming
Martin S. Fogarty
Belinda Jean Fogle
Jennifer Ann Forcey
Kimberly Ann Forsyth
Marci Fox
Janet Carol Freudenstein
Joseph Mark Fritz
Edmund Louis Fry, Jr.
Robert Gerald Fuller
Gerard Joseph Gaeng
Lisa Jo Gainer
Cynthia Ann Gannon
Joseph Conrad Gardill
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John Martin Gaver
Mark Steven Geiger
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Stephen Matthew George
Susan Louise Gillern
Carletta Maria Gladden
James Vernon Glover
Kenneth H. Goad
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James Thomas Goode
Robert Charles Goode
Brian Lloyd Gordon
Kevin Thomas Gore
Donnamarie Goska
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Carolyn Louise Graham
Katherine Delores Grant
Robert Bradley Graves
Dean Paul Grayson
Daphne Rena Green
David Abbott Green
Andrew Daniel Gress
Julie Ann Groves
Marie Helen Gruhn
Guy M. Guglielmi
Robert Lee Gunnarsson
Roberta Adriana Guzman
Fred Haag
Angela Hagan
Rachel Elizabeth Haight
Daniel Joseph Haines
James Craig Haller
Michael John Hallowell
Charlotte Nicholson Hamby
Nancy Carol Hamilton
Palma Ann Hampton
Linda Maxine Hankoff
Joseph Martin Hargadon
Timothy Patrick Hargest
Timothy Harrington
Steven Glenn Harrison
Kimberly Ann Hartman
Maxine Ruth Hartman
Patricia Haussmann
Patricia Jane Havranek
Myrteen Gwendolyn Hawkins
Nadine Louise Hawley
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Ina Michelle Levenson
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James Richard Lilley
Joyce Sharretts Lindloff
Francis Xavier Ling
Ellen Marie Linsenbardt
Deborah Ann Little
James A. Little
Malcolm Edward Little
Mary Elizabeth Little
Mark Olden Livesey
Gaye Elise Lobel
Arenda Carrolle Locke
Eulalia Harris Lofton
Thomas Joseph Lorenzo, Jr.
Darryl Stephen Love
Michael Warner Love
Joanna Lee Lowry
Renee Yvonne Lucas
Eileen R. Lynch
Michelle Maria McBride
Daniel Joseph McCarthy
Dale Cleveland McCloud
Cynthia Shaw McCollough
James Edward McCormack
Bruce Harman McElroy
Theresa Ann McGeehan
Keith Lee McGill
Leo B. McLaughlin

Nancy Jo McMullan
Mary Blair McWilliams
Susan Alexandra McWilliams
Gregg Scott MacDonald
G. Kenneth Mack
Barbara Ellen Magrogan
James Patrick Maguire, III
Mark Charles Mahan
Giles Harrison Manley
Robert Douglas Manns
Mary Alice Manz
Samuel Paul Marinelli, Jr.
Ranleigh Fealy Marino
Robert James Marsalek
Charles McCutcheon Martin
Thomas J. Maskell
Lisa Ann Maslan
Patricia Anne Mastrangelo
Carl Chester Matthews
John Wilbert Meehan
Connie Ann Meekins
Michael Paul Mehr
Yvonne Annette Melby
Steven Robert Merkler
Katherine Rylee Meyer
Sandra Marie Mical
Anita Kosiorek Michalak
Berl Arthur Michel
Elizabeth Ann Milleker
Beverly Ann Miller
Richard Eric Miller
Thomas Reed Miller, Jr.
Susan Lynne Mincsik
Matthew Daniel Misiora
Linda Inez Mitchell
David Feezor Mood
Francine Elizabeth Moody
Julie Anita Moody
Annamarie Mooney
Marlene Bayne Moores
Susan Marcena Moorhead
Kathleen Darryl Moose
Lisa Ann Morrison
John Charles Morrisson
Kathleen Moses
Leslie Ann Moss
Allen Phillips Mowbray
Mark E. Mueller
Victoria Karen Mueller
Wayson Andrew Murray, Jr.
Bartholomew Francis Myers
Margaret Ann Myers
Larry Jay Nasdor
Richard J. Navarro
Kathleen Patricia Nee
Francis Gerard Nelson

Diane Renee Nicholas
Joyce Carolyn Nichols
Robert Donald Nickles
Joseph Randolph Noll, Jr.
Robert John Norris, Jr.
Jane Fitzgerald Nyhan
Jeffrey Ingram Ogden
Patricia Diann Oliver
Jean Marie Herman Olivera
Anne Frances Onder
Noelle Kathleen O'Neill
Peggy Rasnake Orr
Michael Gordon Otto
John P. Ourand
Helen Irene Pappas
Daniel John Parisi
Brian McClain Parker
Janice Ann Parker
Frank Vincent Pastore
Janet Patchan
Ralph Anthony Patinella
Judith Stambler Patoka
Lisa Beth Patro
Joanne Norma Pelikan
Joseph Harrell Permenter
Cathleen Marie Peters
Drusilla Anne Peters
Robin Teresa Petza
Nancy Claire Phillips
Michael Stanley Pianowski
Susan Knapp Piccione
Allan F. X. Pirie, Jr.
Theresa Michele Pohlar
Jay Christopher Pope
Suzanne Patrice Pope
John R. Potis
Gilbert Read Potter
Robert Sterling Prenger, Jr.
Nicholas Michael Prevas
Mark Thomas Preziosi
Paul Thomas Preziosi
Robert Glenn Pritchard
Kenneth R. Pugh, Jr.
Mary Margaret Quinn
Regina Grant Rach
Doris Cripps Randall
Robin Ann Raver
Dorothy Elizabeth Reed
Jeff D. Reiter
Robert Keith Richardson
Michael Wayne Ridgely
Robert Jesse Robideau
Margaret Elizabeth Robinson
Katherine E. Rock
Barbara Hancock Rodkey
William Warren Roemer, Jr.

Kirk Stephen Rogers
Carol Ann Rohrer
Larry Michael Rooner
James Christopher Rouchard
Victoria Lynn Rusk
Timothy Hall Russ
Joseph Michael Russell
Mary Ann Ryan
Patricia Joan Sacco
David Scott Sager
Alicia June Sample
Mark Vincent Sanfilippo
Leslie Gail Sangster
Sue Anne Santiago
Carol Anne Santoni
Arthur Andrew Satti, Jr.
Barbara Ann Schaffer
Pamela Helen Schantz
Diane Scharbeck
Mark P. Schlehr
Robert George Schreiber
Katherine Mary Schroeder
Frances Ann Schubert
Lawrence Marc Schwartz
Paul Sedillo, III
Kimberly Lynn Seekford
Edward Tonroe Sellmayer
Louis John Sergi, Jr.
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William Thomas Shetz
William Oupa Shisama
Willa Marie Shriver
Leslie Laura Simon
Mack Brutus Simpson, III
Lisa Gail Singer
Margaret Mary Shawen Slater
Melissa Jean Sloane
Sharon Elizabeth Small
Gail Lillian Smith
Marcia Doreen Smith
Jennifer Marie Smolak
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Elaine Steele
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Ronald James Steinmetz
Mary Christine Stephens
Janice Keller Stetz

Jin Hwan Suh
William Francis Susie, Jr.
Kathleen Ann Swoboda
John Reuben Sylvester
Kenneth Charles Szymanski
Edison William Tecco, Jr.
Terry Donnell Thomas
Carol Anne Thomison
Lorraine Maria Thompson
Virginia Gaiser Thompson
Stamatios Louis Tiches
Christopher L. Tiffany
Bryan Allen Timmis
Penelope Ellen Tochtermann
Priscilla Jane Tolson
Timothy John Topper
Pia Sigrid Treadwell
Flora George Triantafilos
Mark Alan Trimmer
Lloyd Michael Tucker
John Spencer Turner
Robert Bryan Tuttle
Marlene Michelle Twilley
William Angelos Valis
Michael Joseph Valle
Juan Vazquez
Robert Craig Versis
Michael Joseph Vesely
Lucy Howard Villafana
Phillip Joseph Villarreal
Kitty Karen Vincent
John Alan Vittori
Cheryl Lynn Vovak
Michael Perry Waddell
David Andrew Wade
Michael Stanley Wade
Elizabeth Marie Walker
Angela Lorraine Wallace
Teresa Odaris Wallace
Peter Emerson Walten
Kirk Thomas Walton
Leslie Eric Walton
Linda Jane Ward
Brock Allen Ware
Paul Evans Wareheim, III
Arthur William Warshaw
Carnette Lartrella Washington
Gregory Kenneth Waskey
Wade Thomas Watson
Michele Dorsett Weaver
Harry Vincent Webster, Jr.
Mary Alison Webster
Margaret Lee Weeks
Donald Weinapple
John Elmer Weisheit
Marylin Elaine Welch

David Paul Wentling
Douglas Gregory Wernecke
Michael Warfield Wernsing
Michael Howard Whelan
King Wilson White
James Edward White
Carla Lee Wilburn
Raul Willem
Donny Charles Williams
John Christopher Williams
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Victoria Wells Brieger
James Clarence Carothers, Jr.
Patti M. Coletta
Virginia M. Columna
Helen Scheller Dachs
Saundra May Dixon
Nancy S. Dobry
Nick John Foudos
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Sharon Ann Munzert
Sen Ho Thi Nguyen
Barbara Nell O'Bryen
Heidi Ellen Oestreicher
Thomas Joseph Phelan
Nancy Ann Porter
Joan LeAnna Smith
Sheree Eileen Zuskin

Magna Cum Laude September 1980 Graduates

Michael Joseph Cernak
Rhonda Ellen Fall
Susan Lynne Hillis
Ann Michele Howard
Greta Helene Lowenthal
Regina Marie Lynch
Alice Lawrie Martin
Walter Ellwood Miller
Robert Joseph Provenza
Joseph Vincent Reisler
Jennifer Ann Shaull
Roger James Starsonneck
Catherine Lynn Tackett
Patricia Van Allen Wertz

Summa Cum Laude September 1980 Graduates

Patricia C. Boote
Vivian Lois Castelli
Erma Gail Ellecamp
Dorothy Lynn Feryus
Bruce T. Glisson
Teresa Louise Hicken
Barbara C. Hock
Fatemeh Lotfi
James Benjamin Mackie, III
Vincent Daniel Montenegro
Stephanie Lynne Patnychuk
Pamela Jean Potter
Diane Jean Spear

Cum Laude December 1980 Graduates

Laura May Amlie
Carlos Enrique Aranaga
Bruce D. Armstrong
Deborah Anne Benton
Thomas Gerard Buscemi
David Martin Buttner
Kathi Lynn Clark
Ronda Joyce Cooperstein
Jeanette Frances Cozzolino
Susan Marie Cranford

Donald Leslie Cunningham
Ronald James DeFilippo
Debbie Annette Discher
Susan Renee Dorrett
Joyce A. Dudeck
Ann Marie Dziwulski
Connie Sue Ennis
David Wayne Ewell
Martin S. Fogarty
Susan Louise Gillern
Guy M. Guglielmi
Robert Lee Gunnarsson
Mark F. Hammerbacher
John Paul Harris
Kimberly Ann Hartman
Deborah Ann Hoeck
Paul Samuel Houston, II
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Laura Ruth Kandel
John Edward Kassir
David John Klingler
Marla Jean Knuth
Karyn K. Kraft
Linda Marie Krawczyk
Ina Michelle Levenson
Barbara Lewis
Michelle Maria McBride
Mary Barbara McCleary
Theresa Ann McGeehan
Susan Alexandra McWilliams
Lisa Ann Maslan
Thomas Reed Miller, Jr.
Kathleen Darryl Moose
Anne Frances Onder
John P. Ourand
Patricia Anne Panneton
Brian McClain Parker
Ralph Anthony Patinella
Susan Knapp Piccione
Mark Thomas Preziosi
Doris Cripps Randall
Patricia Joan Sacco
Diane Scharbeck
Katherine Mary Schroeder
Yette Susan Singer
Martin Scott Snyder
Priscilla Jane Tolson
Michael Stanley Wade
Linda Jane Ward
Arthur William Warshaw
Michele Dorsett Weaver
Barry Leroy White
Carla Lee Wilburn
Bonnie L. Wiltshire
Diane Grace Rawley Zoller

**Magna Cum Laude
December 1980 Graduates**

Andrew E. Amereihn
John J. Ayd
Carolyn Jean Bauer
Joseph Victor Chiariello
Deborah Lynne Cullen
Patricia Danielak
Erica Anne Gardner
Carolyn Louise Graham
Timothy Roland Hasson
Shirley Jane Imhoff
Dolores Anna Jeffers
Brother Bruce David
 Le Blanc, O.S.S.T.
Lois Jean Letterman
Rachel M. Lewis
Thomas Joseph Lorenzo, Jr.
Mark Charles Mahan
Charles McCutcheon Martin
Berl Arthur Michel
Matthew Daniel Misiore
John Charles Morrisson
Kathleen Patricia Nee
Peggy Rasnake Orr
Joanne Norma Pelikan
Theresa Michele Pohlar

Gilbert Read Potter
Robert Jesse Robideau
Katherine E. Rock
Sue Anne Santiago
Howard Isaac Steinbach
Elizabeth Ann Swann
Carolyn Joy Critzer Thompson
Mark George Toda
Marlene Michelle Twilley
Ellen Willette Zelinski

**Summa Cum Laude
December 1980 Graduates**

Theda Bundy Askew
Margaret Love Bacon
Stephanie M. Beran
Darlene Anne Berends
Robert Mark Bryant
Marie Elaine Campo
Patricia Byrne Douglas
Mary Ann Duggan
Kimberly Ann Forsyth
Gerard Joseph Gaeng
Lisa Jo Gainer
Catherine J. Gounaris
Andrew Daniel Gress

Charlotte Nicholson Hamby
Cynthia Carol Henderson
Eleanor Stauffen Herman
Barbara Dale Ireland
Mary Catherine Knoll
Judith A. Landis
Mary Susan Levickas
Howard James Maldeis, III
Patricia Anne Mastrangelo
Jean Marie Herman Olivera
Mary Ann Ryan
Nancy Lynn Sardeson
Kathleen Ann Swoboda

**Special Honors
In Art**

Mark Preziosi

**Special Honors
In Physical Education**

Charles M. Martin
Norman J. Belden
Berl Michel

Alma Mater

Alma Mater, Alma Mater,
We will ever faithful be,
In our hearts thy beauty lingers
Though we're gone from thee.
Now thy praises we are chanting,
Now our voices rise in tune,
Sing thy beauty, Alma Mater,
And our love so true.

Sparkling in the morning brightness,
Rosy in the sunset light,
Stately rising on the hilltop,
Ever our delight.
Now thy praises we are chanting,
Now our voices rise in tune,
Sing thy beauty, Alma Mater,
And our love so true.

John Simmons Barth

Towson State University takes special pride in honoring a native son of Maryland and a member of our community who is universally acknowledged as one of the supreme literary artists of our time. Your great narrative masterpieces – *The Sot-Weed Factor*, *Giles Goat-Boy*, *The End of the Novel*—your short stories, and your recent, brilliantly inventive novel, *Letters*, occupy a unique place among the classics of the twentieth century. They are incisive and unflinching examinations of the plight of modern man, using traditional literary myths, but transforming them, in your own words, “into something larger, darker and more compassionate.” Yet they conspicuously lack the humorless narcissism which characterizes so much of our contemporary fiction. They retain the sense of fun, of sheer joy in the use of language which vibrates through the work of your favored predecessors: Sterne, Fielding, Rabelais.

To your towering stature as novelist have been added your notable achievements as critic and as Professor of English – at Pennsylvania State University, at the State University of New York at Buffalo, and now at The Johns Hopkins University.

Perhaps best of all, from our point of view, you have woven the history and traditions of the Old Line State of Maryland into the tapestry of world literature. The inlets of the Chesapeake Bay, the marshes of Dorchester County are now a part of the permanent heritage of educated men and women. They inhabit a body of literature which ranks its author “as the best writer of fiction we have at present, and one of the best we have ever had.”

We honor ourselves by presenting to you the degree of Doctor of Humane Letters.

Martha Hill Davies

Martha Hill Davies has rendered outstanding service to the world of dance and to the young people entering that world. Your commitment and effort have made possible creative programs of study in Dance Education which you directed at Bennington College, New York University, and Connecticut College. A quarter of a century ago, at the Juilliard School you set up the Department of Dance which you continue to chair. You have been a member of the Dance Panel of the Office of Cultural Presentations of the U.S. Department of State as well as the Dance Advisory Panel of the National Endowment for the Arts, and you are a charter and present member of the Advisory Commission for the School of Performing Arts in New York City. Among your numerous awards are the 1966 Heritage Award of the Dance, the 1974 American Dance Guild Award, and the 1975 Association of American Dance Companies Award.

Amidst the uncertainties of this century, Martha Hill Davies has moved with sure footing and graceful step toward a noble goal – the elevation of the art of dance to its rightful place among academic studies and provision of settings for the collaboration of pioneers in contemporary dance.

In recognition of your professional vision and leadership, Towson State University is proud to confer upon Martha Hill Davies the honorary degree of Doctor of Humane Letters.

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Number Receiving Master's Degrees, January 1981	178
Total Number Receiving Master's Degrees Since 1960	3,877
Number Receiving Baccalaureate Degrees, January 1981	902
Total Number of Graduates Since 1866	37,988

THE JULLIARD SCHOOL
DANCE DIVISION

DANCE EVENT IX
Friday, January 18, 1980
1:00 P.M.
The Juilliard Theater

I.

BAROQUE DANCES (work in progress)

Direction by.....Wendy Hilton
Music.....George Frideric Handel

1. Gigue
Choreography by.....Anthony L'Abbe
(c. 1690 - c.1737)
Bambie Elmaleh de Buenos and Amy Wynn

2. Sarabande
Choreography by.....Wendy Hilton
Nan Friedman and Francine Landes

3. Hornpipe
Choreography by.....Anthony L'Abbe
Tatsuo Mochizuki and Michael Schumacher

Kevin Olsen, piano

II.

NEGRO SPIRITUALS

Choreography by.....Helen Tamiris
Music.....Traditional, Arranged by Genevieve Pitot

Reconstructed from the Labanotation Score by students from the classes of
Billie Mahoney.

1. "Nobody Knows" (1928)

Anastasia Bain, Jeanette Bolding, Mark DeGarmo, Denise DeSousa, Bambie Elmaleh
de Buenos, Stuart Gold, Chandler Holland, Maryam Kermani, Felix Lindicy,
Donna Miranda, Kim Richardson, Dorothy Smith.

2. "Go Down Moses" (1932)
Danced by.....Charles MacDonald

3. "Swing Low" (1929)
Danced by.....Kim Richardson

(continued from P. 1)

- 4. "Git on Board" (1932)
Danced by.....Sylvia Morales
- 5. "Crucifixion" (1931)
Danced by.....Michael Simon
- 6. "Joshua" (1928)
Danced by.....Julia Weitzer
- 7. "Li'l David" (1942)
Danced by.....Herman Sebek and Cynthia Morales, Sylvia Morales

Ken Shakin, piano
Agatha Carubia, singer
Brian Matthews, singer

III.

ANOTHER FOREST
Choreography by.....Nan Friedman
Danced by.....Nan Friedman
*Music.....Hans Werner Henze
Drei Tentos, movements 1 and 2

IV.

TANGO
Choreography by.....Teresa Bautista
Music.....Igor Stravinsky

Teresa Bautista and Tatsuo Mochizuki
Allan Greene, piano

V.

FEAST OF HARPIES from THE WINGED
Choreography by.....Jose Limon
Direction by.....Daniel Lewis
*Soundscore.....Simon Sadoff

Caroline Billings, Kristen Borg, Robin Gray
Elizabeth Maxwell, Sylvia Morales, Amy Wynn

VI.

(From the Composition Classes of Janet Soares)

- 1. Joyful Moment
Danced by.....Shell Benjamin
Music.....Vladimir Rebikov
- 2. Anniversaries
Music.....Leonard Bernstein
Choreographed and danced by:
 - a. Carolyn Abedor
 - b. Elizabeth Carpenter
 - c. Lisa Ruffin
 - d. Carolyn Abedor, Elizabeth Carpenter, Christa Coogan(Choreography by.....Diane Butler)

(continued from p.2)

3. Tangents
*Music.....William Bergsma
Danced by.....Stuart Gold
4. Song
Music.....Norman Dello Joio
Danced by.....Dina McDermott
5. Joio
*Music.....Norman Dello Joio
Danced by.....Kim Richardson
6. Study
Music.....Johann Sebastian Bach
"Switched On Bach"
Danced by.....Maryam Kermani
7. Spider
Music.....Electronic Collage by Felix Lindicy
Danced by.....Felix Lindicy
8. Yankee Variations
Music.....Jazz Improvisation by Allan Greene
Danced by.....Jonathan Leinbach

Allan Greene, piano
*Reed Hansen, piano
VII.

PAS DE TROIS
Choreography by.....Marius Petipa
Directed by.....Genia Melikova
*Music.....Peter I. Tchaikovsky

Teresa Bautista Bambi Elmaleh de Buenos
Tatsuo Mochizuki
VIII.

UNTITLED (work in progress)
Choreography by.....Nan Friedman
*Music.....Christine Baczewski, Sher Doruff,
Daniel H. Lerner, Victor Sanders, Darryl Turner.

Kristen Borg, Jenny Coogan, Elizabeth Maxwell

Text by Djuna Barnes, "Nightwood"

#####

Lighting Designer: Paul Gallo
Stage Manager: Barbara DeGast
Sound Technicians: Robert Smith
John Wolf
Electrician: J.B. Gallegos
Costume Supervisor: Leslie Calumet

Production Director: Martha Hill
Production Assistants: Mary Chudick
Victoria Trapani

Dance Composition Faculty: Alfredo Corvino, Kazuko Hirabayashi, Daniel Lewis,
Doris Rudko, Janet Soares.

*Recording

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Choreography by.....Anthony L'Abbe
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Bambie Elmaleh de Buenos and Amy Wynn

2. Sarabande
Choreography by.....Wendy Hilton

Nan Friedman and Francine Landes

3. Hornpipe
Choreography by.....Anthony L'Abbe

Tatsuo Mochizuki and Michael Schumacher

Kevin Olsen, piano

II.

NEGRO SPIRITUALS

Choreography by.....Helen Tamiris
Music.....Traditional, Arranged by Genevieve Pitot

Reconstructed from the Labanotation Score by students from the classes of
Billie Mahoney.

1. "Nobody Knows" (1928)

Anastasia Bain, Jeanette Bolding, Mark DeGarmo, Denise DeSousa, Bambie Elmaleh
de Buenos, Stuart Gold, Chandler Holland, Maryam Kermani, Felix Lindicy,
Donna Miranda, Kim Richardson, Dorothy Smith.

2. "Go Down Moses" (1932)
Danced by.....Charles MacDonald

3. "Swing Low" (1929)
Danced by.....Kim Richardson

(continued from P. 1)

4. "Git on Board" (1932)
Danced by.....Sylvia Morales
5. "Crucifixion" (1931)
Danced by.....Michael Simon
6. "Joshua" (1928)
Danced by.....Julia Weitzer
7. "Li'l David" (1942)
Danced by.....Herman Sebek and Cynthia Morales, Sylvia Morales

Ken Shakin, piano
Agatha Carubia, singer
Brian Matthews, singer

III.

ANOTHER FOREST
Choreography by.....Nan Friedman
Danced by.....Nan Friedman
*Music.....Hans Werner Henze
Drei Tentos, movements 1 and 2

IV.

TANGO
Choreography by.....Teresa Bautista
Music.....Igor Stravinsky

Teresa Bautista and Tatsuo Mochizuki
Allan Greene, piano

V.

FEAST OF HARPIES from THE WINGED
Choreography by.....Jose Limon
Direction by.....Daniel Lewis
*Soundscore.....Simon Sadoff

Caroline Billings, Kristen Borg, Robin Gray
Elizabeth Maxwell, Sylvia Morales, Amy Wynn

VI.

(From the Composition Classes of Janet Soares)

1. Joyful Moment
Danced by.....Shell Benjamin
Music.....Vladimir Rebikov
2. Anniversaries
Music.....Leonard Bernstein
Choreographed and danced by:
a. Carolyn Abedor
b. Elizabeth Carpenter
c. Lisa Ruffin
d. Carolyn Abedor, Elizabeth Carpenter, Christa Coogan
(Choreography by.....Diane Butler)

(continued from p.2)

3. Tangents
★ Music.....William Bergsma
Danced by.....Stuart Gold
4. Song
Music.....Norman Dello Joio
Danced by.....Dina McDermott
5. Joio
★ Music.....Norman Dello Joio
Danced by.....Kim Richardson
6. Study
Music.....Johann Sebastian Bach
"Switched On Bach"
Danced by.....Maryam Kermani
7. Spider
Music.....Electronic Collage by Felix Lindicy
Danced by.....Felix Lindicy
8. Yankee Variations
Music.....Jazz Improvisation by Allan Greene
Danced by.....Jonathan Leinbach

Allan Greene, piano
★ Reed Hansen, piano
VII.

PAS DE TROIS
Choreography by.....Marius Petipa
Directed by.....Genia Melikova
*Music.....Peter I. Tchaikovsky

Teresa Bautista Bambi Elmaleh de Buenos
Tatsuo Mochizuki

VIII.

UNTITLED (work in progress)
Choreography by.....Nan Friedman
*Music.....Christine Baczewska, Sher Doruff,
Daniel H. Lerner, Victor Sanders, Darryl Turner.

Kristen Borg, Jenny Coogan, Elizabeth Maxwell

Text by Djuna Barnes, "Nightwood"

Lighting Designer: Paul Gallo
Stage Manager: Barbara DeGast
Sound Technicians: Robert Smith
John Wolf
Electrician: J.B. Gallegos
Costume Supervisor: Leslie Calumet

Production Director: Martha Hill
Production Assistants: Mary Chudick
Victoria Trapani

Dance Composition Faculty: Alfredo Corvino, Kazuko Hirabayashi, Daniel Lewis,
Doris Rudko, Janet Soares.

*Recording

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT X
Thursday, February 7, 1980
5:00 p.m.
The Juilliard Theater

=====

I.

LEAVING
Choreography by.....Dina McDermott
*Music.....Stephen Foster/Fred Weatherly
"I Dream of Jeannie"/"Danny Boy"
(Sung by Joan Baez)

Linda Lehovec Dina McDermott

II.

SOLO
Choreography by.....Tzipora Levenboim
*Music.....Louis Spohr
Sonata for flute and harp in C minor, "Adagio"

Tzipora Levenboim

III.

EN DOLOR
Choreography by.....Ethel Winter
*Music.....Manuel de Falla

Amy Wynn

IV.

THE YELLOW ROSE OF TEXAS
Choreography by.....Brian Taylor and Mary Duncan
*Music.....Greazy Wheels

Mary Duncan Brian Taylor

V.

SHOOT OUT
Choreography by.....Francine Landes and Mary Duncan
*Music.....Volger Krieger

Mary Duncan Francine Landes

VI.

ALONE AGAIN
 Choreography by.....Jeanette Bolding
 *Music.....Johnny Griffith
 "Alone Again"

Jeanette Bolding

VII.

ALLONS 'Y
 Choreography by.....Brian Taylor
 *Music.....C. Mingus/J. Mitchell
 "The Dry Cleaner from Des Moines"

Bambie Elmaleh de Buenos

Morris Perry

Herman Sebek

VIII.

LUNAR SEED
 Choreography by.....Amy Wynn
 *Music.....Lou Harrison
 "Suite for Violin, Cello and Harp/Choral"

Amy Wynn

IX.

Excerpt from THERE IS A TIME
 Choreography by.....Jose Limon
 Direction by.....Daniel Lewis
 *Music.....Norman Dello Joio

Danced by the Fall 1979 Lincoln Center Student Program Tour Company
 Carol Lucas, Dance Captain

Tzipora Levenboim, Carol Lucas, Cynthia Morales, Pamela Risenhoover
 David Fuerstenau, Morris Perry, Michael Simon, Brian Taylor
 #####

Lighting Designer: Paul Gallo
 Stage Manager: Sarah Hayden
 Sound Technician: George Schneider
 Electrician: J.B. Gallegos
 Costume Supervisor: Leslie Calumet

Production Director: Martha Hill
 Production Assistants: Mary Chudick
 Victoria Trapani

Dance Composition Faculty: Alfredo Corvino, Kazuko Hirabayashi, Daniel Lewis,
 Doris Rudko, Janet Soares.

(*Recording)

The Juilliard School
Peter Mennin, *President*
1980-1981 Season

JUILLIARD AMERICAN OPERA CENTER

Lucia
di
Hammermoor

OPERA IN
THREE ACTS
by

GAETANO DONIZETTI

THE JUILLIARD THEATER

155 West 65th Street

Wednesday, February 25, 1981 at 8:00 p.m.

Friday, February 27, 1981 at 8:00 p.m.

Saturday, February 28, 1981 at 8:00 p.m.

Sunday, March 1, 1981 at 3:00 p.m.

LASZLO HALASZ has been a prominent figure on the international music scene for more than 40 years. As the Founder and General Director of the New York City Opera in 1944 he brought that company to national attention in his eight years of leadership, presenting the American premieres of Strauss' *Ariadne auf Naxos* and Wolf-Ferrari's *Four Ruffians*, and introducing new operas by American composers including William Grant Still's *Troubled Island* and Tamkin's *The Dybbuk*, as well as Menotti's *Old Maid and The Thief*. He also took the Opera on tour for the first time.

About a decade later Mr. Halasz became Artistic Director of the Peabody Art Theatre in Baltimore and undertook a number of innovative projects including three one-act operas of Offenbach, a fully-staged production of Stravinsky's *Les Noces* and the premiere of Sergius Kagen's *Hamlet*.

Abroad Mr. Halasz served as Director of the German wing of the Teatro Liceo in Barcelona and conducted many of the leading orchestras in Europe. In 1972 he led the opening concert of the prestigious Villa-Lobos Festival in Rio De Janeiro followed by several South American tours to Lima, Buenos Aires, Montevideo, Santiago and Caracas in 1973. In 1975 he made his debut with the Frankfurt State Opera, conducting *Die Frau ohne Schatten* of Richard Strauss, and returning to that German house in subsequent seasons.

In addition Mr. Halasz has conducted the Royal Philharmonic in London, the Radio Orchestra of Budapest, the Orchestra Nacional de Mexico, and numerous opera and symphonic ensembles in Europe and Latin America. In New York he has conducted the New York Philharmonic, the NBC Symphony and the American Symphony Orchestra. He has headed numerous performances of the Eastman Philharmonic in Rochester and the Rochester Opera Theater. He also led the Civic Opera of Chicago for several seasons. Mr. Halasz was the Artistic and Music Director of the Empire State Festival and founded the Opera Symphony of Long Island. Many of Mr. Halasz' performances have been recorded. He has received many honors throughout his distinguished career including the Merit Award of the National Association of American Composers and Conductors, the Arturo Toscanini Award and was named Conductor of the Year in South America for 1976, 1978, and 1979. Last year, he conducted Puccini's *La Rondine* at the American Opera Center, as well as a concert of the Juilliard Symphony in Tully Hall featuring Mahler's *Das Lied von der Erde*.

STEPHEN COLVIN conducted the well-received production by the American Opera Center-Opera Training Department of Benjamin Britten's *A Midsummer Night's Dream* in 1979. Mr. Colvin held a Conducting Fellowship at Juilliard for two years, receiving his Diploma in 1980.

While at Juilliard he was a frequent conductor of various orchestras and appeared in Alice Tully Hall on the Wednesday One O'Clock Series. Born in Seattle, Mr. Colvin has been a guest conductor of the St. Louis Philharmonia and the Long Island Symphony. He was conductor of the orchestra for performances for the School of American Ballet's Annual Workshop programs in the Juilliard Theater. In addition, he conducted a 21-performance tour of the complete Stravinsky *L'Histoire du Soldat* for the Lincoln Center Student Program.

Last year, at the invitation of Tito Capobianco, Artistic Director of the San Diego Opera Company, Mr. Colvin participated in the inaugural San Diego Young American Opera Conductor's Program.

NORMAN AYRTON was born in London, England and now pursues an international career as director, teacher and recitalist. He trained as an actor at the Old Vic School and later joined the teaching staff, at the same time acting in the Old Vic Company with Edith Evans and Cedric Hardwicke. He opened his own teaching studio in the 1950s and became drama coach to the Royal Opera House, Covent Garden. He was appointed Vice-Principal of the London Academy of Music and Dramatic Art (LAMDA) in 1954, and later became Principal (1966-1972). His first London opera production was Arne's *Ataxerxes* for the Handel Opera Society. He has directed at Covent Garden and Sadler's Wells and was director of production for the Sutherland-Williamson International Season in Australia. He has since returned to that country several times to direct plays and operas, including the Australian premiere of Britten's *A Midsummer Night's Dream* and Delibes' *Lakmé* at the Sydney Opera House with Joan Sutherland.

He joined the faculty of the Juilliard School in 1974, directing Benjamin Britten's *A Midsummer Night's Dream* for the Opera Training Department in 1979. He has directed plays at the Williamstown Festival, the Loeb Drama Center, the Hartford Stage Company and Missouri Repertory Theater and directs regularly for the Vancouver Opera Association. Future plans include *La Buona*

JUILLIARD AMERICAN OPERA CENTER

Lucia di Lammermoor

A Tragic Drama in Three Acts

Music by Gaetano Donizetti

Libretto by Salvatore Cammarano

Based on the novel by Sir Walter Scott

Conducted by LASZLO HALASZ

Directed by NORMAN AYRTON

Sets designed by FRANCO COLAVECCHIA

Costumes designed by JOHN LEE

Lighting designed by WILLIAM HAVILAND

Cast in Order of Vocal Appearance

<i>Normanno</i>	STEVEN SCHNURMAN (2/25, 27), WILLIAM MITCHELL (2/28, 3/1)
<i>Raimondo</i>	NOEL RAMIREZ
<i>Enrico</i>	JAMES DIETSCH (2/25, 27, 3/1), JOHN CIMINO (2/28)
<i>Lucia</i>	ROSEANN DEL GEORGE (2/25, 28), RONIT KALISKY (2/27, 3/1)
<i>Alisa</i>	KATHRYN COWDRICK (2/25, 27), JANE BUNNELL (2/28, 3/1)
<i>Edgardo</i>	DANTE RANIERI (2/25, 27, 3/1), ABRAM MORALES (2/28)
<i>Arturo</i>	MICHAEL AUSTIN (2/25, 27), STEVEN SCHNURMAN (2/28, 3/1)

Foresters, Retainers, Servants and Friends of the Ashtons

* * *

THE JUILLIARD ORCHESTRA

* * *

There will be a fifteen-minute intermission between each act.

* * *

The Saturday, February 28 performance will be conducted by

Assistant Conductor, Stephen Colvin

* * *

Chorus Master, James Gardner

Musical Preparation, James Gardner, Stephen Colvin and Timothy Shaindlin

Italian Diction, Evelina Colorni

* * *

Evening performances will end at 10:50 P.M. Matinee at 5:50 P.M.

* * *

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

* * *

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

Figliuola and *Der Rosenkavalier* in Sydney and Gounod's *Romeo et Juliette* in Vancouver. In between teaching and directing commitments, he performs recital programs about 18th-century life.

FRANCO COLAVECCHIA was trained as a painter at St. Martin's Art School and the Slade School in London, England. From 1966 to 1968 he was Resident Designer for the Oxford Playhouse Company. He arrived in the U.S.A. in 1970 to teach at the Carpenter Center for the Visual Arts and the Loeb Drama Center at Harvard University, also designing for theaters in the Boston area. He moved to New York in 1973, and since then has designed for Michigan Opera Theater, Pittsburgh Opera, the Williamstown Theater Festival, Missouri Repertory Theater and the Asolo Theater in Florida. His recent work in opera includes *The Magic Flute*, and sets and costumes for *Rumpelstiltskin* for the Opera Company of Philadelphia. For the Houston Opera Company he designed Handel's *Rinaldo*, *The Vagabond King*, *Hansel and Gretel*, and Scott Joplin's opera *Treemonisha*, which eventually transferred to Broadway. He also designed sets for Giannini's *The Taming of the Shrew* at Wolf Trap. In 1979 he was one of ten designers representing the USA at the Prague International Stage Design Quadrinale.

WILLIAM HAVILAND, who received his B.A. from Cornell University, is head of Stage Electrics at Juilliard. In the past he has designed the lighting for the Juilliard productions of *Jenufa* (with Josef Svoboda), *Un Ballo in Maschera*, and last spring for *Le Rossignol* and *La Vida Breve*. For the Juilliard Theater Center, he has designed two productions with Liviu Ciulei: *The Green Cockatoo* last Spring and earlier, *Spring Awakening*, which was later revived at the Public Theater.

JOHN LEE was born in Tennessee, and attended the University at Knoxville where he designed *A Doll's House*, *Rosencrantz and Guildenstern Are Dead*, the Clarence Brown Company's production of *Ghosts*, toured as wardrobe master with Anthony Quayle's *Macbeth* and with the Kennedy Center's *Rip Van Winkle*. His television credits include wardrobe master for CBS's *Dan'l*, Design Assistant for WNET'S *Mourning Becomes Electra*, and millinery design for Denmark Visey. Mr. Lee has also served as design assistant for Wolf Trap Opera's production of *The Gondoliers*, Philadelphia Drama Guild's *Saint Joan*, Washington Opera's *Christopher Columbus*, Circle in the Square's *Man and Superman*, and the Emmy-award winning *La Gioconda* for the San Francisco Opera. For The Juilliard School, he has designed productions of *The Wild Duck*, *The Bear*, *Games*, and *An Entertainment for His Majesty*.

THE STORY OF THE OPERA

The plot is based on Sir Walter Scott's novel *The Bride of Lammermoor* which is set in Scotland in the seventeenth century. Enrico Ashton, Lord of Ravenswood, has usurped the title and estates of the dispossessed heir, Edgardo, having caused the death of Edgardo's father.

Act 1, Scene 1, is laid in the grounds before Ravenswood Castle. Normanno, Enrico's head forester, is directing his retainers to search the grounds for a mysterious stranger who may be Edgardo. Enrico explains to Raimondo, his chaplain, that his affairs are no longer in a prosperous state and that his sister, Lucia, has refused the hand of the only man who could revive the family fortunes. When Raimondo suggests grief over the recent death of her mother may be the reason, Normanno exclaims (M'UDITE, ELLA SEN CIA) that she has fallen in love with a stranger who saved her from attack by a wild bull near the castle, and has been meeting her secretly ever since. He believes him to be Edgardo. Enrico is enraged with Lucia for her treachery (CRUDA, FUNESTA SMANIA). The retainers hurry back to tell Normanno his suspicions have been confirmed. While they rested near the ruined tower of Wolf's Crag, a man on horseback passed swiftly by whom they recognized as Edgardo. Enrico bursts out in fury and is deaf to Raimondo's plea for leniency towards Lucia.

Act 1, Scene 2. A remote place with a waterfall in the castle grounds. Lucia comes to meet Edgardo. Alisa, her companion, warns her of the danger and asks why she looks so frightened. Lucia tells her the legend of a Ravenswood who murdered his mistress at that spot, whose body lies sepulchered in the water's depths (REGNAVA NEL SILENZIO). Lucia declares she has seen the murdered woman's ghost and the water tinged with blood, but when Alisa interprets it as a bad omen and begs her to give up her love, she tells her of the ecstasy in which all cares are forgotten

(QUANDO RAPITO IN ESTASI). Seeing Edgardo approaching, Alisa goes to keep watch. Edgardo greets Lucia with the news that he is to leave at once for France on a diplomatic mission and before leaving, intends to ask Enrico for Lucia's hand in marriage. The terrified Lucia begs him to keep their love a secret, but he flies into a rage, saying he has sworn an oath of undying vengeance against her house (SULLA TOMBA CHE RINSERRA). Lucia calms him and they exchange rings as a token that they are forever man and wife. She begs him to write to her and says her sighs will reach him on the breeze (VERRANNO A TE SULL'AURE). After bidding her remember they are married in the eyes of heaven, Edgardo leaves.

* * *

Act 2, Scene 1 takes place in Enrico's study in the castle some weeks later. He and Normanno have intercepted all Edgardo's letters to Lucia, in order to break down her resistance to marriage with Arturo, Lord of Bucklaw, who will repair the family fortunes. Guests are already arriving for the wedding. Normanno gives Enrico a letter he has forged from Edgardo to another woman. When Lucia enters Enrico reproaches her for looking so sad on her wedding eve. She in turn reproaches him for his inhuman treatment (IL PALLOR FUNESTO ORRENDO). When he attempts to speak of her new husband, she begs him to stop as she belongs to another. He hands her the forged letter and Lucia almost faints with shock and despair (SOFFRIVA NEL PIANTO). Sounds of rejoicing are heard, heralding the arrival of the bridegroom. Enrico appeals to her to marry for his sake, telling her he stands in danger of his life and if she deserts him, his ghost will haunt her for ever. Raimondo, her only friend, comes to tell her that all hope has gone. He has sent a trusted messenger to Edgardo, but there has been no reply. He counsels her to submit to fate, arguing that her unblest marriage vow is invalid. At last, she gives in (AH VINCESTI) and Raimondo rejoices at her change of heart and praises her for the sacrifice she is to make.

Act 2, Scene 2. In the hall of the castle, the guests are gathering for the signing of the marriage contract. They compliment Arturo (PER TE D'IMMENSO GIUBILO) and in reply, he promises to restore the prosperity of the clan. Impatient for the arrival of Lucia, he asks Enrico if there is any truth in rumor, linking her name with Edgardo. Lucia enters distraught and is presented to Arturo. Enrico then forces her, against her will, to sign the contract. As she does so, she whispers, "I have signed my own death warrant" (LA MIA CONDANNA HO SCRITTA). Sounds of a struggle are heard and to the horror of all, Edgardo rushes into the hall. In the famous sextet, each gives vent to his own reactions. Edgardo's anger is checked at the sight of the swooning Lucia. Enrico is torn between hatred and pity. Lucia wishes for death. Raimondo, Arturo and Alisa all express horror at what has happened and pity for Lucia. Enrico and Arturo threaten Edgardo with death. He draws his sword but Raimondo interposes himself, calling on them all to sheath their swords in the name of God (RISPETTATE IN ME DI DIO). He shows Edgardo the marriage contract with Lucia's signature. Appalled, Edgardo tears the ring from his finger, demanding his own in return and curses the day he came to love her. The others all order him to leave on pain of death, while Lucia feels there is no hope left her on earth.

* * *

Act 3, Scene 1, is set in the ruined tower of Wolf's Crag. A thunderstorm is raging which Edgardo feels to be his own state of turmoil. He hears a horseman approaching and Enrico enters, having left the wedding festivities to seek out his enemy. He tells Edgardo Lucia has gone to her bridal bed and the two decide to fight a duel at daybreak in the graveyard of the Ravenswoods. Both call upon the sun to rise and light their fight to the death.

Act 3, Scene 2. In the great hall, the wedding party is in full swing after Lucia and Arturo have been put to bed. Suddenly Raimondo calls upon them to stop the festivities. All listen aghast as he describes how, hearing a noise from the bridal chamber, he rushed there to find Arturo lying dead, covered in blood, and Lucia out of her mind, still grasping his dagger with which she has killed him. All pray that God will not punish them for the deed. Lucia appears on the stairs spattered with blood. Her mind has given way and she imagines she is about to be married to Edgardo but the ghost in the fountain tries to part them. She gives herself to him in the marriage ceremony

(ALFIN SON TUA). Enrico returns having heard the terrible news and threatening Lucia with vengeance, until he sees her piteous condition. Lucia mistakes him for Edgardo and relives the moment of his cursing her (NON MI GUARDAR SI FIERO). Then, promising to pray for him in heaven and begging him to shed a tear on her grave, she finally collapses. (SPARGI D'AMARO PIANTO).

Act 3, Scene 3, takes place at daybreak in the graveyard. Edgardo has come to keep his appointment with Enrico. He no longer wants to live and thinks of his own neglected grave (FRA POCO A ME RICOVERO). Some of the guests come from the castle with the news that Lucia is mad and near death, calling out all the time for Edgardo. Raimondo follows with the news that she is dead. Edgardo vows he will soon join his adored one in heaven (TU CHE A DIO SPIEGASTI L'ALI) and says God will join those whom men have kept asunder. He seizes a dagger and stabs himself.

BIOGRAPHIES OF CAST

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

JAMES MICHAEL AUSTIN (*Arturo*), who made his debut with the American Opera Center last season in the role of Ruggero in Puccini's *La Rondine*, studied at the Academy of Vocal Arts in Philadelphia. He has appeared in *The Magic Flute* as Monostatos and as the Third Jew in *Salome* for the Santa Fe Opera, where he was named the outstanding apprentice artist in 1979, and as Pinkerton in *Madama Butterfly* for both Opera South and the Eastern Opera Theater. He has recently sung with the Rochester Philharmonic and the Vermont Symphony, and performed the role of Dr. Brainkoff earlier this season in Menotti's *The Hero*. He studies with Daniel Ferro at Juilliard.

JANE BUNNELL (*Alisa*) is from Dover, Delaware and received her degree at Indiana University. A finalist in the Metropolitan National Council auditions, her roles include Suzuki in *Madama Butterfly* with the Connecticut Grand Opera, Berta in *Il Barbiere di Siviglia* with both the Toledo Opera and the Dayton Opera, Alisa in *Lucia* and Annina in *La Traviata* with the New Jersey State Opera, as well as performances with the symphonies of Richmond, Utah and Washington, the Providence Civic Chorale and Orchestra, and at the Caramoor Festival. A student of Richard Torigi, she is making her AOC debut.

JOHN CIMINO (*Enrico*), a New Yorker, studied voice at both the Manhattan and Juilliard Schools and has won more than a dozen national and international vocal awards, including the prize for Baritone at the International Verdi Competition in Busseto, Italy. He has performed leading roles with the New Jersey State Opera, the New York City Opera touring company and the Artists International Opera Company of Rhode Island. He has been twice named a National Finalist and the Highest-Rated Baritone in the American Opera Auditions, is an Affiliate Artist, and has received a Martha Baird Rockefeller Career Development Grant for the current season. This is his first role with the AOC. He now studies with Daniel Ferro at Juilliard.

KATHRYN COWDRICK (*Alisa*), received her Bachelor's degree at Pennsylvania State and her Master's at Columbia, then came to Juilliard last year at the suggestion of her teacher, Daniel Ferro. She sang the role of Anne in the Opera Training Department production of Virgil Thomson's *The Mother of Us All* last spring, and just recently the Woman Tourist in the American Opera Center's production of Menotti's *The Hero*. Her repertoire also includes the alto roles in the Bach *B Minor Mass*, Handel's *Messiah* and Mendelssohn's *Elijah*.

ROSEANN DEL GEORGE (*Lucia*), a native of Chicago, has appeared in numerous roles at Juilliard, including the title role in *Jenufa*, La Musica in *L'Orfeo* and Tytania in Britten's *A Midsummer Night's Dream*. She was also seen recently on the national public television series, *Pavarotti at Juilliard*. A graduate of the University of Wisconsin, Miss Del George has appeared with the Madison Civic Opera and the Milwaukee Symphony. Twice a winner of the Metropolitan Opera Regional

Auditions, she has performed the roles of Donna Anna and Donna Elvira in *Don Giovanni* with the Goldovsky Opera; the Queen of the Night in *The Magic Flute* with the St. Louis Opera; and Constanze in *The Abduction from the Seraglio* with the Minnesota Opera.

JAMES DIETSCH (*Enrico*) was born in Kansas City, Mo. and took his B.M.E. and Master of Music degrees at the University of Missouri. A Metropolitan Opera Auditions regional winner, he has performed with the Western Opera Theater, Kansas City Lyric Opera, New Jersey State Opera, Lake George Opera Festival, Spoleto (U.S.A.) Opera, New York Lyric Opera and Fargo-Moorhead Civic Opera. He has also appeared with the Kansas City Philharmonic, the Vermont Symphony, the Grand Rapids Symphony, and has toured the U.S. and Canada in recital. He appeared in last season's *La Vida Breve* as Uncle Servaor and will next be seen as Escamillo in the Minnesota Opera's production of *Carmen*.

RONIT KALISKY (*Lucia*) was heard last season at Juilliard in the American Opera Center production of Stravinsky's *Le Rossignol*, and was one of the singers in the *Pavarotti at Juilliard* series shown nationally on public television. Miss Kalisky also participated in a special master class at Juilliard, conducted by James Levine. Her earlier roles at Juilliard were Oscar in *Un Ballo in Maschera* and Ninfa in *L'Orfeo*. Born in Tel-Aviv and trained there at the Rubin Academy and later at the Villa Schifanoia in Florence, Miss Kalisky is now studying at Juilliard with Richard Torigi. She has performed the Queen of the Night in *The Magic Flute* with the Little Orchestra Society in Avery Fisher Hall, Nedda in *Pagliacci* in Seattle, and both *Elijah* and *Messiah* at the Mormon Tabernacle in Salt Lake City. She recently performed Rosina in *The Barber of Seville* with Anton Coppola in N.J.

WILLIAM MITCHELL (*Normanno*) is a graduate of Duke University and has appeared at Juilliard in Mozart's *La Finta Giardiniera*, last season's *La Rondine* and the recent AOC production of Menotti's *The Hero*. He has also sung Belmonte in *The Abduction from the Seraglio* at the University of Colorado and Tamino in *The Magic Flute* with the Sinfonia d'Opera of N.Y. He studies with Oren Brown.

ABRAM MORALES (*Edgardo*) is from Texas, taking both a B.M.E. and M.M. at Southern Methodist University. His roles include Tonio in Donizetti's *Daughter of the Regiment* at the Boston, Cleveland, Houston and Hawaii Operas, Alfredo in *Traviata* and the Count in *The Barber of Seville* for the Toronto Opera. Alfred in *Fledermaus* in Miami, and Rimsky-Korsakov's *Le Coq d'Or* at the New York City Opera. He has also sung with the Houston Symphony, the Buffalo Philharmonic and the Dayton Philharmonic. This is his first role with the American Opera Center.

NOEL RAMIREZ (*Raimondo*) is from Puerto Rico, and studied voice in Vienna and Milan as well as at the Chicago Lyric Opera School. His roles include the Count in Mozart's *Le Nozze di Figaro*, Angelotti in *Tosca*, Roucher in *Andrea Chenier* and Colline in *La Boheme* for both the Westchester Lyric Festival and the National Opera of Santo Domingo. A winner of both the Metropolitan District and Regional Auditions, he is now a student of Richard Torigi, and makes his AOC debut with this role.

DANTE RANIERI (*Edgardo*) joined the American Opera Center earlier this year. He is from Buenos Aires, Argentina where his principal studies took place, as well as his first performances. He has appeared in theaters in South America in *L'Elisir d'Amore*, *Don Pasquale*, *Il Turco in Italia*, *Der Rosenkavalier*, *Salome*, *Il Barbiere di Siviglia* and *Così Fan Tutte*.

STEVEN SCHNURMAN (*Arturo*, *Normanno*) received his Bachelor of Music from Juilliard last year, and is a student of Beverley Johnson. He has appeared in the recent Juilliard production of *La Calisto*, *Jenufa* and *Madama Butterfly*, as the Magistrate in *Un Ballo in Maschera*, as Lysander in *A Midsummer Night's Dream*, Prunier in *La Rondine*, John Adams in *The Mother of Us All*, and in de Falla's *La Vida Breve*. He sang Dr. Caius in *Falstaff* at Wolf Trap last summer, and has just done Richard Scrop in *The Vampyre* with the Opera Company of Boston. He is the recipient of the Arthur Ross Scholarship at Juilliard.

AMERICAN OPERA CENTER CHORUS

Michael Alhonte, Lucille Beer, Beth Birkenberger, Rondi Charlston, Charles Damsel, Laurel Eldredge, George Friedlender, Sylvester Graves, Dennis Holly, Susan Jacquemot, Mi Ja Kang, Ellen Kazis, Andrew Kosciesza, Gregory Lorenz, David Lowe, Irene Lumpkin, Robert Markel, Maria Misenas, William Mitchell, Rosemary Musoleno, Meredith Parsons, Miguel Rivera, Richard Rondeau, Robert Smith, Greg Stauver, Dale Stine, Janeal Sugars, Robert Swensen, Karen Thomas, John Wesley.

DANCE ENSEMBLE

Susan Gaydos, Laurent Gentot, Francie Huber, Jodi Kramer, Anthony LoVasco, Sebastian Prantl, Natalie Rogers, Nicholas Rodriguez, Sheree Roller, William Wagner.

PERSONNEL OF THE JULLIARD ORCHESTRA

Violins

Nicholas Mann
Concertmaster
Eric Wyrick
Assistant
Elena Barere
Principal 2nd Violin
Peter Winograd
Assistant
Anne Asinas
Alexander Boder
Susanne Boehm
Claire Bright
Michael Ferril
Beth Franz
Spring Grossman
Michael Guttman
Annette Hult
Emmanuel Jaeger
Catherine Lord
Byung K. Kwak
Susanna Lussi
Lorraine McAslan
Sally Mermelstein
Philip Palermo
Valerie Rubin
Eduardo Zuber

Violas

Toby Hoffman
Principal
David Becker
Assistant
Elisabeth Comtois
Christian Euler
Rachel Evans
Artur Jansons
Jodi Levitz
Rebecca Osborn

Violoncellos

Laura Sewell
Principal
Bruce Uchimura
Assistant
Mark Eeles
Desmond Hoebig
Matthew Laughlin
William De Rosa

Contrabasses

Roger Wagner
Principal
Robert Zimmerman
Assistant
Susan Lipkins
Ann Gilbert
Sarah Thompson

Flutes/ Piccolo

Jody Greitzer
Elizabeth Mann
Beverly Stein

Oboes

Emily Ferguson
John Abberger

Clarinets

Robin Seletsky
Christopher French

Bassoons

Melody Huffer
Atsuko Sato

Horns

Breda Anderson
Jeffrey Lang
Daniel Meier
Daniel Schulze

Trumpets

Gary Boyd
Steven Falker

Trombones

David Read
James Scott
Joseph Stanko

Timpani

Glenn Rhian

Percussion

Michael Shapiro
Thomas Ware

Harp

Deborah Hoffman
Isabelle Perrin

Off-Stage

Flutes:

Lisa Allen
Laura Gilbert

Horns

James Frank
Duncan Shaw
Pamela Titus

Trumpets

Edward Higgins
G. Ralph Ours
Warren Wernick

Trombones:

David D'Onofrio
Richard Kessler
Donald Renshaw

Tuba:

Matthew Good

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THE JUILLIARD SCHOOL
Peter Mennin, *President*

A
FESTIVAL
OF
CONTEMPORARY
MUSIC

January 30 — February 6, 1981

Alice Tully Hall
and
The Juilliard Theater

A Message from Peter Mennin

This Festival of Contemporary Music is a continuation of one presented several years ago when the Juilliard School was joined by the New York Philharmonic and the Fromm Foundation in presenting some twenty-seven compositions by contemporary composers. It is also the beginning of a series of events that we expect will occur with greater frequency.

It is my hope that we are able to provide a forum for all directions of contemporary music, and not to fall victim to the dissemination and propagandizing of purely personal segments of the contemporary scene. Focusing attention on contemporary music now is critical to our further musical development, for there is much in American music that has already proven itself and yet has not become a significant part of the international repertory. The broad spectrum of contemporary music must be presented with regularity so that artistic choices can be made as a result of repeated exposure.

The festival concept is a useful instrument to focus attention on what contemporary music is available. The festival also is useful in that it prepares the way for significant new works to enter the repertory. The objectives of these periodic surveys is to induce a reassessment of older contemporary works and provide stimulating introductions and performances of very recent works. This should help to introduce performers and other orchestras to more contemporary music and thereby encourage acceptance of new music into the permanent repertory.

It is also necessary for advocates to understand that first opinions are seldom final ones, and that as performers they must actively promote the music they believe in by daring to repeat. Repetition is essential for the proper testing of the quality of new works.

With the recent increase of musical artists, ensembles, and year-round activities of orchestras, a corresponding vitality in the presentation of contemporary music has not occurred. On the contrary, there has been a retrenchment of activity of purpose, of ingenuity, and of commitment to living in one's own time. Contemporary music includes the whole spectrum of musical directions that are available in the 20th Century and there is an enormous variety to choose from. There is room for the adventurous instigators of new concepts as well as those whose chief concern is in expressing their individuality through techniques and musical vocabularies already available. History is filled with music of persuasions.

The music that remains with us does so because of the enduring quality of the musical ideas. In art, conceptions are valid only if they are vessels for music of individuality and quality. Theories of composition and construction are all interesting in themselves but do not replace the need for the quality of the music itself. Theories remain theories, and in fact can become security-blankets for those who are uncertain what they want to express.

It is time again to come full circle and declare a moratorium on convoluted explanations about music and to dare to let the music speak for itself. It is important to diffuse any inherent expressivity with meaningless explanations or rationalizations. In the long run, they are of little value.

We are in a period of enormous stylistic and conceptual diversification, and the richness of artistic and expressive possibilities is virtually limitless for those dedicated composers who have something individual to communicate.

Alice Tully Hall

Juilliard Orchestra

Friday Evening, January 30, 1981 at 8:00

Eleazar de CARVALHO, *Guest Conductor*

Carlos CHAVEZ Initium (1972)

Aaron COPLAND Symphony for Organ and
Orchestra (1925)
Prelude: Andante
Scherzo: Allegro molto-Moderato
Finale: Lento-Allegro moderato
John STANSELL, Soloist

Intermission

Vincent PERSICHETTI Symphony No. 8, Opus 106* (1967)
Adagio; Allegro grazioso
Andante sostenuto
Allegretto
Vivace

*New York premiere

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance.

* * *

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Initium (1972)**CARLOS CHAVEZ**

Born: June 13, 1899, in Mexico City

Died: August 2, 1978, in Mexico City

Extremely active as a conductor and educator as well as being a prolific composer of chamber music, ballets, concertos, symphonies, and vocal works, Carlos Chavez held a position in music in Mexico similar to that of Georges Enesco in Rumania, Bela Bartok in Hungary, and Heitor Villa-Lobos in Brazil. Much of Chavez' creative output has a basis in folk sources.

Commissioned for the Akron Symphony, *Initium* was published in 1975. It is scored for 2 Flutes and Piccolo, 2 Oboes and English Horn, 2 Clarinets and Bass Clarinet, 2 Bassoons and Contrabassoon, 4 Horns, 3 Trumpets, 3 Trombones and Tuba, Timpani, 3 Percussion Players performing on 12 instruments, Harp, and Strings. The 18 minute work begins rapidly in duple time, with a flute arpeggio fortissimo. Presently it slows, and the strings join with the woodwinds in chromatic passages, divisi. Next the brass and percussion dominate a tutti for a short time. Throughout the piece the composer varies the texture, and returns to the full tutti once more at the conclusion of the piece.

Symphony for Organ and Orchestra (1925)**AARON COPLAND**

Born: November 14, 1900, in Brooklyn

Copland's early native training was supplemented by significant studies in the early 1920's in Paris with the late Nadia Boulanger (whose many pupils have included Virgil Thomson, Walter Piston, Roy Harris and Elliott Carter). Almost immediately following his return to America, Copland's compositions began to be performed by Serge Koussevitzky. Copland's large catalogue of works includes ballets, an opera, chamber works, songs, and many orchestra pieces. His career as educator and writer has placed in his debt nearly everyone active in the field today in this country.

This 25 minute work is scored for 2 Flutes and Piccolo, 2 Oboes and English Horn, 2 Clarinets, 2 Bassoons and Contrabassoon, 4 Horns, 3 Trumpets, 3 Trombones and Tuba, Timpani, 5 Percussion Players, Harp (with Harp II ad lib.), celesta (ad lib.) and Strings. "Dedicated to Nadia Boulanger with admiration," this work was premiered by the New York Symphony under the direction of Walter Damrosch on January 11, 1925, with Mlle. Boulanger at the organ. On February 20, 1925 the Boston Symphony played the work under the direction of Serge Koussevitzky. For Koussevitzky's performance the composer wrote descriptive notes which have been utilized in this booklet.

In all three parts of the work the organ is treated as an integral part of the orchestra, while still remaining much in the foreground. There is a recurrent motto based on tones of the minor triad, whose significance appears as the symphony progresses. The *Prelude: Andante* is a short movement, beginning as an introductory reverie in duple time for flute and viola, with the organ joining in on the theme; there are varied passages for solo instruments.

In ABA form, the *Scherzo: Allegro molto-Moderato*, opens in triple time, and presents two themes. The duple time middle section is largely a solo for the organ with occasional references by the clarinet to the first theme of the A section. Following the return of the A section, there is a short coda.

The *Finale: Lento Allegro moderato*, is generally in sonata form: exposition, development (with a solo for organ), recapitulation, followed by a brief coda. It is the longest section of all.

Symphony Number 8 (1967), Opus 106**VINCENT PERSICHETTI**

Born: June 6, 1915, in Philadelphia

After studying with Olga Samaroff, Roy Harris, and Paul Nordhoff, Vincent Persichetti was graduated from the Curtis Institute, and he was appointed to the faculty of the Philadelphia Conservatory. He joined the faculty of The Juilliard School in 1948 where he continues to teach. His many, varied compositions include works for all categories; his works have won him many awards. In addition to composing and teaching he has been very active in the affairs of music publishing.

Commissioned by the Baldwin-Wallace Conservatory, where it was first performed October 29, 1967, this 29 minute symphony is scored for 2 Flutes and Piccolo, 2 Oboes and English Horn, 2 Clarinets and Bass Clarinet, 2 Bassoons, 4 Horns, 3 Trumpets, 3 Trombones and Tuba, Timpani, 2 Percussion Players, and Strings.

The first movement of this neo-classic work opens somberly, *Adagio* in duple time, soon proceeding to a graceful *Allegro* in sonata form, concluding pianissimo.

The second movement, also in duple time, is a quiet, sustained *Andante sostenuto*, beginning with singing strings, later featuring a wistful oboe and an expressive trumpet.

The third movement is a sprightly *Allegretto* in triple time.

For the *Vivace* finale the composer turns once again to duple time, ending festively in A major. In the opening and closing movements, the composer writes brilliantly for percussion, but always using the percussion as part of the orchestra — not in opposition to it.

ELEAZAR DE CARVALHO

Born: July 28, 1912, in Ignatu, Brazil

Eleazar de Carvalho, principal conductor of the Symphony Orchestra of Sao Paulo, Brazil, received his Doctorate in music in 1940. After joining the orchestra of the Teatro Municipal in Rio, he was appointed assistant conductor of the Brazilian Symphony Orchestra. He established his conducting reputation in his native land, alternating between opera and symphonic concerts at the Teatro Municipal. In 1946 Mr. Carvalho visited the U.S. and studied with Koussevitzky at Tanglewood.

He has made frequent guest appearances with the New York Philharmonic, the Boston Symphony and the orchestras of Chicago, Cleveland and other U.S. cities, and has been guest conductor with the Berlin and London Philharmonics, the Belgian National Orchestra and the leading orchestras of France, Austria and Italy. For five years he served as Music Director of the St. Louis Symphony, and was the first permanent Music Director of the Pro Arte Symphony.

A composer himself, Mr. Carvalho has led many first performances of contemporary works.

* * *

JOHN STANSELL, a native of Nashville, Tennessee, is a Doctoral student of Leonard Raver. He received both Bachelor's and Master's degrees from Juilliard as a student of Vernon deTar. Now a resident of Port Washington, Long Island, he has served as organist-choirmaster of the United Methodist Church there since 1967. He has held similar positions at the Community Synagogue in Port Washington, and the Reformed Temple of East Brunswick, New Jersey. He was recently appointed organ instructor at Moravian College in Bethlehem, Pennsylvania, where he will begin his duties in February. Mr. Stansell has given many recitals in the eastern United States from Syracuse, New York, to Naples, Florida. His Alice Tully Hall debut was on April 3, 1979. Every year he tours Germany, where he has played in Hamburg, Luebeck, Frankfurt, Cologne and Stuttgart. Mr. Stansell was chosen for tonight's performance through competitive auditions at The School, as are all soloists for Juilliard concerts.

THE JUILLIARD ORCHESTRA PERSONNEL

Violins

Robert McDuffie
Concertmaster
Assistant
 Nicholas Mann
 Elena Barere
Principal 2nd Violin
 Anne Asinas
 Alexander Boder
 Susanne Boehm
 Claire Bright
 Min-Jae Chay
 Karen Eley
 Emily Faxon
 Michael Ferril
 Beth Franz
 Barbara Govatos
 Roland Greutter
 Michael Guttman
 Cecelia Hobbs
 Jong-Wha Hong
 Annette Hult
 Emmanuel Jaeger
 Heather Kelley
 Byung K. Kwak
 Sung Ju Lee
 Ida Levin
 Daniel Lewin
 Cho-Liang Lin
 Catherine Lord
 Susanna Lussi
 Lorraine McAslan
 Me Jin Moon
 Bettina Mussumeli
 Avril Oraschuk
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 Deborah Redding
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 Valerie Rubin
 Celeste Rush
 Wendy Scheidemantle
 Leslie Shank
 Kelly Smith
 Fudeko Takahashi
 Peter Winograd
 Eric Wyrick
 Mineko Yajima
 Eduardo Zuber

Violas

Toby Hoffman
Principal
 Joen Vasquez
Assistant
 Alison Avery
 David Becker
 Elizabeth Comtois

Rachel Evans
 Christian Euler
 Karen Levitt
 Jodi Levitz
 Artur Jansons
 Karen Olson
 Rebecca Osborn
 David Quinn
 Meredith Snow
 David Vogel

Violoncellos

Michele Djokic
Principal
 Laura Sewell
Assistant
 Scott Ballantyne
 Lily Canel
 Neal Cary
 Charles Curtis
 William DeRosa
 Mark Eeles
 Desmond Hoebig
 Matthew Laughlin
 Mats Lidstrom
 Margaret Lim
 Frances Rowell
 John Sharp
 Bruce Uchimura
 Ellen Westermann
 Allen Whear

Contrabasses

Patrick Neher
Principal
 Roger Wagner
Assistant
 James Bergman
 Linda Draper
 Jered Egan
 Stanley Hall
 Susan Lipkins
 Jonathan Neidle
 Kenichi Shimizu
 Robert Zimmerman

Flutes

Jody Greitzer
 Joan Koenig
 Elizabeth Mann
 Gary Schocker
 Beverly Stein

Oboes

John Abberger
 Emily Ferguson
 John Hanulik
 Marilyn Post
 Lucinda Santiago

Clarinets

Laura Ardan
 Christopher French
 David Hoagland
 Robin Seletsky
 Theodore Schoen
 Scott Villiger

Bassoons

Melody Huffer
 David Joseph
 Atsuko Sato
 Ethan Silverman

French Horns

Breda Anderson
 James Frank
 Daniel Meier
 John Ramsay
 Daniel Schulze

Trumpets

Gary Boyd
 Stephen Burns
 Steven Falker
 Wynton Marsalis
 James Pandolfi

Trombones

Mark McConnell
 David Read
 James Scott

Bass Trombone

Joseph Stanko

Tuba

Brian Brown
 George Schnell

Percussion

Andrew Lewis
 Glenn Rhian
 Michael Shapiro
 Thomas Ware

Harps

Deborah Hoffman
 Isabelle Perrin

Piano

Jeffrey Campbell
 Gail Niwa
 Paul Shaw

The Juilliard Theater

The Juilliard String Quartet

Monday Evening, February 2, 1981 at 8:00

Robert MANN, *Violin*
 Earl CARLYSS, *Violin*
 Samuel RHODES, *Viola*
 Joel KROSNICK, *Violoncello*

Ben WEBER

Lyric Piece, Opus 7 (1940)

David DIAMOND

Quartet No. 10 (1966)

Allegro assai

Lento-Allegro scherzando-Lento-Allegro-Lento

Adagio-Doppia Fuga: Allegro

Intermission

Henri DUTILLEUX

Ainsi la Nuit (1976) *

Nocturne

Space Mirror

Litanies

Litanies 2

Constellations

Nocturne 2

Suspended Times

*New York premiere

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Lyric Piece, Opus 7 (1940)

BEN WEBER

Born: July 23, 1916, in St. Louis

Died: May 9, 1979

After studying at the University of Illinois and De Paul University, Ben Weber received the first of a number of awards which started him on his musical career. His forms include many large orchestra pieces, as well as theater works, and many smaller works. His use of serial procedures is sensitive and varied, which gives many of his works both drama and emotional content.

The *Lyric Piece*, which was composed in Chicago in 1940, is in one extended movement, presenting and developing a single musical idea, and according to Robert Mann, it is "an early, romantic, innocent but beautiful piece." It was given its first public performance at the Library of Congress in October, 1977, by the Juilliard String Quartet.

String Quartet Number 10 (1966)

DAVID DIAMOND

Born: July 9, 1915, in Rochester

After studying with Paul Boepple, Roger Sessions, Nadia Boulanger, and others in Cleveland, Rochester, and New York, David Diamond earned the first of his many awards (including a Guggenheim Fellowship, and the Prix de Rome). His numerous compositions in various media have been performed under the direction of such leading conductors as Koussevitzky, Mitropoulos, Bernstein, Scherchen, Rodzinski, and Szell. Deep and intense, his thoughtful, idiomatic works are often melodious and romantic. He is a faculty member of The Juilliard School.

Premiered in Washington, D.C. on October 29, 1966, David Diamond's *Tenth String Quartet* was composed for the Lywen Quartet. This 15 minute work is in three movements.

The concentrated first movement has a tensile, energetic duple pulsation. Though the composer employs many offbeat rhythmic effects, his complex formal plan emerges very clearly.

The second movement is in the following form: A B A' B' A" — alternately rapid and very winning, and then elegaic in extreme repose.

The relentless finale begins slowly, but the fugue is fast. Massive scales upward are used masterfully, with great liberating results.

Ainsi la Nuit (Thus the Night) (1976)

HENRI DUTILLEUX

Born: January 22, 1916, in Angers, France

Upon graduating from the Paris Conservatory in 1938, where he studied with Philippe Gaubert and Henri Busser, Henri Dutilleux was the winner of the Prix de Rome. This composer of songs, film music, ballets and other theatre music, several symphonies, as well as much chamber music has fashioned a personal style based on French impressionism (Ravel) with the addition of more modern techniques (Stravinsky). Henri Dutilleux has been active as a conductor, also as an administrator.

Commissioned by the Koussevitzky Foundation, *Ainsi la Nuit* is divided into seven sections, usually linked. The first section, *Nocturne*, reflects a mood of stillness. In Section two, *Space Mirror*, the first violin and the violoncello contrast their extreme registers in pure and calm lines. In Section three, which is called *Litanies*, a pivot chord which had been played early by the low strings reappears in intense, animated form. *Litanies 2*, the title of Section four, uses modal chant based on four, then five tones. Section five, *Constellations*, sets up a central pitch around which the sonorous events move. *Nocturne 2*, the sixth section, in contrast to the original *Nocturne*, is all motion, yet still mysterious. In the finale, *Suspended Times*, time seems to congeal once more.

The Juilliard String Quartet

Founded in 1946, the Quartet is renowned for its interpretations of the classical literature as well as for its continuing advocacy of music of our time. As Quartet-in-Residence at the Library of Congress since 1962, the ensemble gives a series of concerts annually, playing on the Stradivari instruments in the Gertrude Clarke Whittall bequest. The Quartet's repertoire thus far has included nearly 400 works, more than 150 of them by 20th Century composers. The Quartet's recordings of the Bartok quartets were pioneering efforts in the public's appreciation of these works.

ROBERT MANN, first violin, was born July 19, 1920, in Portland, Oregon, where he received his initial musical training. An alumnus of The Juilliard School, where he studied violin and composition, his works have been performed by Itzhak Perlman, and under the direction of the late Dmitri Mitropoulos. After winning a Naumburg Award in 1941, Mr. Mann made the first of many solo appearances.

EARL CARLYSS, second violin, was born October 27, 1939, in Chicago. He received his advanced musical training in Paris, and at The Juilliard School. He made his professional debut with the Pasadena Symphony, where he began his musical training. He toured Scandinavia twice, and was concertmaster of the New York City Ballet Orchestra.

SAMUEL RHODES, viola, was born February 13, 1941, in New York City, where he studied with Sydney Beck and Walter Trampler. A composer as well as a violist, Mr. Rhodes studied with Earl Kim and Roger Sessions at Princeton University. In addition to many solo appearances, Mr. Rhodes has performed extensively in the Music from Marlboro series.

JOEL KROSNICK, violoncello, was born April 3, 1941, in New Haven, Connecticut. An alumnus of Columbia College, his teachers have included Luigi Silva and Claus Adam. In addition to solo appearances with the Los Angeles Philharmonic and other orchestras, he has toured abroad. He has played the world premieres of works by György Ligeti, Gerhard Samuel, and Peter Maxwell Davies.

The Juilliard Theater

Juilliard Philharmonia

Tuesday Evening, February 3, 1981, at 8:00

José SEREBRIER, *Guest Conductor*

Marga RICHTER	Blackberry Vines and Winter Fruit (1976) *
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Francis THORNE	The Eternal Light (1979) Canto XXXIII, Dante's Paradiso† Carole FARLEY, <i>Soprano</i>
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Intermission

André LAPORTE	Nachtmusik for large orchestra (1970) *
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Lester TRIMBLE	Sonic Landscape (revised 1968) *
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*New York premiere
†World premiere

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance.

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Blackberry Vines and Winter Fruit (1976)

MARGA RICHTER

Born: October 21, 1926, in Reedsburg, Wisconsin

Following graduation from The Juilliard School where she was a student of William Bergsma and Vincent Persichetti, Marga Richter has received a number of awards and commissions. She also has been active as a concert pianist and as a teacher. In her many compositions for orchestra, ballet, voice, chamber ensemble, and piano, her style is inventive, often romantic, often impressionistic, often dissonant. Her music has been performed by orchestras in Minnesota, Wisconsin, New York, Washington, Oklahoma, Arizona and California.

Scored for 3 Flutes (including doubling Alto and Piccolo), 2 Oboes, 2 Clarinets (including doubling Bass Clarinet), 2 Bassoons, 4 Horns, 3 Trumpets, 2 Trombones and Tuba, Timpani, 3 Percussion Players, Harp, and Strings, this 13 minute one-movement work in four sections was commissioned by the Sage City Symphony in 1976 and premiered in that year. The composer notes that *Blackberry Vines and Winter Fruit* was an attempt to portray the lonely beauty of the Vermont winter landscape. Lines from Henry David Thoreau provide an added dimension. "Blackberry vines here and there . . . like a streak of blood on the grass. The flower falls in spring or summer, the fruit and leaves wither in autumn, but the blushing twigs retain their color throughout. . . . They are winter fruit."

Nachtmusik for large orchestra (1970)

ANDRÉ LAPORTE

Born July 12, 1931, in Oplinter, Belgium

A graduate of the Catholic University of Louvain, and a pupil of Flor Peeters and Marinus De Jong, André Laporte has been a faculty member of the Brussels Conservatory since 1967. His compositions include piano pieces, choral pieces, and many chamber works, as well as works for orchestra, many of which have won international awards.

Orchestrated for 4 Flutes, 4 Oboes, 4 Clarinets, 3 Bassoons, 4 Horns, 4 Trumpets, 4 Trombones and Tuba, Timpani, 8 Percussion Players, 2 Harps, 2 Pianos, Celeste, and Strings, the work is about 20 minutes long.

The composer notes that he wished to suggest two concepts of night — one of night as a cosmic event, one involving the human aspect of night. These two different concepts conflict, yet can be synthesized.

Sonic Landscape (revised 1968)

LESTER TRIMBLE

Born: August 29, 1923, in Bangor, Wisconsin

After studying with Nikolai Lopatnikoff, Darius Milhaud, Arthur Honegger and Nadia Boulanger, Lester Trimble began to receive awards and many performances of his works by leading organizations and artists. In addition to his compositions for orchestra, chorus, and chamber ensembles, Lester Trimble has taught in several institutions, and written for a number of publications. Many of his works have been recorded. He is a former faculty member of The Juilliard School.

In 1958 the Pittsburgh Symphony presented the premiere of *Sonic Landscape*, a 10 minute work which the composer revised in 1968, using the following orchestrations: 2 Flutes and Piccolo, 2 Oboes and English Horn, 2 Clarinets and Bass Clarinet, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones and Tuba, Timpani, 3 Percussion Players, and Strings. Bracing syncopated rhythms furnish this accessible score with a driving momentum — which is held in formal control by the coherence of both the small and the large elements in its design.

Translated text for *The Eternal Light*

O light supreme who so far dost uplift thee o'er mortal thoughts, re-lend unto my mind a little of what then thou didst seem,

and give my tongue such power that it may leave only a single sparkle of thy glory unto the folk to come;

for by returning to my memory somewhat, and by a little sounding in these verses, more of thy victory will be conceived.

I hold that by the keenness of the living ray which I endured I had been lost, had mine eyes turned aside from it.

And so I was the bolder, as I mind me, so long to sustain it as to unite my glance with the worth infinite.

O grace abounding, wherein I presumed to fix my look on the eternal light so long that I consumed my sight thereon!

Within its depths I saw ingathered, bound by love in one volume, the scattered leaves of all the universe;

substance and accidents and their relations, as though together fused, after such fashion that what I tell of is one simple flame.

The universal form of this complex I think that I beheld, because more largely, as I say this, I feel that I rejoice.

A single moment maketh a deeper lethargy for me than twenty and five centuries have wrought on the emprise that erst threw Neptune in amaze at Argo's shadow.

Thus all suspended did my mind gaze fixed, immovable, intent, ever enkindled by its gazing.

Such at that light doth man become that to turn thence to any other sight could not by possibility be ever yielded.

For the good, which is the object of the will, is therein wholly gathered, and outside it that same thing is defective which therein is perfect.

Now shall my speech fall farther short even of what I can remember than an infant's who still bathes his tongue at breast.

Not that more than a single semblance was in the living light whereon I looked, which ever is such as it was before;

but by the sight that gathered strength in me one sole appearance even as I changed worked on my gaze.

In the profound and shining being of the deep light appeared to me three circles, of three colors and one magnitude;

one by the second as Iris by Iris seemed reflected, and the third seemed a fire breathed equally from one and from the other.

Oh but how scant the utterance, and how faint, to my conceit! and it, to what I saw, is such that it sufficeth not to call it little.

O Light eternal who only in thyself abidest, only thyself dost understand, and to thyself, self-understood self understanding, turnest love and smiling!

That circling which appeared in thee to be conceived as a reflected light, by mine eyes scanned some little,

in itself, of its own color, seemed to be painted with our effigy, and thereat my sight was all committed to it.

As the geometer who all sets himself to measure the circle and who findeth not, think as he may, the principle he lacketh;

such was I at this new-seen spectacle; I would perceive how the image consorteth with the circle, and how it settleth there;

but not for this were my proper wings, save that my mind was smitten by a flash wherein its will came to it.

To the high fantasy here power failed; but already my desire and will were rolled—even as a wheel that moveth equally—by the Love that moves the sun and the other stars.

The Carlyle-Wicksteed translation of Canto XXXIII is published by Random House, and is used with their permission.

The Eternal Light (1979)

Canto XXXIII, Dante's *Paradiso*

FRANCIS THORNE

Born: June 23, 1922, in Bay Shore, New York

Following study at Yale University, and with various teachers, particularly David Diamond, Francis Thorne became active as a jazz pianist. Mr. Thorne's numerous compositions, which show the influences of jazz and serialism, of Ives and Varèse, have included many effective works for orchestra, piano, and chamber ensembles. Francis Thorne is the co-founder of the American Composers Orchestra, and executive director of the American Composers Alliance.

Written while the composer was on a fellowship grant from the National Endowment for the Arts, this 21 minute piece in three sections is dedicated to Carole Farley and José Serebrier. It is scored for 2 Flutes (doubling with Piccolo), 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones and Tuba, Timpani, Percussion, Harp, and Strings. The composer has noted that when he asked Carole Farley what music felt "just right for her voice," she chose Strauss' *Four Last Songs*. This aural image inspired the composer when he read the closing lines of *Paradiso*, the last words Dante wrote before dying. The great Italian poet's text seemed to generate musical ideas spontaneously to the composer.

After opening quietly, the introduction culminates with a chord for full orchestra. The singer enters appassionato "O Somma Luce," (O light supreme), from Canto XXXIII. The middle section is a vision. The conclusion, "L'amor che move il sole, e l'altre stelle," (Love that moves the sun and the other stars) is quiet, in B major — heavenly.

JOSÉ SEREBRIER

Born: December 3, 1938, in Montevideo, Uruguay

José Serebrier appeared as guest conductor with the Juilliard Orchestra two seasons ago, conducting the United States premiere of *Stille und Umkehr* by Bernd Alois Zimmermann. He made his conducting debut in Montevideo at the age of eleven, and three years later won the composition contest of the National Orchestra. Virgil Thomson, on a Latin-American tour, discovered the sixteen-year-old Serebrier and convinced the United States Department of State to award him a grant for study at the Curtis Institute. When Serebrier was nineteen, Leopold Stokowski gave the world premiere of his Symphony No. 1 with the Houston Symphony. In addition to composing, Serebrier is a frequent guest conductor and makes annual tours of Europe and South America. His first ballet score, *Orpheus Times Light*, was premiered by the Joffrey Ballet in New York with Serebrier conducting. Another of his works, *Fantasia for String Orchestra*, first performed by the Cleveland Orchestra, was adapted for the Pittsburgh Ballet for a performance in January, 1978 with Serebrier conducting the Pittsburgh Symphony. Serebrier has conducted in London, Paris, Munich, Hamburg, Berlin, Rome, Mexico City, Warsaw and Philadelphia. His several new recordings with the London Philharmonic include *The Planets* by Holst, and the opera *El Capitan* by John Philip Sousa, on Columbia Records. Mr. Serebrier recently led the San Antonio Symphony on a tour of Mexico and conducted a Mozart series with the Miami Philharmonic. He has been active in Europe this season and with the Sydney Symphony in Australia. His most recent Juilliard guest-conducting appearance was in October, 1980.

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CAROLE FARLEY, soprano, has been a singer of international distinction for over a decade. She has sung the title role of *Lulu*, in which she made her Metropolitan Opera debut in 1977, more than 60 times here and abroad. She has performed many leading roles in operas by Offenbach, Puccini, Verdi, Mozart, and Richard Strauss, and she is known as an outstanding interpreter of contemporary works.

THE JUILLIARD PHILHARMONIA PERSONNEL

Violins

Chin Kim
Concertmaster
 Ruth McGinnis
Assistant
 Seth Taylor
Principal 2nd Violin
 Martine Adam
 Yoon Il Auh
 Eun Hwan Bai
 Jonathan Carney
 Guillermo Cruz
 Alain Dancyger
 Angèle Dubeau
 Ting Fan
 Aloysia Friedmann
 Lisa Geller
 Spring Grossman
 Michael Haefliger
 Thomas Hanulik
 Zanta Hofmeyr
 Claire Jolivet
 Anna Joseph
 Vergilio Joven
 Leonid Keylin
 Benny Kim
 David Kim
 Daniel Korn
 Alan Krizan
 Piet Koornhof
 Laurie McCracken
 John McGrosso
 Robin Mayforth
 Sally Mermelstein
 Philip Pan
 Jonathan Rees
 Boris Sandler
 Cornelia Schwartz
 Florence Schwartz
 Ann Setzer
 Ian Swensen
 John Underwood
 Yoshiko Wakuta

Violas

Miriam Hartman,
Principal
 Daniel Stevens,
Assistant
 Keith Conant
 Crystal Garner
 Lucina Horner
 David Hult

Jerome Ireland
 Donna Jerome
 Margaret La Ware
 Anna Lackschewitz
 Terese Parisoli
 Soon Wha Oh
 Mary Simonet
 Asdis Valdimarsdottir
 Evan Wilson

Violoncellos

Grace Bahng,
Principal
 Ted Ackerman
 Stephen Balderston
 Ohad Bar-Daved
 Alex Cole
 Käthe Jarka
 Kurt Kaufman
 Helen Kim
 Suzanne Polk
 Ann Roper
 Matthew Sager
 Nicholas Saunders
 Ronald Shawger
 Steven Taylor
 Bonnie Thron
 Peter Wyrick

Contrabasses

Edmond Wedberg,
Principal
 Marc Albert
 Dean Ferrell
 Christopher Hanulik
 Rita Laurance
 Mark Morton
 Robert Renino
 Gordon Smith

Flutes

Laura Gilbert
 Joy Kairies
 Yuko Shibata
 Kristin Winter
 Takanori Yamane

Oboes

Michael Alhonte
 Melanie Feld
 Kim Lee Haan
 Colleen Kennedy
 Richard Kravchak

Clarinets

Joseph Bonfiglio
 James Hinson
 Fred Jacobowitz
 Alan Kay
 Ray McClellan

Bassoons

Richard Aldrich
 Audrey Condoret
 Jai Yul Lee
 Catherine Marchese
 Clark Wilson

French Horns

Janet Lantz
 Adam Lesnick
 Lawrence Price
 Carolyn Shults

Trumpets

Edward Higgins
 Nancy Hill
 G. Ralph Ours
 Glen Rowan

Trombones

James Decker
 Thomas Mueller
 Steven Singer

Bass Trombones

Demetri Pagalidis

Tuba

Thomas Garcia

Percussion

James Baker
 Stephen Burke
 Jan Hagiwara
 Ted Rubright
 Mark Weregge

Harps

Maria Casale
 Elizabeth Etters
 Ellen Lindquist

Piano

Jeffrey Campbell
 Gail Niwa
 Paul Shaw

The Juilliard Theater

A Concert of Chamber Music

Wednesday Evening, February 4, 1981 at 8:00

Mario DAVIDOVSKY	Synchronisms No. 1 for Tape and Flute (1962) Elizabeth MANN, <i>Flute</i>
Pierre BOULEZ	Piano Sonata No. 2 (1949) Extrêmement rapide Lent Modéré Très Librement Patrick MULLINS, <i>Piano</i>

Intermission

Leon KIRCHNER	Piano Sonata (1948) Lento-Doppio movimento-Quasi adagio Adagio Allegro risoluto Robert TAUB, <i>Piano</i>
Frederic RZEWSKI	Song and Dance (1977) Elizabeth MANN, <i>Flute</i> Theodore SCHOEN, <i>Bass Clarinet</i> Mark SHERMAN, <i>Vibraphone</i> Stanley HALL, <i>Double Bass</i>

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance.

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Synchronisms No. 1, for Flute and Tape (1962)

MARIO DAVIDOVSKY

Born: March 4, 1934, in Medanos, near Buenos Aires, Argentina

A student of Ernesto Epstein and others in his native country, Mario Davidovsky first came to the United States in 1958, and he has been active here ever since. He is now associate director of the Electronic Music Center of Columbia and Princeton Universities, and a faculty member at the City University of New York. He has received a number of awards, including two Guggenheim Fellowships and a Pulitzer Prize. Electronic sound is integral to many of his compositions. His method of composition often involves mathematical relationships, but he emphasizes the need of keeping an open mind in every creative act, whether conventional or electronic.

Mario Davidovsky's *Synchronisms* series form a continuing sequence of compositions for tape and one or more instruments, in which electronics and the entire spectrum of vocal and instrumental ensembles have been combined into integrated structures. The composer has noted that in *Synchronisms No. 1*, a piece lasting 7 minutes, he was challenged to secure proper synchronization of rhythm and of pitch. During relatively short ensemble passages he calls for strict timing. However, in more extended episodes he allows for an element of chance and the developing of time discrepancies between the flutist and the tape recorder. To achieve pitch coherence between the flute employing the 12-tone chromatic scale and non-tempered electronic sounds, the composer uses tonal occurrences of very high density, including a high-speed succession of attacks.

Piano Sonata No. 2 (1949)

PIERRE BOULEZ

Born: March 25, 1925, in Montbrison, France

After graduating from the Paris Conservatory in 1945, where he studied with Olivier Messiaen, and also with René Leibowitz (the procedures of serial music), Pierre Boulez began his dual international career as composer and conductor. His works include three piano sonatas, chamber music, and a number of orchestral pieces.

A former conductor of the New York Philharmonic, Mr. Boulez is now Director of the Institut de Recherche et Coordination Acoustique/Musique in Paris.

Mr. Boulez' *Second Piano Sonata* is a "totally serialized" piece of 32 minutes' duration. It is his last work having a direct relationship to standard forms. In it the composer asks that the rhythms and silences be observed strictly — that all counterpoint be considered of equal value — that the architecture be achieved by the intelligence of the interpreter, but that the slow sections be performed without expressive nuances. Structurally, the point of the four complex movements is the destruction of conventional forms: the first-movement sonata form, the slow-movement form, scherzo form, and fugal-canon form. The sonic character of the sonata stems directly from these structural intentions — it is explosive, and violent. This aggressive and powerful virtuoso piano-writing has made the piece a tour-de-force, and popular among young pianists looking for excitement in contemporary repertoire.

In addition this sonata brings the tight control of Webern to the spirit of Antonin Artaud (creator of the "Theater of Cruelty") whom Boulez echoed at the time he composed the work, stating that "music should represent the hysteria and violence of the present period."

Piano Sonata (1948)

LEON KIRCHNER

Born: January 24, 1919, in Brooklyn

Educated at the University of California, Berkeley, where he later taught for a number of years, Mr. Kirchner's expressive, emotionally direct and well structured compositions began to win awards soon after he left college. He has been a faculty member of the music department at Harvard University since 1961 — where he is active as a pianist, conductor, and composer whose works have been played widely. He has written a great deal of forthright chamber music, and also many works for orchestra, including a piano concerto. In his music he is intolerant of system for system's sake.

The *Piano Sonata* lasts about 16 minutes; it is Mr. Kirchner's only work in this form. Displaying a wealth of imagination, it is highly chromatic — a mosaic of short, contrasting motives, with driving rhythms, rhapsodic and quasi-improvisational qualities, and expressive lyricism and drama. A slow introduction in the first movement leads into the propulsive main section; this is followed by a bridge to the freely developed variations of the atmospheric *Adagio*. The intense finale, *Allegro risoluto*, features a collective recapitulation of the first two movements, and then concludes with a modification of its own initial motive.

* * *

Song and Dance (1977)

FREDERIC RZEWSKI

Born: April 13, 1938, in Westfield, Massachusetts

After studying at Harvard, Princeton, and in various European countries, Mr. Rzewski established himself as an avant-garde composer in New York City. As a composer he is a propagandist for "anti-music." As a pianist he is powerfully sonorous. For some years he performed concerts with the cellist Charlotte Moorman. His compositions include many chamber works, for violin, piano and various combinations.

Frederic Rzewski's *Song and Dance* was composed in 1977 for Speculum Musicae.

In this 23 minute piece the composer combines several influences — jazz, electronic and folk — to create quite a seductive piece.

* * *

ELIZABETH MANN, flute, who was born October 15, 1959, in Brookline, Massachusetts, is currently a student of Julius Baker and a candidate for the Master's degree at The Juilliard School. She has appeared as a soloist with the Boston Symphony, and the Boston Pops.

PATRICK MULLINS, piano, is currently a student of Beveridge Webster, and is a candidate for the Master's degree at The Juilliard School. He has played concerts in a number of countries. A former student of Nadia Boulanger, Mr. Mullins has composed various works for piano and for ensembles.

ROBERT TAUB, piano, who was born December 25, 1955, in New Brunswick, New Jersey, is a Phi Beta Kappa graduate of Princeton University, and is at present completing his doctoral studies at The Juilliard School under the guidance of Jacob Lateiner and Milton Babbitt, while also serving as a Teaching Fellow. He has toured extensively in this country and abroad.

THEODORE SCHOEN, bass clarinet, who was born May 23, 1959, in Philadelphia, Pennsylvania, is currently a student of Stanley Drucker, and is a candidate for the Master's degree at The Juilliard School. He gave the United States premiere of Geza Frid's *Concerto for Four Clarinets*.

MARK SHERMAN, vibraphone, is an alumnus of The Juilliard School, where he studied with Saul Goodman, and is active in concerts of contemporary music.

STANLEY HALL, double bass, who was born July 3, 1959, in New York City, is a student of Homer Mensch and David Walter. He is a candidate for the Master's degree at The Juilliard School.

The Juilliard Theater

A Concert of Chamber Music

Thursday Evening, February 5, 1981 at 8:00

Benjamin LEES Sonata Breve for Piano (1956)
Antoine ZÉMOR, *Piano*

Milton BABBITT Composition for Four Instruments (1949)
Luis BIAVA, *Violoncello*
Laura GILBERT, *Flute*
Cecelia HOBBS, *Violin*
Lisa KLEVIT, *Clarinet*

George ROCHBERG Sonata for Viola and Piano (1979)
Allegro moderato
Adagio lamentoso
Fantasia: Epilogue
Peter KENOTE, *Viola*
Neal HARNLY, *Piano*

Intermission

Ira TAXIN Brass Quintet (1973)
OLYMPIC BRASS QUINTET
Stephen BURNS, *Trumpet*
Edward CERVENKA, *Trumpet*
Lawrence DI BELLO, *French Horn*
Mark McCONNELL, *Trombone*
David KIRK, *Tuba*

Ronald CALTABIANO Medea, A Dramatic Cantata for Soprano
and 12 Instrumentalists (1980)

Gail DOBISH, *Soprano*

Cecelia HOBBS, <i>Violin</i>	Lisa KLEVIT, <i>Clarinet</i>
Jodi LEVITZ, <i>Viola</i>	Theodore SCHOEN, <i>Bass Clarinet</i>
Bonnie THRON, <i>Violoncello</i>	Ethan SILVERMAN, <i>Bassoon</i>
James BERGMAN, <i>Double Bass</i>	James FRANK, <i>Horn</i>
Elizabeth MANN, <i>Flute</i>	Edward CERVENKA, <i>Trumpet</i>
Lucinda SANTIAGO, <i>Oboe</i>	David KIRK, <i>Tuba</i>

Ronald CALTABIANO, *Conductor*

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Sonata Breve (1956)

BENJAMIN LEES

Trained in San Francisco and in Europe, Benjamin Lees is now living in Great Neck, Long Island. A composer of many vocal and instrumental works in different forms, both large and small, his symphonic pieces and concertos have been performed by ensembles both here and abroad — including the orchestras of Boston, New York, and London.

The *Sonata Breve* lasts about 11 minutes. Dedicated to Aurora Mauro-Cottone, it is in cyclical form — ABCBA. There are many tempo, dynamic, and rhythmic variations in this one-movement work which is often chromatic.

Composition for Four Instruments (1949)

MILTON BABBITT

Born: May 10, 1916, in Philadelphia

After studying at New York University and Princeton University (with Roger Sessions), Milton Babbitt began his career as a composer and a teacher, during the course of which he has received many awards and honors. He is at present a member of the composition faculty of The Juilliard School, and is also on the music faculty of Princeton University. He has composed many chamber works and also works for large ensemble (some utilizing synthesized tape).

In Milton Babbitt's *Composition for Four Instruments*, completed in 1948, each of the instruments alternates as a solo and as a member of the ensemble — first the clarinet, next the violoncello, then the violin, and finally the flute, in rhythms, sonorities, harmonies, and forms which are extremely varied.

According to the composer, this work shared central characteristics of several "compositions" — the roles played by ordering and orderings, in all dimensions and at all levels. That the title "composition" tended to inhibit formal and stylistic presuppositions, and intimated formalism and abstractness was a pleasing secondary benefit. This 10 minute work in a single movement immediately may be heard to divide into fifteen instrumentally characterized sections, reflecting, according to Mr. Babbitt, the structure of the work's opening clarinet solo in its registral and temporal deployment of the initial three-note motive, and suggesting something of the manifold modes and paths of cumulative progression from the local to the global.

Sonata for Viola and Piano (1979)

GEORGE ROCHBERG

Born: July 5, 1918, in Paterson, New Jersey

After graduating from the Curtis Institute, George Rochberg joined the faculty of the University of Pennsylvania. His music has received a number of awards. Although many compositions of this prolific composer are greatly influenced by works of Schönberg and his School, many include procedures, liberties, and flexibilities not part of the new Vienna canon.

The *Sonata for Viola and Piano*, which lasts about 20 minutes, was commissioned by the Friends of William Primrose in honor of the violist's 75th birthday. This three movement work is tonal — but, according to the composer, "in no sense neo-classical or even neo-Romantic."

Brass Quintet (1973)

IRA TAXIN

Born: April 19, 1950, in New York City

Since graduating from Boston University and The Juilliard School (where his teachers included Roger Sessions, Elliott Carter, and Milton Babbitt), Ira Taxin's music for large and small ensembles has won a number of awards and has been performed in Tanglewood, New York, Portland and Minneapolis by leading groups and orchestras.

Completed in March of 1973, this 13 minute *Brass Quintet* was premiered at Tanglewood in July of the same year. In this dramatic, even aggressive, one-movement work, the composer calls for a number of solo passages and also moments when the entire group plays sharp chords together in declamatory style. There are moments when the music moves in strict, rhythmical patterns, and there are contrasting moments when the music tends to relax its tenseness and rigidity. The piece opens with a burst of fast, repeated notes. A turning note figuration (consisting of semi-tones and minor thirds) stems from and surrounds the opening gesture. Both of these motives are developed, recur in various guises, and serve as unifying ideas throughout the work. To contrast some of the tightness and dissonance of the turning note motive, an "open" sound is alluded to in the middle and end sections where intervals of perfect fourths and fifths become prominent. This latter idea is developed and featured in the bravura trumpet calls of the coda. The *Quintet* concludes with a repetition, fading out, and restatement of all the thematic ideas presented.

Medea, a Dramatic Cantata for Soprano and 12 Instrumentalists (1980)

with a text by the composer based on Euripides' *Medea*

RONALD CALTABIANO

Born: December 7, 1959 in New York City

Currently a student in The Juilliard School where he is a Teaching Fellow, Ronald Caltabiano is studying with Vincent Persichetti. Besides composition, he has also studied a wide variety of instruments. He has composed songs, chamber music, and works for orchestra and band, and for the theater, many of them on commission.

"Now I know what evil I intend to do" is the phrase which Medea sings at the climax of this work, when she realizes the true horror of the deed she is planning: murdering her own children.

The conflict between Medea the woman scorned by her husband, and Medea the loving mother, is present in the monologues before she kills her children in the Euripidean version of this tragedy. Medea has already sent her children to deliver poisoned gifts to Jason's new bride, and now she is planning further revenge against her estranged husband by slaying their children. But the compassionate Medea argues back each time she thinks of her children. After much internal conflict, she finally makes the decision to kill the children and becomes stunned as she realizes what she is about to do. She prepares herself for the act by singing "Oh, arm yourself in steel, my heart. For this one short moment forget the day you bore the babes." An instrumental coda is severed a split-second before Medea's revenge is complete.

The musical material for *Medea* consists of three motives: a gentle descending minor third, associated with motherly love; an ascending revenge motive; and a forceful descending chromatic motive, representing aggression, which is often used with the revenge motive. Upon their conception, the motives produced a twelve-note set, to which selective serial techniques were applied, integrating all melodic and harmonic aspects of the work.

ANTOINE ZEMOR, piano, who was born September 7, 1957 in Virginia, Minnesota, is a candidate for the Doctor of Musical Arts degree at The Juilliard School, where he is studying with Martin Canin, and is a Teaching Fellow. He has performed with orchestras and in solo recitals in many parts of the United States.

LUIS BIAVA, violoncello, who was born May 10, 1958, in Bogota, Colombia, is currently enrolled in The Juilliard School as a candidate for the Master's degree, studying with Leonard Rose and Channing Robbins. A graduate of The University of Michigan, where he studied with Samuel Mayes, he has performed extensively in this country and South America.

LAURA GILBERT, flute, who was born March 5, 1958, in New York City, is currently enrolled in The Juilliard School as a candidate for the Master's degree, studying with Julius Baker. She has performed as a soloist and in chamber music in many cities of the United States and Canada. She recently completed a tour as solo flutist of the Heidelberg Chamber Orchestra. She is a member of the Briosio Woodwind Quintet.

CECELIA HOBBS, violin, who was born August 21, 1959, in Hampton, Virginia, is currently enrolled in The Juilliard School as a candidate for the Master's degree, studying with Joseph Fuchs.

LISA KLEVIT, clarinet, who was born December 18, 1957, in Portland, Oregon, is currently enrolled in The Juilliard School as a candidate for the Master's degree, studying with Leon Russianoff. She has frequently performed contemporary works in solo and ensemble recitals here and on the West Coast.

PETER KENOTE, viola, who was born April 2, 1957, in Seattle, Washington, is currently enrolled in The Juilliard School as a candidate for the Master's degree, studying with Lillian Fuchs.

NEAL HARNLY, piano, is currently enrolled in The Juilliard School as a candidate for the Master's degree. He is studying with Vincent Persichetti.

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THE OLYMPIC BRASS QUINTET

Established in 1978, the Quintet is made up of members currently enrolled in The Juilliard School, where they are coached by Gerard Schwarz. Their concerts, with a wide repertoire spanning almost the entire history of notated music, have taken them to many cities in the United States.

STEPHEN BURNS, trumpet, who was born September 14, 1959, in Wellesley, Massachusetts, studies with Gerard Schwarz. He has been a member of many performing ensembles, and a soloist with a number of orchestras, playing the Haydn, Hummel, and Jolivet concertos. On January 25, 1981, he gave the first New York performance of Gunther Schuller's *Concerto for Trumpet and Orchestra*.

EDWARD CERVENKA, trumpet, studies with Gerard Schwarz. He has performed with many leading ensembles, and has appeared as soloist with the Baltimore Symphony and the Washington Opera.

LAWRENCE DI BELLO, French horn, studies with James Chambers. He has been a soloist and member of leading performing ensembles.

MARK McCONNELL, trombone, who was born December 31, 1958, in Atlanta, Georgia, studies with Per Brevig. He has performed as a soloist on a number of occasions, and has been a member of the Metropolitan Opera Orchestra.

DAVID KIRK, tuba, studies with Don Harry. In addition to being in several performing organizations, he has played the Ralph Vaughn Williams *Tuba Concerto* and other works in solo.

* * *

GAIL DOBISH, soprano, who was born February 1, 1954, in Oshkosh, Wisconsin, received a Master's degree from The Juilliard School in 1980. Currently she studies with Daniel Ferro, and is a member of the American Opera Center. She sang the role of Polly in the recent world premiere of *Feathertop* by Edward Barnes. She has also performed frequently with The Juilliard Contemporary Ensemble.

Alice Tully Hall

Juilliard Symphony

Friday Evening, February 6, 1981 at 8:00

Gerhard SAMUEL, *Guest Conductor*

Dorrance STALVEY Celebration—Sequent II (1976) *

Eric EWAZEN Three Sonnets from
 "The House of Life" 1980) †
 Katherine LAKOSKI, *Mezzo-soprano*

Intermission

Donald MARTINO Concerto for Violoncello and Orchestra (1978) *
 *New York premiere
 †World premiere

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance.

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GERHARD SAMUEL

Born: April 20, 1924, in Bonn, Germany

After coming to America Mr. Samuel studied at the Eastman School of Music, and with Serge Koussevitzky. He has been assistant conductor of the Minneapolis Orchestra, associate conductor of the Los Angeles Philharmonic, conductor of the Oakland Symphony, and currently is on the faculty of the Cincinnati College of Music. At Juilliard he conducted the world premiere of Virgil Thomson's opera *Lord Byron* in 1972. For 10 years Mr. Samuel was Music Director of the San Francisco Ballet, and a frequent guest conductor of the San Francisco Opera. He has conducted performances in Europe, South America, and the Far East, including first performances of contemporary works.

* * *

KATHERINE LAKOSKI, mezzo-soprano, who was born August 1, 1954, in Portsmouth, Virginia, is currently a voice student at The Juilliard School. Recently she performed in Virgil Thomson's *The Mother of Us All*. She is studying with Beverley Johnson.

Celebration—Sequent II (1976)

DORRANCE STALVEY

Born: August 21, 1930, in Georgetown, South Carolina

Having graduated as a clarinetist from the Cincinnati College of Music, Mr. Stalvey is largely self-taught in composition. Since 1968 he has been a faculty member at Immaculate Heart College, and since 1971 executive director of the Monday Evening Concerts in Los Angeles. His compositions include many chamber works and piano pieces, theater works, large orchestral pieces, and several multimedia pieces — a number of which have received awards.

Orchestrated for 4 Flutes, Oboe and English Horn, 4 Clarinets, Bassoon and Contrabassoon, 4 Horns, 4 Trumpets, 4 Trombones, Timpani, 3 Percussion Players, Piano, Harp, Mandolin, Banjo, and divisi Strings, this 15 minute work opens with full orchestra. The celebrating rhythms and the textures are extremely varied, and exhilarating because of their craft, not because of the decibel level. In *Sequent II* the groupings of four are emphasized in structure and in subject matter (as they are in the composer's other works in the series).

Three Sonnets from 'The House of Life' by Dante Rossetti (1980)

ERIC EWAZEN

Born: March 1, 1954, in Cleveland, Ohio

After studying at the Eastman School, Eric Ewazen came to The Juilliard School where he studied with Milton Babbitt, and has received the Master of Music and Doctor of Musical Arts degrees. He has earned a number of awards, from the Berkshire Music Center, the Eastman School and Broadcast Music Incorporated. He is a Board member of ISCM and currently he teaches solfege and theory in the Pre-College Division of The Juilliard School.

Three Sonnets from 'The House of Life' is scored for Flute, Oboe, Clarinet, Bassoon, 2 Horns, 2 Percussion Players, Piano, Harp, and Strings. The text by the English poet, Dante Rossetti, ironically concerns itself with images of death. The basically syllabic text-setting (with varying rhythms) often utilizes the dark, rich tessitura of the lowest range of the singer, befitting the highly introspective and intensely personal words of the Victorian poet and painter, a co-founder of the Pre-Raphaelite Brotherhood.

The first sonnet, "The Heart of the Night," is an invocation to the "Lord of Life . . . the awful Lord of will . . . the Lord of Death" and consists of massive sonorous chords underlying a dramatic vocal line. It begins and ends softly. Though there is no tempo marking, the feeling is Andante. The second sonnet, "Lost Days," with words of despair and tortured regret, consists of a dissonant, agitato vocal line and orchestral accompaniment. Marked *Allegro agitato*, the section begins softly, building to a fortissimo conclusion. The third sonnet, "The One Hope," is a prayer for hope recalling the sonorities of the first sonnet, but evolving into a more peaceful, consonant world it seems to complete architecturally the entire work.

Concerto for Violoncello and Orchestra (1978)

DONALD MARTINO

Born: May 16, 1931 in Plainfield, New Jersey

After studying with Ernst Bacon, Milton Babbitt, Roger Sessions, and Luigi Dallapiccola, Mr. Martino began teaching, first at Princeton, then Yale, and currently at the New England Conservatory. His numerous compositions (many of which received awards) include large pieces for orchestra and band, and also works for the voice, and small ensembles. Although his compositional method has a mathematical base in part, the tonal and rhythmic effects often are quite free. His influences have included Stravinsky, Bartok and Schönberg.

The *Concerto for Violoncello and Orchestra* is a 24 minute one-movement work scored for 3 Flutes, 3 Oboes, 3 Clarinets, 3 Bassoons, 4 Horns, 4 Trumpets, 3 Trombones and Tuba, Timpani, 4 Percussion Players, Celeste, Piano, Harp, and Strings. The work begins dramatically with two impressive quick crescendos, followed by the entrance of the soloist. The musical rhetoric is admirably crafted, concealing at first the tumult within. It has great variety, and great strength.

THE JUILLIARD SYMPHONY PERSONNEL

Violins

David Scheidemantle
Concertmaster
 Belinda Whitney,
Assistant
 Gwendolen Hoebig,
Principal 2nd Violin
 Vahn Armstrong
 Laura Bald
 Denise Berginson
 Mark Blekh
 Peter Bournaki
 Mi-Hee Chung
 Jennifer Cowles
 Beryl Diamond
 Joan Faigen
 Paul Gati
 Gregory Gelman
 Ellen Ginzburg
 Haesoon Hahn
 Joyce Hammann
 Frieda Hoving
 Robert Hyman
 Gilda Joffe
 Ousep Ketendjian
 Hee-Jung Kwon
 Fritz Krakowski
 Maria Larionoff
 Eun-Sun Lee
 Elizabeth Lim
 Felicia Moye
 Amy Mugavero
 Glen Paes
 Anne Ricci
 Joshua Rodriguez
 Sergiu Schwartz
 Sebu Sirinian
 Maryellen Shea
 Martha Simonds
 Laura Smith
 Galena Stamenova
 Dean Stein
 Katherine Thomas
 Elizabeth Treanor
 Deborah Wong
 Mia Wu
 Won-Bin Yim

Violas

Vincent Lioni, *Principal*
 Lila Brown, *Assistant*
 Lori Bokol
 Volker Hartung
 Lisa Hefter
 Deborah Judd
 Peter Kenote

Joan King
 Judith Laibman
 Alicia Mickenberg
 Paul Neubauer
 Ann Shugart
 Richard Spencer
 Carol Traut
 Jonathan Waleson
 Rozanna Weinberger

Violoncellos

Luis Biava, *Principal*
 David Bowles, *Assistant*
 Yari Bond
 David Bowles
 Mark Brandfonbrener
 François Chanon
 Barbara Corcillo
 Daniel Culnan
 Pierre Djokic
 Jennifer Eley
 Gregory Fiocca
 Max Fuller
 Sung-Eun Hong
 Stephen Honigberg
 Gayane Manasjan
 Roger Shell
 Wayne Smith
 Stephanie Souers

Contrabasses

Gilbert Pease, *Principal*
 Calvin Conyers
 Kiyoto Fujiwara
 Albert Laszlo
 David Perry
 Wayne Roberts
 Deborah Spohnheimer
 Rachel Smith
 Sarah Thompson

Flutes

Lisa Hansen
 Teresa Patton
 Julie Ranti
 Wendy Stern
 Eugene Tripetsky

Oboes

John Abberger
 Paul Clive
 Mark Gainer
 Andrea Ridilla
 Avi Yosselevitch

Clarinets

Edith Camp
 Lisa Klevit
 Gary Meyer
 Robert Neu
 Marjorie O'Brien
 Shannon Scott
 Barbara Silbergait

Bassoons

Whitney Crockett
 Marc Goldberg
 Karen Kelland
 Marie Postlewater

French Horns

Elizabeth Deland
 Lawrence Di Bello
 Jeffrey Lang
 Theodore Petrosky
 Sally Woodward

Trumpets

Edward Cervenka
 Justin Cohen
 Barry Davidson
 Michael Halpern
 Gary Schwartz

Trombones

Richard Kessler
 Richard Mowat
 Donald Renshaw
 Kevin Stamey

Bass Trombone

David D'Onofrio

Tuba

David Kirk
 Leonard Lipkins

Percussion

Jason Arkis
 Keith Clay
 Ellen Greiss
 Stewart Hoffman
 Glenn Meyer
 Greg Parnas

HARPS

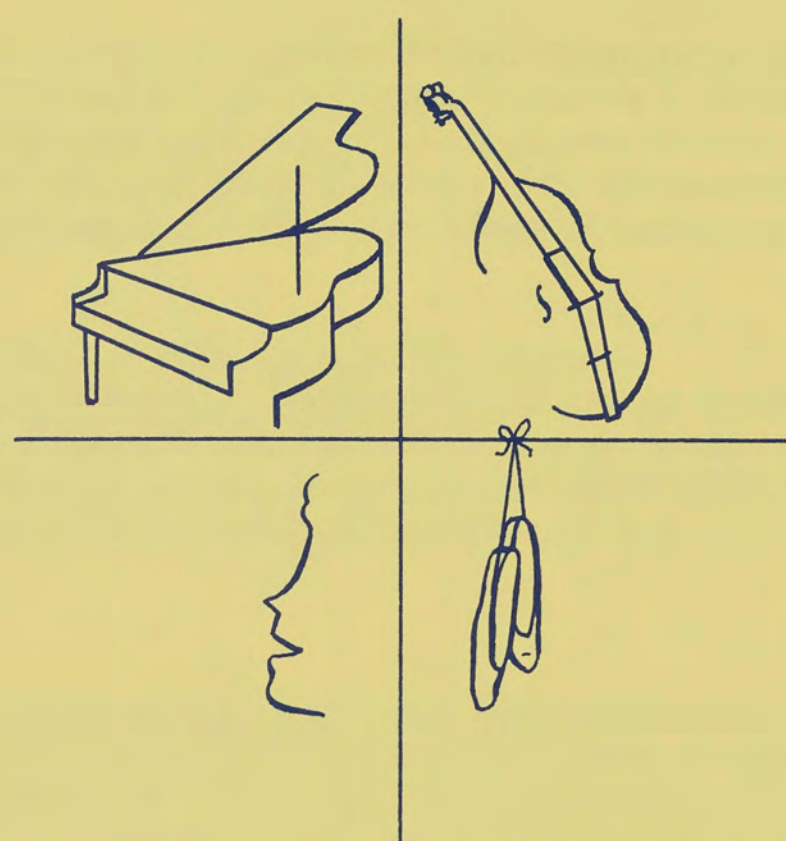
Ulrike Brinksmeier
 Wendy Kerner

Piano

Jennifer Eley
 Ori Steinberg

Composers whose works were presented in the previous festival

MILTON BABBITT
 LUCIANO BERIO
 EASLEY BLACKWOOD
 EARLE BROWN
 JOHN CAGE
 ELLIOTT CARTER
 GEORGE CRUMB
 PETER MAXWELL DAVIES
 LUCIA DLUGOSZEWSKI
 JACOB DRUCKMAN
 ROY HARRIS
 ULYSSES KAY
 BARBARA KOLB
 PETER LIEBERSON
 BRUNO MADERNA
 ARIBERT REIMANN
 WALLINGFORD RIEGGER
 CARL RUGGLES
 GUNTHER SCHULLER
 WILLIAM SCHUMAN
 ROGER SESSIONS
 DMITRI SHOSTAKOVICH
 EDGARD VARÈSE
 STEFAN WOLPE
 CHARLES WUORINEN
 YANNIS XENAKIS



A Performance for
The Thursday Evening Club

at
Paul Recital Hall
The Juilliard School
New York City

March 5, 1981
9:00 p.m.

ROBERT TAUB is completing his studies for the Doctor of Musical Arts degree. Born in New Jersey, he is a graduate of Princeton. A student of Jacob Lateiner, he has performed extensively, and has won a number of national competitions. He was a top prize winner in the 1978 Kennedy Center-Rockefeller Foundation International Competition in the Performance of American Music. He recently performed as soloist on television in Costa Rica.

* * *

IDA LEVIN is studying with Dorothy DeLay for her Bachelor of Music degree. A native of California, she made her debut at the age of 10 with the Los Angeles Philharmonic, and since has performed regularly in the United States and Europe. Among her awards is her selection in 1980 as a Leventritt Artist. She recently performed as soloist on national public radio broadcasts.

* * *

BRIAN SCHEXNAYDER made his Metropolitan Opera debut this season in the role of Silvio in "I Pagliacci." Born in Texas, he came to Juilliard in 1976 following his graduation from the University of Southwestern Louisiana. A student of Richard Torigi, his leading roles with the Juilliard American Opera Center have included Sharpless in "Madama Butterfly" and Renato in "Un Ballo in Maschera." Mr. Schexnayder performed in the Luciano Pavarotti Master Class at Juilliard presented in 1980 on public television.

* * *

TZIPORA LEVENBOIM received her Diploma from Juilliard in 1978 and is now completing her studies for the Bachelor of Fine Arts degree. A native of Israel, where she served in the Israeli Army, she came to Juilliard from the Rubin Academy of Music in Jerusalem. She has worked with José Limón, Anna Sokolow, Hector Zaraspe and Wendy Hilton.

* * *

AMY WYNN is in her final year of study for the Bachelor of Fine Arts degree. Born in Syracuse, New York, she studied with the Syracuse Ballet Theater prior to coming to Juilliard in 1977. She has worked with Anna Sokolow, Hector Zaraspe, Wendy Hilton, Helen McGehee and Saeko Ichinohe. Miss Wynn is also a flutist.

* * *

MARIA RADA ALVAREZ is in her second year as a Bachelor of Fine Arts candidate. Born in Havana, Cuba, she came to Juilliard in 1979 following studies at The Academy of Fine Arts, Music and Dance and The New York Conservatory of Dance. She has worked with Anna Sokolow, Hector Zaraspe and Wendy Hilton.

PROGRAM

Etude in C-sharp Minor, Op. 25, No. 7 Paraphrase of "Rigoletto"

*Chopin
Verdi/Liszt*

Robert Taub, *Piano*

Introduction and Rondo Capriccioso

Saint-Saëns

Ida Levin, *Violin*
Sandra Rivers, *Piano*

Di Provenza Il Mar, from "La Traviata" O Sainte Médaille, from "Faust"

*Verdi
Gounod*

Brian Schexnayder, *Baritone*
Ivan Törzs, *Piano*

"Chanson Dans La Nuit"

Salzedo

Tzipora Levenboim
Ulrike Brinksmeier, *Harp*
Choreography: Tzipora Levenboim

Excerpts from "Paso A Cuatro"

Soler, Albeniz

Allegro Gracioso - Amy Wynn
Allegro con Garbo - Maria Alvarez
Daniel Horn, *Piano*
Choreography: Hector Zaraspe

THE JUILLIARD SCHOOL

PETER MENNIN, PRESIDENT

LINCOLN CENTER, NEW YORK, N. Y. 10023

Gordon Kupperstein
663-6136
Dick Killough
799-5013
Ted McKnight
674-1278

GAMES TOUR SCHEDULE

Week of March 16

MONDAY MARCH 16

7:30 Call
7:45 Depart Juilliard
8:30 Arrive Bronx, IS 137
10:00 Performance
11-12 Travel, lunch
12:30 Arrive Larchmont
1:30 Performance
3:30 Return Juilliard

TUESDAY MARCH 17

7:15 Call
7:30 Depart Juilliard
8:15 Arrive Paramus, NJ
9:45 Performance
11-12 Travel, lunch
12:30 Arrive Jersey City
1:30 Performance
3:30 Return Juilliard

WEDNESDAY MARCH 18

7:15 Call
7:30 Depart Juilliard
8:30 Arrive New Rochelle
10:00 Performance
LUNCH AT SCHOOL - \$2.00
1:00 Performance
3:15 Return Juilliard

THURSDAY MARCH 19

7:30 Call
7:45 Depart Juilliard
8:30 Arrive Bronx, PS 106
10:00 Performance
11:30-
12:30 Travel, lunch
12:45 Arrive Roslyn Heights, NY
1:45 Performance
4:00 Return Juilliard

FRIDAY MARCH 20

7:30 Call
7:45 Depart Juilliard
8:30 Arrive Columbus HS
10:00 Performance
11:15-
12:15 Travel, lunch
12:30 Arrive Washington Hgts.
1:50 Performance
3:45 Return Juilliard

NOTE - TRAVEL TIME HAS BEEN TIGHTENED: PROMPTNESS IS ESSENTIAL.
THANK YOU.

24

[illegible][illegible]

*CEREUS / ANTONY TUDOR / GEOFFREY GREY

* tape

THE JUILLIARD SCHOOL

PETER MENNIN, PRESIDENT

LINCOLN CENTER, NEW YORK, N. Y. 10023

FOR IMMEDIATE RELEASEJane Rigney, Public Relations
(212) 799-5000, Extension 207JUILLIARD DANCE ENSEMBLE SEASON APRIL 3-6TO GIVE PREMIERES BY SOKOLOW AND ZARASPE

Peter Mennin, President of The Juilliard School, has announced that the Juilliard Dance Ensemble's Spring Season will feature a new work by Anna Sokolow, the New York premiere of a Hector Zaraspe work and the first Juilliard performances of Paul Taylor's "Esplanade."

The season also includes repertory dances by Wendy Hilton, José Limón, Miss Sokolow and Antony Tudor. Performances will be at 8 p.m. Friday, Saturday and Monday, April 3, 4 and 6, and at 3 p.m. Sunday, April 5, in the Juilliard Theater, 155 W. 65 St.

Miss Sokolow's "Los Conversos" is set to Sephardic songs arranged by Richard J. Neumann, and will be given Friday and Saturday. Mr. Zaraspe's "Paso a Cuatro" utilizes music of Albeniz, Scarlatti and Soler, and will receive its first New York performances Friday and Monday. Mr. Taylor's "Esplanade," set to Bach's violin concerti, will appear on all four programs, with Nicholas Mann and Peter Oundjian as violin soloists.

Airi Hynninen will direct Tudor's "Cereus," choreographed for Juilliard in 1971, to be performed Saturday and Sunday. Daniel Lewis is directing Limón's "La Malinche" as a memorial to Limón and to the late Norman Lloyd, composer and member of the Juilliard faculty. It will be danced Sunday and Monday.

"Magritte, Magritte," choreographed by Miss Sokolow to music of Liszt, Scriabin, Satie and French music halls, and inspired by paintings of the Belgian surrealist artist René Magritte, will be repeated from the 1980 season, on Sunday and Monday.

JUILLIARD DANCE ENSEMBLE, Page 2

There also will be a revival, in revised form, of Miss Hilton's Baroque work, "An Entertainment for His Majesty, George II," set to selections from Handel's "Water Music" and "Guilio Cesare," on Friday and Saturday.

Salvatore Scecchitano will conduct the Juilliard Chamber Ensemble. Piano soloists will be Daniel Horn and Kathleen Solose.

The performances are a benefit for the Juilliard Dance Scholarship Fund. Tickets are distributed on the basis of minimum donation of \$5 and \$4 per person. Further information is available through the Juilliard Concert Office, (212) 874-7515 or (212) 874-0465.

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March 3, 1981

You are invited to attend

A DANCE MARATHON
of
JUILLIARD DANCE DIVISION

in
End of the Year Round-Up
of
New and Repertory

DANCE WORKS
in
THE JUILLIARD THEATER

* * *
*

12 NOON, TUESDAY, MAY 13, 1980 / EVENT 15

Repertory prepared in classes of Genia Melikova and Billie Mahoney
and Hector Zaraspe's ballets for "La Vida Breve"

2:30 PM, TUESDAY, MAY 13, 1980 / EVENT 16

New and repertory works choreographed by dance faculty and students

5:30 PM, TUESDAY, MAY 13, 1980 / EVENT 17

Graduate Peter Sparling and Dance Company in Open Rehearsal of three of his works

12 NOON, WEDNESDAY, MAY 14, 1980 / EVENT 18

Dance works of graduates Richard Caceres, Susan Marshall, Jack Waters
and
The José Limón Company in "The Unsung", choreography by Jose Limon, artistic direction
by Carla Maxwell

3 PM, WEDNESDAY, MAY 14, 1980 / EVENT 19

New and repertory works choreographed by dance faculty and students

5:30 PM, WEDNESDAY, MAY 14, 1980 / EVENT 20

New and repertory works choreographed by dance faculty and students

* * *
*

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENTS XIII & XIV
Thursday, April 10, 1980
Friday, April 11, 1980

6:00 p.m.
Studio 301

From the Production Class of Daniel Lewis

I.

AGE-OLD AND INSTANTANEOUS HOURS

Choreography by.....Francine Landes
Music by.....Eric Satie

Marilyn Johnson Carol Lucas Amy Wynn

II.

CHANSON DANS LA NUIT

Choreography by.....Tzipora Levenboim
Music by.....Carlos Salzedo

Tzipora Levenboim

III.

THE TROUBLES

Choreography by.....Joan Karlen
Music by.....The Roches

Joan Karlen

IV.

SING - SING - SING

Choreography by.....Morris Perry
Music by.....Louis Prima, arr. by Charlie Calello

Robbin Ford Morris Perry

V.

DEMOISELLES D'AVIGNON

Choreography by.....Ann Westhoff
Music by.....Paul Hindemith

Joan Karlen *Clara Maxwell Ann Westhoff

-From the painting by Pablo Picasso-

*Guest Artist

VI.

SONG FOR GAUGIN

Choreography by.....Cynthia Morales
 Music by.....Tahitian Folk Music

Cynthia Morales Sylvia Morales

VII.

DEEP VOICES AND UPSTREAM DESIRES

Choreography by.....Carol Lucas
 Music by.....Humpback Whales and Steve Reich

Carol Lucas

Jenny Coogan (Friday)

Mark De Garmo

Michael Schumacher

Marilyn Johnson

Amy Wynn (Thursday)

Ann Westhoff

INTERMISSION

VIII.

HUBBA, HUBBA

Choreography by.....Pamela Risenhoover
 Music by.....Tommy Dorsey and Duke Ellington

Mary Duncan Pamela Risenhoover

*Wendell Wilkie

*Randolph Scott

*Guest Artist

IX.

LUNAR SEED

Choreography by.....Amy Wynn
 Music by.....Lou Harrison

Amy Wynn

RAMBLING

Choreography by.....Mark DeGarmo
 Music by.....Keith Jarrett

Mark De Garmo

X.

ANIMA

Choreography by.....Mary Duncan
Music by.....Scott Steidl**

Mary Duncan *Jack Waters

String Quartet
Nestor Cybrinsky
Jeri Jorgensen
Eric Ramme
Daniel Stevens

XI.

ALLONS'Y

Choreography by.....Brian Taylor
Music by.....C. Mingus/J. Mitchell

Bambie Elmaleh de Buenos
Morris Perry Herman Sebek

* * * * *

Production Supervisor: Eddie Effron
Assistant to Mr. Lewis: Nancy Scattergood Jordan

Stage Manager: Caroline Billings
Electricians: Tom Rockenfield
J.B. Gallegos
Carpenter: Ken Alexander

Running Crew
Board Operator: Francine Landes
Soundman: Mark Haim
Electricians: Kim Richardson
Stuart Gold

*Guest Artist

** Juilliard Composer

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT XVI
Tuesday, May 13, 1980
2:30 p.m.
The Juilliard Theater

I.

CRONOS
Choreography by.....Nina Ries
Music by.....Eric Ewazen

Caroline Billings Nina Ries

Colin Walker

The Regency Brass Quartet
Howard Kruskol, trumpet
James Pandolfi, trumpet
Breda Anderson, horn
Robert Kruskol, trombone
Brian Brown, tuba

II.

-From the Composition Classes of Janet Soares-

1. PRELUDE
Choreography by.....Shell Benjamin and Colin Walker
••Music by.....Mario Castelnuevo-Tedesco

Shell Benjamin and Colin Walker

2. A QUICKENING OF DREAMS
Choreography by.....Lisa Denne
Music by.....Johannes Brahms
Sonata for Piano and Cello

Lisa Denne and Robert Garland

3. SOLO II
Choreography by.....Ann Smith
•Music by.....Ludwig van Beethoven
(Bagatelles #1)

Ann Smith

4. DISTRACTED
Choreography by.....Jonathan Leinbach
•Music by.....Alexander Scriabin

Jonathan Leinbach

5. JUST ABOVE A WHISPER
Choreography by.....Lilittle Knox
Music by.....Gerald Gilmore

Lilittle Knox

Gerald Gilmore, piano

6. SOUNDS
 Choreography by.....Maryam Kermani
 Music by.....John Cage
 (Sonata No. 5)

Maryam Kermani

7. TWISTED
 Choreography by.....Felix Lindicy
 Music by.....Oskar Scala
 (Five Improvisations on Magnetic Tape; 4th Movement)

Felix Lindicy

8. CATALINA LA CATALICA
 Choreography by.....Kim Richardson
 Music by.....Andre Jolivet

Kim Richardson

Shelley Katz, piano
 Juliann Bingaman, flute
 Patrick O'Connell, narrator

To My Lord King Henry VIII,

I vow that I desire you above all things.

In Espiritus,
 Catalina de Aragon

9. DRUID
 Choreography by.....Felix Lindicy
 Music by.....Mort Garson
 (Sorcerer)

Felix Lindicy

10. BERCEUSE
 Choreography by.....Maria Teresa Bautista
 Music by.....Frederic Chopin and Allan Greene

Maria Teresa Bautista Dircelia Januzzi Rodin

Jonathan Leinbach

•Allan Greene, piano
 ••Reed Hansen, piano

Stage Manager: Barbara DeGast

Sound: Barbara DeGast

Lighting: Kevin Mangan

#####

Production Director: Martha Hill

Production Assistants: Mary Chudick

Victoria Trapani

April 15, 1980

THE JUILLIARD THEATERTuesday, May 13, 1980
5:30 p.m.-An Open Rehearsal of Works Choreographed by Peter Sparling-
forPeter Sparling Dance Company/Live from Matrix: Midland Festival
(Works to be premiered on June 20, 1980 at Midland Center for the Arts, Midland, Michigan)Jane Gallagher
Jane Hedal
Joyce Herring
Anthony Morgan
Clayton PalmerGermaine Salzberg
Barry Smith
Peter Sparling
Jay Todd
Juan Valqui
Larry WhiteTHE TEMPEST, a Fantasia (1980)
Music by Frederic Rzewski (Song and Dance)

In his last play, Shakespeare weaves the tale of Prospero's magical evocation of the tempest through the use of several genres; tragicomedy, pastoral, romance and masque. Prospero, aided by his mercurial servant Ariel and three spirits, sets into motion his scheme to right the conspiracy done against him years ago as the Duke of Milan. From the moment the tempest washes up Alonso, King of Naples and his son Ferdinand, the drunken butler Stephano and the jester Trinculo, Prospero's island domain becomes a kaleidoscope of activity. Miranda, Prospero's daughter, and Ferdinand fall in love under Prospero's stern gaze; Trinculo and Stephano team up to rule the island after Caliban, the half monster, offers to betray to them his master's secrets; Alonso wanders in despair, fearing his son's drowning and pursued by visions of the conspiracy which years ago exiled Prospero and Miranda from Milan and left them castaways at sea. All are eventually brought to stand within Prospero's "charmed circle" and sentenced to their appropriate fates before Prospero relinquishes his magical powers.

The dance proceeds as a fantasia, a "dumb show" mirroring Caliban's lines in Act III, Scene II:

"Be not afeared; the isle is full of noises,
Sounds and sweet airs that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometimes voices
That, if I then had waked after long sleep,
Will make me sleep again; and then, in dreaming
The clouds methought would open and show riches
Ready to drop upon me, that, when I waked,
I cried to dream again."

(Continued on next page)

CAST (in order of appearance)

Caliban: Anthony Morgan
 Prospero: Barry Smith
 Ariel: Peter Sparling
 Spirits: Jane Hedál, Jane Gallagher, Joyce Herring
 Miranda: Germaine Salzberg
 Alonso: Jay Todd
 Trinculo: Clayton Palmer
 Stephano: Juan Valqui
 Ferdinand: Larry White

-INTERMISSION-

WHAT SHE FORGOT HE REMEMBERED (1980)

Music: Johannes Brahms ("Variations on a Theme by Schumann", Op. 9)

Jane Gallagher

Peter Sparling

-INTERMISSION-

ORION (1980)

Music: Alberto Ginastera ("Variaciones Concertantes")

In a stargazer's dreams, the myth of the giant and hunter Orion comes to life; Orion appears, blindly stalking the rising sun for the means to recover his sight. While celebrants dance in midsummer festivities under the hovering constellation, the dreamer envisions them as participants in Orion's celestial journey.

The Dreamer: Larry White

Orion: Anthony Morgan

Celebrants:	Jane Hedál	Jane Gallagher	Joyce Herring
	Juan Valqui	Clayton Palmer	Barry Smith

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT XVI
Tuesday, May 13, 1980
12:00 Noon
The Juilliard Theater

I.

-From the Variations Class of Genia Melikova-

DON QUIXOTE (PAS DE DEUX)
Choreography by.....Marius Petipa
Direction by.....Genia Melikova
Music by.....Ludwig Minkus

Teresa Bautista Tatsuo Mochizuki

II.

-From the Notation I Class of Billie Mahoney-

FOUR DANCES FROM NEGRO SPIRITUALS
Choreography by.....Helen Tamiris
Music by.....Traditional

Reconstucted from the Labanotation Score by the Dancers
Direction: Billie Mahoney

"Git on Board"
Danced by.....Anastasia Bain

"Joshua"
Danced by.....Colin Walker

"Saints"

Shell Benjamin
Mark Haim
Dircelia Januzzi
Felix Lindicy

Cheryl Factor
Chandler Holland
Maryam Kermani
Lisa Ruffin

Eddy Theran

Swing: Anastasia Bain

III.

-From the Notation II Class of Billie Mahoney-

PASSACAGLIA AND FUGUE IN C MINOR (Excerpts)

Choreography by.....Doris Humphrey

Music by.....Johann Sebastian Bach

Reconstructed from the Labanotation Score in
the Notation II Classes of Billie Mahoney.

Lyric Variation

Jeanette Bolding
Lisa Denne
Tanya Gibson
Elizabeth Maxwell
Kim Richardson

Jennifer Denham
Bambie Elmaleh de Buenos
Lilitte Knox
Donna Miranda
Julia Weitzer

Turn Variation

Marilyn Johnson

Linda Lehovec

Men's Variation

David Fuerstenau

Stuart Gold

Michael Simon.

Chicken Variation

Teresa Bautista
Dina McDermott

Cynthia Morales
Amy Wynn

IV.

-From the Notation I Classes of Billie Mahoney-

16 DANCES IN 16 RHYTHMS

Choreography by.....Ted Shawn

Music by.....Jess Meeker

Direction by.....Billie Mahoney

Reconstructed from Labanotation by the
students in Notation I classes.

March

Maria Alvarez, Christa Coogan, Jenny Coogan, Maryam Kermani

Gavotte

Maria Alvarez
Herman Sebek

Christa Coogan
Colin Walker

Jenny Coogan
Tatsuo Mochizuki

Maryam Kermani
Robert Garland

Schottische

Denise DeSousa, Robin Evers, Cheryl Factor, Lisa Ruffin

Waltz

Robin Evers	Cheryl Factor
Michael Schumacher	Charles MacDonald
Lisa Ruffin	Dorothy Smith
Jonathan Leinbach	Eddy Theran

Mazurka

Anastasia Bain Mark De Garmo Mark Haim

Redowa or Varsovienne

Christa Coogan	Jenny Coogan
Colin Walker	Charles MacDonald

Polonaise

Shell Benjamin Tatsuo Mochizuki

Minuet

Shell Benjamin	Carolyn Abedor	Anastasia Bain
Tatsuo Mochizuki	Felix Lindicy	Chandler Holland
Robin Evers	Cheryl Factor	Dorothy Smith
Eddy Theran	Charles MacDonald	Robert Garland

Bolero

Mark DeGarmo, Mark Haim, Jonathan Leinbach, Michael Schumacher,
Herman Sebek

Two Step

Maria Alvarez Charles MacDonald

Polka

Maria Alvarez	Carolyn Abedor	Anastasia Bain
Charles MacDonald	Christa Coogan	Shell Benjamin

Galop

Jonathan Leinbach Michael Schumacher Herman Sebek

Tango

Carolyn Abedor, Maria Alvarez, Anastasia Bain, Shell Benjamin
Christa Coogan, Mark DeGarmo, Denise DeSousa, Robin Evers
Robert Garland, Dircelia Januzzi Rodin, Maryam Kermani, Charles MacDonald
Tatsuo Mochizuki, Dorothy Smith, Eddy Theran, Colin Walker

Tarantella

Jenny Coogan
Mark Haim

Lisa Ruffin
Chandler Holland

Barcarolle

Carolyn Abedor, Maria Alvarez, Shell Benjamin, Christa Coogan
Dircelia Januzzi Rodin, Maryam Kermani, Tatsuo Mochizuki, Colin Walker

Jota

Anastasia Bain, Jenny Coogan, Mark DeGarmo, Cheryl Factor
Robert Garland, Mark Haim, Chandler Holland, Lisa Ruffin
Dorothy Smith Eddy Theran

V.

Dances from LA VIDA BREVE

Choreography by.....Hector Zaraspe
Music by.....Manuel De Falla

Maria Alvarez, Denise DeSousa, Robin Evers, Jonathan Leinbach
Tzipora Levenboim, Charles MacDonald, Cynthia Morales, Sylvia Morales
George Saunders, Michael Schumacher, Herman Sebek, Amy Wynn

Assistant to Mr. Zaraspe:
Gloria Marina

#####

Pianist for Notation Class Programs:
Ken Shakin

#####

Stage Manager: Barbara DeGast
Sound: Barbara DeGast
Lighting: Kevin Mangan

#####

Production Director: Martha Hill
Production Assistants: Mary Chudick
Victoria Trapani

THE JUILLIARD SCHOOL
DANCE DIVISION

A PROGRAM OF DANCES

By

Members of the Juilliard Dance Ensemble

For

Participants In

The National Society of Arts & Letters Ballet Competition

At The

Astoria Salon

The Waldorf Astoria Hotel

Thursday, May 29, 1980

8:00 p.m.

1. MORNING COME
Choreography.....Carol Lucas
Music.....Traditional
(Morning Come, Maria Gone)
Danced by.....Carol Lucas
2. THE TROUBLES
Choreography.....Joan Karlen
Music.....The Roches
Danced by.....Joan Karlen
3. A TIME TO HEAL (From "There is a Time")
Choreography.....Jose Limon
Direction.....Daniel Lewis
Music.....Norman Dello Joio
Danced by.....Caroline Billings and David Fuerstenau
4. SONG OF THE WHALES
Choreography.....Carol Lucas
Soundscore.....Humpback Whale
Danced by.....Carol Lucas
5. EN DOLOR
Choreography.....Ethel Winter
Music.....Manuel De Falla
Danced by.....Sylvia Morales
6. TANGO
Choreography.....Teresa Bautista
Music.....Igor Stravinsky
Danced by.....Teresa Bautista and Tatsuo Mochizuki

Production Director: Martha Hill
Production Assistants: Mary Chudick and Victoria Trapani
Stage Manager and Sound Technician: David Fuerstenau

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT VI
Wednesday, January 14, 1981
The Juilliard Theater
1:00 pm

I.

-From the Composition Classes of Doris Rudko-

A series of short dances choreographed to assigned music. Choreographic stress is on different treatments of the same music and how to work within the given form of the music to complement and support one's dance.

Assigned Music:

Piano Sonata # 3, First Movement (Theme and Variations) by Norman Dello Joio
or
Fairytale by Serge Prokofiev

1. Hikari Baba.....Variation V (Dello Joio)
Accompanist.....Joseph Pehrson
2. Tina Mantel.....Variation IV (Dello Joio)
Accompanist.....Reed Hansen
3. Joseph Youngblood.....Prokofiev
Accompanist.....Joseph Pehrson
4. Susan Gaydos.....Variation V (Dello Joio)
Accompanist.....Joseph Pehrson
5. Jonathan Leinbach.....Theme and Variation II (Dello Joio)
Accompanist.....Reed Hansen
6. Sebastian Prantl.....Variation V (Dello Joio)
Accompanist.....Reed Hansen
7. Christopher Batenhorst.....Variation IV (Dello Joio)
Accompanist.....Reed Hansen

II.

FEETS, DON'T FAIL ME NOW!

Choreography.....Adrienne Stevens
Music.....Jean-Pierre Rampal
(Fugace)

Adrienne Stevens

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT VIII
January 15, 1981
The Juilliard Theater
5:00pm

I.

CHINESE DANCE from THE NUTCRACKER

Choreography.....Ivanov
Staged by.....Genia Melikova
Music.....Peter I. Tchaikovsky

George Wainwright

Nina Ries

Amy Wynn

II.

PAS DE DEUX from THE NUTCRACKER

Choreography.....Ivanov
Staged by.....Genia Melikova
Music.....Peter I. Tchaikovsky

Linda Lehovec

Michael Simon

III.

ON THE FIELD

Choreography.....Jeanette Bolding
Music.....John Phillip Sousa
(The Invincible Eagle March)

Stuart Gold

Chandler Holland

Charles MacDonald

IV.

TANGO

Choreography.....Teresa Bautista
Music.....Igor Stravinsky

Teresa Bautista

Tatsuo Mochizuki

V.

CATCH IT

Choreography.....Liz Maxwell
Music.....Claude Bolling
(Gavotte from Suite for Jazz Violin and Piano)

David Fuerstenau

33

VI.

LUNAR SUITE (work in progress)

Choreography.....Amy Wynn
Music.....Lou Harrison
(Cello and Harp Suite)

Jennifer Denham Marilyn Johnson

Linda Lehovec Amy Wynn

VII.

ROCKING CHAIR STUDY

Choreography.....Nina Ries

Nina Ries

VIII.

LADYBUG

Choreography.....Michio Ito
Music.....Frederic Chopin
(Waltz #7)

Clara Maxwell

IX.

VALSE NOBLE ET SENTIMENTALES

Choreography.....Teresa Bautista
Music.....Maurice Ravel

Linda Lehovec
Jonathan Leinbach

Lisa Denne
Robert Garland

Bambie Elmaleh de Buenos
William Wagner

X.

HABANER

Choreography.....Tzipora Levenboim
Music.....Maurice Ravel
(Piece en Forme de Habaner)

Tzipora Levenboim

XI.

EN DOLOR

Choreography.....Ethel Winter
Music.....Manuel de Falla
(Pantomime from El Amor Brujo)
Piano, Cello, Violin (arr. by Shelley Katz)

Sylvia Morales

Shelley Katz, piano
Barbara Gevatos, cello
Margaret Lim, violin

33

XII.

NITE OUT (work in progress)

Choreography.....Jane Carrington-Lewis**

Tape Collage.....Moondog, Nina Simone

Kristen Borg Jenny Coogan

*Kat de Blois Liz Maxwell Jane Carrington-Lewis**

The Waiter: Brian Taylor

XIII.

ELEGY

A FILM

Choreographed and Danced by Debra Zalkind**

Directed and Photographed by Jay S. Cohen

Music by Gabriel Faure'

Played and Performed by Ann Zalkind and Larry Lenske

Edited by Jay S. Cohen and Debra Zalkind

Sound by Lynne Schaefer

Production Assistance by Evan Stoliar

16mm color by Eastman Kodak

-Produced by The Debra Zalkind Talking Dance Foundation-

#####

III, IV, V, VI, VII, VIII, IX, X are under the supervision of the following:

Alfredo Corvino Daniel Lewis Martha Hill Doris Rudko Janet Soares

Stage Manager: Carl Ratner

Assistant Stage Manager and Sound: Peter Asher

Production Director: Martha Hill

Production Assistant: Mary Chudick

Production Assistant: Victoria Trapani

*Guest

** Juilliard Graduate

The Juilliard School
Dance Division

* * *
*

1981
DANCE EVENTS

in

THE JUILLIARD THEATER

Wednesday, January 14 1-2 pm

Wednesday, January 14 6-7 pm

Thursday, January 15 5-6 pm

Friday, January 16 1-2 pm

Friday, January 16 6:30-7:30 pm

Faculty, Student, Alumni Choreographic Works
Repertory
Film Project
Tour Company

STUDENTS, FACULTY AND FRIENDS INVITED

*
* * *

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THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT X

January 16, 1981
The Juilliard Theater
6:30 pm

=====

I.

WATER LILIES
Choreography.....Dina McDermott
Music (Collage).....Allan Greene/ Debussy/ Ravel
(Self-Portrait Impromptu/ Prelude I/ Piano Concerto in G Major)

"Look at the water lilies, how they grow. They do not reap,
nor do they sow. Yet Solomon in all his splendor was not
dressed like one of these."

St. Luke

I. Dawning

Dina McDermott

Jonathan Leinbach

Linda Lehovec

Jennifer Denham

II. Summer Afternoon Haiku

Linda Lehovec Jennifer Denham

III. Evening

Ensemble

II.

GEE...I'M REALLY NOT SUPPOSED TO BE HERE
Choreography.....Tony Balcena
Tape Collage.....Nina Hagen, The Jellybeans, Led Zeppelin

Sari Eckler

Heather Henderson

Jodi Kramer

Natalie Rogers

Sheree Roller

Adrienne Stevens

Christopher Batenhorst

Charles MacDonald

Sebastian Prantl

George Wainwright

III.

KUROKAMI

Choreography.....Clara Maxwell
Music.....Traditional
(Kurokami)

Hikari Baba

Shamisen and Vocal: Keiko Kanagawa
Shakuhachi: Yukio Hyakuda
Shakahachi: Clara Maxwell

IV.

SUITE FOR HARP (work in progress)

Choreography.....Tzipora Levenboim
Music.....1. F. Godefroid/ 2. C. Salzedo
(Romance/ Chanson dans la Nuit)

Linda Lehovec

Tzipora Levenboim

V.

BALANCE

Choreography.....Mark Haim
Music.....J.S. Bach
(Brandenburg Concerto no. 6-Allegro)

Shell Benjamin
Stuart Gold

Susan Gaydos
Thomas Halstead

Donna Miranda
Tony LoVasco

Felice Wolfzahn
Michael Schumacher

VI.

PAS DE DEUX from LA FILLE MAL GARDEE

Choreography.....Hector Zaraspe
Music.....Hostad

Teresa Bautista Tatsuo Mochizuki

VII.

LEAVING

Choreography.....Dina McDermott
Music.....Stephen Foster/ Traditional Irish/ Ravel
(Tape Collage-I Dream of Jeannie/ Danny Boy/
Trio for Violin, Piano, Cello)

1. Real

Linda Lehovec

Dina McDermott

2. Dream

Marilyn Johnson

Robert Garland

VIII.

Company

Barry Smith

Philip Jerry
Damian Stevens

Philip Salvatori

and

Lynn Frielinghaus

Adria Cordero

Debbie Greenfield

Mina Yoo

Sasha Spielvogel

Paul Cadets

Cornelius Fischer-Credo

Clayton Palmer

Anthony Lillo

Jay Fagan

John Sheridan

Mark Rubin

with

Phyllis Gutelius

PULQUE'

Pulque' is the name of a beer distilled from the Maque Cactus which is found throughout the American Southwest and Mexico.

-Music: Stanley Sussman

-Costumes: Design Community

PARA ELENA (excerpt)

-Music: Richard Cumming

-Played by Louis Stewart

-Costumes: Germaine Salsberg and Design Community

Surf

Adria Cordero

Mina Yoo

Lynn Frielinghaus
Debbie Greenfield

Sasha Spielvogel

Sea

Phyllis Gutelius

WHEN A LION DREAMS

-Music: Ben Carriel

The Dream

adagio - accelerando - allegro

The Awakening

Philip Salvatori

The Forest (excerpt)PrologueIntroduction of Characters

Sun - Barry Smith

Lima - Phyllis Gutelius

Abel - Philip Jerry

NARRATIVE

-Music: Maurice Ravel

-Costumes: Germaine Salsberg

Meeting - Phyllis Gutelius, Philip Jerry

Hunt - Damian Stevens

Paul Cadets

Cornelius Fischer Credo

Anthony Lillo

Clayton Palmer

Jay Fagan

Mark Rubin

John Sheridan

The script for this dance has been taken from the novel Green Mansions by W.H. Hudson.

-Phyllis Gutelius, Choreographer-

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Stage Manager: Carl Ratner
Assistant Stage Manager and Sound: Peter Asher

Production Director: Martha Hill
Production Assistant: Mary Chudick
Production Assistant: Victoria Trapani

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT IX
January 16, 1981
The Juilliard Theater
1:00 pm

I.

The following dances were re-constructed from Labanotation in the Notation Classes of Billie Mahoney.

NOTATION I

THERE'S NO BUSINESS LIKE SHOW BUSINESS

Choreography: From Lesson I "Read and Dance Labanotation" by Billie Mahoney

Music.....Irving Berlin
(Annie Get Your Gun)

Thomas Halstead	Tony LoVasco	Ted McKnight	Sebastian Prantl
Manuel Rodriguez	Nicholas Rodriguez		Douglas Vlaskamp
William Wagner	George Wainwright		Joseph Youngblood

ANOTHER OP'NIN', ANOTHER SHOW

Choreography: From Lesson VIII "Read and Dance in Labanotation" by Billie Mahoney

Music.....Cole Porter
(Kiss Me Kate)

Hikari Baba	Diane Butler	Francie Huber
Margherite Johnson	Jodi Kramer	Barrie Raffel
Sheree Roller	Natalie Rogers	Felice Wolfzahn

TARANTELLA

Choreography.....(Orest Sergievsky, Reconstructed from Labanotation)

Music.....Giacchino Rossini

Susan Gaydos	Laurent Gentot	Heather Henderson
Tina Mantel	Ann Emily Smith	Megan Williams

NOTATION II - JAZZ DANCE FROM THE CAKEWALK TO THE TWIST

Arranged from the Labanotation sequences by Nadia Chilkovsky in the book, Jazz Dance by Marshall and Jean Stearns.

Tape Collage by Billie Mahoney

CAKE WALK

Music.....The Nonpareil by Scott Joplin

Music.....Cakewalking Babies from Home by C. Williams

Played by.....Terry Waldo's Gutbucket Syncopators

TURKEY TROT

Music.....Everything in America is Ragtime by Irving Berlin
Played by.....Max Morath

CHARLESTON

Music.....Nagasaki by M. Dixon and H. Warren
Played by.....Terry Waldo

SHAG

Music.....King Porter Stomp by Jelly Roll Morton
Played by.....Benny Goodman and His Orcheastra

JIVE

Music.....Yes, Indeed by Sy Oliver
Played by.....Tommy Dorsey and His Orchestra
Vocal by.....Jo Stafford

BOOGIE WOOGIE

Music.....Pinetop Smith
Played by.....Tommy Dorsey and His Orchestra

JITTERBUG

Music.....In the Mood by Joe Garland
Played by.....Glen Miller and His Orchestra

CONGA

Music.....One, Two, Three, Kick by Cugat-Stillman
Played by.....Xavier Cugat and His Orchestra

HUCKLEBUCK

Music.....Alfred-Gibson
Played by.....Chubby Checker

TWIST

Music.....Twisting U.S.A. by Kalmann
Played by.....Chubby Checker

Dancers: Combined Classes of Notation II

Maria Alvarez	Anastasia Bain	Shell Benjamin	Christa Coogan	Jenny Coogan
Robin Evers	Robbin Ford	Krystal Hall	Sylvia Morales	Dircelia Rodin
Adrienne Stevens				

Mark DeGarmo	Robert Garland	Mark Haim	Chandler Holland	Jonathan Leinbach
Charles MacDonald	Michael Schumacher	Herman Sebek	Colin Walker	

II.

From the Composition Classes of Janet Soares

1. Theme and Variations

Music.....The Goldberg Variations by Johann Sebastian Bach
Accompanist.....Joseph Pehrson

- | | |
|----------------------|-----------------------|
| 1. Heather Henderson | 6. Herman Sebek |
| 2. Maria Alvarez | 7. Krystal Hall |
| 3. Sari Eckler | 8. Margherite Johnson |
| 4. Dircelia Januzzi | 9. Robin Evers |
| 5. Anastasia Bain | |

2. Honegger Studies

Music.....Sept Pièces Brèves (Prelude, Arioso, Nom de Bach by Arthur Honegger)
Accompanist.....Joseph Pehrson

- 1. Mark DeGarmo
- 2. Charles MacDonald
- 3. Robert Garland and Teresa Bautista
- 4. Sheree Roller

III.

STREET DANCES
Choreography.....Brian Taylor
Music.....Igor Stravinsky
(Ebony Concerto, Mvt.2)

Brian Taylor
Tzipora Levenboim

IV.

SACRIFICE
Choreography.....Nicholas Rodriguez
Music.....C. Quartz
(Chaos)

Heather Henderson	Jodi Kramer	Barrie Raffel	Natalie Rogers
Megan Williams	Manuel Rodriguez	Nicholas Rodriguez	Joseph Youngblood

V.

EMERGENCE
Choreography.....Diane Butler
Music.....Ussachevsky
(Low Speed)

Diane Butler Mark Haim

VI.

-From the Spanish Dance Classes of Gloria Marina and Hector Zaraspe-

First Year

CASTANET EXERCISES AND BASIC RHYTHMS

FARRUCA (Work in progress)
Music.....Arr. by John Child

Mark DeGarmo	Laurent Gontot	Sebastian Prantl	
Manuel Rodriguez	Douglas Vlaskamp	George Wainwright	Joseph Youngblood

FANDANGO (Work in Progress)

Music.....Popular Music arr. by John Child

Hikari Baba Susan Gaydos Heather Henderson Linda Hubka Margherite Johnson
Jodi Kramer Barrie Raffel Natalie Rogers Megan Williams

Second Year

SEVILLANAS

Music.....Popular

Maria Alvarez Anastasia Bain Robin Evers Jonathan Leinbach
Charles MacDonald Sylvia Morales Dircelia Rodin Michael Shumacher
Amy Wynn

Barbara Holland, piano

VII.

SEPTET from the 75th Anniversary Program

Choreography.....Brian Taylor
Music.....Nina Simone
(Funkier Than a Mosquitos Tweeter)

Diane Butler Jenny Coogan Tanya Gibson Lilitte Knox Megan Williams
Michael Schumacher Joseph Youngblood

#####

III, IV, V were prepared under the supervision of the following:

Daniel Lewis Janet Soares Doris Rudko

Stage Manager: Carl Ratner
Assistant Stage Manager and Sound: Peter Asher

Production Director: Martha Hill
Production Assistant: Mary Chudick
Production Assistant: Victoria Trapani

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENTS XI & XII

-Thursday, February 26 and Friday, February 27, 1981-

• 6:00 pm •

Studio 301

-From the Production Class of Daniel Lewis-

I.

ON THE FIELD

Choreography.....Jeanette Bolding
Music.....John Philip Sousa
(The Invincible Eagle March)

Stuart Gold

Chandler Holland

Charles MacDonald

II.

SHADES OF DARKNESS

Choreography.....Liz Maxwell
Music.....Paul Hindemith
(Sonata for Solo Cello - "Langsam")

Liz Maxwell

III.

STREET DANCES

Choreography.....Brian Taylor
Music.....Igor Stravinsky
(Ebony Concerto)

First Movement (Trio)

Mark DeGarmo

Linda Loftis*

Herman Sebek

Second Movement (Solo)

Brian Taylor (Thursday)

Tzipora Levenboim (Friday)

Third Movement (Group)

Jack Waters*

Maria Alvarez

Jeanette Bolding

Diane Butler

Christa Coogan

Robbin Ford

Stuart Gold

Mark Haim

Chandler Holland

Marilyn Johnson

Charles MacDonald

Dina McDermott

Nina Ries

Herman Sebek

Meagan Williams

Amy Wynn

Joseph Youngblood

IV.

A LITTLE GREEN/ Improvisation
 Music.....Margie Adam
 (Rag Bag)

Jenny Coogan

V.

ARIA FOR A MAN
 Choreography.....Tatsuo Mochizuki
 Music.....Heitor Villa Lobos
 (Bachianas Brasileiras #5)

Lisa Denne

Tatsuo Mochizuki

Linda Lehovec

VI.

WHORL
 Choreography.....Tzipora Levenboim
 Music.....Maurice Ravel
 (Pièce en Forme de Habanera)

Tzipora Levenboim

VII.

ALONE AGAIN
 Choreography.....Jeanette Bolding
 Music.....Johnny Griffin
 (Alone Again)

Jeanette Bolding

VIII.

LUNAR SUITE
 Choreography.....Amy Wynn
 Music.....Lou Harrison
 (Suite for Cello and Harp)

Marilyn Johnson

Amy Wynn

Jennifer Denham

Linda Lehovec

* INTERMISSION *

IX.

ROCKING CHAIR
 Choreography.....Nina Ries

Nina Ries

X.

ISIS
 Choreography.....Lilitte Knox
 Music.....Love Light

Robin Gray

Tanya Gibson

Lilitte Knox

Thomas Halstead

Chandler Holland

Stuart Gold

XI.

UNDER THE INFLUENCE
 Choreography.....Michael Simon
 Music.....Arnold Schönberg
 (Pierrot Lunaire-Sections 1,2,3,4,7)

Jennifer Denham

Marilyn Johnson

Liz Maxwell

Mark Haim

Michael Schumacher

XII.

RENDEZVOUS
 Choreography.....Robin Gray
 Music.....Chuck Mangione
 (Give It All You Got -But Slower-)

Robin Gray

Thomas Halstead

XIII.

WATER LILIES
 Choreography.....Dina McDermott
 Music.....Allan Greene/Debussy
 (Self-Portrait Impromptu/Preludes)

Jennifer Denham

Linda Lehovec

Jonathan Leinbach

Dina McDermott

* Guest Artist

THE PRODUCTION CLASS OF DANIEL LEWIS

Jeanette Bolding
Kristen Borg
Jenny Coogan
Gregory DeJean
Jennifer Denham
David Fuerstenau
Robin Gray
Lilitte Knox
Dina McDermott
Elizabeth Maxwell
Tatsuo Mochizuki
Sylvia Morales
Kim Richardson
Nina Ries
Michael Simon
Brian Taylor
Amy Wynn

Producer: Daniel Lewis

Production Assistant: David Fuerstenau

Stage Manager: Kim Richardson

Lighting Advisor: Edward Effron

Sound: Kristen Borg

Lighting: Gregory DeJean

Stage Electrician: Sylvia Morales

Stagehand: David Fuerstenau

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT XIV

Monday, May 4, 1981
6:00 p.m.
The Juilliard Theater

I.

-CLASSIC DANCE OF INDIA-

by

INDRANI

II.

-FROM THE COMPOSITION CLASSES OF DORIS RUDKO-

-A SERIES OF SHORT DANCES-

1. VARIANTS
Choreography.....Jonathan Leinbach
Music.....Norman Dello Joio
(Piano Concerto #3, First Movement-Theme & Variations)

Christopher Batenhorst
Charles MacDonald

Dina McDermott

Jonathan Leinbach
Sylvia Morales

Joseph Pehrson, piano

2. SISTERS
Choreography.....Judy Schneier
Music.....Robert Schumann
(Kinderszenen #12)

Hikari Baba

Judy Schneier

Joseph Pehrson, piano

3. SOLO
Choreographed and Danced by.....Tina Mantel
Music.....Bela Bartok
(Mikrokosmos - Free Variation)

Joseph Pehrson, piano

4. SOLO PERPETUO
Choreographed and Danced by.....Jonathan Leinbach
Music.....Germaine Tailleferre
(Moto Perpetuo)

Debbie Hoffman, harp

III.

ALLEGRO MISTERIOSO form LYRIC SUITE

Choreography.....Anna Sokolow
Music.....Alban Berg

Jenny Coogan

IV.

ROCKING CHAIR

Choreography.....Nina Ries

Ann Smith

V.

LE CORSAIRE - Grand Pas de Deux

Choreography.....Marius Petipa
Staged by.....Norihiko Mochizuki
Music.....Drigo

Teresa Bautista Ryoji Takahashi

VI.

LA MALINCHE - Lament

Choreography.....Jose Limon
Staged by.....Daniel Lewis
Music.....Norman Lloyd

Tina Mantel

VII.

PASO A CUATRO - First Variation

Choreography.....Hector Zaraspe
Music.....Mateo Albeniz

Sylvia Morales

VIII.

THE NUTCRACKER - Pas de Deux

Choreography.....after Lev Ivanov
Staged by.....Genia Melikova
Music.....Peter I. Tchaikovsky

Linda Lehovec Michael Simon

IX.

TEARS FALL

Choreography.....Ethel Winter
Music.....Gwen Watson
Poem.....Verlaine

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X.

OPEN THE DOOR AND LET GO
Choreography.....Lee Katz and William Wagner
William Wagner Megan Williams

XI.

CATCH IT
Choreography.....Liz Maxwell
Music.....Claude Bolling
(Gavotte from Suite for Jazz Violin and Piano)
Christa Coogan

XII

SUITE OF THREE
Choreography.....Ethel Winter
Music.....Joseph Liebling
Nina Ries

XIII

EVERLOVING
Choreography.....Sari Eckler
Music.....C. Pollack
(My Man)
Heather Henderson

XIV

ESPECIALLY FOR THE LAST ONE
Choreography.....Jane Carrington-Lewis
Music.....Medieval
Jenny Coogan

XV

THERE IS A TIME - A Time to Speak and A Time for Silence
Choreography.....Jose Limon
Music.....Norman Dello Joio
Christa Coogan Michael Simon

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COMPOSITION FACULTY

Alfredo Corvino
Janet Soares
Daniel Lewis
Doris Rudko

Stage Manager: Maryann McDougall
Assistant Stage Manager and Sound: Peter Asher
Costume Coordinator: Ellie Rossenfeld

Production Director: Martha Hill
Production Assistant: Mary Chudick
Production Assistant: Victoria Trapani

ALL MUSIC ON TAPE UNLESS OTHERWISE INDICATED

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THE JUILLIARD SCHOOL
DANCE DIVISION

SPRING
1981
DANCE EVENTS

in

-THE JUILLIARD THEATER-

/144 West 66th Street/

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EVENT XIII
Friday, May 1, 1981
6-7 pm

EVENT XIV
Monday, May 4, 1981
6-7:30 pm

EVENT XV
Tuesday, May 5, 1981
6-7:30 pm

EVENT XVI
Wednesday, May 6, 1981
6-7:30 pm

-Faculty, Student, Alumni Choreographic Works-
-Repertory-

**Indrani in Classic Dance of India

**East Encounters West in Music and Dance with Margaret Tan and Marion D'Cruz

STUDENTS, FACULTY AND FRIENDS INVITED

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

THE JUILLIARD SCHOOL
DANCE DIVISION

Final
DANCE EVENT

EVENT XVII
Friday, May 22, 1981
6:00 pm
Studio 320
Repertory by Brian Taylor
"Italienne" by Lisa Denne
Tap Project by Billie Mahoney

STUDENTS, FACULTY AND FRIENDS INVITED

THE JUILLIARD SCHOOL
DANCE DIVISION

June 10, 1980

GAMES

First Cast

Alternates

Anastasia Bain - "Big Sister" Amy Wynn
Jennifer Denham - "Missy" Jeanette Bolding
Robin Gray - "Sissie" Diane Butler

Chandler Holland - "#4"
Tatsuo Mochizuki - "Poor Johnny"
Herman Sebek - "Sissie Boy"
Colin Walker - "Jinx"

Stuart Gold - Singer Chandler Holland
Donna Miranda - Singer Shell Benjamin
(Dina McDermott, Alternate) Sylvia Morales (Alternate)

Dance Captain : Jennifer Denham
Assistant Dance Captain : Stuart Gold

"Games" Director : Mary Barnett for choreographer Donald McKayle.
Assistant to Miss Barnett: Diane Maroney
Assistant to Miss Barnett : Ted Pollen III

Lincoln Center Student Program, Juilliard Dance Director : Daniel Lewis

Juilliard Costume Head : John Lee

Juilliard Associate Resident Designer : Peter Gould

Stage Manager for "Games:, 1980-1981 : Renee Clark

Director (Juilliard) Lincoln Center Student Program : Richard Killough
Secretary : Belinda Glass

Associate Director, Lincoln Center Institute : June Dunbar

Director, Dance Division, The Juilliard School : Martha Hill
Administrative Assistant : Mary Chudick
Secretary : Victoria Trapani

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

GAMES

Choreographer: Donald McKayle

Director: Mary Barnett

Performed by the Juilliard Dance Ensemble

Games is a modern American theater dance. It is set in the city streets and depicts the games children play. There is fun, spontaneity and high spirits -- but there is also drama and tension, reflecting the reality of life in the streets and contemporary urban living.

There is no music in the conventional sense. The games of the seven dancers are accompanied by children's songs and chants vocalized by two singers, who are dancers, looking out from a window. (The words of the songs are available separately.)

The work is divided into three sections (though there are no marked separations between them). In the first section, the children are seen engaging in simple, carefree play. We see their fantasies, the kinds of games they devise and the songs they sing when there are no toys or adult supervision. The music is their own -- no instruments, only their own young voices, rising and falling in the rhythmic sing-song cadence of rhymes and chants. The world that unfolds before us is as seen through the children's eyes, oblivious to any other and full of the energy of youth.

In the second section, the games change somewhat in character and one perceives the element of hunger -- not only hunger for food, but hunger for love, attention and support. It is a fast-paced portrayal of unmet needs and how the youngsters seek through fantasy to fulfill those needs. In the third section, the outside world intrudes upon the world of games. A policeman comes on the scene offstage, and offstage a child is beaten. The children are all together in the final episode and the games come to an end.

Games was choreographed in 1950 by Donald McKayle. McKayle began his career as a dancer and has gone on to become a well-known choreographer and director on Broadway and throughout the United States.

The work is based on incidents in Mr. McKayle's childhood when he was growing up in the Bronx. The songs, chants and calls are a combination of his childhood memories and research done at the Library of Congress.

Games is in the repertories of the Alvin Ailey Dance Company, Ballet Hispanico, the Elliot Feld Ballet and the Utah Repertory Dance Theater. Today the work has become a modern dance classic, continuing to communicate with both real children and the child that exists within everyone.

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

LA MALINCHE

Choreography: José Limón

Music: Norman Lloyd

Direction: Daniel Lewis

Performed by members of the Juilliard Dance Ensemble

A well-known work from the modern dance repertoire, La Malinche (pronounced Mă-'lin-chā) was choreographed in 1949. It is based on the history and folklore of Mexico.

The work begins in a light-hearted spirit. Three players enter a village plaza during a fiesta and dance a sprightly trio. They are there to re-enact a drama in which Mexican history and legend are intertwined: the Spanish Conquest. The dancers portray El Conquistador, who represents Cortez; El Indio, who symbolizes the Mexican people; and a young girl, La Malinche, the Indian princess. La Malinche, betraying her true loyalty to El Indio, is drawn to the powerful Conquistador. El Indio rises to gain her back and La Malinche returns to him. At the end, in a festive mood, the three characters become players again and set off to perform their dance in the next village plaza.

(In actual history, Cortez, on his arrival in Mexico, was presented with Malintzin, an Aztec princess, to act as an interpreter. Through her devotion to him and by her native astuteness, she was an important factor in his conquest. She was baptized Doña Marina, became an influential figure during the Spanish rule and died a great lady. Popular legend has it that her repentant spirit returned to lament and to try to expiate her betrayal. There could be no peace for her while her people were enslaved. Finally, as the wild Malinche, she led her people in their successful struggle for freedom.)

Norman Lloyd wrote the score specifically for this dance. The opening theme is a Mexican children's folk song. From time to time in the music, the characters are identified by individual instruments: El Conquistador by a trumpet, El Indio by drums and La Malinche by the wordless soprano voice.

* * *

José Limón, born in Mexico but brought to the U. S. at the age of 7, was one of the leaders of American modern dance -- a choreographer of great originality and a brilliant performer. He founded his own company, which attained international fame and which continues to perform today. Limón's compositions are major repertory works and are performed throughout the world. He was also an important teacher and for many years was a member of the Dance Faculty at Juilliard.

* * *

July 14, 1981
(revised)

THE JUILLIARD SCHOOL

DANCE DIVISION

June 1981 Group

"GAMES" with Mary Barnett

with following cast:

Big Sister	Anastasia Bain
Missy	Jennifer Denham
Sissy	Shell Benjamin
Jinx	Ted McKnight
Johnny	Tatsuo Mochizuki
Sissy Boy	Ailey 2nd company member
#4	Robert Garland (Chandler Holland, alternate)
Singers	Kim Richardson and Manuel Rodriguez

First performed in 1955 by The Paul Taylor Dance Company

Choreographer: Mary Barnett
Reconstructed by Sharon Kinney
Costumes by Robert Munsch
Lighting by Jennifer Lipson
Re-created by William Haverland

The performers are members of the Juilliard Dance Ensemble

Aureole

Music by George Frederic Handel
 Excerpts from Concerti Grossi in C, F and "Jeptha"
 Choreography by Paul Taylor
 Reconstructed by Sharon Kinney
 Costumes by George Tacet
 Lighting by Thomas Skelton
 Re-created by William Haviland

First performed in 1962 by The Paul Taylor Dance Company

1st movement.....Shell Benjamin, Diane Butler
 Elizabeth Maxwell & Nicholas Rodriguez
 2nd movement.....Christopher Batenhorst
 3rd movement.....Shell Benjamin, Diane Butler
 Elizabeth Maxwell & Nicholas Rodriguez
 4th movement....Elizabeth Maxwell & Christopher Batenhorst
 5th movement.....full cast

3 Epitaphs

American Folk Music
 Choreography by Paul Taylor
 Reconstructed by Sharon Kinney
 Costumes by Robert Rauschenberg
 Lighting by Jennifer Tipton
 Re-created by William Haviland

First performed in 1956 by The Paul Taylor Dance Company

Diane Butler Chandler Holland
 Hikari Baba Megan Williams Ted McKnight

* * *

The performers are members of the Juilliard Dance Ensemble

CAST FOR JULY 21 PERFORMANCE

Aureole

Music by George Frederic Handel
Excerpts from Concerti Grossi in C, F and "Jeptha"
Choreography by Paul Taylor
Reconstructed by Sharon Kinney
Costumes by George Tacet
Lighting by Thomas Skelton
Re-created by William Haviland

First performed in 1962 by The Paul Taylor Dance Company

1st movement..... Hikari Baba, Diane Butler
Elizabeth Maxwell & Nicholas Rodriguez
2nd movement.....Christopher Batenhorst
3rd movement..... Hikari Baba, Diane Butler
Elizabeth Maxwell & Nicholas Rodriguez
4th movement....Elizabeth Maxwell & Christopher Batenhorst
5th movement.....full cast

3 Epitaphs

American Folk Music
Choreography by Paul Taylor
Reconstructed by Sharon Kinney
Costumes by Robert Rauschenberg
Lighting by Jennifer Tipton
Re-created by William Haviland

First performed in 1956 by The Paul Taylor Dance Company

Felice Wolfzahn Chandler Holland
Shell Benjamin Megan Williams Ted McKnight

* * *

The performers are members of the Juilliard Dance Ensemble

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1/28/81

ALUMNI, FACULTY AND STAFF NOTES XIII

Graduate Caroline Billings appeared with the dance company of Saeko Ichinohe, also a graduate of Juilliard, in concert at Japan House in January 1981. Dance Division student Amy Wynn also performed with the company.

Jane Carrington-Lewis, Dance Division graduate and currently a soloist with the Daniel Lewis Dance Repertory Company, returned from Mexico and Venezuela where she assisted Dance Division faculty member Daniel Lewis in staging Doris Humphrey's "Nightspell". Both also taught while in Latin America.

Graduate Neisha Folkes and alumnus Ralph Glenmore have recently joined the Alvin Ailey American Dance Theater.

Martha Hill, Director of the Dance Division, was awarded a Doctor of Humane Letters by Towson State University in Baltimore, Maryland on January 7, 1981. Also honored at that time was the writer John Barth.

Graduate Airi Hynninen recently staged Antony Tudor's "Dark Elegies" for the Royal Ballet in London.

The North Carolina School of the Arts Foundation is in the process of organizing The Fiorella Keane Scholarship in memory of the late Miss Keane who also was a faculty member in the Dance Division of Juilliard from 1959 - 1969.

Dance Division faculty member Janis Pforsich appeared at the Newark Museum with the New York Consort of Viols in reconstructions of Baroque Dance. Also performing with Miss Pforsich in the January program was Dance Division graduate Allen Maniker.

Graduate Peter Sparling will be with the Ballet Gulbenkian in Lisbon, Portugal during February 1981 as guest artist and choreographer.

Dance Division student Maria Teresa Bautista danced the Entrance of the Snowflakes and the Grand Pas de Deux in Act III of "The Nutcracker" in December, 1980 with the Western Wisconsin Ballet in LaCrosse, Wisconsin.

Dance Division student Herman Sebek recently appeared in a television pilot based on the motion picture, "Fame". Herman also finished his engagement as one of the Sharks in the recently closed Broadway revival of "West Side Story". Dance Division graduate Richard Caceres was Dance Captain for the show.

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2/24/81

ALUMNI, FACULTY AND STAFF NOTES XIII (Page 2)

Alumnus Ohad Naharin has joined the Batsheva Dance Company in Israel for the season.

Faculty member and Juilliard graduate Janet Mansfield Soares presented a concert of her own choreography with the Janet Soares Dance Company at Barnard College in February. Appearing with her were Dance Division graduates Nan Friedman and Francine Landes. Also participating in the concert were graduates Diane McPherson with her own choreography and Hannah Kahn and the Hannah Kahn Dance Company.

Dance Division student Robbin Ford appeared in a solo choreographed for her by Linda Wharton in the "Salute to the Arts", a benefit for the Emerson Institute for the Arts and Addicts Rehabilitation Center. The show, held on February 9 at Avery Fisher Hall, honored among others, President Alhaji Shehu Shagari of Nigeria, Lionel Hampton, Patti LaBelle, Carmen de Lavallade, Geoffrey Holder and Hector Mercado. Also participating in the benefit were Phildanco, the Canaan Baptist Church Concert Choir and the United Negro College Fund Choir.

1980-1981 SEASON
THE JUILLIARD SCHOOL
Peter Mennin, *President*

PRESENTS

Juilliard
Dance
Ensemble

*New and
Repertory
Dance
Works*

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

Friday, April 3, 1981 at 8:00 P.M.
Saturday, April 4, 1981 at 8:00 P.M.
Sunday, April 5, 1981 at 3:00 P.M.
Monday, April 6, 1981 at 8:00 P.M.

FRIDAY, APRIL 3, 1981, at 8:00 P.M.

An Entertainment for His Majesty/Wendy Hilton/G. F. Handel
Esplanade/Paul Taylor/J. S. Bach
**Paso A Cuatro/Hector Zaraspe/Albeniz, Galles, Rodriguez, Solar*
**Los Conversos/Anna Sokolow/Richard J. Neumann*

SATURDAY, APRIL 4, 1981, at 8:00 P.M.

An Entertainment for His Majesty/Wendy Hilton/G. F. Handel
Esplanade/Paul Taylor/J. S. Bach
Cereus/Antony Tudor/Geoffrey Grey
**Los Conversos/Anna Sokolow/Richard J. Neumann*

SUNDAY, APRIL 5, 1981, AT 3:00 P.M.

Esplanade/Paul Taylor/J. S. Bach
La Malinche/José Limón/Norman Lloyd
Cereus/Antony Tudor/Geoffrey Grey
Magritte, Magritte/Anna Sokolow/Scriabin, Liszt, Satie

MONDAY, APRIL 6, 1981, AT 8:00 P.M.

La Malinche/José Limón/Norman Lloyd
**Paso A Cuatro/Hector Zaraspe/Albeniz, Galles, Rodriguez, Solar*
Magritte, Magritte/Anna Sokolow/Scriabin, Liszt, Satie
Esplanade/Paul Taylor/J. S. Bach

AT EACH PERFORMANCE THERE WILL BE AN INTERMISSION MIDWAY IN THE PROGRAM
 WITH PAUSES BETWEEN THE OTHER DANCES

*Premiere

AN ENTERTAINMENT FOR HIS MAJESTY GEORGE II

Choreography	ANTHONY L'ABBE
Additional Choreography and Direction	WENDY HILTON
Music	GEORGE FRIDERIC HANDEL
Costumes	JOHN LEE
Lighting	EDWARD EFFRON

Anthony L'Abbé went to London about 1699 where his talents as a dancer and choreographer were quickly acclaimed. In 1707, he was appointed "Master to Compose and Teach" at the Queen's Theater where Handel enjoyed many of his operatic triumphs. Later L'Abbé was also Dancing Master at the Courts of George I and George II.

*Overture		
*Minuet		Hilton
MARIA ALVAREZ	JENNIFER DENHAM	MARILYN JOHNSON
CHRISTA COOGAN	BAMBIE ELMALEH DE BUENOS	DINA McDERMOTT
JENNY COOGAN	ROBIN EVERS	NINA RIES
	LINDA HUBKA	
*Rigaudon		L'Abbé Hilton
	BAMBIE ELMALEH DE BUENOS	MARK HAIM
	AMY WYNN	MICHAEL SCHUMACHER

The Prince of Wales	L'Abbé
----------------------------	--------

"A New Dance for the Year 1727"

Composed to part of an aria from *Giulio Cesare*, this dance may have been a theatrical or a ballroom dance for one couple.

TZIPORA LEVENBOIM and MARK HAIM

**Gigue		L'Abbé
	AMY WYNN	
*Bourrée		Hilton
JENNY COOGAN	BAMBIE ELMALEH DE BUENOS	TINA MANTEL
MARK DEGARMO	TED MCKNIGHT	JONATHAN LEINBACH

*Sarabande	Hilton
The technical feats employed in this Sarabande do not exceed those of a Sarabande by L'Abbé.	
MARIA ALVAREZ and MICHAEL SCHUMACHER	

*Pastoral for a Gentleman (Hornpipe)	L'Abbé
TATSUO MOCHIZUKI	

*Country Dance	Hilton		
JENNIFER DENHAM	ROBIN EVERS	MARGHERITE JOHNSON	MARILYN JOHNSON
MARK HAIM	SEBASTIAN PRANTL	CHRISTOPHER BATENHORST	GEORGE WAINWRIGHT

Juilliard Chamber Ensemble
 SALVATORE SCECCHITANO, *Conductor*
Music Consultant: BAIRD HASTINGS

* * *

*From "Water Music"

**From "Rodrigo"

NOTE: The Gigue and Hornpipe of L'Abbé were choreographed to music by other composers.

ESPLANADE

Music by J. S. BACH

Violin Concerti in E Major and D Minor (Largo & Allegro)

Choreographed by PAUL TAYLOR

Reconstructed by EILEEN CROPLEY with RUBY SHANG

Costumes by JOHN RAWLINGS

Lighting by JENNIFER TIPTON

First performed in 1975 by the Paul Taylor Dance Company

Friday, April 3, 1981 at 8:00 p.m.

Sunday, April 5, 1981 at 3:00 p.m.

SHELL BENJAMIN
ROBIN GRAY
TED McKNIGHT

JEANETTE BOLDING
TZIPORA LEVENBOIM
HERMAN SEBEK

KRISTEN BORG
ELIZABETH MAXWELL
MICHAEL SCHUMACHER

Saturday, April 4, 1981 at 8:00 p.m.

*Monday, April 6, 1981 at 8:00 p.m.

DIANE BUTLER
ROBBIN FORD
MARK HAIM

CHRISTA COOGAN
BARRIE RAFFEL
TATSUO MOCHIZUKI

JENNY COOGAN
FELICE WOLFZAHN
MICHAEL SIMON

* * *

Juilliard Chamber Ensemble

NICHOLAS MANN, *Violin*
JOHN MCGROSSO, *Violin*

SALVATORE SCECCHITANO, *Conductor*

*This performance will be danced to tape.

PASO A CUATRO (Premiere Performances)

Choreography (1981)

Direction

Music

Costumes

Lighting

HECTOR ZARASPE

HECTOR ZARASPE AND GLORIA MARINA

SOLER, ALBENIZ, RODRIGUEZ, GALLES

JOHN LEE

EDWARD EFFRON

This piece, was inspired by the Perrot/Pugni Pas de Quatre and is dedicated to four outstanding Spanish dancers: Pilar Lopez, Rosario, Mariemma and La Argentina.

Introduction

Arranged by Pablo Sorozaabal, based on music of Padre Antonio Soler (1729-1783)

I

Allegro con Garbo
Mateo Albeniz (ca. 1755-1831)
Pilar Lopez: MARIA ALVAREZ

II

Allegro Gracioso
Padre Antonio Soler (1729-1783)
Rosario: AMY WYNN

III

Allegro Scherzando
Padre Felipe Rodriguez (1759-1814)
Mariemma: SYLVIA MORALES

IV

Tiempo de Seguidillas
Padre Jose Galles (1761-1836)
La Argentina: TZIPORA LEVENBOIM

V

Allegretto con Brio
Arranged by Pablo Sorozaabal, based on music of Padre Antonio Soler
DANIEL HORN, *Piano*

LOS CONVERSOS

The Converts

(Premiere Performances)

Choreography (1981) and Direction

*Music

Set

Costumes

Lighting

ANNA SOKOLOV
RICHARD J. NEUMANN
CALVIN MORGAN
CALVIN MORGAN
EDWARD EFFRON

O Lord, thou hast brought up my soul from the grave:
Thou hast kept me alive, that I should
not go down to the pit.

Psalm XXX, v. 3

MARIA ALVAREZ	HIKARI BABA	ANASTASIA BAIN	JEANETTE BOLDING
SARI ECKLER	LINDA HUBKA	MARGHERITE JOHNSON	LILITTE KNOX
CLARA MAXWELL	NINA RIES	ANN EMILY SMITH	MEGAN WILLIAMS
CHRISTOPHER BATENHORST	MARK DeGARMO	JONATHAN LEINBACH	
CHARLES MacDONALD	SEBASTIAN PRANTL	GEORGE WAINWRIGHT	JOSEPH YOUNGBLOOD

* * *

MARIA ALVAREZ and SEBASTIAN PRANTL
BAMIE ELMALAH DE BUENOS and CHRISTOPHER BATENHORST
CLARA MAXWELL and MARK DeGARMO
TINA MANTEL and CHARLES MacDONALD
SYLVIA MORALES and JOSEPH YOUNGBLOOD
JUDY SCHNEIER and GEORGE WAINWRIGHT
ADRIENNE STEVENS and JONATHAN LEINBACH

*Based in part on Nico Castel's recording, "The Sephardic Tradition in Ladino Song." Used by permission of Tambur Records. These performances are danced to tape.

CEREUS

Choreography (1971)

Direction

Music: "Inconsequenza" (1968)

Lighting

TERESA BAUTISTA	MICHAEL SCHUMACHER
SHELL BENJAMIN	HERMAN SEBEK
ROBERT GARLAND	SUSAN GAYDOS
	JONATHAN LEINBACH

Percussion Quartet

JASON ARKIS, ANDREW LEWIS, GLENN RHIAN, TED RUBRIGHT

DAVID FEIN, *Conductor*

ANTONY TUDOR
AIRI HYNNINEN
GEOFFREY GREY
EDWARD EFFRON

LA MALINCHE

Choreography (1947)

Direction

Music (1947)

Costumes

Lighting

JOSE LIMON

DANIEL LEWIS

NORMAN LLOYD

PAULINE LAWRENCE

EDWARD EFFRON

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 sequence of events:

The dance-play itself, half history and half folklore, is based upon the following sequence 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.

La Malinche

TZIPORA LEVENBOIM (April 5)

JENNY COOGAN (April 6)

El Conquistador

ROBERT GARLAND (April 5)

BRIAN TAYLOR (April 6)

El Indio

TATSUO MOCHIZUKI (April 5)

MICHAEL SCHUMACHER (April 6)

GARY SCHWARTZ, *trumpet*

MICHAEL SHAPIRO, *percussion*

HELENE DELAVALT, *Voice*

LARRY ALAN SMITH, *piano*

LARRY ALAN SMITH, *conductor*

MAGRITTE, MAGRITTE

Homage to the Belgian Surrealist Painter, RENE MAGRITTE

Choreography (1970)

Set

Costumes

Lighting

ANNA SOKOLOW

CALVIN MORGAN

JUDANNA LYNN

EDWARD EFFRON

THE LOVERS

Music by ALEXANDER Scriabin
(Excerpts from Piano Sonata No. 5 in F Major, Op. 53)

DONNA MIRANDA and STUART GOLD (April 5)
AMY WYNN and CHARLES MACDONALD (April 6)

THE GREAT WAR

Poem by JOHN WHITE
CHARLES MACDONALD (April 5)
STUART GOLD (April 6)

THE TROUBLED SLEEPER

Music by FRANZ LISZT
(Valse Oubliée, No. 1 and No. 2)
JONATHAN LEINBACH (April 5)
MICHAEL SCHUMACHER (April 6)

THE IDEAS OF THE ACROBAT

Music by ERIK SATIE†
(Gymnopedie No. 1 and Gnossienne No. 3)
(April 5)
CHRISTA COOGAN JENNY COOGAN BAMBIE ELMALEH DE BUENOS
(April 6)
LISA DENNE MARILYN JOHNSON LINDA LEHOVEC

THE THREATENED ASSASSIN

Script by JOHN WHITE
(French Music Hall Ballads*)
JEANETTE BOLDING and BRIAN TAYLOR (April 5)
KIM RICHARDSON and CHARLES MACDONALD (April 6)
STUART GOLD and MARK HAIM (April 5 & 6)

THE RED MODEL

Script by JOHN WHITE
KATHLEEN SOLOSE, *Piano*

†Used by arrangement with G. Schirmer, Inc. agent for Editions Salebert, Paris.

*Recording

JUILLIARD CHAMBER ENSEMBLE

SALVATORE SCECCHITANO, *conductor*

NICHOLAS MANN, JOHN MCGROSSO, *violin soloists*

Violins

Sung Ju Lee
Concertmistress
Jonathan Carney
Principal 2nd Violin
Eun Hwan Bai
Aloysia Friedmann
Zanta Hofmeyr
Anna Joseph
Leonid Keylin
David Kim
Piet Koornhof
Laurie McCracken
Ruth McGinnis
Robin Mayforth
Boris Sandler
Ann Setzer

Violas

Daniel Stevens
Principal
Keith Conant
Crystal Garner
Donna Jerome
Terese Parisoli

Violoncellos

Bonnie Thron
Principal
Luisa Bustamente
Alex Cole
Ohad Bar-Daved
Suzanne Polk

Contrabasses

Rita Laurance
Principal
Dean Ferrell
Mark Morton

Flute

Kristin Winter

Oboes

Kim Lee Haan
Colleen Kennedy

Bassoon

Catherine Marchese

Harpsichord

Lisa Waitches

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

* * *

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

Your support of the Juilliard Dance Division is needed and welcome. Further information on gifts to the School may be obtained from the Juilliard School Development Office, Lincoln Center, New York, New York 10023. Telephone 799-5000, X278.

PRODUCTION STAFF

Production Manager	James B. Simpson
Technical Director	Ted Ohl
Head of Stage Electrics	William Haviland
Head of Costumes	John Lee
Head of Properties	Steve Westfield
Administrative Assistant	Carolyn Haas
Production Secretary	Helen Taynton
Production Assistant in Charge of Operations	Barbara L. DeGast
Production Assistant in Charge of Peripherals	Peter Asher
Assistant Technical Directors	Anthony Diemont, Barbara Pook
Stage Manager	David Rosenberg
Assistant Stage Manager	Maryann McDougall*
Intern Program Director	Carolyn Porter-Beck
Resident Assistant Costume Designer	Leslie Calumet
Assistant to the Costume Head	Virginia Johnson
Costume Stock Loans	Ellie-Abigail Rossenfeld
Head Draper	TeriLyn Brown
Wardrobe	Brian Matthews
Costume Shop Staff	Jill Anderson, Christian Andrews, Karen Blake, Paula Dritt, Pam Ellsworth, Judith Evans*, Cynthia Hamilton*, Ruth Landowne, Jean Mills, Susan O'Donnell, Kevin Reid, Susann Schlaud*, Eileen Schuyler, David Scott, Julia Tribe*
Recording Engineer	Robert Taibbi
Production Electricians	Nichole Lebrun, Snowdon Parlette
Electricians	Mark Bagnall*, Edward Gilbert*
Design Associate to Mr. Morgan	Tom Schworer*
Design Assistants	Leslie Calumet (Los Conversos-Costumes), Lisa Frank* (Los Conversos-Sets), Ellie-Abigail Rossenfeld (Entertainment for his Majesty-Costumes)
Scene Shop Staff	Michael Bannan, Michael Barreau, David S. Johnson, Kathleen Norman, Dann Rogers, Richard P. Rose, Steve Rovie, Jeffrey Schneider Duane Taft, David Taynton, Kristi Thompson*, Cindy Weinzinger*
Scenic Artist	Pam Wilson
Properties	Warren Jorgenson, Kurt Rauchenberger*, Paul Schmidt*
Hair and Make-up Design	Peggy Schierholz

*Production Interns

CREDITS

Sound Engineer for "Los Conversos"	Richard Borgersen
Musicians for "Los Conversos" (Tape)	Ellen Bardenkoff, Oboe Robert Mamary, Guitar
Costume Supervisor for "La Malinche"	Susann Schlaud
Costume Supervisor for "Esplanade"	Judith Evans
Costume Supervisor for "Cereus"	Julia Tribe
Advisor for "Cereus"	Genia Melikova
Assistant to Miss Hynninen for "Cereus"	Jerome Weiss
Student, Ballet Mistress for "An Entertainment for His Majesty George II"	Jennifer Denham

FACULTY AND STAFF OF THE JULLIARD DANCE DIVISION 1980-1981

Director	MARTHA HILL
Administrative Assistant	MARY CHUDICK
Secretary	VICTORIA TRAPANI

Ballet and Ballet Repertory

Alfredo Corvino	Genia Melikova
Michael Maule	Hector Zaraspe

Modern Dance and Modern Dance Repertory

Kazuko Hirabayashi	Daniel Lewis	Anna Sokolow
Hanya Holm	Helen McGehee	Ethel Winter
	Ruby Shang	

Additional Repertory

WENDY HILTON, <i>Baroque Dance</i>
GLORIA MARINA, <i>Classic Spanish Dance</i>
HECTOR ZARASPE, <i>Classic Spanish Dance</i>
INDRANI, <i>Classic Dance of India</i>

Composition and Production

Alfredo Corvino	Janet Soares
Martha Hill	Daniel Lewis
Kazuko Hirabayashi	Doris Rudko

Literature and Materials of Music

Robert Dennis	Craig Shuler	Larry Alan Smith
---------------	--------------	------------------

Dance Notation

Billie Mahoney	Janis Pforsich
----------------	----------------

Anatomy of Dancers

Alfonso Solimene	Bernadette Hecox
------------------	------------------

Theater Techniques

Marian Seldes	John West
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Dance History and Criticism

Martha Hill and Faculty

Lincoln Center Student Program

Daniel Lewis

THE NEW YORK TIMES, SATURDAY, MARCH 7, 1981

Dance: 5 by Daniel Lewis Company

By JENNIFER DUNNING

"I am an open book to my boss," a dancer proclaimed about halfway through Daniel Lewis's new "Open Book." "And a complete mystery to your friends," another dancer said. Count this perplexed observer on the side of the angels.

Odd dance succeeded odd dance on a program of five pieces choreographed by Mr. Lewis and performed by the Daniel Lewis Dance Repertory Company on Thursday at the Marymount Manhattan Theater. The one exception was "Beethoven Trio," a pretty, buoyant little opening dance. But the fact that the choreography was "after José Limón" may explain its sensible, deliberately crafted look.

Mr. Lewis, a longtime member and assistant director of the Limón compa-

ny, seems to have a hard time taking anything very seriously. He goes after the heroic pose in "Open Book," which is set to some rather grand music by Mahler, Wagner and Rossini.

"The graves of our children are the best places to hear pleas for mercy," little Kat deBlois intones at the start of the piece. The spirits sink, but Mr. Lewis's are rising. His six dancers wheel and trot and sidle about the stage, stopping and starting with as much abruptness and as little reason as the strange declamations they deliver from time to time. Miss deBlois bursts into tears occasionally. The dance mellows briefly in a duet for her and Jim May. And there are some very funny references in words and movement to high-art dance.

"And First They Slaughtered the An-

gels" is probably Mr. Lewis's best-known bit of mystification. Thuggish bikers, fluttering angels and some types in sleek evening dress meet and part and meet again. But its undertone of violence gives "Angels" a lunatic cohesiveness. Silver screen adagio dance and two mobile armchairs made "No Strings" the most enjoyable oddity on the program. And "There's Nothing Here of Me but Me" provided a touching look behind the curtain at a performer haunted by the theater.

The company is a close-knit ensemble of skilled and very personable dancers, among them Antony Balcena, Randall Faxon Parker, Cliff Shulman and Jane Carrington-Lewis. The deft Mr. May is alone worth a trip to the theater, with his sensitive phrasing, lyrical arms and use of fluidly shifting lightness and weight. The group will perform at Marymount through tomorrow in works by Mr. Lewis, Mr. Limón, Doris Humphrey and the resident choreographer, Anna Sokolow.

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NEW YORK DAILY NEWS
MARCH 10, 1981

Revival prompts arts cut worry

By BARTON WIMBLE

The grim possibility of federal arts funds under the knife was inescapably on my mind during the weekend performance of the small but excellent Daniel Lewis Dance Company at the Marymount Theater, not only because the company itself might be in danger, but because of a revival of a work from 1947 with the help of federal aid money.

How much treasure lies in the past of American dance! Entitled "Day on Earth," and choreographed by Doris Humphrey, the revival was a saga about one man's loves and losses and eventual death that had all the seminal power and meaning of a work as towering as Martha Graham's "Appalachian Spring"—it is probably no accident that the work is set to another Copland score.

The basic images of birth and love and loss have rarely been so succinctly adapted to dance. Also interesting was the use of a very young dancer (Robin Appel, who must be about 8 or 9) in a serious choreographic way. If a cut in funds means the loss of future revivals on this level, it is a profound loss.

Otherwise the company did Jose Limon's "La Malinche" with an intense El Indo from Antony Balceña and Lewis' own "Open Book," a quirky tragi-comedy about a young girl's thoughts before dying, with the lead role in excellent hands (Kat de Blois). There was more, but after seeing a masterpiece like "Day on Earth" I simply couldn't look at anything afterward.

Dance: A New Sokolow Opens Juilliard Annual

By ANNA KISSELGOFF

THE Juilliard Dance Ensemble's annual performances are always an event to welcome, simply because of the high professional level of dancing and a varied repertory, which includes works by major choreographers.

Saturday night's program at the Juilliard Theater could not have got off to a better start than with a set of 18th-century Baroque dances exquisitely staged by Wendy Hilton as "An Entertainment for His Majesty George II." Also Anna Sokolow presented a new work, "Los Conversos"; Antony Tudor's rarely seen "Cereus" from 1971 was revived, and this was the first time the Juilliard group performed Paul Taylor's "Esplanade," which it did splendidly.

Mr. Tudor's ballet is so unlike other works by this great choreographer that it is a revelation to see his interest in a range that would presumably be foreign to him. That he turns to a contemporary percussion score — Geoffrey Grey's "Inconsequenza" — is unusual enough for a neo-Romantic, as are the score's occasional jazz rhythms. The



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Ted McKnight and Kristen Borg of the Juilliard Dance Ensemble in Paul Taylor's "Esplanade."

overt use of a modern-dance vocabulary, kept distinct from the ballet idiom, is also un-Tudorish, and it is very interestingly used here. The three women in the ballet are on toe, but the four men are seen in movements that come specifically from the modern-dance tradition. Their partnering, however, is rooted in ballet, and in the end partnering is what the plotless "Cereus" is about.

Mr. Tudor created the work originally for Juilliard students as an untitled piece, along with two others, "Continuo" and "Sunflowers." Those two have entered the repertoires of other companies. "Cereus," though, is not a success, possibly because it is an experiment in which Mr. Tudor is not naturally at home. Teresa Bautista and Michael Schumacher led the ensemble, with Shell Benjamin, Herman Cebek, Susan Gaydos, Robert Garland and Jonathan Leinbach. David Fein conducted the percussion quartet.

As is the case with Mr. Tudor, anything Anna Sokolow does is of interest. "Los Conversos" treats a complex subject murkily and is not of the usual Sokolow depth, but it has striking pictorial moments.

The converts of the title are the Jews in Spain who seemingly converted to Christianity at the time of the Inquisition, but practiced their Judaism in secret. Miss Sokolow has turned to the Ladino songs of the Sephardic Jews — here in Richard J. Neumann's arrangement of a recording by Nico Castel.

The choreographer's method is direct, using group images to make a point. The first of several tableaux establishes the true allegiance of the characters as they pray to a Star of David. A man leading them with a cross symbolizes their forced observance. A later scene compresses this theme superficially when the dancers alternate quickly between Christian and Jewish gestures of blessing.

Yet there is one scene in which Miss Sokolow's distilled expression truly hits the mark. This is the Jewish cemetery represented by Calvin Morgan's oversize gravestones, in which couples embrace in near-stillness — a multiplied image that is both deeply moving and theatrical.

As for the Baroque dances, they were performed and presented with great taste. Miss Hilton, a well-known Baroque-dance expert, turned to Handel's music and the notations of Anthony L'Abbe, a French dancing master at the English court. Her own choreography always looked appropriate in style as in a sarabande featuring balances and pirouette.

Maria Alvarez and Mr. Schumacher were very convincing. Mark Haim was even more so with Tzipora Levenboim in a dance called "The Prince of Wales." Amy Winn's delicate "Gigue" showed off the fine points Miss Hilton discusses so usefully in her new book, "Dance of Court and Theater." A different program will be seen tonight.

DANCE

Daniel Nagrin describes his new "Poems Off the Wall," to be seen Tuesday, Thursday and Saturday at the Studio Theater, as "a mesh of movement and words, music and visuals." The movement should be gutsy, pointed and highly dramatic, if his 39 years of work — much of it solo dancing — are a guide. The music for this suite of solos will be a miscellany, the visuals slides by Pablo Orrego and costumes by Sally Ann Parsons. And the words? "I might quote Woodrow Wilson," Mr. Nagrin says. "I might paraphrase J.P. Morgan: 'If you have to understand dance you can't afford it.'"

The Juilliard School has been training dancers for about 30 years and that solid dance training is a feature of the Juilliard Dance Ensemble's annual concerts. But the concerts are also dependable for some equally solid dance. On Sunday and Monday at the Juilliard Theater, the group will be performing two favorites: Anna Sokolow's eerie, mordant "Magritte, Magritte," and Wendy Hilton's "An Entertainment for His Majesty, George II," a luminous depiction of Baroque manners, music and court dance. Also on the program — a benefit for the Juilliard Dance Scholarship Fund — are Paul Taylor's "Esplanade," new dances by Hector Zazaspe and Miss Sokolow, and works by Antony Tudor and José Limón. The Juilliard Chamber Ensemble will furnish the music.

Simone Forti gave her first program of dance in 1960 in a series sponsored by the avant-garde composer LaMonte Young. A pupil of the California-based innovator Anna Halprin, Miss Forti looks to natural, ongoing processes and animal movement and gesture for dances that have had a strong, though quiet influence on the new generation of "post-modern" choreographers. Her new "Jackdaw Songs," which she describes as more theatrical than previous works, will be performed by a company of eight dancers and her composer, Peter Van Riper, Monday through Wednesday at the Performing Garage.

Jennifer Dunning

Dance: Anna Sokolow Offers Program of 3 of Her New Works

By JENNIFER DUNNING

ABRAHAM GOODMAN HOUSE was jammed Wednesday with people one normally sees on dance stages. The occasion was a program of three new works by Anna Sokolow, performed by her New Players' Project. The excitement of this single performance was understandable. Miss Sokolow is a master craftsman, and the new company featured some of the best performers on the modern-dance gypsy circuit. But it was a disappointing evening, with an unfinished look surprising from a choreographer of Miss Sokolow's long professional experience.

The dances were designed to "render vital aspects of Jewish life," as the program notes put it. For those who did not understand Hebrew, the spoken Biblical verse of "Song of Deborah" and "Song of Songs" merely provided an aural backdrop, though one of clear ritual significance; they were even a distraction at times, working against the grain of the first work's stop-and-start recorded Bach score. And both the simple repeated gestures of the solo "Song of Deborah" and the slow-changing tableaux of young men and women meeting and parting in the underrehearsed-looking "Song of Songs" — set to a ritualistic score by Richard J. Neumann — were curiously listless in design.

The somber tone of "From the Diaries of Franz Kafka" was more familiar Sokolow, and the grain of optimism that lurks beneath her darkest compositions somehow truer to religious spirit. At its best "Kafka" is one of

Miss Sokolow's most handsome — though not fully realized — weavings into theater-dance of works of art and literature. With the help of spoken passages of Kafka's prose, a score that mixed Jewish liturgical music with Schumann, Mahler and Schoenberg, and the starkly effective lighting of Edward Efron, the choreographer recreated with brutal cogency the writer's sense of chill isolation in an overbearing world.

But here, too, lies hope. "There's room here," a dancer intoned, speaking in Kafka's voice of "the good way in which Judaism separates persons." "One sees and judges oneself better," he continued, standing before a huddle of dovening, Kaddish-reciting men in "The Synagogue," one of six sections that make up the work.

The opening sections, "The Street" and "A Party," were minor Sokolow, full of almost reflexive fits and starts and mechanical twitches. But the impact of the simple central visual image of "The Letter" was strong and immediate. As strong were the attempts to rise of the livid, preternaturally dead dreamer of nightmares in "Metamorphosis," which abruptly ended the piece.

In a vital cast, Jim May stood out for his intense but subtly inflected playing of that metamorphosis, and Andrew Quinlan-Krichels as subtly caught the quick irrational succession of depressive calm and spasm in "At the Windowsill," which benefited, as well, from his strong acting.

The New York Times Book Review
every Sunday

3/24/81

NEW YORK POST, FRIDAY, APRIL 3, 1981

UpFront

Spring dance

THE JUILLIARD Dance Ensemble's spring season, which opens tonight at the Juilliard Theater, 155 W. 65th St., will feature a new work by Anna Sokolow, the local premiere of a Hector Zaraspe work and the group's first performance of Paul Taylor's *Esplanade*. Performances are at 8 p.m. tonight, tomorrow and Monday, also Sunday at 3 p.m.

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The Guide

Critics' Choices

SUNDAY, APRIL 5, 1981 +

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DANCE

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In-Step

MAY 1981

22

Dance Commentary

by Aaron Cohen

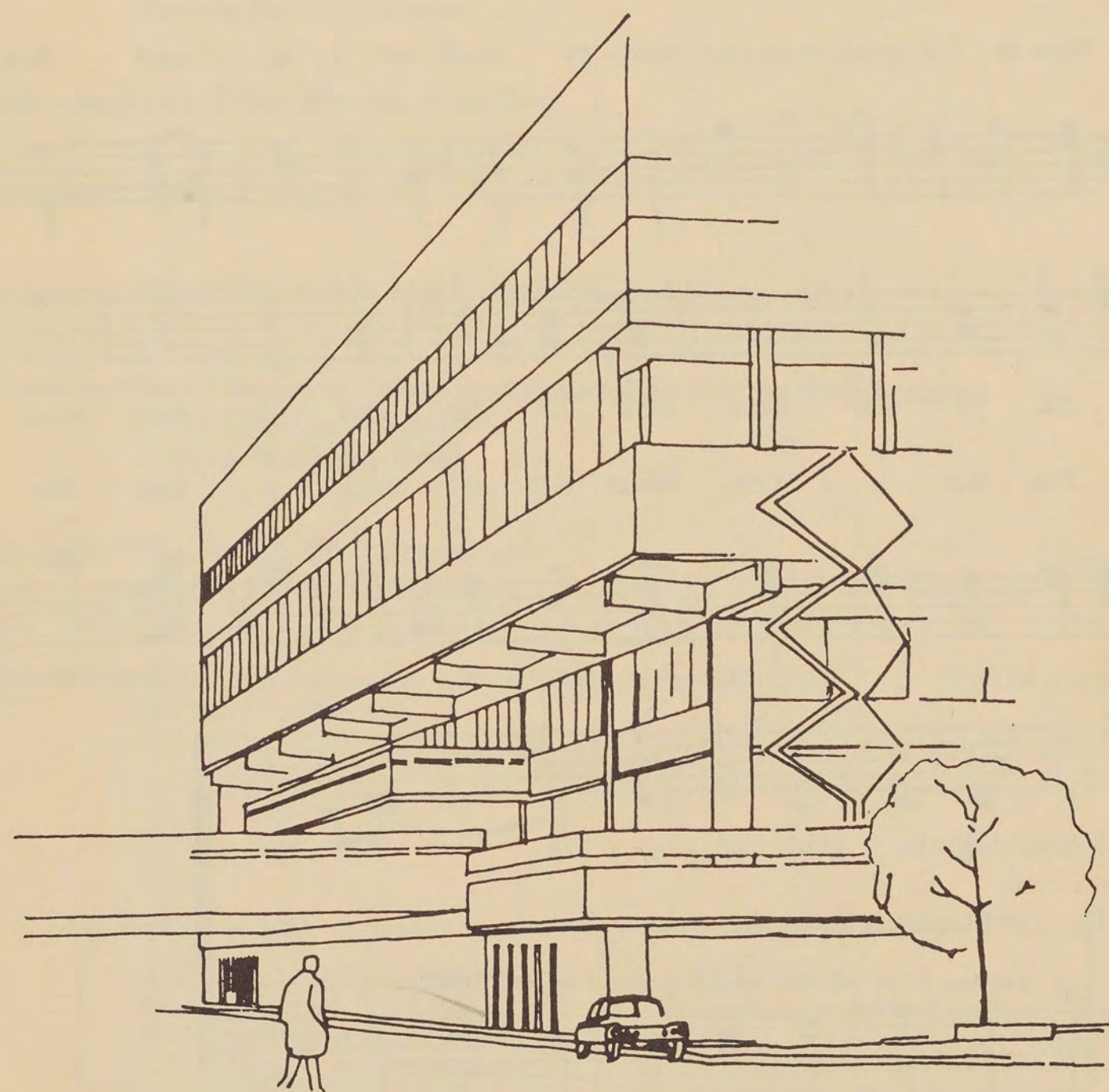
It was Anna Sokolow, one of the older generation of modern-dance choreographers, who inspired the Juilliard Dance Ensemble to show how young people should and could be coached and developed in the expressive aspects of dance. The vivid Monday, April 6th, performance of her *Magritte, Magritte* (1970) made it possible to believe the young dancers were more seasoned than they actually were. Also showing them off with an uncommon command of nuance, was Hector Zaraspe's *Paso a Cuatro*, a sly new dance in the Spanish style based on the historic Perrot/Pugni *Pas de Quatre*. Paul Taylor's *Esplanade* (1975) was another great work that was given its due, but Jose Limon's *La Malinche* (1947) failed to ignite.



1980 – 1981 Season

THE JUILLIARD SCHOOL

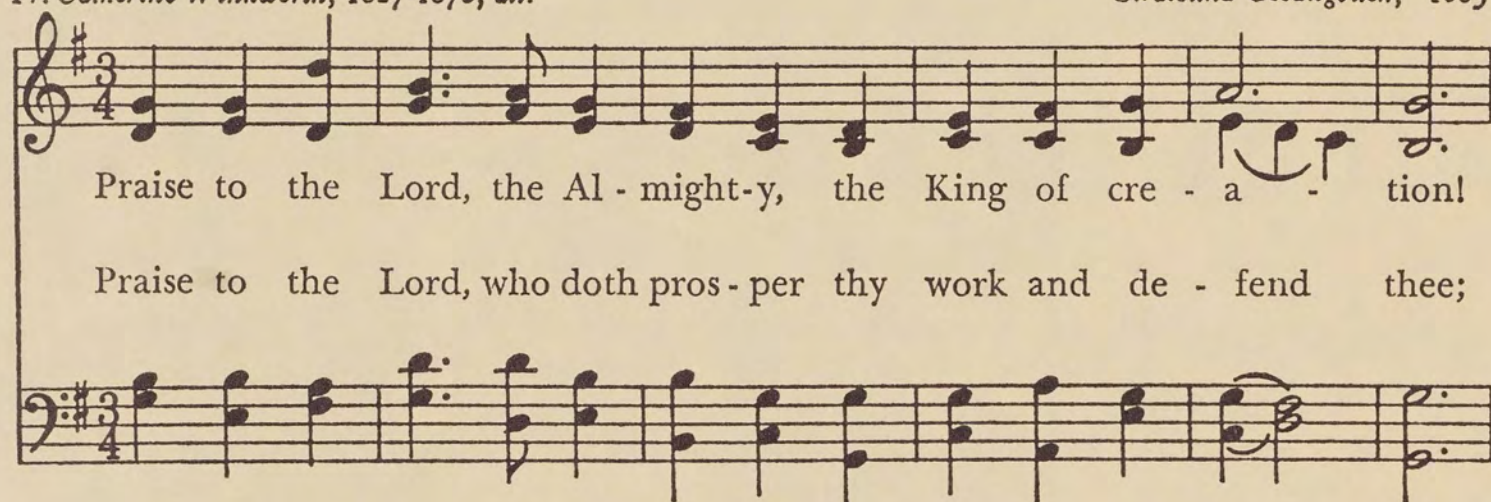
Peter Mennin, President



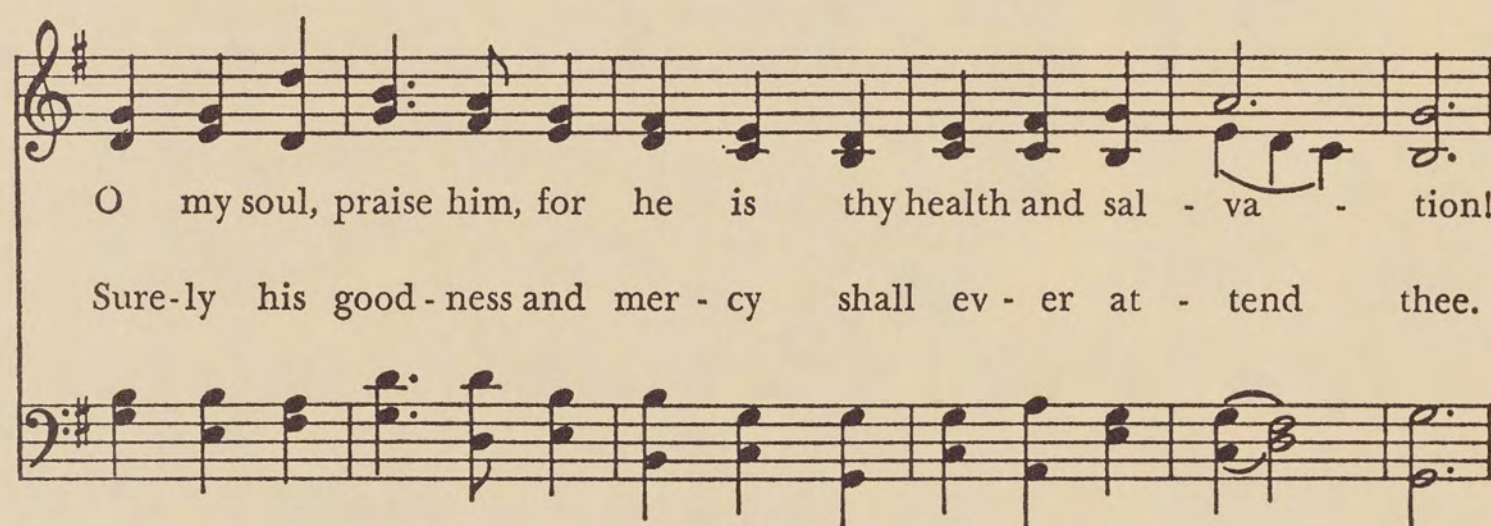
PRAISE TO THE LORD, THE ALMIGHTY

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

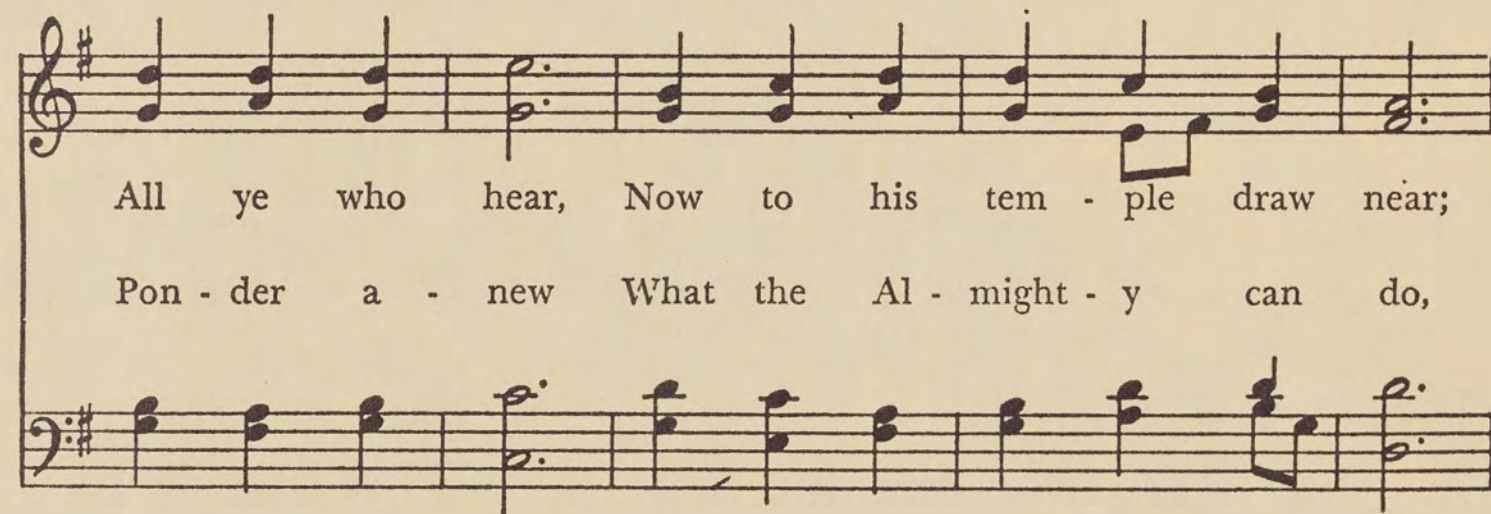
LOBE DEN HERREN 14.14.4.7.8.
"Stralsund Gesangbuch," 1665



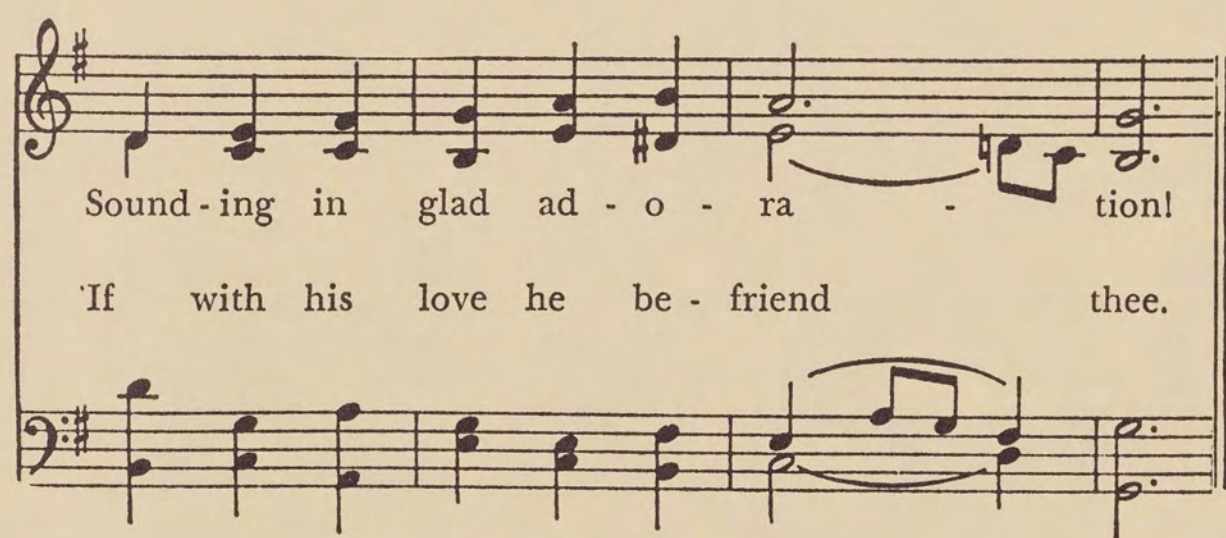
Praise to the Lord, the Al-might-y, the King of cre-a-tion!
Praise to the Lord, who doth pros-per thy work and de-fend thee;



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



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



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

ACADEMIC EXERCISES

Friday Morning, May 29, 1981 at 11:00

ALICE TULLY HALL

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

PROGRAM

Processional: Gravement (Fantasia in G Major)
Jon Gillock, *Organist*

J. S. Bach

Chorale: "Praise to the Lord, the Almighty"
Patricia Handy, *Conductor*

Traditional

Introduction: Peter Mennin, *President*

Speaker: Aaron Copland

Presentation of Diplomas and Conferring of Degrees*

Presentation of Awards, Scholarships and Teaching Fellowships
Peter Mennin, *President*
Gideon Waldrop, *Dean*

Chorale: "Now Thank We All Our God"
Patricia Handy, *Conductor*

Traditional

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

Sigfrid Karg-Elert

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

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

NOW THANK WE ALL OUR GOD

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

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

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

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

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

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

GRADUATES

May, 1981

Diploma Course

MARIA TERESA BAUTISTA, *Dance*
MARK JAMES BRANDFONBRENER,
Violoncello
ULRIKE BRINKSMEIER, *Harp*
GREGORY MYLES DeJEAN, *Dance*
BENJAMIN DONENBERG, *Drama*
CARRIE H. FEINER, *Piano**
ANDRÉ GRIBOU, *Piano**
DAVID BRIAN HARGROVE, *Drama*
OVSEP KETENDJIAN, *Violin*
VAL KILMER, *Drama*
LINDA KOZŁOWSKI, *Drama*

HEE JUNG KWON, *Violin*
SUSANNA LUSSI, *Violin*
LORRAINE P. McASLAN, *Violin*
TATSUO MOCHIZUKI, *Dance*
GREGORY LAURENCE MORTENSEN, *Drama*
PAUL FRANKLIN PEABODY, *Violin**
JOSH A. RODRIGUEZ, *Violin*
KIM JULIE STAUNTON, *Drama*
LOUSINE TIRAKIAN, *Piano*
CHAI-HSIO TSAI, *Piano*
DAVID VOGEL, *Viola*
PAMELA MARIA WHITE, *Drama*

Post-Graduate Diploma Course

MICHEL FRANCK, *Piano*

ELIZABETH GUERRERO, *Piano*
FRANK POWDERMAKER, *Violin*

Bachelor of Music Degree Course

JOHN ALBERT ABERGER, *Oboe**
BREDA ROWE ANDERSON, *French Horn*
DAVID ASCANIO, *Piano*
ANNE JEZZAMINE ASINAS, *Violin*
LAURA ELIZABETH BALD, *Violin*
THOMAS E. BARKER, *Composition**
SUSANNE BOEHM, *Violin*
JAIME CORPUS BOLIPATA, *Piano*
GARY LEE BOYD, *Trumpet**
CLAIRE LOUISE BRIGHT, *Violin*
KATHRYN STYNE BURDETTE, *Organ**
STEPHEN V. BURNS, *Trumpet*
JEFFREY LEON CAMPBELL, *Piano**
ADRIAN D. CARR, *Composition*
MIN-JAE CHAY, *Violin*
ALAN CHOW, *Piano**
ALVIN CHOW, *Piano**
JOYCE YU-CHENG CHUNG, *Piano*
MYUNG-HEE CHUNG, *Piano*
ELISABETH COMTOIS, *Viola*
CALVIN CONYERS, *Double Bass**
JENNIFER E. COWLES, *Violin*
MICHAEL O. DASH, *Voice*
MICHÉLE DJOKIC, *Violoncello**
DAVID JAMES D'ONOFRIO, *Trombone*
LINDA ANN DRAPER, *Double Bass*
MARK STEPHEN EELES, *Violoncello*
RACHEL MARIE EVANS, *Viola*

JOAN ELLEN FAIGEN, *Violin*
EMILY FAXON, *Violin*
JAMES C. FRANK, *French Horn*
CHRISTOPHER J. FRENCH, *Clarinet*
THOMAS GEORGE CARACAS GARCIA, *Tuba*
JOHN EMIL GAVALCHIN, *Piano*
RENEÉ DENISE GOLABEK, *Piano*
JODY GREITZER, *Flute*
ROLAND GREUTER, *Violin**
GUDMUNDUR HAFSTEINSSON, *Composition**
MICHAEL Z. HALPERN, *Trumpet*
JOYCE HAMMANN, *Violin*
LISA JOSEPHINE HANSEN, *Flute*
JOHN M. HANULIK, JR., *Oboe*
NEAL STUART HARNLY, *Composition*
STEVEN M. HEYMAN, *Piano*
ERIC HIMY, *Piano**
DAVID DUANE HOAGLAND, *Clarinet*
DENNIS HOLLY, *Composition*
BEN EDWARD HOLT, JR., *Voice**
MELODY KAY HUFFER, *Bassoon*
ANNETTE E. HULT, *Violin*
ARTUR EDMUND JANSONS, *Viola**
GILDA JOFFE, *Violin*
DAVID NEAL JOSEPH, *Bassoon*
COLLEEN KENNEDY, *Oboe*
LISA A. KLEVIT, *Clarinet**

Bachelor of Music Degree Course (Con't.)

JOAN LYNN KOENIG, *Flute*
ALBERT LASZLO, *Double Bass**
MATTHEW R. LAUGHLIN, *Violoncello**
MIHAE LEE, *Piano**
SUNG-JU LEE, *Violin**
KAREN JILL LEVITT, *Viola*
DANIEL ARAN LEWIN, *Violin*
CHO-LIANG LIN, *Violin*
VINCENT JOSEPH LIONTI, *Viola*
GAYANE MANASJAN, *Violoncello*
DAVID JOSEPH MESSINEO, *Organ*
GARY MEYER, *Clarinet**
GLENN MEYER, *Percussion*
ME JIN MOON, *Violin**
ROBERT R. NEU, *Clarinet**
GAIL NIWA, *Piano*
KAREN JEAN OLSON, *Viola*
MOMORO ONO, *Piano*
REBECCA DENISE OSBORN, *Viola**
GEORGE RALPH OURS III, *Trumpet*
JON KIMURA PARKER, *Piano**
GREG PARNAS, *Percussion*
MARILYN RITCHIE POST, *Oboe*
DMITRY RACHMANOV, *Piano*
JOHN D. RAMSEY, *French Horn**
DEBORAH LYDIA REDDING, *Violin**
ROBERT D. RENINO, *Double Bass*
DONALD ALLAN RENSHAW, *Trombone*
JOHN D. ROJAK, *Trombone**
FRANCES ELIZABETH ROWELL, *Violoncello*

VALERIE BETH RUBIN, *Violin*
CELESTE RUSH, *Violin*
LUCINDA SANTIAGO, *Oboe*
WENDY KAY SCHEIDEMANTLE, *Violin*
GEORGE STEVEN SCHNELL, *Tuba*
GARY M. SCHOCKER, *Flute*
THEODORE A. SCHOEN, *Clarinet*
DANIEL SCHULZE, *French Horn*
LAURA ANNE SEWELL, *Violoncello*
KEN SHAKIN, *Piano*
JOHN MARK SHARP, *Violoncello*
PAUL MAGNUS ALEXANDER SHAW, *Piano*
BARBARA SILBERGLAIT, *Clarinet*
ETHAN SILVERMAN, *Bassoon*
SEBU DRAGOS SIRINIAN, *Violin*
RACHAEL ALICE SMITH, *Double Bass*
WAYNE FOSTER SMITH, *Violoncello*
RICHARD EDMUND SPENCER, *Viola*
DEBRA SUE SPOHNHEIMER, *Double Bass*
BEVERLY ANN STEIN, *Flute*
KYOKO TAKIMI, *Piano*
BENAL TANRISEVER, *Piano**
BRUCE JIRO UCHIMURA, *Violoncello*
SCOTT ROBERT VILLIGER, *Bass Clarinet*
POLINA VYSHKO, *Piano*
JONATHAN DIRK WALESON, *Viola*
THOMAS ALLEN WARE, *Percussion*
MARY JEAN WATT, *Oboe*
GWAN-YING WU, *Piano*
MIA ROSE WU, *Violin*
ROBERT V. ZIMMERMAN, *Double Bass*

Bachelor of Fine Arts Degree Course

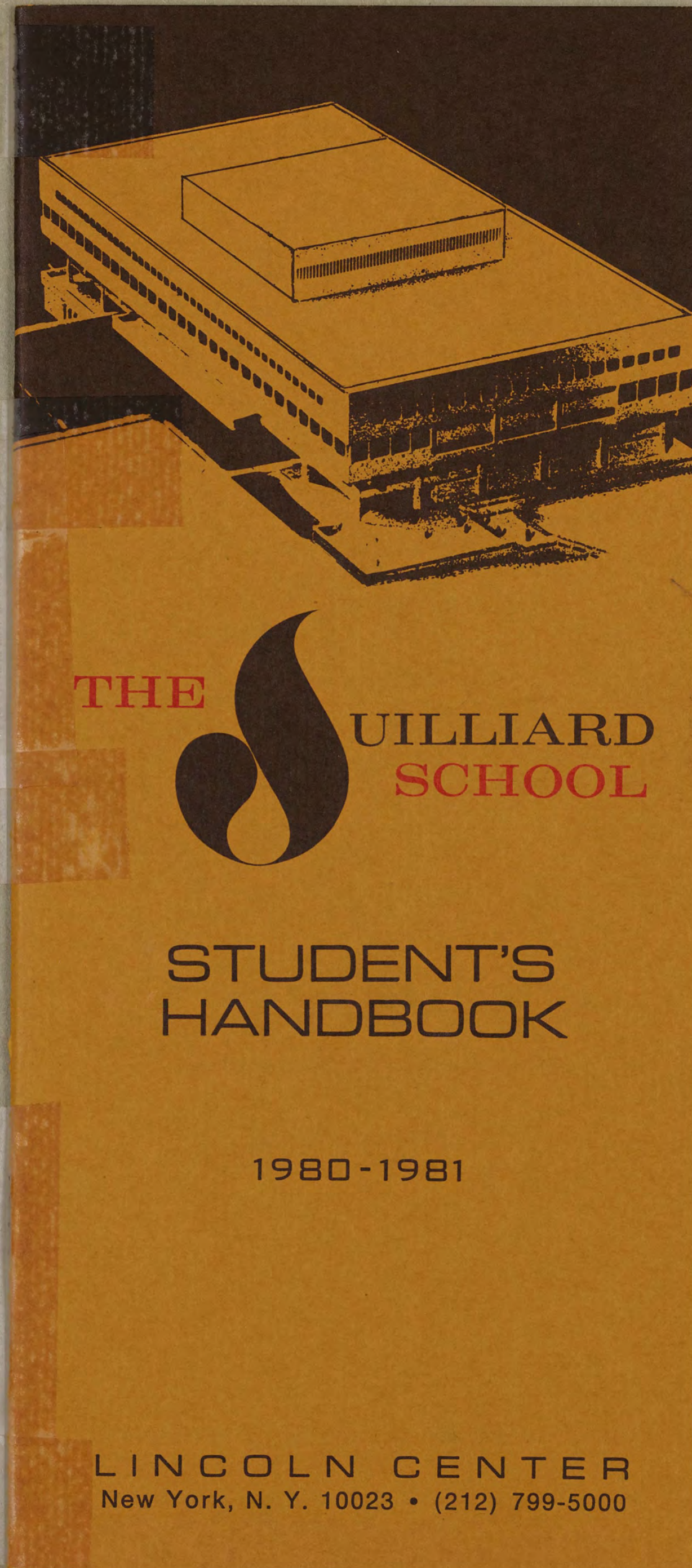
JEANETTE BOLDING, *Dance*
KRISTEN ALLYN BORG, *Dance*
JENNY HOUSE COOGAN, *Dance*
JENNIFER L. DENHAM, *Dance*
JESSICA MYRIAM DRAKE, *Drama*
PAULA SUSAN FRITZ, *Drama*
DAVID LEONARD FUERSTENAU, *Dance*
ROBIN YOLANDA GRAY, *Dance*
MARY LYNN JOHNSON, *Drama*
LILITTE ROBIN KNOX, *Dance*
LIANE LAUREN LANGLAND, *Drama*

TZIPORA LEVENBOIM, *Dance*
DINA STEPHANIE McDERMOTT, *Dance*
SYLVIA ESTHER MORALES, *Dance*
PATRICK MEAD O'CONNELL, *Drama*
KIM THEREASA RICHARDSON, *Dance*
REGINA RIES, *Dance*
MICHAEL DOUGLAS SIMON, *Dance*
BRIAN FRANCIS TAYLOR, *Dance*
AMY WYNN, *Dance*
RICHARD OLIVER ZIMAN, *Drama*

Master of Music Degree Course

JOHN ALBERT ABBERGER, *Oboe*
RICHARD C. ALSTON, *Piano*
LAURA ELIZABETH ARDAN, *Clarinet*
ALISON LEE AVERY, *Viola*
ALAN JAMES BALL, *Piano*
ROBERT EVAN BANK, *Piano*
ELENA BARERE, *Violin*
THOMAS E. BARKER, *Composition**
JAMES FREDERICK BERGMAN, *Double Bass*
LUIS GABRIEL BIAVA, *Violoncello*
EDWARD WILLIAM BILOUS, *Composition**
BERNADENE BLAHA, *Piano*
ROGER AUGUSTINE BLANC, *Composition*
MADELINE BLOOM, *Piano*
ALEXANDER BODER, *Violin*
GARY LEE BOYD, *Trumpet*
ELISABETH E. BRADEN, *Voice*
BRIAN EDWARD BROWN, *Tuba*
LILA RAYNOLDS BROWN, *Viola*
DAVID ANTHONY BUECHNER, *Piano*
ROBERT M. CAFARO, *Violoncello*
LILLY M. CANEL, *Violoncello*
AGATHA ROSARIA CARUBIA, *Voice*
TAI-CHANG CHEN, *Piano*
YUN BOH CHEUNG, *Piano*
GYONGZA CHOE, *Piano*
ALAN CHOW, *Piano*
ALVIN CHOW, *Piano*
MI-HEE CHUNG, *Violin*
CALVIN CONYERS, *Double Bass*
CYNTHIA VALERIE COX, *Violoncello*
DANIEL J. CULNAN, *Violoncello*
CHARLES H. DAMSEL III, *Voice*
REBECCA J. DAVIS, *Piano*
MICHÉLE DJOKIC, *Violoncello*
DANIEL DRUCKMAN, *Percussion**
ULRICH DUNSCH, *Piano*
KENNETH DURYEA, *Piano*
BRUCE ECKSTUT, *Voice*
ELIZABETH EMENHEISER, *Piano*
CARRIE H. FEINER, *Piano*
MELANIE FELD, *Oboe*
EMILY FERGUSON, *Oboe*
MARK ETHAN GAINER, *Oboe*
GREGORY GELMAN, *Violin*
TANNIS GIBSON, *Piano*
LAUREN L. GILL, *Voice*
BARBARA STEPHANIA GOVATOS, *Violin*
ROLAND GREUTTER, *Violin*
ANDRÉ GRIBOU, *Piano*
GUDMUNDUR HAFSTEINSSON, *Composition*
DAVID LEE HAMILTON, *Voice*
EUGENIA HAMISEVICH, *Organ*
BARBARA ANN HERRICK, *Piano*
JAMES McCARDELL HINSON, *Clarinet*
WILLIAM ALBERT HIRTZ, *Piano*
CECELIA ANNE HOBBS, *Violin*
GWENDOLEN MARY HOEBIG, *Violin*
STEWART MURRAY HOFFMAN, *Percussion*
TOBY ALEXANDER HOFFMAN, *Viola*
HAO HUANG, *Piano*
ROBERT ALAN HYMAN, *Violin*
RUTH EVANGELINE JACOBSON, *Voice*

ARTUR EDMUND JANSONS, *Viola*
HEATHER KELLEY, *Violin*
PETER DAVID KENOTE, *Viola*
JUNGEUN KIM, *Violin**
JOAN ELIZABETH KING, *Viola*
LISA A. KLEVIT, *Clarinet*
D. ROBERT KORTGAARD, *Piano*
ALBERT LASZLO, *Double Bass*
MIHAE LEE, *Piano*
ALISSA LEISER, *Piano*
ALEXANDER C. LIM, *Composition*
MARGARET HYO-JIN LIM, *Violoncello*
SUSAN E. LIPKINS, *Double Bass*
RÉMY LOUMBROZO, *Piano*
MARK GEORGE McCONNELL, *Trombone*
RUTH ANN MCGINNIS, *Violin*
LYNNE ALICE MACKEY, *Piano*
STEPHEN GEORGE MASON, *Composition*
GARY MEYER, *Clarinet*
GORDON ALAN MINETTE, *Piano*
MARIA WILLARDINA B. MISENAS, *Voice*
ME HYON MOON, *Piano**
ME JIN MOON, *Violin*
DAVID BENEDICT MOROZ, *Piano*
RICHARD MOWAT, *Trombone*
PATRICK MULLINS, *Piano*
BETTINA CAROL MUSSUMELI, *Violin*
PATRICK K. NEHER, *Double Bass*
ROBERT R. NEU, *Clarinet*
AVRIL ORASCHUK, *Violin*
REBECCA DENISE OSBORN, *Viola*
PETER HAIG OUNDJIAN, *Violin*
JON KIMURA PARKER, *Piano*
GILBERT ARTHUR PEASE, *Double Bass*
RICHARD WILLIAM PRETZER, *Organ*
DAVID KEVIN QUINN, *Viola*
JOHN D. RAMSEY, *French Horn*
JOEL ANTHONY RANEY, *Piano*
WILLIAM HENRY HOWE RANSOM, *Piano*
GLENN P. RHIAN, *Percussion*
CAROL ANN RICH, *Piano*
DAN WARE RIDDLE, *Piano*
ANDREA JAYNE RIDILLA, *Oboe*
AIXA M. RODRIGUEZ, *Voice*
MARY LESLIE ROWELL, *Violin*
SEMION RUKHMAN, *Harpsichord*
FRANK LOUIS RUSSO III, *Composition*
JAMES L. SCOTT, *Trombone*
LESLIE JUNE SHANK, *Violin*
KATHLEEN ANNE SOLOSE, *Piano*
KEVIN DEAN STAMEY, *Trombone*
SCOTT MEREDITH STEIDL, *Composition*
IZUMI TANAKA, *Piano*
BENAL TANRISEVER, *Piano*
JOÉN G. VÁSQUEZ, *Viola*
ROSALYN ELIZABETH VOLKMAN, *Voice*
DAVID CHARLES WESTFALL, *Piano*
PAUL ALLEN WHEAR, *Violoncello*
BELINDA JANE WHITNEY, *Violin*
SALLY ANN WOODWARD, *French Horn*
WON-BIN YIM, *Violin*
BRIAN ZEGER, *Piano*



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



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

PETER MENNIN, President
The Juilliard School

EXECUTIVE OFFICERS

PETER MENNIN President

GIDEON WALDROP Dean

CHARLES C. LUCAS, JR. Controller

MARY H. SMITH Registrar

WRISTON LOCKLAIR Assistant to the President,
Director of Public Relations

LOUIS JEAN BRUNELLI Assistant Dean,
Orchestra Administrator

RICHARD J. PORTER Director of Development

A. J. PISCHL Concert Manager

BRINTON JACKSON Librarian

SALVATORE BIANCHI Director, Facilities
and Engineering

MADELEINE ALBRIGHT Administrator,
Student Services

MARTHA HILL Director, Dance Division

MICHAEL LANGHAM Director, Theater Center

STANLEY WOLFE Director, Extension Division

OLEGNA FUSCHI Director, Pre-College Division

ACADEMIC CALENDAR 1980

Orientation Day (for new students) Wednesday, September 17, 11 a.m.

Completion of registration for currently enrolled students:

Students who completed Spring Registration Thursday, September 18

Students who filed late reservations September 19 and 22

Registration for new and readmitted students September 19 and 22

First semester begins Thursday, September 25

Final date for program adjustments Friday, October 10

Thanksgiving recess begins Wednesday, November 26, 10 p.m.

Classes resume Monday, December 1, 9 a.m.

Candidates for graduation file

applications December 1, 1980 through January 15, 1981

Christmas recess begins Friday, December 19, 10 p.m.

1981

Classes resume Monday, January 5, 9 a.m.

Registration for second semester January 6 through 16

Mid-year examinations January 19, 20 and 21

Second semester begins Monday, January 26

Final date for program adjustments Friday, February 6

March entrance examinations (classes dismissed) March 2, 3 and 4

Spring recess begins Friday, March 13, 10 p.m.

Classes resume Monday, March 23, 9 a.m.

Easter recess begins Wednesday, April 15, 10 p.m.

Classes resume Monday, April 20, 9 a.m.

Graduation examinations begin Monday, April 20

Registration of currently enrolled students

for the academic year 1981-1982 April 21 through May 8

Final date to file reservation for the year 1981-1982 Friday, May 8*

Final date to apply for change of course or

change of major field for the year 1981-1982 Friday, May 8*

Final date to apply for scholarships for the year 1981-1982 Friday, May 8

Final examinations in class subjects May 18 through 22

Major examinations May 25 through 28

Commencement Friday, May 29, 11 a.m.

*After this date a late fee will be charged.

FACULTY

ORCHESTRAL CONDUCTING

SIXTEN EHRLING

CHORAL MUSIC

RICHARD WESTENBURG

PIANO

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

WILLIAM MASSELOS
JOSEF RAIEFF
NADIA REISENBERG
ABBEY SIMON
BEVERIDGE WEBSTER
EARL WILD

VOICE

ROSE BAMPTON
OREN BROWN
DANIEL E. FERRO

BEVERLEY JOHNSON
ELEANOR STEBER
RICHARD TORIGI

STRINGED INSTRUMENTS

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

HARP

SUSANN McDONALD

HARPSICHORD

ALBERT FULLER

ORGAN

VERNON de TAR

LEONARD RAVER

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ORCHESTRAL INSTRUMENTS

WOODWIND

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

BRASS

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

TIMPANI AND PERCUSSION

ELDEN BAILEY	ROLAND KOHLOFF	SAUL GOODMAN
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CHAMBER MUSIC AND ENSEMBLE

CLAUS ADAM	LILLIAN FUCHS
JOSEPH ALLARD	ALBERT FULLER
ROBERT BLOOM	FELIX GALIMIR
PER BREVIG	JOEL KROSNICK*
JANE CARLSON	WILLIAM LINCER
EARL CARLYSS*	ROBERT MANN*
JAMES CHAMBERS	SAMUEL RHODES*
PAUL DOKTOR	RONALD ROSEMAN
JOSEPH FUCHS	GERARD SCHWARZ

DAVID WALTER

COMPOSITION

MILTON BABBITT	DAVID DIAMOND
ELLIOTT CARTER	VINCENT PERSICHETTI
	ROGER SESSIONS

*Member, Juilliard String Quartet

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LITERATURE AND MATERIALS OF MUSIC

BARUCH ARNON	JOSEPH MACHLIS
JOSEPH BLOCH	ROBIN McCABE
SUZANNE BLOCH	LARRY MORTON
JANE CARLSON (Pedagogy)	LIONEL PARTY
MARY ANTHONY COX	VINCENT PERSICHETTI
MICHAEL CZAJKOWSKI	SAMUEL SANDERS
DAVID DIAMOND	REBECCA SCHLIEBEN SCOTT
ALBERT FULLER	ROGER SESSIONS
NORMAN GROSSMAN	LESTER TRIMBLE
GERRE HANCOCK	MICHAEL WHITE
HUBERT HOWE	LAWRENCE WIDDOES
CHARLES JONES	MARSHALL WILLIAMSON
STANLEY WOLFE	

BARRY BROOK	Graduate Seminar
IRVING KOLODIN	Graduate Seminar
JACOB LATEINER	Graduate Seminar

LECTURER IN MUSIC HISTORY

JOEL SACHS

CRITICISM OF MUSIC

IRVING KOLODIN

ACADEMIC STUDIES

MAURICE VALENCY	Director of Academic Studies
BEATRICE TAUSS	Academic Adviser
RONNIE BURROWS	Literature
EMILE CAPOUYA	Literature
ROBERT J. CLEMENTS	Literature
ROLF FJELDE	Drama History
RACHELLE L. KNAPP	French
EDWARD KOSTKA	German
TOBY LELYVELD	Literature
MARIE-FRANCOISE VACHON	French

HISTORY OF WESTERN CULTURE: ART AND LITERATURE

RAE BECKER	JAMES V. MIROLLO
MUTIE FARRIS	MARIE SQUERCIATI
VIRGINIA HEADY	SAMUEL STETNER

BEATRICE TAUSS

DICTION

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

OPERA

AMERICAN OPERA CENTER OPERA TRAINING DEPARTMENT

PETER HERMAN ADLER	Consultant
MARTIN SMITH	Head Coach
BERTHA MELNIK	Vocal Coach
DAVID OSTWALD	Acting
VIOLA PETERS	Vocal Coach
MARSHALL WILLIAMSON	Vocal Coach

DANCE

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

THEATER CENTER

MICHAEL LANGHAM	Director
SURIA SAINT-DENIS	Consultant-Director
HAROLD STONE	Assistant to the Director
STEPHEN AARON	AMY PELL
NORMAN AYRTON	JAY RANELLI
B. H. BARRY	MARIAN SELDES
JANE GREENWOOD	EVE SHAPIRO
RICHARD HAMBURGER	EDITH SKINNER
MICHAEL KAHN	ELIZABETH SMITH
JANE KOSMINSKY	ANNA SOKOLOW
PIERRE LEFEVRE	JOHN STIX
JUDITH LEIBOWITZ	HAROLD STONE
DES McANUFF	JOHN WEST
TIMOTHY MONICH	ROBERT WILLIAMS

MONI YAKIM

STAGE DEPARTMENT

CALVIN MORGAN	Consultant
JAMES B. SIMPSON	Production Manager
CAROLYN HAAS	Production Assistant

MESSAGES FOR FACULTY

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

ADMINISTRATIVE STAFF

	Room No.
IRENE ANDERSON	Foreign Student Adviser 224
CHEVA ARMOR	Supervisor of Records 223
MATTHIAS BARTH	Piano Technician 101
LOUIS JEAN BRUNELLI	Orchestra Administrator 222
AMY AARON BRYANT	Cataloguer 538
PATRICIA CHRISTIAN	Stage Manager, Theater Center 402
MARY CHUDICK	Administrative Assistant, Dance Division 477
VICTORIA COLE	Admissions and Extension Division 224
SANDRA CZAJKOWSKI	Record Librarian 538
JERRY DALY	Supervisor of Maintenance 214
MAUREEN C. DONLEY	Stage Manager, Theater Center 402
BROOKE SACKS	Tuition and Accounts Receivable
JOAN DAYTON	Secretary to the Chairman of the Board, Assistant to the Director of Development 213
DOROTHY DICKERSON	Bookbinder 538
GUGURTHA DUDLEY	Switchboard Operator
LAURIE EDELMAN	Manager, Theater Center 402
LEE FRANCIS	Assistant Librarian 538
HENRY P. FRIEND, JR.	Director, Acoustics Department 319
CATHERINE GERARDI	Secretary to Student Services Administrator 233
ZITA GERR	Accounts Payable
BELINDA GLASS	Assistant to the Director of the Lincoln Center Student Program 228
G. RICHARD GLASFORD	Reader Service and Circulation Librarian 538
CAROLYN HAAS	Production Assistant, Stage Department 211
BAIRD HASTINGS	Orchestra Librarian 317
HOPE HENING	Audition Coordinator/Literary Assistant, Theater Center 402
ANDREW INVERNE	Bookbinder 538
CYNTHIA IVERSON	Recorder, Registrar's Office 225
ALFONIA ISAACS, R.N.	Resident Nurse 203
RICHARD KILLOUGH	Director, Lincoln Center Student Program 228
MARY E. LAWSON	Stage Manager, Theater Center 402
EDDIE LITTLEFIELD	Administrative Assistant, Student Services 233
YUN SHA LIU	Bookkeeper 230
IRENE MACKAY	Payroll
BEVERLY M. MAY	Secretary, Pre-College Division 236A
JACQUELINE MAY	Faculty Secretary 224
A. D. MOSLEY	Ticket Distribution S-13
CAROL MINNEROP, M.D.	Consulting Physician 203
A. J. PISCHL	Manager, Juilliard Bookstore S-13
DONNA RADU	Secretary to the Assistant Dean 222
JANE RIGNEY	Assistant to the Director of Public Relations 221
IRVING RUCKENS	Assistant Controller 226
ARTHUR J. RUDY, Ph.D.	Consulting Psychologist 203
ELSA RUSH	Secretary to the Director of Facilities and Engineering 214
JOHANNAH SEGERS	Secretary, Theater Center 402
JEANNE SUSSKIND SIEGEL	Secretary to the President
ROBERT TAIBBI	Assistant Engineer, Acoustics 319
BRIAN TAYLOR	Secretary, Concert Office S-13
SYLVIA TOVER	Administrative Assistant, Student Services 233
VICTORIA TRAPANI	Secretary, Dance Division 477
TERRI WAGENER	Secretary to the Registrar 224
KAREN WAGNER	Administrative Assistant, Student Services 233
DORIS WOOLFE	Secretary, American Opera Center 403
REGINA WYNNE	Secretary to the Dean

ACADEMIC REGULATIONS AND PROCEDURES

DEAN: GIDEON WALDROP
Regina Wynne, Secretary

**ASSISTANT DEAN AND ORCHESTRA
ADMINISTRATOR:** LOUIS JEAN BRUNELLIRoom 222

REGISTRAR: MARY H. SMITH
Irene Anderson, Foreign Student AdviserRoom 224

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

STUDENT CONDUCT

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

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

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

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

ATTENDANCE

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

PARTICIPATION IN ORCHESTRA

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

EXCUSED "CUTS"

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

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

All medical excuses from participation in required courses, class studies or performance must be obtained from the School's Consulting Physician. Appointments should be made through the Nurse's Office. Medical excuses for orchestra and chorus rehearsals must be filed in the Assistant Dean's Office. **Any student excused from chorus, orchestra or ensemble in the field of his major study for reasons of health will not be permitted to participate in extra-curricular performances under**

School auspices. This includes appearances in chamber music and Wednesday one o'clock concerts.

Each student will be allowed only one unexcused "cut" for each credit unit in a course.

B. Professional Engagements. Limited leaves of absence for professional engagements may be granted by the Dean or the Assistant Dean only after the student has obtained the teacher's permission. Students must secure permission **before** making any contract or commitment to persons or organizations outside the School. Any program biography of the appearance should mention that the performer is a fully-enrolled student of the Juilliard School. **In no case should absences conflict with rehearsals, concerts and other School functions.**

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

ABSENCE FROM MAJOR LESSON

If you are unable to attend your major lesson or coaching for an ensemble in which you are a participant, you must notify the Faculty Secretary **in advance**. Failure to do so will result in loss of credit for the lesson missed.

CHANGE IN COURSE OF STUDY

You must complete each academic year in the course of study (Bachelor of Music, Diploma, etc.) for which you are matriculated. Requests to transfer from one course to another for the next academic year should be filed **in person** with the Registrar before May 8, 1981. **Failure to make normal and satisfactory progress in your course of study will result in probationary status, or even possible termination of enrollment.**

TO CHANGE MAJOR

Applications to change your major should be filed **in person** at the Registrar's Office, before May 8, 1981. You will be required to take an entrance examination in the new field and pay an examination fee of \$35 when you apply for a change. You

may, however, reserve a place in your present major study pending the results of the new examination.

CHANGE IN MAJOR TEACHER

A change of major teacher will be authorized only if the reasons for such a change are deemed valid by the Administration and your current major teacher. Requests for a change of major teacher must be initiated in the Office of the Dean. These requests should be made during the second and third weeks of May relative to a change of teacher for the following school year.

TO CHANGE TIME OF MAJOR LESSON

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

CHANGE OF CLASS SUBJECT

You are responsible for all classes on your schedule. If you fail to attend a scheduled class without having previously obtained written official permission to drop it, you will receive a failing mark in the class. You can receive credit **only** for the classes for which you are registered. The School will not allow credit for attendance in a class for which you have not completed registration. **No addition, cancellation or change of a subject will be official unless recorded by the Registrar.** Cancellations of required subjects must have the approval in writing of the Registrar. Application for such changes should be made in writing to the Registrar. Except for changes made on the initiative of the Administration, program changes after the **first ten days in any semester** (that is, after Oct. 10, 1980 for first semester and after Feb. 6, 1981 for second semester) will require payment of a \$5 fee.

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

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

CHANGE OF CLASS SECTION

Except on the initiative of the Administration, you will not be permitted to change a class section after the first ten days of each semester. Application

for section changes during the permissible period should be made with the Registrar. After that period, students changing sections will require written permission of teachers of **both** sections.

EXAMINATIONS

You are required to take all examinations, both in your class work and in your major subject, at the announced time. If it is necessary for you to change the time of a final examination, you must obtain permission from the Registrar. Permission to postpone annual or graduation jury examinations must be approved in writing by your major teacher.

GRADING

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

- A — Honors
- B — High Pass
- C — Pass
- D — Low Pass
- E — Condition (This is a probationary grade, given first semester only.) Student must receive a grade of "C" or better at the end of the year in order to receive credit for the course.
- F — Failure
- IA — Insufficient attendance, a failing grade. (Student will be dropped from the course and must re-take it in the next school year.)
- I — Incomplete, signifying that the student's work, though of passing quality, is incomplete as to required assignments. If the requirement is not completed within a month after the final examination, the mark will be interpreted as a failure.

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

REQUIREMENTS FOR GRADUATION

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

PROBATION

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

- A. Grades or attendance in your major study or class work fall below the standards of the School, or
- B. In the opinion of the Faculty or Administration, there is doubt as to your ability to meet graduation requirements, or

- C. Any action is committed which, in the opinion of the Administration, is detrimental to the welfare of other students or to the School.

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

DISMISSAL

You may be requested to withdraw from School at the end of the academic year if progress is not satisfactory. (See Satisfactory Progress, Catalog, page 41.)

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

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

REQUEST TO WITHDRAW

If you wish to withdraw from School, you should make your request **in writing** to the Assistant Dean in Room 222. The date on which the Assistant Dean receives your written request is the date of your withdrawal.

REMEDIAL ENGLISH COURSE

A class in Remedial English (no credit) is offered for foreign students on a voluntary basis. Consult the Registrar's Office.

FOREIGN STUDENTS

The Registrar and Admissions Office staff can offer advice to foreign students and should be consulted in all matters pertaining to visas, employment restrictions, immigration reports and applications, and other specialized concerns of foreign students.

TEACHING FELLOWSHIPS

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

CONTROLLER'S OFFICE

CONTROLLER: CHARLES C. LUCAS, JR.

Irving Ruckens, Assistant ControllerRoom 226

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

IDENTIFICATION CARD

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

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

Please protect your Identification Card against loss. If a new card must be issued, the charge will be \$5.

TUITION

All enrolled students are liable for the full amount of tuition. Privileges of the School, including registration, attendance at classes and lessons, and scholarship awards, are dependent on the making of suitable arrangements for payment of tuition. To make such arrangements, consult the Controller's Office. For detailed information concerning tuition and fees, see the Catalog, pages 38-39.

SCHOLARSHIPS AND FINANCIAL AID

See pages 18-19 of this Handbook for information regarding scholarships, Financial Aid Fund, etc.

REFUNDS

See the Catalog, page 39.

LOCKERS

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

LIBRARY

LIBRARIAN: BRINTON JACKSON

ORCHESTRA LIBRARIAN: Baird Hastings

LOCATION

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

HOURS

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

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

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

CIRCULATION

Books and music circulate for a two-week period, with a two-week renewal period if the renewal is made on or before the due date. Extended loans for the duration of a semester may be made by special arrangement at the circulation desk for materials required for ensemble classes. Materials reserved for class assignments are limited to overnight use beginning one hour before closing time and must be returned by 10 a.m. the following day. Records do not circulate.

OVERDUE BOOKS

A fine of 50 cents for the first week or part thereof and of \$1 for each additional week or part thereof is imposed on each overdue book. If the fine is paid at the time the item is returned, the charge is reduced by half.

For overnight loans, a fine of \$1 *per hour* is levied after 10 a.m., the hour they are due.

LOST BOOKS

The loss of books or music should be reported at once to the Library to prevent the accumulation

of overdue fines which are in effect until such reports are made. Charges of current replacement cost plus a \$10 service fee per item are imposed for lost materials.

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

STUDENT SERVICES OFFICE

ADMINISTRATOR: MADELEINE ALBRIGHT

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

SCHOLARSHIPS

Scholarships, which are awarded on the basis of jury examination and general scholastic standing, represent recognition of special talent and ability, and all qualified Diploma and Degree students are encouraged to apply. Monetary awards are made on the basis of comparative need and the availability of funds allocated for the department into which you have been accepted. Honorary awards, carrying no financial assistance, are also awarded to qualified students.

OTHER FINANCIAL AID

Information concerning financial aid sources, federal and state, is posted on the large Financial Aid Bulletin Board located near the entrance to Room 233. Students are encouraged to carefully study this information. A staff member is available for further explanation and/or consultation.

The School has a modest student aid fund from which students may be assisted in emergencies. Requests may be made in Room 233.

PLACEMENT

Juilliard offers professional guidance and employment assistance to students and alumni. This service includes assistance in finding part-time employment for students and full-time positions for alumni. The School also frequently receives requests from schools, colleges, hospitals, civic

organizations and individuals for solo and ensemble performers. Some of these are volunteer while others are paid engagements. If you are interested in such opportunities you should visit the Office of Student Services, Room 233, and also consult the nearby Free-Lance Bulletin Board regularly. An adjacent bulletin board is used for posting part-time non-music-related positions.

In addition to engagements outside the School, there are opportunities for pianists to be employed as accompanists in the teaching studios of the School. All arrangements of this kind must be approved and confirmed in Room 233. No arrangements will be valid until this condition has been met.

LIVING QUARTERS

Though Juilliard has no dormitories, the School keeps an up-to-date file of housing available in the neighborhood. This includes information on live-in arrangements with families, student rooming houses, "Ys," hotels, apartments and roommates. Visit Room 233.

GENERAL INFORMATION

The School keeps current college and school catalogs and information on summer study/work/travel opportunities in the United States and abroad. Many catalogs and pamphlets from universities and conservatories offering summer study in the performing arts abroad are kept for the use of students in Room 233.

CONCERTS

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

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

AT JUILLIARD

Juilliard presents a variety of public performances: orchestra and choral concerts, opera, drama and dance productions, and chamber music and solo recitals. Most of these events are presented to Juilliard students, Faculty and the general public without charge. Soloists with orchestras, orchestra members and students participating in cham-

ber music concerts may secure tickets in the Concert Office two weeks before the date of the concert. Other students may secure tickets one week before the concert. For a few events tickets are distributed to the public on the basis of a contribution to the Scholarship Fund; in many such cases, students and Faculty are admitted without charge or attend a dress rehearsal.

IN NEW YORK

As the nation's major music, dance and drama center, New York offers ample opportunity to attend live performances. Many productions offer special student discounts through Juilliard, and these discount tickets are distributed in the Concert Office, Room S-13, Street Level.

NEW YORK CITY OPERA

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

METROPOLITAN OPERA

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

NEW YORK PHILHARMONIC

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

PERFORMANCE OPPORTUNITIES

As a School devoted to training professional performers, Juilliard offers as varied an opportunity as possible to its students to perform in the School and outside. The evening public concerts feature students in a variety of performances stemming from their instruction in School: orchestra, chorus, dance, opera and chamber music. A similar variety of performances is offered under School supervision at the Wednesday one o'clock concerts. For both series, the selection of students to perform and of repertory is determined upon recommendation of the Faculty. If you wish to appear as a solo-

ist or in ensemble, consult your major teacher or ensemble instructor. Application forms for these concerts are available in Room 222.

LINCOLN CENTER STUDENT PROGRAM

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

STUDENT RECITALS

C. Michael Paul Hall on the first floor is available for full-length student recitals, including graduation recitals which receive priority in scheduling. Arrangements for such recitals, including reservations, preparation of programs, etc., must be made in the Concert Office, Room S-13, Street Level, and applications must be approved by the major teacher. Each student will be allowed to sign up for one concert only per school year.

First year students will **not** be eligible to sign up for recitals in Paul Hall. However, Room 313 will be available to first year students and may be booked beginning October 6.

Generally speaking, all recitals are solo programs (with accompanist as needed), **not ensemble programs**. Ensemble programs must be signed up by the Faculty coach, not by individual students. In no event may musicians who are not registered Juilliard students appear on a student recital or ensemble program, except pianists who are studio accompanists registered through the Office of Student Services.

Recital reservations for available dates will be open as follows:

Until October 3, only DMA students may reserve recital dates.

October 6 to 17, only DMA students and students graduating with Master's degrees may reserve dates.

October 20 to 31, DMA students, students graduating with Master's degrees and all other graduating students may reserve dates.

After November 1, reservation privileges will be open to all undergraduates and students enrolled in the professional studies program.

Starting January 31, 1981, a Saturday evening recital time will be available at 7:30 p.m. **only**. During the recital reservation periods noted above, recital dates for the entire season will be available, including the Saturday evenings.

GENERAL INFORMATION

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

Many catalogs and pamphlets from universities and conservatories offering summer study/work/travel opportunities in the performing arts in the United States and abroad are kept in Room 222 for the use of students.

CHANGE OF ADDRESS

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

SCHOOL NURSE

The services of a Registered Nurse are available from 9 a.m. to 1 p.m. and from 2 p.m. to 4 p.m., Monday through Saturday, in Room 203. The School also retains a Consulting Physician and a Psychologist. Appointments with the Consulting Physician or the Psychologist should be made through the Nurse's Office.

HEALTH INSURANCE

Through your registration for the 1980-81 School year, you are covered by a health insurance policy which covers all Regular Division students at the School. However, please note that the coverage provided is **very limited** and you should seriously consider supplementing it with a policy of your own. The coverage continues, as long as you are registered as a student, until June 15, 1981. In-

formation forms for filing claims, and information relative to summer coverage, may be obtained in Room 203.

PRACTICE ROOMS

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

No practice is permitted in classrooms unless scheduled through the Faculty Secretary in the Registrar's Office. **No practice is permitted at any time in teaching studios.**

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

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

RECORDING STUDIO

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

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

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

MUSIC REPRODUCTION

Arrangements for having music reproduced on the School's Bruning white printer can be made

at the Office of the Assistant Dean. There is a nominal charge for copies and you should consult the Office of the Assistant Dean for advice in preparing your copy for printing.

TEXTBOOKS

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

CAFETERIA AND SNACK BAR

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

The hours are 8 a.m. to 3 p.m. Monday through Saturday.

STUDENT LOUNGE

A lounge is maintained on the second floor; it is open from 9 a.m. to 9:45 p.m. Monday through Friday, and Saturday from 9 a.m. to 6 p.m.

PUBLICATIONS

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

The **Juilliard News Bulletin** is published during the School year and reports on activities of the School, its students, Faculty and alumni. Students who wish to have their activities mentioned in the Bulletin should personally submit the material to the **Concert Office** for consideration.

PUBLIC RELATIONS AND PUBLICITY

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

CHECK ROOM

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

YOUR PROPERTY

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

All thefts or lost and found items should be reported immediately to Salvatore Bianchi, Director, Facilities and Engineering, in Room 214, or to 20th Precinct Headquarters: 580-6411. **Students' property in the School building is there at the sole risk of the owner, and the School is not responsible for loss, theft or damage to such property for any cause. Students are advised to carry their own insurance on instruments and other valuables.**

TELEPHONE CALLS

The School is not able to call students to the telephone or to deliver telephone messages. Exceptions will be made only in extreme emergency. Students should not encourage relatives or friends to call the School. However, important messages will be taken and placed in the Student Mailboxes in the Student Lounge.

ANNOUNCEMENTS

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

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

Student mailboxes are located in the student lounge on the second floor. Students should check these boxes daily for official notices and correspondence, as well as important telephone messages or messages from other students. To reach students quickly, members of the Administrative Staff will also place messages in the box.

EMERGENCY VACATING OF BUILDING

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



THE JUILLIARD SCHOOL
LINCOLN CENTER
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