THE JUILLIARD SCHOOL
LINCOLN CENTER
NEW YORK, NEW YORK 10023

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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

24. 1979/1980

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The Juilliard School

Catalog 1979-1980

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View of The Juilliard School, looking southwest

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Criticism of Music

IRVING KOLODIN

Lecturer in Music History

JOEL SACHS

Academic Studies

MAURICE VALENCY
(Director of Academic Studies)
BEATRICE TAUSS (Academic Adviser)
ANNE H. BERGER
(German, German Literature)
RONNIE H. BURROWS (Literature)
EMILE CAPOUYA (Literature)
ROBERT J. CLEMENTS (Literature)
ROLF FJELDE (Drama History)
RACHELLE L. KNAPP (French)
TOBY LELYVELD (Literature)
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HISTORY OF WESTERN CULTURE: ART AND LITERATURE

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SAMUEL STETNER
BEATRICE TAUSS

Diction

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ALICE HOWLAND (German)
MADELEINE MARSHALL (English)
MARGUERITE MEYEROWITZ (French)

Opera

AMERICAN OPERA CENTER

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MARTIN SMITH
(Administrator and Head Coach)

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BERTHA MELNIK (Vocal Coach)
DONAL NOLD
DAVID OSTWALD
VIOLA PETERS (Vocal Coach)
MARSHALL WILLIAMSON (Vocal Coach)

Dance Division

MARTHA HILL (Director)
ALFREDO CORVINO
ROBERT DENNIS
BERNADETTE HECOX
WENDY HILTON
KAZUKO HIRABAYASHI
HANYA HOLM
AIRI HYNNINEN
DANIEL LEWIS
BILLIE MAHONEY
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JANET MANSFIELD SOARES
ANNA SOKOLOW
ALFONSO SOLIMENE
STANLEY SUSSMAN
JOHN WEST
ETHEL WINTER
HECTOR ZARASPE

Theater Center

MICHAEL LANGHAM (Director)
SURIA SAINT-DENIS
(Consultant Director)
MARGOT HARLEY
(Administrator)
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NORMAN AYRTON
GEORGE BACKMAN
B. H. BARRY
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ELIZABETH SMITH
ANNA SOKOLOW
JOHN STIX
HAROLD STONE
JOAN VAIL THORNE
SYLVIA WEAVER
JOHN WEST
ROBERT WILLIAMS
MONI YAKIM

*Leave of absence

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Calendar

1979

Closing dates for new applications:
- For March entrance examinations ..... Monday, January 15**
- For June entrance examinations ..... Monday, April 16**
- For September entrance examinations ..... Saturday, June 30**

March entrance examinations (Classes dismissed) ..... March 5, 6 and 7
Registration of currently enrolled students for the academic year 1979-80 ..... April 24 through May 11
Commencement ..... Friday, June 1, 11 a.m.
June entrance examinations ..... June 4, 5 and 6
September entrance examinations ..... September 11, 12 and 13
Orientation Day (for new students) ..... Wednesday, September 19, 11 a.m.
Completion of registration for currently enrolled students:
- Students who completed Spring Registration ..... Thursday, September 20
- Students who filed late reservations ..... September 21 and 24

Registration for new and readmitted students ..... September 21 and 24
First semester begins ..... Thursday, September 27
Final date for program adjustments (without fee) ..... Friday, October 5
Final date for dropping classes ..... Friday, November 16
Thanksgiving recess begins ..... Wednesday, November 21, 10 p.m.
Classes resume ..... Monday, November 26, 9 a.m.
Candidates for graduation file applications ..... December 1, 1979 through January 15, 1980
Christmas recess begins ..... Friday, December 21, 10 p.m.

1980

Classes resume ..... Monday, January 7, 9 a.m.
Registration for second semester ..... January 8 through 25
Mid-year examinations ..... January 21, 22 and 23
Second semester begins ..... Monday, January 28
Final date to apply for scholarships for the year 1980-81 ..... Friday, February 15
March entrance examinations (Classes dismissed) ..... March 3, 4 and 5
Spring recess begins ..... Wednesday, March 26, 10 p.m.
Classes resume ..... Monday, April 7, 9 a.m.
Final date for dropping classes ..... Friday, April 18
Graduation examinations begin ..... Monday, April 14
Registration of currently enrolled students for the academic year 1980-81 ..... April 22 through May 9
Final date to file reservation for the year 1980-81 ..... Friday, May 9*
Final date to apply for change of course or change of major field for the year 1980-81 ..... Friday, May 9*
Final examinations in class subjects ..... May 19 through 23
Major examinations ..... May 26 through 29
Commencement ..... Friday, May 30, 11 a.m.

*After this date a late fee will be charged.

**The closing date for the Theater Center is February 1, 1979. (Auditions will be held in February, March and April in New York and other major cities in the U.S.)

22 October 1979

THE JUILLIARD SCHOOL
DANCE DIVISION FACULTY AND STAFF

Dance Division: 799-5000, Ext. 255, 256
Night Line: 799-5002

ADMINISTRATIVE STAFF

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

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

Miss Victoria Trapani — SECRETARY
160 West 71st Street (8G)
New York, N.Y. 10023
Home Tel: 799-7404

****

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

Mrs. Oney Isaacs, R.N. — Juilliard School Nurse
Ext. 282 — Room 203
Mon. through Fri. 9-1; 2-5
Miss Ralphina Waithe (Saturday) — Sat. 9:30-4:30

Roosevelt Hospital
428 West 59th Street
New York, N.Y. 10012
Hospital Tel: 554-7000
Emergency Tel: 554-7031

Orthopedic Clinic
Mon., Tues., Thurs., Fri:
2:30-3:45
Students have to be referred there from emergency room.

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

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

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

****

Mr. Henry Friend — Director, Acoustics Dept.
165 Sherwood Place — Room 319, Ext. 284
Englewood, N.J. 07361 — Night Line: 799-5008
Home Tel: (201) 569-0317

Mr. Robert Taibbi — Assistant Engineer, Acoustics
26 Woodshore East — Room 319, Ext. 284
Cliffwood, NJ 07735
Tel: (201) 566-7393

MAJOR DANCE FACULTY

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

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

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

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Also: in Rye, NY, (914) 967-2070

also: Mrs Edward Eagan
Forest Avenue
Rye, New York 10580

Miss Kazuko Hirabayashi
57 Purchase Street
Purchase, N.Y. 10577
Home Tel: (914) 761-8142
also:
309 West 71st Street (2B)
New York, N.Y. 10023
Tel: 877-8315

also: SUNY, Purchase College Dance Dept.
Dance Dept. Office: (914) 253-5018
Hirabayashi Office: (914) 253-5912
T,Th, 10:30-4:30; F, 10:30-5:30

also: Studio
330 Broom Street
New York, N.Y. 10002
Tel: 966-6414

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

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

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

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

also: Office
32 Jones Street
New York, N.Y. 10014
Tel:989-1644

Miss Helen McGehee (Mrs. A. Umana)
35 East 19th Street
NY, NY 10003
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Hannah's Loft
Tel: 924-9551

also: in Virginia
Helen: (804) 528-5375
Aunt: (804) 846-1748
Miss Mahood

Miss Billie Mahoney
c/o Dance Division
Juilliard School
New York, N.Y. 10023
Tel: 799-5000 x255

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

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

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

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

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

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

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

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

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

also: Drama Division, Juilliard
Ext. 251

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

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

Miss Anna Sokolow
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also: Drama Division, Juilliard
Ext. 251

Dr. Alfonso Solimene
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Home Tel: (201) 247-6974

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

also: Pratt
Tel: 636-3560
Th, 6pm-9pm

also: Dr. Solimene
Dept. of Anatomy
Rutgers Medical School
Piscataway, N.J. 08854

Mr. John West
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also: Drama Division, Juilliard
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also: Diagonal Norte 885
c/o Jose Cuello
Buenos Aires, Argentina

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

MUSIC (DANCE) FACULTY

Mr. Robert Dennis
885 West End Avenue
NY, NY 10025
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Mr. Craig Shuler
R.D. #1, Box 173E
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c/o Mr. and Mrs. Harold Hampton
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Mr. Carl Wolz

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Miss Dianne McPherson
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Miss Jennifer Muller
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Mr. Don Redlich
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ACCOMPANISTS 1979-80

(Current Active Roster)

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GREENE, Alan
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New York, N.Y. 10010
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HOLLAND, Barbara
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LEPRE, Takeko
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Tel:349-1152

PAKMAN, Mark
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Tel:928-8718

SHAKIN, Ken
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WARING, Robert
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c/o Messer
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October 1979

THE JUILLIARD SCHOOL
LINCOLN CENTER, NEW YORK, NY 10023

FACULTY IN THE DANCE DIVISION
1979-80

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

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

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

MARTHA HILL. b. East Palestine, Ohio. Studies in music, Dalcroze eurythmics, ballet, modern dance. B.S., Teachers College, Columbia University; M.A., New York University. Doctor of Humane Letters Adelphi University. Doctor of Fine Arts, Mount Holyoke College. Doctor of Letters, Bennington College. Member, Martha Graham Company. Faculty, University of Oregon; Lincoln School of Teachers College. Director, Bennington School of Dance, 1934-1939; Bennington School of the Arts, 1940-42. Director of dance, New York University, 1930-51. Founder-director, Connecticut College School of Dance, American Dance Festival. Chairman, dance and choreographer, Bennington College, 1932-51. Director, Dance Division, The Juilliard School since 1951.

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

KAZUKO HIRABAYASHI. b. Aichi, Japan. B.S., Meiji University. Diploma, Juilliard. AGMA Prize, 1962. Doris Humphrey Choreography Fellowship, Connecticut College School of the Dance, 1964. Dance concerts, New York City, 1964-67. Formed Triad Dance Theater, 1965, toured East Coast. Faculty, Bennington College, 1963; Randolph-Macon Women's College, 1965-68; Kirkland College, 1968-71; during summers, 1970, 1971, faculty of Robert Joffrey Ballet Summer Program, Seattle, Washington; Berkeley, California. Guest teacher, North Carolina School of the Arts, 1969-73; American Cultural Center U.S.I.S., Tokyo, Japan, 1969-72. Guest artist, London Contemporary School of Dance, 1972-75. Guest teacher, Centre International de la Dance, Paris, 1975. Dance faculty, American Dance Center, 1972-73; State University of New York, College at Purchase, since 1972; Martha Graham School of Contemporary Dance since 1968. Recipient, National Endowment for Arts grant, 1970, 1972, 1973; New York State Council for Arts grant, 1972-75. Since 1969, Director, Kazuko Hirabayashi Dance Theater. Dance Faculty, The Juilliard School since 1968.

HANYA HOLM. b. Worms, Germany. Music studies, Frankfurt Hoch Conservatory. Studies, Dalcroze Institute, Hellerau. Doctor of Fine Arts, Adelphi University. Doctor of Humane Letters, Colorado College. Member, Mary Wigman's Company; teacher, Mary Wigman's Central Institute, Dresden. Opened Wigman School, New York City, 1931. Opened Hanya Holm School of Dance, 1936. Summer sessions: master classes, choreography, Mills College, California; Bennington School of Dance, Vermont, 1934-49; Colorado College, since 1940. Choreography of *Trend, The Golden Fleece, Metropolitan Daily, Ballet Ballads*, etc. Musical staging, choreography includes *The Golden Apple, Camelot, Out of this World, Anya*, on Broadway; *Kiss Me Kate*, Broadway and London; *My Fair Lady*, Broadway, London and Israel (in Hebrew); *Where's Charley?*, London. Opera direction includes *The Ballad of Baby Doe*, Central City, Colorado; premiere revival of Traetta's *Il Cavaliere Errante*, Ravel's *Spanish Hour, The Child, The Sorcerers, Italian Girl in Algiers* and *Iolanthe*, Colorado Opera Festival 1971-74; *Orpheus and Eurydice*, Vancouver and Toronto. Nomination for Tony award for *Kiss Me Kate* and *My Fair Lady*. New York Drama Critics' Award for *Kiss Me Kate*. Colorado Governor's Award for the Arts and Humanities, 1974. National Heritage Award, April 1976. Choreographed and directed Puccini's *Gianni Schicchi*, summer 1976, in Colorado Springs. Medal of Distinction, City of Colorado Springs, 1978. Dance Faculty, The Juilliard School since 1973.

AIRI HYNNINEN. b. Helsinki, Finland. Member, Finnish National Opera Ballet, 1962-68. Appeared in ballets directed by choreographers Leonid Lavrovsky, Harald Lander, Serge Lifar, Birgit Cullberg, Nicholas Boriosov, others. Toured East-West Europe, Soviet Union, South America. Diploma, 1971, Juilliard, where studied with Antony Tudor. Further studies, Maggie Black, Margaret Craske. Soloist, Saeko Ichinohe Dance Company, 1971-73. Certified Labanotator, reconstructor. Dance Notation Bureau staff, 1973-76; American Ballet Theater since 1977. Her notated scores include Tudor's *The Leaves Are Fading*, Kurt Jooss' *The Big City*. Has staged ballets, modern dance works for numerous dance companies in U.S. Dance Faculty, The Juilliard School since 1978.

DANIEL LEWIS. b. New York, N.Y. Graduate, High School of Performing Arts, Juilliard. Member, José Limón Dance Company since 1963; has toured Asia, U.S.S.R., U.S. Assistant to Mr. Limón, U.S., abroad; originated his roles in *Legend, Psalm, The Winged, Comedy* in their world premieres, American Dance Festival at Connecticut College. Has also performed with Ruth Currier, Felix Fibich, Anna Sokolow, American Dance Theater, Juilliard Dance Ensemble. Has danced in CBS production, *And David Wept, Lamp Unto My Feet, Camera Three*. Works performed by Juilliard Dance Ensemble, other companies, U.S., England. Director, choreographer, Contemporary Dance System. Commissioned by Barnard College through grant from New York State Council on Arts to choreograph new work, *The Bokinski Brothers*. Lecturer in dance, University of California at Los Angeles (graduate department), 1970-72; *Irving the Terrific* commissioned by U.C.L.A., January, 1972. Artist-in-residence, University of Wisconsin, Milwaukee; has taught at universities throughout U.S. *My Echo, My Shadow and Me* commissioned by Contemporary Dance System, 1972, through grant from New York State Council on Arts. Dance Specialist for Lincoln Center, 1969-71. Has staged works of Doris Humphrey, José Limón for Repertory Dance Theater, Salt Lake City; Batsheva Dance Company, Israel; Royal Swedish Opera Ballet, Stockholm; Royal Danish Ballet, Copenhagen; American Ballet Theater; Alvin Ailey Dance Company; José Limón Dance Company. Staged Mr. Limón's *Emperor Jones* for American Dance Festival, New London, Conn., 1972. Choreographed *Dido and Aeneas* for Dallas Civic Opera, given its premiere in November, 1972. Acting artistic director, José Limón Dance Company, 1972-73. Received National Endowment grant to choreograph new work for Contemporary Dance System, 1973-74. Dance Faculty, The Juilliard School since 1967.

BILLIE MAHONEY. b. Kansas City, Mo. B.A., University of Missouri-Kansas City. Graduate work, dance, Colorado College, with Hanya Holm, Alwin Nikolais; at New York University with José Limón, Doris Humphrey, Louis Horst. Performed, variety stage, television, Broadway musicals, films. Guest artist, De Cuevas Ballet. Has taught dance: Ballet Arts School at Carnegie Hall, 92nd Street YM-YWHA, North Shore Community Arts Center, American Dance Center, NSCAC, Pratt Institute, Reed College, own school of dance in New York. Assistant professor, Queens College, City University of New York, 1973-76. Summer workshops: University of Wisconsin-Madison, Ohio State University, North Texas State University, Reed College. Certified teacher, Labanotation. Author, *Read and Dance* in Labanotation. Has taught notation, Adelphi University, Harkness House for Ballet Arts, Temple University, New York University. Fellow, International Council of Kinetography Laban. Assisted in preparation, 1970 edition, *Labanotation* by Ann Hutchinson. Rehearsal director, José Limón Dance Company, 1972-73 season and during State Department tour of Soviet Union, 1973. Recipient, 1973 University of Missouri-Kansas City Alumni Achievement Award. Dance Faculty, The Juilliard School 1958-59 and since 1970.

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GLORIA MARINA. b. La Plata, Argentina. B.A., M.A. Graduate, Mary O'Graham School. Musical and dance education, School of Fine Arts, La Plata University and Verdi Academy. B.A., M.A. with major in Spanish dance. Studied with Victoria Tomina, Olga Kirowa, Margarita Wallmann, Carmen de Toledo. Other studies include costume design, piano, master course in Argentinian folk dances. 1946-52 she joined Ballet Corps of Buenos Aires State Theater (Teatro Argentino) where she danced complete classical repertory and dances from operas, working with Esmee Bulnes, Michel Borovsky, Aurel Millos. Opened own Dance Institute, Original Escuela de Ballet, to teach classic ballet, flamenco, classic Spanish dances. Institute continues to function and her work is being carried on by graduate faculty, all former students (La Plata, Argentina, 1950-present). In 1963, came to New York and was named artistic director of United Students of the Americas. Performed with group of students in educational programs for television—Channels 13, 25 and 47—and public schools of New York. Faculty, Saratoga Ballet Center, 1967-68. Choreographed dances of operas presented at Lake George Opera Festival, 1967. Founded Original School of Ballet in Queens, New York, where she teaches classic ballet, Spanish dance. Faculty, Harkness House for Ballet Arts, 1969-75, teaching Spanish dance. Dance Faculty, The Juilliard School since 1972.

MICHAEL MAULE. b. Durban, South Africa. First professional performance, chorus, original production of *Annie Get Your Gun*. American Ballet Theater roles included *Lilac Garden, Romeo and Juliet, Aurora's Wedding*. Partner to Alicia Alonso touring Cuba, Central America, Latin America. Principal dancer, New York City Ballet, 1950-53. Partner to Alexandra Danilova; invited as guest artists with London Festival Ballet. Premier Danseur, Metropolitan Opera, 1957-58. Joined Ballets USA under State Department, touring Europe, Israel, 1959. Guest artist, London Festival Ballet, 1961. During performing career, danced all major classic roles with nearly all ballerinas of his time, including Alicia Markova, Maria Tallchief, Mary Ellen Moylan, Nora Kaye, Melissa Hayden, Violette Verdy, Allegra Kent, etc. Appeared throughout career, various TV productions; choreographed, danced in summer theater productions. Taught master classes, U.S., Europe, South Africa, Japan, Philippines. Also taught at Robert Joffrey, Alvin Ailey schools; University of Tacoma, Wash.; Ballet Russe de Monte Carlo; American Ballet Theater school (currently on faculty). Toured with own company under auspices of Columbia Artists Management, 1965-68. Director of dance, National Academy of Dance, Champaign, Ill., 1972-76. Artistic director, National Academy Ballet. Visiting professor, University of Wisconsin. Dance Faculty, The Juilliard School since 1976.

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

GENIA MELIKOVA. b. Marseille, France. Performed with Ballet de Monte Carlo, American Ballet Theater. As ballerina, has danced the complete classical repertory: 1954-62 with Marquis de Cuevas International Ballet, 1963-64 with London Festival Ballet, 1965-68 with Grand Ballet Classique de France. Studied, France, U.S. with Sedova, Vilzak, Shollar, Federova, Craske, Schwetzoff, Egorova, Gzovsky, Perretti. Made professional debut, age 13, Ballet de Monte Carlo. Has worked with following choreographers: Balanchine, Cranko, Dolin, Helpmann, Lifar, Lichine, Massine, Nijinska, Skibine, Taras, Tudor. Has appeared on television, England, France, Spain, Belgium, Switzerland. Dance faculty, Bennett College, 1970-71; Igor Youskevitch School of Ballet, 1970-77. Artistic director-choreographer, Bernhard Ballet Company, Westport, Conn. Dance faculty, Alvin Ailey American Dance Center since 1972. Dance Faculty, The Juilliard School since 1969.

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

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

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

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

CRAIG SHULER. b. Pittsburgh, Pa. Studies in philosophy, literature, piano, composition, Northwestern University; B.M., North Texas State University, 1971; M.M., Juilliard, 1973; Doctoral studies in progress, Juilliard. Studies in composition with Elliott Carter, Roger Sessions; in conducting with John Nelson. Fellowship to MacDowell Colony, Peterborough, N.H., 1973, 1976. *Spring Song*, trio for soprano, violin and piano, chosen by Pierre Boulez for master class in composition, Juilliard, 1973. Fulbright Award to Italy for studies with Luigi Dallapiccola, 1974. Prince Pierre of Monaco Composition Award for *A Celestial Cantata*, 1975; Accompanist for Stanley Williams, School of American Ballet, 1973, and for José Limón School of Dance, 1975. Two ballet scores, for orchestra, commissioned by American Ballet Theater: *A Promise*, 1975, and *Awakening—A Sinfonietta*, 1976. *Leitmotif*, 1976, performed by Ballet of the 20th Century, Brussels, Lille, New York. Dance Faculty, The Juilliard School since 1974. Pre-College Faculty since 1977.

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

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

ALFONSO SOLIMENE. b. New York. B.A., Brooklyn College; M.A., Ph.D., Columbia University. Taught human gross anatomy, College of Physicians and Surgeons, Columbia University, to medical students, dental students, nurses, occupational and physical therapists. Vice President for Academic Affairs, New York College of Podiatric Medicine, 1975-77. Now associate professor, College of Medicine and Dentistry, New Jersey-NJSOM. Research interests in kinetics, biomechanics. Dance Faculty, The Juilliard School since 1977.

STANLEY B. SUSSMAN. b. Brooklyn, N.Y. Attended New York's High School of Music and Art, with studies in bass violin, composition, orchestral conducting. Bachelor of Music, Master of Music, composition, Eastman School of Music, Rochester. Studies in composition with Thomas Canning, Louis Mennini, Bernard Rogers; Tanglewood with Leon Kirchner, 1959. Piano studies with Orazio Frugoni, 1956-61. U.S. Army, 1961-63. Studies in arranging with Rayburn Wright, New York and Rochester, 1964. Has been a conductor with Martha Graham Company since 1966 touring U.S., Europe, Mexico. Conducting engagements include "Seraphic Dialogue" for *Three by Graham*, NET-TV, Wolf Trap, WETA-TV; command performance with Graham Co. at White House, 1968, 1976; tribute performance for Martha Graham with members of Pittsburgh Symphony, 1972; Tokyo, Japan, 1974; Covent Garden (Royal Opera House), London, and Kennedy Center, 1976. Conductor, José Limón Dance Co., Wolf Trap, Va., 1974, and with San Antonio Symphony, 1975. Conductor, *Rudolf Nureyev and Friends*, 1977. Has appeared as piano soloist with Martha Graham Co., Pennsylvania Ballet Company. His commissioned scores are in repertory of many major regional dance companies, including *I Had Two Sons*, Toronto Dance Theater, 1969; *Five Songs in August*, Bill Evans-Repertory Theater of Utah, 1973; *Robin's Dream*, Bernhardt Ballet, 1973; *Nexus*, Buglisi-Trisler Danscompany, 1977; *Circular Ruins*, Marcus Schulkind, 1977; *For Two Young Dancers*, Southwest American Ballet, 1975. Meet the Composer Award, 1977. Dance Faculty, The Juilliard School since 1972.

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

ETHEL WINTER. b. Wrentham, Mass. B.A., M.A., Bennington College. Member, Martha Graham Company since 1945. Audition winner, New York Dance Center, YMHA, 1945. Appeared in Broadway production under direction of Tony Charmoli, 1954. Solo appearances with Sophie Maslow Company. Formed own dance company, 1962. Guest teacher, choreographer in Israel for Batsheva Dance Company, 1964. Faculty, Bennington College, Adelphi University, Neighborhood Playhouse School of Theater. Affiliate Artist, Hood College, 1967-68. Affiliate artist, Point Park College, 1969-70. Affiliate artist, Rosary Hill, 1970-71. Dance Faculty, The Juilliard School since 1953.

HECTOR ZARASPE. b. Tucuman, Argentina. Studied at Teatro Colón and began teaching in Buenos Aires. Left for Spain in 1954 and founded the Liceo Coreografico y Musical de Madrid, giving classes to Spanish dancers Antonio, Rafael de Cordoba, Mariemma, Antonio Gades, Luicillo, Nana Lorca; started teaching his protégé, Luis Fuente. As dancer and ballet master for Mariemma and her company, toured Europe, Orient; later he joined Antonio's company for world tour. Ballet master, City Center Joffrey Ballet; faculty, American Ballet Center. Choreographic assistant, private teacher of Rudolf Nureyev for *Don Quixote*, State Opera in Vienna. Teacher, Maya Plisetskaya of Bolshoi Ballet; Margot Fonteyn. Guest teacher with Les Grands Ballets Canadiens, National Ballet of Holland. Worked on production, film *Nureyev*. Artistic director for ballet company of Teatro Municipal in Rio de Janeiro. Ballet instructor, Metropolitan Opera. Ballet master, International Festival Seminars at Cologne, Germany, summers 1969-72. Invited as observer, second International Dance Competition in Moscow, 1973. Guest, International Ballet Competition, U.S.S.R., 1974. Guest teacher, Teatro Colón, Buenos Aires (Argentina), summer 1973, 1974. Invited by Royal Academy of Dance as guest teacher for International Congress of Ballet Teachers in Capetown, South Africa, 1973. Dance Faculty, The Juilliard School since 1971.

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November 20, 1979

DANCE DIVISION OF THE JUILLIARD SCHOOL

ALUMNI, FACULTY AND STAFF NOTES IX

Marilyn Banks, who joined the Alvin Ailey American Dance Theater in 1977 "has emerged as the company's premiere comedienne. Ailey Company's two premieres of this season, Donald McKayles's "District Storyville" and George Faison's "Tilt" have provided her with starring roles.", according to the New York Times on May 11, 1979.

Yael Barash appeared with Linda Tarnay and Dancers on March 29, 30, 31 and April 1, 1979 at the NYU School of the Arts. She also appeared with the Kathryn Posin Dance Company at the American Theater Laboratory in NYC on June 29, 30 and July 1, 1979.

Carmen Biascoechea returned from teaching in Istanbul in June, 1979 and is looking for a position in New York.

Philip Bond was with the national touring company of "The Wiz" from May 1978 to May 1979. During the summer of 1979 he appeared as one of the production dancers in "A New York Summer" at the Radio City Music Hall.

David Briggs was an instructor of Ballet at the NYU School of Education in 1978 and 1979. In the summer of 1979, he was the choreographer for the Keene Summer theater in Keene, New Hampshire. The repertory included "The Music Man", "Cabaret" and "The Boy Friend". In May 1979, David choreographed for a production of "Die Fledermaus" at the Claremont Opera House in Claremont, New Hampshire.

Richard Caceres has joined the company of Bruce Becker and Jane Kominsky.

Hsueh-Tung Chen presented his company in concert on August 28th at the American Theater Laboratory. Dancing in his company are Dian Dong and Elizabeth Sung.

Alfredo Corvino taught Beginning, Intermediate and Advanced ballet at the 10th Summer School for the Performing Arts at Marygrove College in Detroit, Michigan from July 9 - 20, 1979.

Yveline Cottez appeared with the Kathryn Posin Dance Company from June 29 through July 1, 1979 at the American Theater Laboratory in NYC.

Carla De Sola and the Omega Liturgical Dance Company presented "Dances on the Mysteries of the Season" on April 4,5,6 and 7th, 1979 in the Crypt Studio at the Cathedral Church of St. John the Divine.

Tina Ebey appeared at Synod House of the Cathedral of St. John the Divine in the New York premiere of "A Woman Went West", a dance-theater production by Rhea Leman and Robby Merkin.

Dance Division students; Phenicia Folkes, Robin Gray and Gregory DeJean, appeared as featured dancers in Alan Parker's new film "Fame", to be released in June 1980.

Nicoletta Giavotto has started a small group, IALS, in Rome to perform her own dance works. She is also teaching modern dance in Italy.

While Artist-in-Residence at the University of Michigan in Ann Arbor, Laura Glenn was commissioned to choreograph a new work, "Muse". Following the success of "Muse", the University gave her a grant to take the cast to NYC to perform in her spring season at the Riverside Church Dance Festival in April. In the late spring, Laura had a well-received two week tour in London. In June, 1979, she gave a Workshop in Limon technique, repertory and composition at the 92nd Street YM-YWHA which culminated with a performance by the students of sections from "Rooms" by Anna Sokolow and Laura Glenn's "The Stolen Glance".

Joyce Herring appeared with the Kathryn Posin Dance Company on June 29, 30 and July 1, 1979 at the American Theater Laboratory in NYC.

Mercie Hinton appeared in the opening of the Black Arts Festival at the Mitzi Newhouse Theater in "When Hell Freezes Over I'll Skate" on May 2 and 3rd, 1979. He was also a featured singer-dancer at the Radio City Music Hall this summer in their production, "A New York Summer".

Jane Honor's Company le Cercle performed at the Espace Pierre Cardin in Paris in the spring of 1979. The company of six dancers includes Leith Symington.

Saeko Ichinohe directed this summer at the 2nd Annual O'Neill Composer/Librettist Conference on July 15-29th with the Opera Company of Philadelphia and the O'Neill Theater Center.

Mary E. Ittelson took a leave-of-absence from Crossroads/D.M.D. Ensemble to become an instructor in modern dance at Northwestern University. In addition to teaching, choreographing and performing, she is Assistant Director of Concert Productions and Director of Dance Touring in the Schools.

Karen Jablons appeared at the Village Gate on March 7, 1979 in "Sterling Silver", a musical entertainment. The New York Times said she, "projects a vivid caricature of a torch singer in the blues number."

Dance Division student, Francine Landes, received the Russell E. Markert Scholarship Award given by the Rockette Alumni Association at a luncheon at the Sheraton Center on November 9, 1979.

Daniel Lewis taught Intermediate and Advanced modern dance and modern dance repertory at the 10th Summer School for the Performing Arts at Marygrove College in Detroit, Michigan from July 9 - 20, 1979.

Russell Mark Lome of the Rush Dance Company, danced in two New York premieres of works by Patrice Regnier at the Schimmel Center for the Arts at Pace University on June 1, 2, and 3, 1979.

Jane McLaughlin, co-director of the River Repertory Company, presented several of her choreographic works at the Theater of the Riverside Church in May. She appeared in her own work, "Premonitions" with Joseph Tulimiero, and in "Duet for Valerie". Jane teaches at the Briarcliff branch of Pace University.

Dalienne Majors participated in the production of the musical "God Bless You, Mr. Rosewater" at the WPA Theater in NYC by staging the musical numbers and assisting Howard Ashman in direction. She also appeared in concert, with choreography by Jessica Fogel at the Marymount Manhattan Theater in July, 1979.

Jane Maloney is teaching ballet and modern dance at the Newark Community Center for the Arts, and she is studying with Dan Wagoner. In early October, 1979, she appeared with the Donna Thomas Dance Theater as part of the Loft Dance Festival.

Andrew Miller resigned from the Bat Dor Company in Israel and has entered Harvard to study law.

Dance Divisinn students; Cynthia Morales, Morris Perry and Pamela Risenhoover are appearing in a "I Love New York" commercial, filmed on September 25, 1979.

Val Ondes presented a new work in the New Choreographers Concert at the Choreoground Theater on October 13, 1979. The work, a ballet for seven women, was to the music of Samuel Barber's "Capricorn Concerto". She is currently on the faculty of Mt. Holyoke College in South Hadley, Massachusetts.

Susan Osberg appeared with Linda Tarnay and Dancers, March 29, 30, 31 and April 1, 1979 at the NYU School of the Arts.

Doris Rudko taught Dance Composition at the 23rd Internationale Sommerakademie des Tanzes in Koln, West Germany from June 24 - July 8, 1979. She also was a judge for the 7th Annual Choreographic Competition sponsored by the Sommerakademie.

Susan Salinger appeared with Linda Tarnay and dancers, March 29, 30, 31 and April, 1979 at the NYU School of the Arts.

Joel Schnee, director of the Stattstheater in Kassel, West Germany, is one of the seven finalists in the Boston Ballet's Second Annual International Choreography Competition.

Susan Theobald appeared as one of the Rockettes in "A New York Summer" at the Radio City Music Hall this summer.

Liz Thompson was appointed new director of Jacob's Pillow in July 1979.

A Memorial Service was held for Joyce Trisler at the Riverside Church on October 16, 1979. Martha Hill and Allen Maniker gave eulogies along with Debora Jowitt.

Debra Zalkind premiered "Issues and Dance" at the Tapestry Dance Theater on April 1, 1979 in NYC.

February 1, 1980

DANCE DIVISION OF THE JUILLIARD SCHOOL

ALUMNI, FACULTY AND STAFF NEWSNOTES X

Alumni Maria Barrios and Offer Sachs are the directors of the Ballet Contemporaneo de Camara in Caracas, Venezuela.

Graduate Gregory Burge is currently on a 16 month world tour with the musical, "One More Time". The tour includes Israel, West Germany and Japan. Mr. Burge is assistant to director and choreographer Donald McKayle as well as appearing in the show.

Richard Caceres is in the cast of the revival of "West Side Story", to open on Broadway in February.

Helen Castillo is currently appearing in "They're Playing our Song" on Broadway.

Alumna Janet Eilber has the lead role in a new musical/drama, "Swing". It is to be produced by Stewart Ostrow (the producer of "Pippin") and the choreography will be by Kenneth Rinker.

Graduate and faculty member Airi Hynninen recently staged from notation, Antony Tudor's "Sunflowers" for the Louisville Ballet. This past Fall, she staged from notation Tudor's "Cereus" for the Bernhard Ballet which presented it at the Riverside Church Dance Festival. The artistic director of the Bernhard Ballet is Genia Melikova, Dance Division faculty member.

Billie Mahoney, who teaches notation to the students of the Dance Division was elected chairman of the Research Committee of the International Council of Kinetography Laban, succeeding Ann Hutchinson.

Genia Melikova, Artistic Director of the Bernhard Ballet, resident company of the Riverside Church Dance Festival, presented a Christmas program at the Church in December. It included "Aurora's Wedding", "The Land of Ice and Snow" from "The Nutcracker" and "Soiree Musicale" by John Taras. The Company will return to the Riverside Church in late May with a new program of works by Antony Tudor, Bambie Lynn and George Skibine.

Doris Rudko, who teaches Dance Composition in the Dance Division, gave a series of Master Classes at Northwestern University in Chicago, January 29 - 31, 1980.

Juilliard Dance Division graduate Joel Schnee, currently ballet director of the Kassel Opera in West Germany, won the $5,000 award from the Boston Ballet at the second annual International Choreographers Showcase Competition in January, 1980. Mr. Schnee was one of seven choreographers from the United States and Europe chosen from a field of 250 applicants, His work, "Figures in Revue" was awarded the first prize at the final competition held at John Hancock Hall in Boston. The judges were Arthur Mitchell, founder and co-director of the Dance Theater of Harlem; Walter Terry, the dance critic and Kirsten Ralov, associate director of the Royal Danish Ballet.

Faculty member Janet Soares will present The Dances/Janet Soares Company at the Riverside Church Dance Festival on February 13, 15 and 17, 1980. Works by Janet Soares and Jay Todd will be on the program.

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First
Semester

Sheet

(to be found)

2/80

THE JUILLIARD SCHOOL
DANCE DIVISION STUDENT LISTING
1979-1980
Second Semester

( ) : years at Juilliard
T : Transfers

(1)	Abedor, Carolyn	BFA	B2;M2	L&M I: DC 212; Not. I; Anatomy; Stagecraft; AC112
(1)	Alvarez, Maria	DIP	B2;M1	L&M I; DC 112; Not. I; Stagecraft; Rem. English
(1)	Bain, Anastasia	BFA	B1;M1	L&M I; DC 112; Not. I; Stagecraft; AC112
T(2)	Bautista, Maria Teresa	DIP	B3;M2	L&M II; DC 212; Not. II
(1)	Benjamin, Shell	BFA	B2;M1	L&M I; DC 212; Not. I; Stagecraft; AC112
T(3)	Billings, Caroline	BFA	B3;M3	L&M IV; DC 416; DH&C; AC471
T(2)	Bolding, Jeanette	BFA	B3;M3	L&M IV; DC 316; DC 216; AC232; NOT. II
(3)	Borg, Kristen	BFA	B3;M3	L&M III; DC 316; AC 345
T(1)	Butler, Diane	BFA	B1;M2	L&M I; DC 112; DC 212; Anatomy; Stagecraft; AC 232
T(1)	Coogan, Christa	DIP	B1;M2	L&M I; DC 112; DC 212; Not.I; Stagecraft
T(2)	Coogan, Jenny	BFA	B3;M3	L&M III; DC 316; Not. I; Stagecraft; AC345
T(1)	DeGarmo, Mark	BFA	B1;M1	L&M II; DC 216; Not. I; Stagecraft; AC232
(3)	DeJean, Gregory	DIP	B3;M3	L&M III; DC 316
T(1)	DeSousa, Denise	DIP	B1;M1	L&M I; DC 112; Not. I; Anatomy; Stagecraft; Rem. English
T(2)	Denham, Jennifer	BFA	B2;M3	L&M II; DC 212; Not. II; AC232
(2)	Denne, Lisa	BFA	B3;M2	L&M II; DC 212; Not. II; AC 232
T(3)	Duncan, Mary	BFA	B3;M3	L&M IV; DC 316; DH&C
T(2)	Elmaleh de Buenos, Bambie	BFA	B3;M2	L&M II; DC 316; Not. II; AC232
(1)	Evers, Robin	BFA	B1;M1	L&M II; DC 112; Not. I; AC112; Stagecraft
T(1)	Factor, Cheryl	DIP	B1;M1	L&M I; DC 112; Not. I; Anatomy; Stagecraft
(4)	Folkes, Phenicia	BFA	B3;M3	L&M IV; DH&C; AC 212; AC 345
(1)	Ford, Robbin	BFA	B2;M1	L&M I; DC 212; Not. I; Stagecraft; AC 112
T(4)	Friedman, Nan	BFA	B3;M3	L&M IV; DH&C; AC472
T(2)	Fuerstenau, David	BFA	B2;M2(3)	L&M IV; DC 316; Not. II; DH&C; AC345
(1)	Garland, Robert	DIP	B2;M1	L&M I; DC 112; Not. I; Stagecraft

(2)	Gibson, Tanya BFA	B2;M3(2)	L&M II; DC 212; Not. II; AC232
(2)	Gold, Stuart BFA	B2;M2	L&M II; DC 212; Not. II; Stagecraft; AC232
(3)	Gray, Robin BFA	B3;M3	L&M III; DC 316; AC 345; AC 472
T(1)	Haim, Mark BFA	B1;M1	L&M III; DC 212; Not. I; Stagecraft; AC 345
T(1)	Holland, Chandler BFA	B1;M1	L&M I; DC 112; Not.I; Stagecraft; Anatomy; AC112
(2)	Johnson, Marilyn BFA	B3;M2	L&M II; DC 212; Not. II; Stagecraft; AC232
T(3)	Karlen, Joan BFA	B3;M3	DC 416; DH&C; AC472
(1)	Kermani, Maryam DIP	B2;M1	L&M II; DC 212; Not. I; Rem. English
T(2)	Knox, Lilitte BFA	B2;M2	L&M II; DC 212; Not. II; Stagecraft; AC232
T(3)	Landes, Francine BFA	B3;M3	L&M IV; DC 416; DH&C
(2)	Lehovec, Linda BFA	B3;M2	L&M II; DC 212; Not. II; AC 232
(1)	Leinbach, Jonathan BFA	B1;M1	L&M I; DC 212; Not. I; Stagecraft; AC 112
T(3)	Levenboim, Tzipora Dip	B3;M3	L&M IV; DC 316; DH&C;
(1)	Lindicy, Felix BFA	B1;M1	L&M I; DC 212; Not. I; Stagecraft; AC 112
T(3)	Lucas, Carol BFA	B3;M3	L&M IV; DC 416; DC 512; DH&C; AC 212
T(1)	MacDonald, Charles DIP	B1M1	L&M I; DC 112; Not. I; Stagecraft; Rem. English
T(2)	McDermott, Dina ~~DIP~~ BFA	B2;M2	L&M II; DC 316; Not. II; AC 231; Stagecraft
(2)	Maxwell, Elizbeth BFA	B3;M3	L&M II; DC 316; Not. II AC 232
(2)	Miranda. Donna BFA	B2;M2	L&M II; DC 212; Not. II; AC 232
T(1)	Mochizuki, Tatsuo DIP	B2;M1	L&M I; DC 112; Not. I; Stagecraft
T(3)	Morales, Cynthia BFA	B3;M3	L&M IV; DC 316; DC416; Not. II; DH&C
T(2)	Morales, Sylvia DIP	B3;M3	L&M III; DC 316; Not. II; Anatomy; Stagecraft
T(4)	Perry, Morris BFA	B3;M3	L&M IV; DC 316; DH&C; AC 402
T(2)	Richardson, Kim BFA	B2;M2	L&M II; DC 212; Not.II; AC232
(3)	Ries, Nina BFA	B3;M3	L&M III; DC 416; AC 345; AC 472
(4)	Risenhoover, Pamela BFA	B3;M3	L&M IV; DC 416; DH&C; AC 472
T(1)	Rodin, Dircelia DIP	B2;M1	L&M I; DC 112; Not. I; Stagecraft; Rem. English
T(1)	Ruffin, Lisa DIP	B1;M2	L&M II; DC 212; Not. I; Stagecraft

T(1)	Saunders, George	BFA B1;M1	L&M II; DC 212; Not. I
(1)	Schumacher, Michael	BFA B1;M1	L&M II; DC 112; Not.I; AC 112; Stagecraft
(1)	Sebek, Herman	BFA B1;M1	L&M II; DC 112; Not. I; Stagecraft; AC 112
T(2)	Simon, Michael	BFA B3;M2	L&M IV; DC 316; Not.II; Stagecraft; AC232
T(1)	Smith, Ann Emily	~~BFA~~ DIP B1;M1	L&M I; DC 212; Anatomy; Stagecraft; AC232
T(1)	Smith, Dorothy	DIP B1;M1	L&M III; DC 112; Not. I; Stagecraft; AC 232
T(3)	Taylor, Brian	BFA B2;M3	L&M IV; DC 316; AC 232
(1)	Theran, Eddy	DIP B1;M1	L&M I; DC 112; Not. I; Anatomy; Stagecraft
(1)	Walker, Colin	DIP B2;M2	L&M I; DC 212; Not. I; Stagecraft; Rem. English
(2)	Weitzer, Julia	BFA B2;M2	L&M II; DC 316; Not. II; AC 112; Stagecraft
T(3)	Westhoff, Ann	BFA B3;M3	DC 418; DH&C; AC 472
(3)	Wynn, Amy	BFA B3;M3	L&M IV; DC 316; AC 345

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SEPTEMBER 26, 1979

*March Admits
**June Admits
***September Admits

33 NEW STUDENTS
39 FORMER STUDENTS

The Juilliard School
Dance Division
STUDENT LISTING 1979-80

72 Total

BFA: 51
DIP: 21

* Abedor, Carolyn BFA
*** Alvarez, Maria DIP
* Bain, Anastasia BFA
*** Bang, Yong Nam DIP
Bautista, Teresa DIP
* Benjamin, Shell BFA
Billings, Caroline BFA
Bolding, Jeanette BFA
Borg, Kristen BFA
* Butler, Diane BFA
** Carpenter, Elizabeth BFA
** Coogan, Christa DIP
Coogan, Jenny BFA
** DeGarmo, Mark BFA
DeJean, Gregory DIP
* DeSousa, Denise DIP
Denham, Jennifer BFA
Denne, Lisa BFA

Duncan, Mary BFA
Elmaleh-de Buenos, Bambie BFA
***Evers, Robin BFA
** Factor, Cheryl DIP
Folkes, Phenicia BFA

* Ford, Robbin BFA
Friedman, Nan BFA
Fuerstenau, David BFA
* Gargiulo, Anthony DIP
** Garland, Robert DIP
Gibson, Tanya BFA

Gold, Stuart BFA
Gray, Robin BFA
Greene, Eloisa DIP
*** Haim, Mark BFA
** Holland, Chandler BFA
** Januzzi, Dircelia DIP
Johnson, Marilyn BFA
Karlen, Joan BFA
***Kermani, Maryam DIP
Knox, Lilitte BFA
Landes, Francine BFA
Lehovec, Linda BFA
* Leinbach, Jonathan BFA
Levenboim, Tzipora DIP
*** Lindicy, Felix BFA
Lucas, Carol BFA
McDermott, Dina BFA

** MacDonald, Charles DIP
Maxwell, Elizabeth BFA
Miranda, Donna BFA
** Mochizuki, Tatsuo DIP
Morales, Cynthia BFA
Morales, Sylvia DIP
***Nesi, Elizabeth BFA
Perry, Morris BFA

Rennert, Roberta BFA
Richardson, Kim BFA
Ries, Nina BFA

Risenhoover, Pamela BFA
***Ruffin, Lisa DIP
** Saunders, George BFA
** Schumacher, Michael BFA
** Sebek, Herman BFA
Simon, Michael BFA
***Smith, Ann Emily DIP
Smith, Dorothy DIP
Taylor, Brian BFA
***Theran, Eddy DIP
***Vasiliadis, Thera BFA
***Walker, Colin DIP
Weitzer, Julia BFA
Westhoff, Ann BFA
Wynn, Amy BFA

MEN (21)

Bang, Yong Nam
DeGarmo, Mark
DeJean, Gregory

Fuerstenau, David
Gargiulo, Anthony
Garland, Robert
Gold, Stuart
Haim, Mark
Holland, Chandler
Leinbach, Jonathan
Lindicy, Felix

MacDonald, Charles
Mochizuki, Tatsuo
Perry, Morris

Saunders, George
Schumacher, Michael
Sebek, Herman
Simon, Michael
Taylor, Brian
Theran, Eddy
Walker, Colin

Juilliard School - Dance Division - Student Listing - October 29, 1979

(Total: 72)

Women (26)	Women (25)	Men (21)
Abedor, Caroline	Karlen, Joan	Bang, Yong Nam
Alvarez, Maria	Kermani, Maryam	DeGarmo, Mark
Bain, Anastasia	Knox, Lilitte	DeJean, Gregory
Bautista, Teresa	Koncius, Sharon	Fuerstenau, David
Benjamin, Shell	Landes, Francine	Gargiulo, Anthony
Billings, Caroline	Lehovec, Linda	Garland, Robert
Bolding, Jeanette	Levenboim, Tzipora	Gold, Stuart
Borg, Kristen	Lucas, Carol	Haim, Mark
Butler, Diane	McDermott, Dina	Holland, Chandler
Carpenter, Elizabeth	Maxwell, Elizabeth	Leinbach, Jonathan
Coogan, Christa	Miranda, Donna	Lindicy, Felix
Coogan, Jenny	Morales, Cynthia	MacDonald, Charles
DeSousa, Denise	Morales, Sylvia	Mochizuki, Tatsuo
Denham, Jennifer	Nesi, Elizabeth	Perry, Morris
Denne, Lisa	Rennert, Roberta	Saunders, George
Duncan, Mary	Richardson, Kim	Schumacher, Michael
Elmaleh de Buenos, Bambie	Ries, Nina	Sebek, Herman
Evers, Robin	Risenhoover, Pamela	Simon, Michael
Factor, Cheryl	Ruffin, Lisa	Taylor, Brian
Folkes, Phenicia	Smith, Ann Emily	Theran, Eddy
Ford, Robbin	Smith Dorothy	Walker, Colin
Friedman, Nan	Vasiliades, Thera	
Gibson, Tanya	Weitzer, Julia	
Gray, Robin	Westhoff, Ann	
Januzzi, Dircelia (Rodin)	Wynn, Amy	
Johnson, Marilyn		

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February 5, 1980

The Juilliard School
Dance Division
STUDENT LISTING
(Total listing/Men's Listing)

65 Total

Abedor, Carolyn
Alvarez, Maria
Bain, Anastasia
Bautista, Teresa
Benjamin, Shell
Billings, Caroline
Bolding, Jeanette
Borg, Kristen
Butler, Diane
Coogan, Christa
Coogan, Jenny
DeGarmo, Mark
DeJean, Gregory
DeSousa, Denise
Denham, Jennifer
Denne, Lisa
Duncan, Mary
Elmaleh de Buenos, Bambie
Evers, Robin
Factor, Cheryl
Folkes, Phenicia
Ford, Robbin
Friedman, Nan
Fuerstenau, David
Garland, Robert

Gibson, Tanya
Gold, Stuart
Gray, Robin
Haim, Mark
Holland, Chandler
Johnson, Marilyn
Karlen, Joan
Kermani, Maryam
Knox, Lilitte
Landes, Francine
Lehovec, Linda
Levenboim, Tzipora
Leinbach, Jonathan
Lindicy, Felix
Lucas, Carol
McDermott, Dina
MacDonald, Charles
Maxwell, Elizabeth
Miranda, Donna
Mochizuki, Tatsuo
Morales, Cynthia
Morales, Sylvia
Perry, Morris
Richardson, Kim

Ries, Nina
Risenhoover, Pamela
Rodin, Dircelia (Januzzi)
Ruffin, Lisa
Saunders, George
Schumacher, Michael
Sebek, Herman
Simon, Michael
Smith, Ann Emily
Smith, Dorothy
Taylor, Brian
Theran, Eddy
Walker, Colin
Weitzer, Julia
Westhoff, Ann
Wynn, Amy

MEN (19)

DeGarmo, Mark
DeJean, Gregory
Fuerstenau, David
Garland, Robert
Gold, Stuart
Haim, Mark
Holland, Chandler
Leinbach, Jonathan
Lindicy, Felix
MacDonald, Charles
Mochizuki, Tatsuo
Perry, Morris
Saunders, George
Schumacher, Michael
Sebek, Herman
Simon, Michael
Taylor, Brian
Theran, Eddy
Walker, Colin

May 29, 1980

The Juilliard School
Dance Division

Student Listing
Total: 47

Abedor, Carolyn
Alvarez, Maria
Bain, Anastasia
Bautista, Teresa
Benjamin, Shell

Bolding, Jeanette
Borg, Kristen
Butler, Diane
Coogan, Christa
Coogan, Jenny
DeGarmo, Mark
DeJean, Gregory
DeSousa, Denise
Denham, Jennifer
Denne, Lisa

Elmaleh de Buenos, Bambie
Evers, Robin

Ford, Robbin

Fuerstenau, David
Garland, Robert

Gibson, Tanya
Gold, Stuart
Gray, Robin
Haim, Mark
Holland, Chandler

Johnson, Marilyn

Kermani, Maryam
Knox, Lilitte

Lehovec, Linda
Leinbach, Jonathan

McDermott, Dina
MacDonald, Charles
Maxwell, Elizabeth
Miranda, Donna
Mochizuki, Tatsuo

Morales, Sylvia

Richardson, Kim

Ries, Nina

Rodin, Dircelia (Januzzi)

Schumacher, Michael
Sebek, Herman
Simon, Michael
Smith, Ann Emily

Taylor, Brian
Theran, Eddy
Walker, Colin

Wynn, Amy

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December 6, 1979

THE JUILLIARD SCHOOL
DANCE DIVISION SCHEDULE

1979-80
(subject to change)

= = = =

16

December 6, 1979

TUESDAY

9:00 - 10:15	St. 320	Ballet 2. Zaraspe, Inst.; LoPresti, Acc.
	St. 321	
	Rm. 546	Notation II. Sec. 1. Mahoney, Inst.
	Rm. 217	L&M III. Shuler, Inst.
10:30 - 11:45	St. 320	Ballet 3. Zaraspe, Inst.; LoPresti, Acc.
	St. 321	Modern Dance 1. McGehee, Inst.; Hansen, Acc.
	Rm. 546	Notation II. Sec. 2.
12:00 - 12:45	St. 320	Ballet Pas de Deux. Maule, Inst.; Holland, Acc.
	St. 321	
1:00 - 2:15	St. 320	Ballet 1. Maule, Inst.; Holland, Acc.
	St. 321	Modern Dance 3. McGehee, Inst.; Hansen, Acc.
2:30 - 3:45	St. 320	Ballet Composition - Projects. Corvino, Inst. (Tape)
	St. 321	Modern Dance 2. McGehee, Inst.; Hansen, Acc.

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December 6, 1979

WEDNESDAY

9:00 - 10:15	St. 320	Ballet 2. Zaraspe, Inst. ; LoPresti Acc.
	St. 321	Dance Composition, Sec. 2. Rudko, Inst.; Waring ,Acc.
	St. 305	
10:30 - 11:45	St. 320	Ballet 3. Zaraspe, Inst.; LoPresti , Acc.
	St. 321	Modern Dance 1. Hirabayashi, Inst.; Hansen , Acc.
	St. 305	
12:00 - 12:45	St. 320	Spanish Class. Zaraspe & Marina, Insts; Shakin ,Acc.
	St. 321	Dance Composition. Hirabayashi, Inst.
	St. 305	Dance Composition. Lewis, Inst.
1:00 - 1:45	St. 320	Spanish Class. Zaraspe & Marina, Insts.; Shakin, Acc.
	St. 321	Men's Class. Lewis, Inst.; Waring, Acc.
	St. 305	
1:00 - 2:00	ALICE TULLY HALL	ONE O'CLOCK CONCERT SERIES
2:00 - 3:15	St. 320	Ballet 1. Corvino, Inst.; Holland , Acc.
	St. 321	Modern Dance 3. Hirabayashi, Inst.; Hansen , Acc.
	St. 314	Variations (Pointe) Melikova, Inst.; Shakin , Acc.
	Rm. 217	Notation 1, Sec. 1. Mahoney, Inst.
3:30 - 4:45	St. 320	Winter Repertory - "Suite of 3" (tape)
	St. 321	Modern Dance 2. Hirabayashi, Inst.; Hansen , Acc.
	St. 305	Available to Dance Division for practice and rehearsals.
	Rm. 217	Notation 1, Sec. 2. Mahoney, Inst.
5:00 - 10:00	St. 305	Available to Dance Div. for practice and rehearsals

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December 6, 1979

THURSDAY

= = = =

16

FRIDAY

December 6, 1979

9:00 - 10:15	St. 320	Ballet 2. Corvino, Inst.; LoPresti, Acc.
	St. 321	Anatomy Lab. Hecox, Inst.
	St. 314	Notation II, Sec. 1. Mahoney, Inst.; Shakin, Acc.
	Rm. 217	L&M III. Shuler, Inst.
10:30 - 11:45	St. 320	Ballet 3. Zaraspe, Inst.; LoPresti, Acc.
	St. 321	Modern Dance 1. Lewis/Winter, Inst.; Hansen, Acc.
	St. 314	Notation II, Sec. 2. Mahoney, Inst.; Shakin, Acc.
12:00 - 12:45	St. 320	Mens Class. Zaraspe, Inst.; Green, Acc.
	St. 314	Beg. Pointe Class. Melikova, Inst.; Holland, Acc.
	St. 304	
12:00 - 12:45	St. 321	Winter Repertory (tape) - "En Dolor"
1:00 - 2:15	St. 320	Ballet 1. Melikova, Inst.; Holland, Acc.
	St. 321	Modern Dance 3. Lewis/Winter, Inst.; Hansen, Acc.
	St. 314	Notation I, Sec. 1. Mahoney, Inst.; Shakin, Acc.
2:30 - 3:45	St. 320	
	St. 321	Modern Dance 2. Lewis/Winter, Inst.; Hansen, Acc.
	St. 314	Notation I, Sec. 2. Mahoney, Inst.; Shakin, Acc.
2:30 - 5:15	Rm. 545	L&M IV. Dennis, Inst.
	Rm. 218	L&M I, Sec. 2. Shuler, Inst.
5:00 - 10:00	St. 305	Available to Dance Div. for practice and rehearsals
6:00 - 10:00	St. 314	Available to Dance Div. for practice and rehearsals.

SATURDAY

9:30 - 11:30	St. 320	Ballet Class (All Levels). Zaraspe, Inst.; LoPresti, Acc.

November 19,1979

THE JUILLIARD SCHOOL
DANCE DIVISION

The Juilliard Dance Ensemble in the Lincoln Center Student Program

FALL CAST

LUCAS, Carol (Captain)
320 West 87th Street (22)
New York, N.Y. 10024
Tel: 787-6059

FUERSTENAU, David
27 West 72nd Street (5B)
New York, N.Y. 10023
Tel: 245-4200

LEVENBOIM, Tzipora
50 Riverside Drive (10D)
New York, N.Y. 10023
Tel: 787-6091

MORALES, Cynthia
327 West 85th Street (5B)
New York, N.Y. 10024
Tel: 724-6587

PERRY, Morris
65 Nagle Avenue (4A)
New York, N.Y. 10040
Tel: 569-6547

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

SIMON, Michael
27 West 72nd Street (215)
New York, N.Y. 10023
Tel: 877-4200

TAYLOR, Brian
313 West 47th Street (5W)
New York, N.Y. 10036
Tel: 247-7500

Understudies

GOLD, Stuart
4 Steven Terrace
West Orange, New Jersey 07052
Tel: (201) 731-5614

MOCHIZUKI, Tatsuo
c/o Hirabayashi
309 West 71st Street (2B)
New York, N.Y. 10023
Tel: 877-8315

SAUNDERS, George
West Side YMCA
5 West 63rd Street(Rm. 715)
New York, N.Y. 10023
Tel: 787-4400

SCHUMACHER, Michael
262 West 107th Street (2A)
New York, N.Y. 10025
Tel: 222-1979

LCSP
DIRECTOR

Daniel E. Lewis
260 West 22nd Street (4R)
New York, N.Y. 10011
Tel: 243-6979 (home)
989-1644 (office)

Stage Manager for LCSP

Becky Wohl
470 West 23rd Street (4C)
New York, N.Y. 10011
Tel: 242-1509

November 19, 1979

THE JUILLIARD SCHOOL
DANCE DIVISION

The Juilliard Dance Ensemble in the Lincoln Center Student Program

SPRING CAST

BILLINGS, Caroline (Captain)
27 West 72nd Street (700)
New York, N.Y. 10023
Tel: TR7-4200

FUERSTENAU, David
27 West 72nd Street (5B)
New York, N.Y. 10023
Tel: 245-4200

LANDES, Francine
2350 Broadway (840)
New York, N.Y. 10024
Tel: 787-2000 x840

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

PERRY, Morris
65 Nagle Avenue (4A)
New York, N.Y. 10040
Tel: 569-6547

SIMON, Michael
27 West 72nd Street (215)
New York, N.Y. 10023
Tel: 877-4200

TAYLOR, Brian
313 West 47th Street (5W)
New York, N.Y. 10036
Tel: 247-7508

WESTHOFF, Ann
157 West 72nd Street (4F)
New York, N.Y. 10023
Tel: 799-8239

Understudies

GOLD, Stuart
4 Steven Terrace
West Orange, New Jersey 07052
Tel: (201) 731-5614

MOCHIZUKI, Tatsuo
c/o Hirabayshi
309 West 71st Street (2B)
New York, N.Y. 10023
Tel: 877-8315

SAUNDERS, George
West Side YMCA
5 West 63rd Street (Rm. 715)
New York, N.Y. 10023
Tel: 787-4400

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262 West 107th Street(2A)
New York, N.Y. 10025
Tel: 222-1979

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New York, N.Y. 10011
Tel: 242-1509

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M. Hill

THE JUILLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Miss Hill

Date November 19, 1979

From: Dick Killough

Subject:

The following performances are scheduled for the first touring period of the Juilliard Dance Ensemble.

MONDAY, NOVEMBER 26, 3:00 P.M. (PREVIEW)
Walton High School
196th Street & Reservoir Ave.
Bronx
Mrs. Mildred Rockefeller
298-2800

TUESDAY, NOVEMBER 27, 9:55 A.M.
James Madison High School
3787 Bedford Avenue
Brooklyn
Ms. Edith Wagner
school: 377-0400
home: (516) 567-2252

TUESDAY, NOVEMBER 27, 1:30 P.M.
Brandeis High School
145 West 84th Street
Manhattan
Mrs. Barbara November
school: 799-0300
home: 595-9554

WEDNESDAY, NOVEMBER 28, 10:00 A.M.
Campbell J.H.S. 218
65-21 Main Street
Flushing, Queens
Marvin Rosenblatt
school: 544-9700
home: (516) 586-5286

WEDNESDAY, NOVEMBER 28, 1:00 P.M.
George Washington High School
549 Audubon Avenue
Manhattan
Albert Ackel
school: 927-1841
home: 988-2229

cc: Mr. Lewis, Becky Wold (Stage Mgr.), Carol Lucas (Capt.)

FGB 15M 10-77

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3/20/80

Lincoln Center Student Program Tour
1979-80

SPRING CAST

WEEK OF APRIL 14

Monday, April 14	1:45 pm	Manhattan
Thursday, April 17	11:30 am	Brooklyn
Friday, April 18	10:00 am	Bronx

WEEK OF APRIL 21

Monday, April 21	10:30 am	Bronx
Tuesday, April 22	9:30 am	Brooklyn
Return 11:30 - 12:00 Leave 3 pm for New Jersey	7:00 pm	Blair Academy, Blairstown, New Jersey
Thursday, April 24	10:00 am	Bronx
Friday, April 25	1:40 pm	Manhattan

TUESDAY
MAY 6 12:45 pm Watertown, Connecticut

Leave 9 am
Return 5 pm

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Bring completed form to graduation or major examination. April 11, 1980

NAME: _____
(last) (first)

1979-80 INDIVIDUAL JUILLIARD REPERTORY AND PERFORMANCE RECORD

No. of Dances

_____ Dance Event II, October 25, 1979 at 4:30 pm, Studios 320 and 321.
_____ Dance Event III, November 8, 1979 at 6:00 pm, The Juilliard Theater.
_____ Dance Event IV, November 9, 1979 at 12:00 noon, The Juilliard Theater.
_____ Dance Event V, November 19, 1979 at 4:30 pm, Studio 321 (LCSP).
_____ Dance Event VI, December 13, 1979, Studios 320 and 321.
_____ Dance Event VIII, January 17, 1980 at 6:00 pm, The Juilliard Theater.
_____ Dance Event IX, January 18, 1980 at 1:00 pm, The Juilliard Theater.
_____ Dance Event X, February 7, 1980 at 5:00 pm, The Juilliard Theater.
_____ Dance Event XI, February 8, 1980 at 6:00 pm, The Juilliard Theater.
_____ Dance Event XIII, Studio 301 Project, April 10, 1980 at 6:00 pm (Lewis
_____ Dance Event XIV, Same as Dance Event XIII, April 11, 1980.
_____ Dance Event XV, May 13, 1980 at 12:00 noon, The Juilliard Theater.
_____ Dance Event XVII, May 14, 1980 at 12:00 noon, The Juilliard Theater.
_____ Dance Event XVIII, May 14, 1980 at 5:30 pm, The Juilliard Theater.

(Dance Event I was Rina Schenfeld Demonstration, October 20, 1979, The Juilliard Theater)
(Dance Event VII was Laura Glenn, December 18, 1979 in Studio 321)
(Dance Event XII was Paul Taylor Dance Co. Rehearsal, April 11, 1980, Studio 321)
(Dance Event XVI was Peter Sparling Demonstration, May 13, 1980, The Juilliard Theater.)

PRODUCTION - March 14, 15, 16, 17, 1980

_____ "An Entertainment for His Majesty George II" (Baroque)-Wendy Hilton
_____ "Magritte, Magritte"-Anna Sokolow
_____ "Estancia"-Hector Zaraspe
_____ "The Darkening Green"-Kazuko Hirabayashi
_____ "The Winged"-Jose Limon (Directed by Daniel Lewis)

ADDITIONAL REPERTORY PARTICIPATION

_____ Spanish Classical Dance /Zaraspe and Marina
_____ "En Dolor"/ Winter
_____ "Suite of Three"/Winter
_____ "I Am The Gate "/McGehee
_____ Ladino Rehearsal/Sokolow
_____ Variation Class/Melikova

OPERA AND DRAMA

_____ "La Rondine" - AOC Production/Hector Zaraspe, Chor.(12/12-16/79)
_____ "The Green Cockatoo" - Theater Center Production/Liviu Ciulei, dir.(3/21
_____ "Le Rossignol" - AOC Production/ Daniel Lewis, movement dir.(4/24-27/80)
_____ "La Vida Breve" - AOC Production/Hector Zaraspe, Chor. (4/24-27/80)

LINCOLN CENTER STUDENT PROGRAM (Fill in number of performances)

OTHER PARTICIPATIONS (Performance, Choreography, teaching)

(Use other side for additional information)

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October 19, 1979

SPACE

for

DANCE EVENTS

Dance Division
The Juilliard School
1979-80
(Subject to Change)

(The public is invited but should verify dates and time by calling 799-5000, Extension 255 or 256)

- Saturday, October 20, 1979 at 3:00 PM
  Juilliard Theater
  Rina Schenfeld Demonstration

- Thursday, October 25, 1979 at 4:30 PM
  Studios 321 and 320
  Workshop followed by first social gathering of student group in faculty room of Juilliard Cafeteria.

- Wednesday, Thursday, Friday, November 7, 8, and 9, 1979 (all day)
  Juilliard Theater
  Rehearsal and Show Time to be arranged.

(Note: Lincoln Center Student Program Tours November 26 - 30)

(Note: Puccini Opera, December 12 - 16)

- Thursday, December 13, 1979 from 12 noon to 1:00 PM
  Studios 321 and 320
  Workshop

- Monday and Tuesday, January 14 and 15, 1980 (all day)
  Juilliard Theater
  Rehearsal and Show Time to be arranged.

(Note: Barnes Opera in Drama Theater, February 7 - 10, 1980)

- Wednesday, Thursday, Friday, February 13, 14, and 15, 1980 (all day)
  Juilliard Theater
  Rehearsal and Show Time to be arranged.

(Note: Lincoln Center Student Program tours February 12, 13, 15; therefore one Workshop should be scheduled February 14, 1980)

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- Tuesday, March 4, 1980 through Tuesday, March 18, 1980
  Juilliard Theater
  DANCE PRODUCTION rehearsal and performance:

  March 14, 15, 17 at 8:00 PM
  March 16 at 3:00 PM
  March 18, Filming

- Monday, Tuesday, Wednesday, March 24, 25, 26, 1980 (all day and evening)
  Studio 301
  Lewis Production Group

- Monday through Friday, April 7 - 11 at 4:00 - 10:00 PM
  Studio 301 for Lewis Production Group in exchange for 320 or 321 if Drama Center is in need of rehearsal space.

* Production Group's EVENT to be scheduled.

(Note: Weeks of April 14 and April 21, 1980; Lincoln Center Student Program tours)

- Thursday, Friday, May 1 and 2, 1980, (all day)
  Juilliard Theater
  Graduation Examinations

- Tuesday, Wednesday, Thursday, May 6, 7, and 8, 1980 (all day)
  Juilliard Theater
  Rehearsal and Show Time to be arranged.

(Note: Graduation dances to be included in these programs)

- Tuesday, Wednesday, May 13, 14, 1980 (all day)
  Juilliard Theater
  Rehearsal and Show Time to be arranged for:

FINAL EVENTS OF THE YEAR

(Friday, May 30, 1980; Commencement)

A DEMONSTRATION
OF
DANCE
RELATED TO
CONSTRUCTIVISM IN 20th CENTURY ART

Saturday, October 20, 1979 at 3:00 P.M.
The Juilliard Theater
144 West 66th Street
New York, N.Y. 10023

THREADS

Human movement in a world determined by space, form, sound and color... being altered, transformed or "entranced" by the addition of some simple object--stick, or some threads, cubes...the human being, vessel of the subconscious, the experimental and the transcendental, is put into a new and altogether different state of balance in order to create a stage event.

Choreographed and danced by

R I N A S C H E N F E L D

I EN ROUTE
poles - cubes - self

Intermission

II PRAYER
"Now Hannah, she spake in her heart; only her lips moved, but her voice was not heard" (Samuel 1:13)

Intermission

III SELF WITH THREADS

Plastic Art Concept:	Ziva Lieblich
Music:	"Chambers"(Chardarim), composed and taped by Igor Wakhevitch
Lighting:	John Davis
Costumes:	Bertha Kwartz
Stage Manager:	Alex Benraf
Stills:	Yaacov Agor
Management:	Carla Kimhi

Schenfeld, Rina

Rina Schenfeld, was born in Tel Aviv and is known to both the dance public and the critics as "one of the most sumptuous modern dancers of her day" (Clive Barnes, N.Y. Times).

One of the founders, principal dancer and choreographer of the Batsheva Dance Company, she has danced in principal roles in works by: Martha Graham, Jerome Robbins, Glen Tetley, John Cranko, John Butler, Robert Cohan, Anna Sokolow, Pearl Lang, Norman Morrice, Mirali Sharon, Moshe Efrati and Rina Yerushalmi.

She first studied in Israel with Mia Arbatova, and later on in the United States at the Juilliard School of Music, the Metropolitan Opera Ballet School and Martha Graham's School of Contemporary Dance. Amongst her teachers were Antony Tudor, Martha Graham, Margaret Craske, Mary Hinkson, Don Farnworth and Louis Horst (composition).

Both with the Batsheva Dance Company and as a guest star she has performed in the major Dance Festivals and Dance Centres in America, England, France, Italy, Portugal, Belgium, Finland, Sweden, Norway and Canada.

In 1971 she won a "Gold Star Award" in the International Dance Festival held at the Theatre des Champs-Elysees in Paris..

In Israel Rina Schenfeld choreographed her first ballet in 1961 ("Figures" by Yehoshua Lakner) and in 1965 her first ballet for the Batsheva Dance company ("Jephthah's Daughter" by Mordecai Seter). She has since created "Blindmans' Buff" in 1967, "Curtains" to music by Noam Sheriff in 1969, "Corners" (designed by Lea Nickel) in 1973 and in 1974 "Elegies".

Lieblich, Ziva - Painter and designer

Born in Tel Aviv, she completed her studies at the Art Teachers' Training College in 1952, and graduated in 1963 from the Avni Art Institute. One of the founders of the "Tatspit" Arts Group (established in 1964) she has taken part in its exhibitions and also in the Autumn Showings of the Tel Aviv Museum. She has had a number of one-man shows and has participated in various international exhibitions.

Wakhevitch, Igor

Born in St. Tropez, France, in 1948, Igor Wakhevitch began his piano studies at the age of 8, joined the Conservatoire National Superieur de Musique de Paris, where he studied under Olivier Messiaen and won a First Piano Prize in 1965. For ten years he then stopped playing, searching for a new environment to reflect life, action, language; finally, his encounter with Maurice Bejart's dance fired him with the desire to compose for choreography. He now acquired a taste for Pop Music, especially the erotic violence of the Rolling Stones. Starting to use electronic techniques, he discovered the repetitively hypnotic music of Terry Riley and his micro-cyclic technique. Finally a visit to India determined the physical and spiritual centre of his life.

In 1975 the American dancer and choreographer Carolyn Carlsson called upon him to work with her Groupe de l'Opera de Paris, and in 1977 they put on a 5-hour show of dance and theatre, first at the Paris Opera, then at the Shiraz-Persepolis Festival in Iran.

Igor Wakhevitch has recorded for EMI - inter alia Salvador Dali's Opera "To Be God."

Davis, John - Designer

Starting out as a student of philosophy, John Davis later became fascinated with the theatre and dance. As a lighting and stage designer he worked with the Alwin Nikolais Company, where he met Carolyn Carlson—with whom he has since collaborated extensively. For John Davis, a show is first of all a dream-like image.

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THE JUILLIARD SCHOOL
DANCE DIVISION

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

==========

I.

RUDEPOÊMA
Choreographer . . . . . Dircelia Januzzi Rodin
Music . . . . . Heitor Villa-Lobos
"Rudepoêma"

Dircelia Januzzi Rodin

II.

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

Anastasia Bain

III.

DIVERTISSMENT 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'Amusanto"

Elizabeth Carpenter

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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

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XII.

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

Diane Butler

XIII.

FARRUCA
Choreography . . . . . Traditional Spanish
Music . . . . . Traditional

Cynthia Morales

XIV.

LA FOLIA
Choreographer . . . . . Nina Ries
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

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT III
Thursday, November 8, 1979
6:00 P.M.
The Juilliard Theater

(At this performance, recordings will be used.)

==========

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.

SOLO
Choreography by.....Jeanette Bolding
Music by.....Traditional Celtic Music
"The Hag with the Money Boring Out the Leather"

Jeanette Bolding

III.

VARIATIONS FOR TOY PIANO
Choreography by.....Nina Ries
Music by.....John Cage
"Variations for Toy Piano"

Nina Ries

IV.

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

Danced by the Spring 1980 Lincoln Center Student Program Tour Company
Caroline Billings, Dance Captain

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

"a time to plant, and a time
to pluck up that which is planted;"
....a time to dance;"

(continued from page one)

Caroline Billings, Cynthia Morales, Elizabeth Maxwell, Ann Westhoff, David Fuerstenau, Morris Perry, Michael Simon, Brian Taylor.

V.

MORNING COMES
Choreography by.....Carol Lucas
Music by.....Joan Ritchie (Traditional)
"Morning Come, Maria Gone"

Carol Lucas

VI.

UNTITLED
Choreography by.....Tzipora Levenboim
Music by.....Carlos Salzedo
"Chanson dans la nuit"

Tzipora Levenboim

VII.

ZEPHYR
Choreography by.....Cynthia Morales
Music by.....John Laughlin and L. Shankar
"India"

Cynthia Morales

VIII.

AN INVOCATION TO SUMMER
Choreography by.....Brian Taylor
Music by.....Claude Debussy
"Six Epigraphes Antiques"
Movement 1, "Pour le dieu Pan, qui invoquer le vent d'ete"

Brian Taylor

IX.

DIVERTISSMENT FOR FIVE
Choreography by.....Dina McDermott
Music by.....Wolfgang Amadeus Mozart
Allegro from "Quartet in D Minor for Flute and Strings"

Lisa Denne
Stuart Gold
Dina McDermott
Roberta Rennert

Tzipora Levenboim

X.

PERSONIFICATIONS
Choreography by.....Jack Waters
Music by.....Igor Stravinsky
Greeting Prelude from "Dumbarton Oaks"

Mary Duncan
*Barbara Hoon
Morris Perry
*Jack Waters

*Graduates

XI.

PERICO
Choreography by.....Cheryl Factor
Music by.....Claude Debussy
"Syrinx"

Cheryl Factor

XII.

EXCERPTS from "ROOMS"
Choreography and Direction by.....Anna Sokolow
Music by.....Kenyon Hopkins

Alone
Going
Day Dream
Desire
Alone

Danced by the Spring 1980 Lincoln Center Student Program Tour Company
Caroline Billings, Dance Captain

Caroline Billings
Elizabeth Maxwell
Ann Westhoff
David Fuerstenau
Morris Perry
Michael Simon

****

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

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

* *

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
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, Bambie 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 DUPLE 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

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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

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT V
Monday, November 19, 1979
4:30 P.M.
St. 321

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

I.

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

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

II.

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

Alone
Going
Day Dream
Desire
Alone

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

*Recording

Daniel E. Lewis, Director
Lincoln Center Student Program Tour Company

Becky Wohl, Stage Manager (Tour Company)

28

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

The Juilliard School
Dance Division

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DANCE EVENT VI

Thursday, December 13, 1979

12 Noon

Studios 321 and 320

CHOREOGRAPHIC WORKS
of
STUDENTS AND FACULTY

-and-

REPERTORY WORKS

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30

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT VI
Thursday, December 13, 1979
Studios 320 & 321

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I.
(From the Composition Classes of Doris Rudko)

DIAGONAL STUDY
Danced by.....Anastasia Bain

SHORT DANCE STUDIES DEVELOPED FROM A FOCUS ON A MODERN SENSIBILITY

1. Diane Butler (Knee Isolation)
2. Herman Sebek
3, Tanya Gibson and Michael Schumacher (Mixed Meter)
~~4. Christa Coogan~~
5. Michael Schumacher

Improvisations by Marianne Rosett

DANCE

WAITING
Choreography by.....Tatsuo Mochizuki
Music by.....Heitor Villa-Lobos *
"Bachianas Brasileiras,No. 5"
Danced by.....Tatsuo Mochizuki

II.

IMPROVISATIONS
Choreography by.....Julia Weitzer
Music.....Improvised
Danced by.....Julia Weitzer

Ken Shakin, piano

III.
(From the Composition Classes of Janet Soares)

JOYFUL MOMENT
Choreography by.....Shell Benjamin
Music by.....Vladimir Rebikov
Danced by.....Shell Benjamin

* Tape recording

30

THREE STUDIES TO MUSIC BY LEONARD BERNSTEIN ("Seven Anniversaries")

1. Lisa Ruffin
2. Elizabeth Carpenter
3. Carolyn Abedor

SOLO
Choreography by.....Kim Richardson
Music by.....Norman Dello Joio
"Suite for Piano"
Danced by.....Kim Richardson

Alan Greene, piano

IV.

MAD MONK SOLO from "Carmina Burana"
Choreography by.....Nancy Nowak
Music by.....Carl Orff*
Danced by.....Charles MacDonald

V.

DUET
Choreography by.....Joan Karlen
Music by.....Johann Sebastian Bach
"Sonata #3 in E, Adagio ma non tanto"
Danced by.....Joan Karlen, Tzipora Levenboim

Jean-Francois Rivest, violin
Shelley Katz, piano

VI.

MAN WITH THE GOLDEN ARM
From the Notation Class of Billie Mahoney; a classroom study from the jazz classes of Jon Gregory (1953-1955).

Choreography by.....Jon Gregory
Music by.....Elmer Bernstein
"The Man with the Golden Arm"
Set from notation by Billie Mahoney

Teresa Bautista, Jeanette Bolding, Lisa Denne
Marilyn Johnson, Linda Lehovec, Cynthia Morales

* Tape recording

30

(The audience will now move to St. 320)

VII.

WEDDING DUET FROM "UNDERTOW"
Choreography by.....Antony Tudor
Music by.....William Schuman*
Danced by.....Amy Wynn and Rodney McGuire
Set from notation by Airi Hynninen

VIII.

TANGO
Choreography by.....Teresa Bautista
Music by.....Igor Stravinsky
Danced by.....Teresa Bautista and Tatsuo Mochizuki

Allan Greene, piano

IX.

THREE BAROQUE DANCES BY ANTHONY L"ABBE'
c. 1680 - c. 1737
Direction by.....Wendy Hilton
Music by.....George Frederick Handel

"THE PRINCE OF WALES", a new dance for one couple for the year 1727.

Tzipora Levenboim and Mark Haim
Elizabeth Nesi and Stuart Gold

"GIGUE"

~~Bambie Elmaleh de Buenos and~~ Amy Wynn

"HORNPIPE: A PASTORAL"

Michael Schumacher and Tatsuo Mochizuki

Kevin Olson, piano

X.

SPANISH DANCE
Students from the Spanish Dance classes under the direction of Hector Zaraspe and Gloria Marina.

1. Introduction to the Spanish Rhythms; Castanet Exercises
"JOTA" (work in progress)
Music by.....Breton
Danced by the students of the beginning Spanish Dance Class

3 ~~2~~. "SEVILLANAS"
Choreography by.....Traditional
Music.....Popular

Tzipora Levenboim, Cynthia Morales, Kim Richardson, Amy Wynn

Ken Shakin, piano

2. "Zapateado" (work in Progress) Tzipora Levenboim, Cynthia Morales, Amy Wynn — Music: Mourea; Chor: Gloria Marina

31

The Juilliard School
Dance Division
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DANCE EVENT VII

OPEN REHEARSAL

Laura Glenn and Gary Lund

in

Choreography by

Doris Humphrey, José Limón
Margaret Fargnoli, Laura Glenn, Gary Lund

* *

Studio 321
The Juilliard School
144 West 66th Street, New York, N.Y.

8:15 p.m.

TUESDAY, DECEMBER 18,1979

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STUDENTS, FACULTY AND FRIENDS INVITED

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THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT VII

Tuesday, December 18, 1979
8:15 PM

Studio 321

EXCERPTS from "STAGES"

Danced
by
Laura Glenn

LA PATRIA* from DANCES FOR ISADORA (1971)
Choreography.....Jose Limon
Music.....Laura Glenn

*This solo was originally created for Laura Glenn.

TWO ECSTATIC THEMES (1931)
Choreography.....Doris Humphrey
Reconstruction.....Ernestine Stodelle
Music.....Nikolai Medtner, Francesco Malipiero

Circular Descent
Pointed Ascent

These two dances may be seen as love sonnets as well as explorations into the esthetic of falling and recovering.

STAGES (1976)
Choreography.....Laura Glenn
Music.....Adrienne Anderson
Vocal.....Rochelle Brand

EXCERPTS from "TWO'S COMPANY"

Danced
by
Laura Glenn and Gary Lund

SHORT SUBJECTS (1978)
Choreography.....Gary Lund
Music.....Terry Tilley

THE EXILES (1951)
Choreography.....José Limón
Music.....Arnold Schoenberg

Thomas Herman, Technical Assistant

(At this Event, recordings will be used)

The Juilliard School
Dance Division

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DANCE WORKSHOPS

Faculty and Student Choreographic Works

-and-

Repertory

DANCE EVENT VIII

Thursday, January 17, 1980

6-8 pm

The Juilliard Theater

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DANCE EVENT IX

Friday, January 18, 1980

1-2:30 pm

The Juilliard Theater

In addition to the Dance Workshops, open rehearsals of repertory works will be scheduled during the week of January 14, 1980

- FACULTY, STUDENTS AND FRIENDS INVITED -

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THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT VIII
Thursday, January 17, 1980
Juilliard Theater
6:00 P.M.

I.

(From the Composition Classes of Doris Rudko)

A COMPOSITE OF SHORT DANCE STUDIES

1. Resting on Space
   Danced by.....Michael Schumacher

2. Windblown
   Danced by.....Tanya Gibson

3. "Pistachio, Nut Fudge, Thick Shake Float"
   Danced by.....Herman Sebek

4. "Too Much Peanut Butter Sandwich"
   Danced by.....Charles MacDonald

5. Without
   Danced by.....Christa Coogan

6. Water Images
   Danced by.....Chandler Holland

7. Sand
   Danced by.....Diane Butler

DANCES

1. Tameless Bond
   Choreography by.....Charles MacDonald
   Danced by.....Christa Coogan, Jonathan Leinbach, Charles MacDonald
   *Music.....Benjamin Britten
   Suite for Violin and Piano, Opus 6, Moto Perpetuo

2. Waiting
   Choreography by.....Tatsuo Mochizuki
   Danced by.....Tatsuo Mochizuki
   *Music.....Heitor Villa-Lobos
   Bachianas Brasileiras, No. 5

Improvised Accompaniment for A Composite of Short Dance Studies
by
Mariana Rosett

II.

PAS DE QUATRE
Choreography by.....Anton Dolin
Staged by.....Genia Melikova
*Music.....Cesare Pugni

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

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

III.

FEAST OF HARPIES
From "The Winged"
Choreography by.....Jose Limon
Direction by.....Daniel Lewis
* Soundscore.....Simon Sadoff

Jenny Coogan, Tanya Gibson, Joan Karlen
Tzipora Levenboim, Carol Lucas, Donna Miranda

IV.

BEETHOVEN TRIO
Choreography by.....Daniel Lewis after Jose Limon
* Music.....Ludwig von Beethoven
Piano Sonata No. 3, Opus 2, Fourth Movement

Anthony Balcena, Jane Carrington, Randall Faxon

V.

DUET
Choreography by.....Joan Karlen
Music.....Johann Sebastian Bach
Sonata No. 3 in E Major, Adagio ma non tanto

Joan Karlen and Tzipora Levenboim

Shelly Katz, piano
Jean-Francois Rivest, violin

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VI.

STUDIES

a. "Rambling"
Choreography by.....Mark DeGarmo
Danced by.....Mark DeGarmo
* Music.....Keith Jarrett
Landscape for Future Earth

b. "Ecstasy and Joio"
Choreography by.....Kim Richardson
Danced by.....Kim Richardson
Music.....Norman Dello Joio
Suite for Piano, Movement III

Shelly Katz, piano

VII.

AT EASE
Choreography by.....Jane Carrington
* Music.....Charlie Mingus
(Tape Collage)

Kristen Borg, Jenny Coogan, Nan Friedman
Joan Karlen, Francine Landes, Sandra Stratton

VIII.

DIVERTISSMENT FOR SEVEN (work in progress)
Choreography by.....Dina McDermott
* Music.....Wolfgang Amadeus Mozart
Quartet in D Major for Flute and Strings,
Allegro

Teresa Bautista, Jennifer Denham, Lisa Denne, Tzipora Levenboim, Dina McDermott
Stuart Gold and Michael Schumacher

IX.

QUARTET (work in progress)
Choreography by.....Sandra Stratton
* Music.....Johann Sebastian Bach
Brandenburg Concerto, No. 6, Allegro

Kristen Borg, Jane Carrington, Jenny Coogan
Alison Ozer

X.

TWO STUDIES

a. "Deep Voices"
Choreography by.....Carol Lucas
Danced by.....;.....Carol Lucas
* Soundscore.....Whale Songs (Humpback)

b. "Sarabande from Bach Dances"
Choreography by.....Bill Evans
Danced by.....Elizabeth Maxwell
* Music.....Johann Sebastian Bach

XI.

THE PACK
Choreography by.....Susan Marshall
*Music.....Ferenc Szabo; Second Movement of Trio for Strings
Andras Mihaly; Prestissimo from Quintet for Strings & Percussion

Caroline Billings, Jenny Coogan
Francine Landes, Susan Marshall
Pamela Risenhoover

XII.

SPANISH DANCE
Students from the Spanish Dance Classes under the Direction of Hector Zaraspe and Gloria Marina.

1. Introduction to the Spanish Rhythms; Castanet Excercises
"Jota" (work in progress)
Danced by the students of the beginning Spanish Dance Class.
Music.....Tomas Breton

2. "Sevillanas"
Choreography.....Traditional
Music.....Popular

Tzipora Levenboim, Cynthia Morales, Kim Richardson, Amy Wynn

Ken Shakin, piano

XIII.

EXCERPTS FROM DANZAS ARGENTINAS, No. 1 and 2
Choreography by.....Hector Zaraspe
Music.....Alberto Ginastera

Maria Alvarez

Charles MacDonald, George Saunders, Herman Sebek

Victor Alvarez, piano

##

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

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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 Bambie 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

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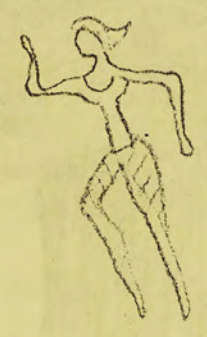

The Juilliard School
Dance Division
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DANCE EVENT X

Thursday, February 7,1980

5 - 6 pm

The Juilliard Theater

- -

DANCE EVENT XI

Friday, February 8,1980

6 - 7 pm

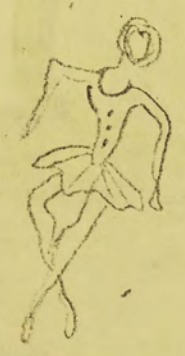
The Juilliard Theater

CHOREOGRAPHIC WORKS

of

STUDENTS AND FACULTY

Faculty, Students and Friends are invited.



THE JUILLIARD SCHOOL
DANCE DIVISION

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

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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
Choreogrphy 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~~ Stuart Gold, 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)

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THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT XI
Friday, February 8, 1980
6:00 p.m.
The Juilliard Theater

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I.
(From the Composition Classes of Doris Rudko)

A COMPOSITE OF DANCE STUDIES

1. "Icy Hot"
   Danced by.....Robert Garland

2. Solo
   Danced by.....Robin Evers

3. "Aroma"
   Danced by.....Denise DeSousa

4. "Natures' Romp"
   Danced by.....Dircelia Januzzi Rodin

5. "For Sylvia"
   Danced by.....Christa Coogan

Improvised Accompaniment by Robert Waring

II.

(From the Composition Classes of Janet Soares)

SOLO
Choreography by.....Ann Emily Smith
Music.....Johann Sebastian Bach

Ann Emily Smith

JOYFUL MOMENT
Choreography by.....Shell Benjamin
Music.....Vladimir Rebikov

Shell Benjamin

Allan Greene, piano

III.

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

Amy Wynn

IV.

SON OF A SALT
Choreography by.....Charles MacDonald
*Music.....Tárraga
"Adèlita"(Mazurca lirica)

Charles MacDonald

V.

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

Lisa Denne Linda Lehovec
Robert Garland

VI.

BLUES
Choreography by.....Mary Duncan
*Music.....Billie Holiday

Mary Duncan

VII.

Excerpts from ROOMS
Choreography and Direction by.....Anna Sokolow
*Music.....Kenyon Hopkins

Alone
Going
Day Dream
Desire
Alone

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

Caroline Billings, Carol Lucas, 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 Supervision: 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)

You are invited to attend

OPEN DRESS REHEARSALS

of

JUILLIARD DANCE ENSEMBLE

in

New and Repertory

DANCE WORKS

in the

JUILLIARD THEATER

****

Wednesday, March 12, at 5 p.m.

"An Entertainment for His Majesty George II"
L'Abbe/ Hilton/ Handel

"Magritte, Magritte"
Sokolow/Liszt/ Scriabin/ Finch

"Estancia"
Zaraspe/ Ginastera

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Thursday, March 13, at 5 p.m.

"The Darkening Green"
Hirabayashi/ Crumb

"The Winged"
Limon/ Johnson

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THE JUILLIARD SCHOOL
presents
OPEN DRESS REHEARSAL
of
JUILLIARD DANCE ENSEMBLE
in
NEW AND REPERTORY DANCE WORKS

WEDNESDAY, MARCH 12, 1980
The Juilliard Theater
5:00 p.m.

AN ENTERTAINMENT FOR HIS MAJESTY GEORGE II
(PREMIERE NEW YORK PERFORMANCES)

Choreography — ANTHONY L'ABBE (c 1680-1737)
Additional Choreography and Direction — WENDY HILTON
Music — GEORGE FRIDERIC HANDEL (1685-1759)
Costumes — JOHN LEE
Lighting — SNOWDON PARLETTE

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 Theatre 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:** Bourrée

***Minuet** — Hilton
MARIA ALVAREZ, CHRISTA COOGAN, JENNY COOGAN, JENNIFER DENHAM, BAMBIE ELMALEH DE BUENOS, ROBIN EVERS, MARILYN JOHNSON, DINA MCDERMOTT, NINA RIES, DOROTHY SMITH

The Prince of Wales [Bourrée] — 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
Sylvester Graves, *Tenor*

***Rigaudon** — Hilton
BAMBIE ELMALEH DE BUENOS, AMY WYNN, MARK HAIM, MICHAEL SCHUMACHER

†Aria [Passepied] — Hilton
CAROLINE BILLINGS, MARY DUNCAN, NAN FRIEDMAN, JOAN KARLEN, FRANCINE LANDES, ANN WESTHOFF
Sylvester Graves, *Tenor*

***Sarabande** — Hilton
The technical feats employed in this Sarabande do not exceed those of a Sarabande by L'Abbé.
NAN FRIEDMAN and FRANCINE LANDES

†Gigue — L'Abbé
BAMBIE ELMALEH DE BUENOS and AMY WYNN

***"Pastoral for a Gentleman"** [Hornpipe] — L'Abbé
TATSUO MOCHIZUKI

***Country Dance** — Hilton
MARIA ALVAREZ, JENNIFER DENHAM, ROBIN EVERS, MARILYN JOHNSON, STUART GOLD, MARK HAIM, JONATHAN LEINBACH, MICHAEL SCHUMACHER

Juilliard Chamber Ensemble
RICHARD FLETCHER, *Conductor*

* * *

Assistant to Miss Hilton: JANIS PFORSICH
Music Consultant: BAIRD HASTINGS

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*From *"The Water Music"*
†From *"Il Pastor Fido"*
NOTE: The Gigue and Hornpipe of L'Abbé were choreographed to music by other composers.

40

MAGRITTE, MAGRITTE

HOMAGE TO THE BELGIAN SURREALIST PAINTER, RENE MAGRITTE

Choreography (1970)	ANNA SOKOLOW
Set	CALVIN MORGAN
Costumes	JUDANNA LYNN
Lighting	SNOWDON PARLETTE

THE LOVERS

Music by ALEXANDER SCRIABIN

(Excerpts from Piano Sonata No. 5 in F Major, Op. 53)

ELIZABETH MAXWELL AND MORRIS PERRY (March 14, 17)
CYNTHIA MORALES AND MICHAEL SIMON (March 16)

THE GREAT WAR

Poem by JOHN WHITE

CHARLES MACDONALD

THE TROUBLED SLEEPER

Music by FRANZ LISZT

(Valse Oubliée, No. 1 and No. 2)

MICHEAL SCHUMACHER (March 14, 17)
JONATHAN LEINBACH (March 16)

THE IDEAS OF THE ACROBAT

Music by DOUGLAS FINCH

Poem by PAUL ELUARD

CAROLINE BILLINGS JOAN KARLEN TZIPORA LEVENBOIM

THE THREATENED ASSASSIN

Script by JOHN WHITE

*French Music Hall Ballads**

ANN WESTHOFF AND BRIAN TAYLOR (March 14, 17)
PAMELA RISENHOOVER AND CHARLES MACDONALD (March 16)
MARK DEGARMO (March 14, 16)
STUART GOLD (March 14, 16, 17)
MARK HAIM (March 17)

THE RED MODEL

Script by JOHN WHITE

STUART GOLD, *understudy for Charles MacDonald*
CYNTHIA MORALES, *understudy for Caroline Billings*
ELIZABETH MAXWELL, *understudy for Joan Karlen*
SYLVIA MORALES, *understudy for Tzipora Levenboim*
MARK HAIM, *understudy for Mark DeGarmo*
MICHAEL SIMON, *understudy for Stuart Gold*

DOUGLAS FINCH, *piano*
Assistant to Miss Sokolow: JIM MAY
Student Technical Assistant: DAVID FUERSTENAU

*Recording

40

ESTANCIA
(PREMIERE PERFORMANCE)

Choreography (1980)	Hector Zaraspe
Music*	Alberto Ginastera
Set	Peter Gould
Costumes	Mary Jo Pollak
Lighting	Snowdon Parlette

I. LOS TRABAJADORES AGRICOLAS (The Farmers)

Maria Alvarez
Denise Desousa
Robin Evers
Cheryl Factor
Maryam Kermani
Tzipora Levenboim
Sylvia Morales
Nina Ries
Robin Gray
Amy Wynn
Mark DeGarmo
Robert Garland
Stuart Gold
Mark Haim
Chandler Holland
Jonathan Leinbach
Charles MacDonald
George Saunders
Michael Schumacher
Herman Sebek

II. DANZA DEL TRIGO (Wheat Dance)

Teresa Bautista
Lisa Denne
Bambie Elmaleh De Buenos
Robbin Ford
Linda Lehovec
Dircelia Januzzi Rodin
Jenny Coogan
Mary Duncan
Marilyn Johnson
Pamela Risenhoover
Joan Karlen
Ann Westhoff

Mark DeGarmo
Stuart Gold
Mark Haim
Charles MacDonald
George Saunders
Michael Schumacher
Juan Carlos Wolf, *Speaker*

III. FIESTA CRIOLLA

1. Alegria

Neisha Folkes

Amy Wynn Robin Gray
Kristen Borg
Elizabeth Maxwell
Dina McDermott
Donna Miranda

2. Recordando

Cynthia Morales
and
David Fuerstenau

Tzipora Levenboim Stuart Gold
Joseph Cerezo, *Guitar*
Juan Carlos Zalazar, *Bombo*

40

3. Danza Finale (Malambo)

Maria Alvarez
Denise Desousa
Cheryl Factor
Maryam Kerami
Tzipora Levenboim
Sylvia Morales

Kristen Borg
Elizabeth Maxwell
Dina McDermott
Donna Miranda

Mark DeGarmo
Robert Garland
Stuart Gold
Mark Haim
Chandler Holland
Charles MacDonald

Jonathan Leinbach
George Saunders
Michael Schumacher
Herman Sebek

Juan Carlos Zalazar†

Jonathan Leinbach, understudy for Danza del trigo
Dina McDermott, understudy for Danza del trigo
Donna Miranda, understudy for Danza del trigo
Nina Ries, understudy for Neisha Folkes
Julia Weitzer, general understudy

Assistants to Mr. Zaraspe:
Gloria Marina, Juan Carlos Zalazar

By arrangement with C. F. Peters Corp.

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*Recording
†Guest Artist

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FRIDAY, MARCH 14, 1980 AT 8:00 P.M.

†*An Entertainment for His Majesty George II*/
Anthony L'Abbé, Wendy Hilton/George Frideric Handel
Magritte, Magritte/Anna Sokolow/Alexander Scriabin, Franz Liszt, Douglas Finch
**Estancia*/Hector Zaraspe/Alberto Ginastera

SATURDAY, MARCH 15, 1980 AT 8:00 P.M.

†*An Entertainment for His Majesty George II*/
Anthony L'Abbé, Wendy Hilton/George Frideric Handel
**The Darkening Green*/Kazuko Hirabayashi/George Crumb
The Winged/José Limón/Hank Johnson

SUNDAY, MARCH 16, 1980 AT 3:00 P.M.

**Estancia*/Hector Zaraspe/Alberto Ginastera
Magritte, Magritte/Anna Sokolow/Alexander Scriabin, Franz Liszt, Douglas Finch
The Winged/José Limón/Hank Johnson

MONDAY, MARCH 17, 1980 AT 8:00 P.M.

**The Darkening Green*/Kazuko Hirabayashi/George Crumb
Magritte, Magritte/Anna Sokolow/Alexander Scriabin, Franz Liszt, Douglas Finch
The Winged/José Limón/Hank Johnson

*Premiere †New York Premiere

TWO INTERMISSIONS AT EACH PERFORMANCE

A benefit for the Juilliard Dance Scholarship Fund
Tickets distributed on basis of minimum contribution of $5.00 per ticket for orchestra & mezzanine, $4.00 for balcony.

THE JUILLIARD SCHOOL

presents

OPEN DRESS REHEARSAL

of

JUILLIARD DANCE ENSEMBLE

in

NEW AND REPERTORY DANCE WORKS

THURSDAY, MARCH 13, 1980
The Juilliard Theater
5:00 p.m.

THE DARKENING GREEN
(Premiere Performances)

Choreography (1980) and Direction	KAZUKO HIRABAYASHI
Music	GEORGE CRUMB
Design	TERENCE M. COSTELLO
Costumes	DEBORAH LOMBARDI
Lighting	SNOWDON PARLETTE

CAROLINE BILLINGS KRISTEN BORG PAMELA RISENHOOVER
MORRIS PERRY MICHAEL SIMON
NEISHA FOLKES GREGORY DEJEAN

TANYA GIBSON
ELIZABETH MAXWELL
CYNTHIA MORALES
and
ROBERT GARLAND
ROBERT SHANNON, *Piano*

Excerpts from Makrokosmos, Volume I: Twelve Fantasy-Pieces after the Zodiac for Amplified Piano

By arrangement with Boosey & Hawkes, Inc.
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THE WINGED

Choreography (1966)	JOSE LIMON
Direction	DANIEL LEWIS
Incidental Music	HANK JOHNSON
Lighting	SNOWDON PARLETTE
Costumes	DAPHNE STEVENS-PASCUCCI

DAWN CHORUS ..... COMPANY

SWIFTS ..... (March 15, 17) CYNTHIA MORALES AND TATSUO MOCHIZUKI
(March 16) MARY DUNCAN AND TATSUO MOCHIZUKI

DUEL ..... (March 15, 17) GREGORY DEJEAN AND MORRIS PERRY
(March 16) MICHAEL SIMON AND MORRIS PERRY

HOPPER ..... MICHAEL SCHUMACHER

FEAST OF HARPIES ..... (March 15, 17) (March 16)

JENNY COOGAN	CAROLINE BILLINGS
TANYA GIBSON	KRISTEN BORG
JOAN KARLEN	ROBIN GRAY
TZIPORA LEVENBOIM	ELIZABETH MAXWELL
CAROL LUCAS	SYLVIA MORALES
DONNA MIRANDA	AMY WYNN

BORROWED WINGS ..... (March 15, 17) KRISTEN BORG AND BRIAN TAYLOR
(March 16) NEISHA FOLKES AND MORRIS PERRY

SPHINX ..... (March 15) NAN FRIEDMAN
(March 16) FRANCINE LANDES
(March 17) NEISHA FOLKES

CIRCULAR FLIGHT ..... COMPANY

FINALE ..... COMPANY

Company for Dawn Chorus, Circular Flight and Finale

CAROLINE BILLINGS	STUART GOLD	CYNTHIA MORALES
KRISTEN BORG	ROBIN GRAY	SYLVIA MORALES
JENNY COOGAN	JOAN KARLEN	MORRIS PERRY
GREGORY DEJEAN	FRANCINE LANDES	PAMELA RISENHOOVER
MARY DUNCAN	TZIPORA LEVENBOIM	MICHAEL SCHUMACHER
NEISHA FOLKES	CAROL LUCAS	MICHAEL SIMON
NAN FRIEDMAN	ELIZABETH MAXWELL	BRIAN TAYLOR
DAVID FUERSTENAU	DONNA MIRANDA	ANN WESTHOFF
TANYA GIBSON	TATSUO MOCHIZUKI	AMY WYNN

Assistant to Mr. Lewis: NANCY SCATTERGOOD JORDAN

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FRIDAY, MARCH 14, 1980 AT 8:00 P.M.

†*An Entertainment for His Majesty George II*/
Anthony L'Abbé, Wendy Hilton/George Frideric Handel
Magritte, Magritte/Anna Sokolow/Alexander Scriabin, Franz Liszt, Douglas Finch
**Estancia*/Hector Zaraspe/Alberto Ginastera

SATURDAY, MARCH 15, 1980 AT 8:00 P.M.

†*An Entertainment for His Majesty George II*/
Anthony L'Abbé, Wendy Hilton/George Frideric Handel
**The Darkening Green*/Kazuko Hirabayashi/George Crumb
The Winged/José Limón/Hank Johnson

SUNDAY, MARCH 16, 1980 AT 3:00 P.M.

**Estancia*/Hector Zaraspe/Alberto Ginastera
Magritte, Magritte/Anna Sokolow/Alexander Scriabin, Franz Liszt, Douglas Finch
The Winged/José Limón/Hank Johnson

MONDAY, MARCH 17, 1980 AT 8:00 P.M.

**The Darkening Green*/Kazuko Hirabayashi/George Crumb
Magritte, Magritte/Anna Sokolow/Alexander Scriabin, Franz Liszt, Douglas Finch
The Winged/José Limón/Hank Johnson

*Premiere †New York Premiere

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The Juilliard School
Dance Division

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

From the Production Class of Daniel Lewis

DANCE EVENT XIII & XIV

Thursday, April 10 and Friday, April 11, 1980

6:00 p.m.

STUDIO 301

***
** STUDENT CHOREOGRAPHIC WORKS **
***

by

Caroline Billings Mary Duncan Joan Karlen

Francine Landes Tzipora Levenboim Carol Lucas Cynthia Morales

Morris Perry Pamela Risenhoover Ann Westhoff

****

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
Marilyn Johnson
Michael Schumacher 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

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May 6, 1980

GRADUATION PROGRAM I

Wednesday, May 7, 1980
1:00 p.m.- 4:00 p.m.
Juilliard Theater

****

		TIMING
1.	CYNTHIA MORALES: "The Lovers" (From Magritte, Magritte);Sokolow/Scriabin	8:00
2.	JOAN KARLEN: "I am the Gate"; McGehee/Hindemith	9:00
3.	CAROLINE BILLINGS: "The Maid"; Graham/Dello Joio	5:00
4.	NEISHA FOLKES: "Mask of Night"; Hirabayashi/Crumb w/Borg;DeJean;Rodney McGuire	8:00
5.	TZIPORA LEVENBOIM: "En Dolor"; Winter/De Falla	4:00
6.	PAMELA RISENHOOVER: "The Maid"; Graham/Dello Joio	5:00
7.	CAROL LUCAS: "Deep Voices and Upstream Desires"; Lucas/Whales & Steve Reich w/J. Coogan; Johnson; DeGarmo; Schumacher	9:00
8.	JOAN KARLEN: "Magritte, Magritte" (Trio); Sokolow/Finch w/Levenboim;Billings	5:35
9.	NEISHA FOLKES: "Power of Love"; DeLoatch/McLaughlin "Miracle of the Fishes"; DeLoatch/Shorter	7:00
10.	CYNTHIA MORALES: "Bolero"; Zaraspe/Verdi	8:00
11.	PAMELA RISENHOOVER:"Stone Garden" (Duet); Hirabayashi/Hirose w/Micheal Simon	5:00
12.	TZIPORA LEVENBOIM: "The Darkening Green" (Duet); Hirabayashi/Crumb w/David Fuerstenau	5:00
13.	CAROL LUCAS: "Morning Come"; Lucas/Traditional	3:30
14.	CYNTHIA MORALES: "Hate"; Limon/Dello Joio	2:00
15.	CAROLINE BILLINGS: "The Darkening Green" (Solo); Hirabayashi/Crumb	5:00
16.	TZIPORA LEVENBOIM: "Chansons Dans la Nuit"; Levenboim/Salzedo	4:00
17.	PAMELA RISENHOOVER: "Suite of Three"; Winter/Berg	5:00
18.	JOAN KARLEN: "The Troubles"; Karlen/The Roches	4:00

May 6, 1980

GRADUATION PROGRAM II

Thursday, May 8, 1980
1:00 p.m. - 4:00 p.m.
Juilliard Theater

****

		TIMING
1.	NAN FRIEDMAN: "Riffs"; Diamond/ w/M. Diamond	12:00
2.	CAROLINE BILLINGS: "Brahms Waltzes"; Weidman/Brahms FRANCINE LANDES CAROL LUCAS	3:00
3.	ANN WESTHOFF: "A Time to Heal "; Limon/Dello Joio	3:00
4.	MARY DUNCAN: "Swifts"; Limon/Johnson	2:30
5.	MORRIS PERRY: "The Lovers"; Sokolow/Scriabin w/Elizabeth Maxwell	8:00
6.	NAN FRIEDMAN: "Sphinx"; Limon/Johnson	3:00
7.	FRANCINE LANDES: "Leaf"; Diane McPherson/Grandjany	2:00
8.	MARY DUNCAN: "Anima"; Duncan/Steidl w/Morris Perry	9:00
10.	NAN FRIEDMAN: "Drift and Pierce"; Diane McPherson	2:00
11.	FRANCINE LANDES: "Sphinx"; Limon/Johnson	3:00
12.	ANN WESTHOFF: "The Threatened Assasin"; Sokolow/French Music Hall w/Taylor; Haim ;Gold	9:00
13.	MARY DUNCAN: "I am the Gate"; McGehee/Hindemith	9:00
14.	MORRIS PERRY: "The Duel"; Limon/Johnson w/Michael Simon	3:00

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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 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
Michael Schumacher

Cheryl Factor
Charles MacDonald

Lisa Ruffin
Jonathan Leinbach

Dorothy Smith
Eddy Theran

Mazurka

Anastasia Bain Mark De Garmo Mark Haim

Redowa or Varsovienne

Christa Coogan
Colin Walker

Jenny Coogan
Charles MacDonald

Polonaise

Shell Benjamin Tatsuo Mochizuki

Minuet

Shell Benjamin
Tatsuo Mochizuki

Carolyn Abedor
Felix Lindicy

Anastasia Bain
Chandler Holland

Robin Evers
Eddy Theran

Cheryl Factor
Charles MacDonald

Dorothy Smith
Robert Garland

Bolero

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

Herman Sebek

Two Step

Maria Alvarez Charles MacDonald

Polka

Maria Alvarez
Charles MacDonald

Carolyn Abedor
Christa Coogan

Anastasia Bain
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

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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 Castelnuovo-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.....Lilitte Knox
Music by.....Gerald Gilmore

Lilitte 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 THEATER

Tuesday; May 13, 1980
5:30 p.m.

-An Open Rehearsal of Works Choreographed by Peter Sparling-
for
Peter 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 Palmer

Germaine Salzberg
Barry Smith
Peter Sparling
Jay Todd
Juan Valqui
Larry White

THE 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 Hedal, 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 ("Variaziones 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 Hedal, Jane Gallagher, Joyce Herring, Juan Valqui, Clayton Palmer, Barry Smith

Stage Manager: Barbara DeGast

Sound: Barbara DeGast

Lighting: Kevin Mangan

##

Production Director: Martha Hill

Production Assistants: Mary Chudick

Victoria Trapani

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THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT XVIII
Wednesday, May 14, 1980
12:00 Noon
The Juilliard Theater

****

I.

Choreography by.....Richard Caceres
Music by.....Samuel Barber

-Pas de Deux-

•Denise Stampone •Richard Caceres

Two-Step

•Barbara Hoon Todd Lester

II.

DIPTYCH*
Choreography by.....Susan Marshall•
Music by.....Bruce Lazarus

Caroline Billings Jenny Coogan

*Two portraits or paintings
framed side by side.

III.

CONCERTO IN E FLAT (PERSONIFICATIONS)
Choreography by.....Jack Waters
Music by.....Igor Stravinsky
(Greeting Prelude and Dumbarton Oaks Concerto in E Flat)

-Quartet-

Mary Duncan Morris Perry
Barbara Hoon• Jack Waters•

-Trio-

Jeanette Bolding Jenny Coogan
Joan Karlen

-Ensemble-

Bambi Elmaleh de Buenos
Kim Richardson
Nina Ries
Lisa Ruffin
Jay Kilmurray••
Jonathan Leinbach
Charles MacDonald
Herman Sebek

•Juilliard Graduate
••School of American Ballet

IV.

THE UNSUNG
Choreography by.....Jose Limon

"The Unsung" was first performed May 1970 in the Juilliard Theater, New York.

This is a paean to the heroic
defenders of the American Patrimony

The Pantheon:

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

Dancers:

Stephen Tier
Robert Swinston•
Arie Weiner*
Carlos Orta
Bill Cratty
Kevin Wynn

-Presented by the Jose Limon Dance Company-
•Carla Maxwell, Artistic Director

*Unable to dance
in this performance.

•••"Pontiac, Red Eagle and Black Hawk
will not be shown at this performance"

##

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

DANCE EVENT XIX
Wednesday, May 14, 1980
3:00 p.m.
The Juilliard Theater

****

I.

DON QUIXOTE (Pas de deux)
Choreography by.....Marius Petipa
Music by.....Ludwig Minkus
Direction by.....Genia Melikova

Linda Lehovec Robert Garland

II.

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

Christa Coogan

III.

SONG FOR GAUGIN
Choreographv by.....Cynthia Morales
Music by.....Tahitian Folk Music

1. Ocean Sounds
2. Genealogy
3. Song for the Children
4. Once She Was as Beautiful as the Moon
5. War Drums

Cynthia Morales Sylvia Morales

IV.

EN DOLOR
Choreography by.....Ethel Winter
Music by.....Manuel De Falla

Tzipora Levenboim

V.

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

Joan Karlen

VI.

-From the Composition Classes of Doris Rudko-

1. DR. JEKYLL/MR. HYDE
Choreography by.....Anastasia F. Bain
Music by.....Bela Bartok
(Mikrokosmos; No. 133, 131, 129)

Anastasia F. Bain

2. JUNGLE
Choreography by.....Tatsuo Mochizuki
Music by.....John Klein
(Bach for Percussion)

Tatsuo Mochizuki

VII.

DIVERTISSEMENT FOR SEVEN
Choreography by.....Dina McDermott
Music by.....Wolfgang Amadeus Mozart
(Quartet in D Major for Flute and Strings, Allegro)

Maria Teresa Bautista Jennifer Denham Lisa Denne

Linda Lehovec Dina McDermott

Stuart Gold
Michael Schumacher

Theresa Patton, flute
Paul Wright, violin
Jody Levitz, viola
Laura Sewell, cello

##

Stage Manager: Barbara DeGast
Sound: Barara De Gast
Lighting: Kevin Mangan

##

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

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THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT XX
Wednesday, May 14, 1980
5:30 p.m.
The Juilliard Theater

****

I.

DON QUIXOTE (Pas de deux)
Choreography by.....Marius Petipa
Music by.....Ludwig Minkus
Direction by.....Genia Melikova

Amy Wynn Michael Schumacher

II.

EN DOLOR
Choreography by.....Ethel Winter
Music by.....Manuel De Falla

Dina McDermott

III.

CATCH IT
Choreography by.....Elizabeth Maxwell
Music by.....Claude Bolling
(Suite for Jazz Piano and Violin, Gavotte)

Elizabeth Maxwell

IV.

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

Linda Lehovec

Dina McDermott

V.

DEEP VOICES AND UPSTREAM DESIRES
Choreography by.....Carol Lucas
Music by.....Humback Whales and Steve Reich

Carol Lucas Jenny Coogan
Mark DeGarmo Marilyn Johnson
Michael Schumacher

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VI.

IN THE MIST (Excerpt)
Choreography by.....Kazuko Hirabayashi
Music by.....Leos Janacek

Caroline Billings

VII.

VARIATIONS FOR TOY PIANO
Choreography by.....Nina Ries
Music by.....John Cage

Mark Haim

VIII.

WHEN HE'S GOT YA GOOD
Choreography by.....Marilyn Johnson
Music by.....Wolfgang Amadeus Mozart
(Symphony #40 in G Minor - Movement #1)

Donna Miranda Jennifer Denham
Linda Lehovec Julia Weitzer

IX.

ELEGY
Choreography by.....Jenny Coogan
Music by.....Lowell Lieberman
(Sonata for Cello and Piano)

Jenny Coogan

Lowell Lieberman, piano
Frances ~~Mellon~~, cello
Rowell

X.

É SIM/IT IS LIKE THAT
Choreography by..... Dircelia Januzzi Rodin
Charles MacDonald
Music by..... Americo Jacomino (Canhoto)

Dircelia Januzzi Rodin

Charles MacDonald

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XI.

ANIMA
Choreography by.....Mary Duncan
Music by.....Scott Steidl
(Quartet)

Mary Duncan Morris Perry

XII.

VOICES
Choreography by.....Cheryl Factor
Music by.....Noel Pointer
(Roots Suite)

Carolyn Abedor Diane Butler
Cheryl Factor
Jonathan Leinbach Herman Sebek

XIII.

GEMINI
Choreography by.....Julia Weitzer
Music by.....Johann Sebastian Bach
(Suite for Cello #5 in C Minor, 5th & 6th Movement)

Kristen Borg Julia Weitzer

XIV.

MORNING COME
Choreography by.....Carol Lucas
Music by.....Traditional
(Morning Come, Maria Gone)
Sung by Jean Ritchie

Carol Lucas

XV.

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

Tanya Gibson

XVI.

SUITE OF THREE
Choreography by.....Ethel Winter
Music by.....Joseph Leibling

Pamela Risenhoover

52

XVII.

TWO STATEMENTS
Choreography by.....Mark Haim
Music by.....Bela Bartok
(Mikrokosmos; No. 109)

Mark Haim
Michael Schumacher

XVIII.

LEAF
Choreography by.....Dianne McPherson
Music by.....Grandjany

Francine Landes

XIX.

ONE'S COMPANY
Choreography by.....Brian Taylor
Music by.....John Surman
(Prelude and Rustic Dance)

Caroline Billings
Mary Duncan
Pamela Risenhoover

Michael Schumacher
Herman Sebek

##

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

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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 NEW YORK TIMES, SUNDAY, MARCH 16, 1980

Dance: Juilliard Group In L'Abbé's 'George II'

Al Fuchs

Neisha Folkes of the Juilliard Dance Ensemble in Anna Sokolow's "Estancia."

Correction:
Neisha Folkes of the Juilliard Dance Ensemble in Hector Zaraspe's "Estancia"

Young dancers on the edge of professional careers dance with a special appetite, and the program of works by faculty members was chosen shrewdly. But the Juilliard Dance Ensemble's annual concert Friday at the Juilliard Theater was more than an inspired recital. It was an evening of very good theater crisply performed, and a high point in any dance season.

Most impressive was "An Entertainment for His Majesty George II," a suite of eight dances set to music by Handel choreographed by Anthony L'Abbé, an 18th-century court dancing master, with additional choreography by Wendy Hilton, who directed the reconstruction. This was Baroque music and manners brought to vivid life, from the cheerful first measures of the opening bourée to the intricate paths of "Country Dance," on which the curtain fell as if the four couples might go on dancing for two and a half more centuries, so believably gracious and of another time were the dancers.

•

The dancers glided through a minuet with rigid torsos and formally curved arms, heads inclining very slightly in glances at fellow dancers. But for those glances they might have been dolls winding along precisely laid-out, mechanical tracks. The small, hopping jumps in the somewhat faster "The Prince of Wales" bourée and the buoyant traveling steps in relevé and tantalizing models for familiar ballet steps in the faster rigaudon were all, too, peculiarly of the period. A lyrical but complex sarabande for Nan Friedman and Francine Landes as well as Tatsuo Mochizuki's elegant hornpipe with demanding beaten steps were of an expressiveness more of our time.

The score was played with clarity and resonance by the Juilliard Chamber Ensemble, conducted by Richard Fletcher. Sylvester Graves was the tenor, and the rich costumes were the work of John Lee.

Alan Fuchs

Elizabeth Maxwell and Morris Perry in "Magritte, Magritte"

•

Anna Sokolow's "Magritte, Magritte" is an extraordinary evocation of the Surrealist painter's work, with its shocking placement of familiar objects in unfamiliar contexts and its deceptive playfulness. The six-part theater dance also stands, for the most part, on its own. Set to the words of Paul Eluard and John White and the piano music of Liszt, Scriabin, Douglas Finch and French music halls, it received outstanding performances from Elizabeth Maxwell and Morris Perry as a pair of very expressive though faceless lovers; Michael Schumacher as the troubled sleeper, and Ann Westhoff and Brian Taylor as the dumb model and her would-be assassin.

Hector Zaraspe's new "Estancia," set to the music of Ginastera, is a bit of Hispanic De Milleiana that speeds from a village scene through a dream ballet for farmers and wheat spirits and a dream love duet to a Creole festival ending, with a little zapateado thrown in for good measure. It seems consciously tailor-made to show off its young dancers, who performed with relish. The unnamed dancer playing the dreaming older woman added a welcome note of poignancy.

The company will be seen through today. JENNIFER DUNNING

THE NEW YORK TIMES, MONDAY, MARCH 17, 1980

Dance: Juilliard Group Offers Premiere

By JACK ANDERSON

THE Juilliard Dance Ensemble challenged its dancers with something old and something new on Saturday night. The second in a series of four performances at the Juilliard Theater, the concert offered a premiere and a revival. The choreography may have had its problems, but the dancing was excellent.

A cast of 11 looked intensely dramatic in Kazuko Hirabayashi's new "The Darkening Green." That's certainly a striking title. But what does it mean? The same question could have been asked about the choreography. The dance seemed always about to develop some emotional situation. Yet it never really did, although ominous things kept happening.

•

After trampling on the ground, four men started hopping like trolls. A man and a woman clung desperately to each other. And there was much anguished rushing about, as if in trying to escape from some place they feared, the dancers had ventured into an equally threatening place.

The dance was helped by its accompaniment, George Crumb's Makrokosmos, Volume I, effectively played on the piano, and whistled and chanted (as the score required), by Robert Shannon. Significantly, however, when Mr. Crumb nostalgically quoted some Chopin, the audience merely tittered in recognition. Yet if Miss Hirabayashi's dance had been truly compelling, that moment could have been poignant.

•

The evening's revival was José Limón's "The Winged" of 1966, staged by Daniel Lewis. Set to a taped score by Hank Johnson, the dance concerned real birds, birdlike behavior and mythological winged creatures. Much of the choreography suggested soaring and flight. Dancers balanced on one leg like flamingos and there was an ingenious sequence in which the rapid pattering of feet unexpectedly recalled the beating of wings.

Yet because Mr. Limón's choreographic comments about birds were seldom really provocative, one was always in danger of losing interest in his ornithology lesson. Nevertheless, "The Winged" proved to be a suitable vehicle for displaying young dancers. There were 27 dancers in its massive and well-crafted opening and closing ensembles. The closing ensemble repeated previously introduced movement motifs. But these movements were now performed in the opposite direction, perhaps to suggest that the birds that had taken flight at dawn were coming home at dusk.

•

Other episodes featured some fine soloists. Cynthia Morales and Tatsuo Mochizuki fluttered through an allegro duet and Kristen Borg and Brian Taylor were effective in a more passionate duet. Michael Simon and Morris Perry battled fiercely in a duel. Michael Schumacher scurried and jumped as a chipper little bird. And Nan Friedman, as a sphinx, made the choreography's sudden changes genuinely enigmatic.

The concert also included a repetition of "An Entertainment for His Majesty George II," Wendy Hilton's charming reconstruction of some 18th-century dances.

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NEW YORK POST, SATURDAY, MARCH 15, 1980

On the Town

Barnes checks out the Juilliard Dancers, p. 27.

Varied program by Juilliard dancers

By CLIVE BARNES

ONE OF the most valuable aspects of the Juilliard School is, of course, its Dance Department, and one of the most valuable aspects of that Dance Department is the eucemenical nature of its teaching, which embraces classic ballet, modern dance, classic Spanish dance and baroque dance. It is just about as rounded a choreographic training as you could hope for.

For years now the senior dancers of the school have formed the Juilliard Dance Ensemble, which tours around in the area and every so often gives a brief season at its own Juilliard Theater, which conceivably is the most charming theater in the whole Lincoln Center complex.

This season, which opened last night, is clearly calculated to show off the versatility of the dancers, although there was not a pure classic work on the program. We did, however, have the first New York performance of *An Entertainment for his Majesty George II*, a series of early 18th-century dances by a French dancing master to the Courts of George I and II, Anthony L'Abbe. The dances, set to Handel had been reconstructed by the baroque specialist Wendy Hilton. Of considerable historic interest, they were most stylishly danced by the young ensemble.

Magritte, Magritte is a piece Dadaist surrealism by Anna Sokolow, dedicated to the Belgian painter Rene Magritte. To various music, and often using a script by John White, the ballet is a series of vignettes attempting to evoke the haunting atmosphere of Magritte's mad yet still bizarrely sane world, with its mixture of careful realism and dotty incongruity. With a lovely setting of Magritte-like clouds, floculent with gaiety, by Calvin Morgan, and well-observed costumes by Judanna Lynn, these mysterious pictures at a dance exhibition did capture much of the Magritte spirit. It was crisply danced and acted particularly by Michael Schumacher as *The Troubled Sleeper* and Ann Westhoff and Brian Taylor, admirably zany, in *The Threatened Assassin*.

The program ended with the premiere of Hector Zaraspe's *Estancia*, a tribute to his native Argentina to music by Alberto Ginestera. It opens with a picture of peasant life, continues with a pleasant image of farmers growing wheat, and, best of all, ends with an excitingly danced general fiesta. A varied and extremely interesting program, as valuable for young audiences as for young dancers.

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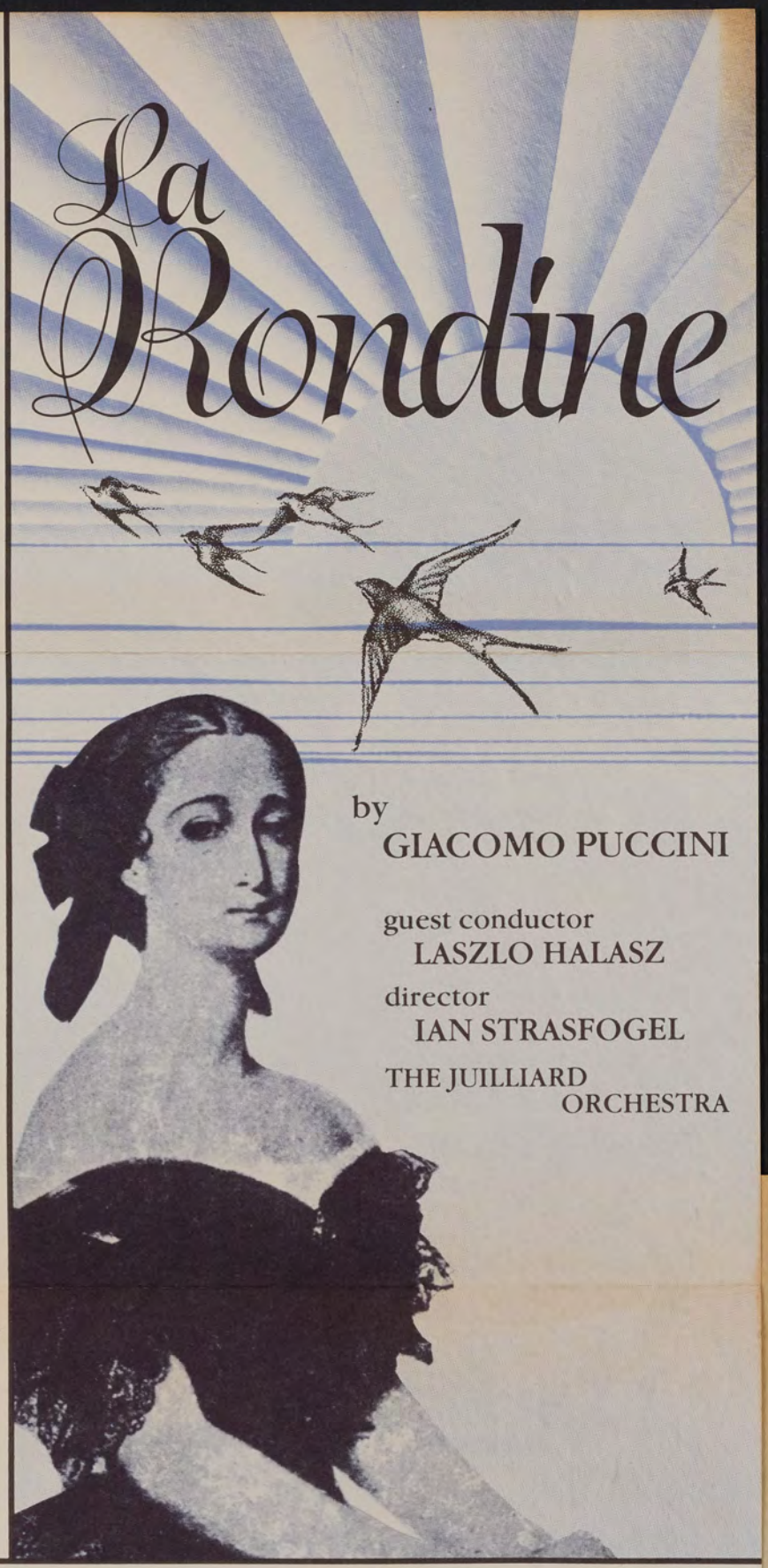
Juilliard American Opera Center

Anthony L'Abbe, Wendy Hilton/
George Frideric Handel
MAGRITTE, MAGRITTE/Anna Sokolow/
Alexander Scriabin, Franz Liszt,
Douglas Finch
*ESTANCIA/Hector Zaraspe/
Alberto Ginastera

SATURDAY/MARCH 15/8:00 P.M.
**AN ENTERTAINMENT FOR HIS MAJESTY/
Anthony L'Abbe, Wendy Hilton/
George Frideric Handel
*THE DARKENING GREEN/
Kazuko Hirabayashi/George Crumb
THE WINGED/Jose Limon/Hank Johnson

SUNDAY/MARCH 16/3:00 P.M.
*ESTANCIA/Hector Zaraspe/
Alberto Ginastera
MAGRITTE, MAGRITTE/Anna Sokolow/

Juilliard American Opera Center



Wednesday, December 12, 8:00 p.m.
Friday, December 14, 8:00 p.m.
Saturday, December 15, 8:00 p.m.
Sunday, December 16, 3:00 p.m.

The Juilliard Theater
144 West 66th Street

A Benefit for the Juilliard Student Aid and Scholarship Fund
Tickets distributed on basis of minimum donation of $5.00 per ticket for orchestra & mezzanine, $4.00 for balcony.

Return to:

Concert Office
The Juilliard School
Lincoln Center
New York, N.Y. 10023
(212) 799-5000 X235

	No. of tickets	Donation	Total
Wed., Dec. 12, 8:00 p.m.			
Fri., Dec. 14, 8:00 p.m.			
Sat., Dec. 15, 8:00 p.m.			
Sun., Dec. 16, 3:00 p.m.			
		TOTAL	

Preferred location:

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Mezzanine _____

Balcony _____

Please enclose a self-addressed stamped envelope. Make checks payable to The Juilliard School

NAME _____
please print

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JUILLIARD DANCE ENSEMBLE

NEW AND REPERTORY DANCE WORKS

FRIDAY/MARCH 14/8:00 P.M.
**AN ENTERTAINMENT FOR HIS MAJESTY/
Anthony L'Abbe, Wendy Hilton/
George Frideric Handel
MAGRITTE, MAGRITTE/Anna Sokolow/
Alexander Scriabin, Franz Liszt,
Douglas Finch
*ESTANCIA/Hector Zaraspe/
Alberto Ginastera

SATURDAY/MARCH 15/8:00 P.M.
**AN ENTERTAINMENT FOR HIS MAJESTY/
Anthony L'Abbe, Wendy Hilton/
George Frideric Handel
*THE DARKENING GREEN/
Kazuko Hirabayashi/George Crumb
THE WINGED/Jose Limon/Hank Johnson

SUNDAY/MARCH 16/3:00 P.M.
*ESTANCIA/Hector Zaraspe/
Alberto Ginastera
MAGRITTE, MAGRITTE/Anna Sokolow/
Alexander Scriabin, Franz Liszt,
Douglas Finch
THE WINGED/Jose Limon/Hank Johnson

MONDAY/MARCH 17/8:00 P.M.
*THE DARKENING GREEN/
Kazuko Hirabayashi/George Crumb
MAGRITTE, MAGRITTE/Anna Sokolow/
Alexander Scriabin, Franz Liszt,
Douglas Finch
THE WINGED/Jose Limon/Hank Johnson

*Premiere
**New York Premiere
(Subject to Change)

JUILLIARD CHAMBER ENSEMBLE,
Richard Fletcher, Conductor

THE JUILLIARD THEATER
144 WEST 66TH STREET

A benefit for the Juilliard Dance Scholarship Fund
Tickets distributed on basis of minimum contribution of $5.00 per ticket for orchestra & mezzanine, $4.00 for balcony.

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Orchestra: _____
Mezzanine: _____
Balcony: _____

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Friday/March 14/8:00 PM			
Saturday/March 15/8:00 PM			
Sunday/March 16/3:00 PM			
Monday/March 17/8:00 PM			
TOTAL			

NAME _____
please print
ADDRESS _____
CITY _____ STATE/ZIP _____ DAY TEL. _____

THE JUILLIARD
AMERICAN OPERA CENTER
PRESENTS:

Le Rossignol

(The Nightingale)

A lyrical tale
by Igor Stravinsky

Libretto based on Hans Christian Andersen
by Stravinsky/Mitousoff

English translation by Robert Craft

Conductor: JORGE MESTER
Director: NORMAN AYRTON
Set Designer: PETER GOULD
Lighting Designer: PAUL GALLO
Costume Designer: JOAN DAVIS
Chorus Master: IVAN TORZS

La Vida Breve

(A Brief Life)

Lyric drama in two acts
by Manuel de Falla

Conductor: JORGE MESTER
Director: NORMAN AYRTON
Set Designer: PETER GOULD
Lighting Designer: PAUL GALLO
Costumer Designer: JOHN DUNN
Choreographer: HECTOR ZARASPE
Chorus Master: IVAN TORZS

THE JUILLIARD SYMPHONY

THE JUILLIARD THEATER
155 West 65th Street

Thursday/April 24/1980/8 P.M.
Saturday/April 26/1980/8 P.M.
Sunday/April 27/1980/3 P.M.

Return to

Concert Office
The Juilliard School
Lincoln Center
New York, N.Y. 10023
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A benefit for the Juilliard Student Aid and Scholarship Fund
Tickets distributed on basis of minimum contribution of $5.00 per ticket for orchestra & mezzanine, $4.00 for balcony.

	No. of tickets	Contribution	Total
Thursday/April 24/8 P.M.			
Saturday/April 26/8 P.M.			

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Juilliard American Opera Center

Anthony L'Abbe, Wendy Hilton/
George Frideric Handel
MAGRITTE, MAGRITTE/Anna Sokolow/
Alexander Scriabin, Franz Liszt,
Douglas Finch
*ESTANCIA/Hector Zaraspe/
Alberto Ginastera

SATURDAY/MARCH 15/8:00 P.M.
**AN ENTERTAINMENT FOR HIS MAJESTY/
Anthony L'Abbe, Wendy Hilton/
George Frideric Handel
*THE DARKENING GREEN/
Kazuko Hirabayashi/George Crumb
THE WINGED/Jose Limon/Hank Johnson

SUNDAY/MARCH 16/3:00 P.M.
*ESTANCIA/Hector Zaraspe/
Alberto Ginastera
MAGRITTE, MAGRITTE/Anna Sokolow/

THE JUILLIARD
AMERICAN OPERA CENTER
PRESENTS:

Le Rossignol

(The Nightingale)

A lyrical tale

Juilliard News Bulletin

April 1980, Vol. XVIII, No. 5

Programs at Juilliard

Wed., April 9, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

Fri., April 11, 8:00 p.m., Alice Tully Hall
Juilliard Orchestra

Wed., April 16, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

Tues., April 22, 8:00 p.m., Alice Tully Hall
Juilliard Philharmonia
Sixten Ehrling, Conductor

Wed., April 23, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

Thurs., April 24, 8:00 p.m., Juilliard Theater
*Juilliard American Opera Center
Stravinsky / "Le Rossignol"
Falla / "La Vida Breve"
Jorge Mester, Conductor
Norman Ayrton, Director

Sat., April 26, 8:00 p.m., Juilliard Theater
*Juilliard American Opera Center
Stravinsky / "Le Rossignol"
Falla / "La Vida Breve"
Jorge Mester, Conductor
Norman Ayrton, Director

Sun., April 27, 3:00 p.m., Juilliard Theater
*Juilliard American Opera Center
Stravinsky / "Le Rossignol"
Falla / "La Vida Breve"
Jorge Mester, Conductor
Norman Ayrton, Director

Tues., April 29, 8:00 p.m., Juilliard Theater
Nadia Reisenberg, piano
with
Robert Mann, violin
Earl Carlyss, violin
Joel Krosnick, cello
Mendelssohn / Piano Trio in D Minor, Op. 49
Rachmaninoff / Sonata in C Minor for Piano and Cello, Op. 19
Fauré / Piano Quartet in C Minor, Op. 15

Wed., April 30, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

*Asterisk indicates admission by donation to scholarship funds.

American Opera Center Sets Two Unusual Works for April

The American Opera Center will close its 1979-80 season with productions of two rarely-staged one-act operas, *Le Rossignol* by Igor Stravinsky and *La Vida Breve* by Manuel De Falla.

The performances, to be given in the Juilliard Theater, are scheduled for Thursday and Saturday, April 24, and 26 at 8 P.M., and a

(continued on next page)

Nadia Reisenberg Plans Chamber Works for Her Recital April 29

Nadia Reisenberg will perform three chamber works on her Faculty Recital in the Juilliard Theater on Tuesday, April 29, at 8 P.M.

Joining Miss Reisenberg will be three members of the School's chamber music faculty: Robert Mann and Earl Carlyss, violins, and Joel Krosnick, cello.

Miss Reisenberg, a member of the Piano

(continued on next page)

The premiere performances of "Feathertop," an opera by Edward Barnes, was the mid-season presentation by the Juilliard American Opera Center. Capacity audiences attended the four performances in the Drama Theater. Mr. Barnes is completing work on his Master of Music Degree and studies with Vincent Persichetti. In a scene from the production, which was directed by H. Wesley Balk, with Richard Dufallo conducting, Michael Dash (in the title role) encounters Mother Rigby (sung by Nadine Asher). The opera's libretto is by Maurice Valency, from Dr. Valency's play, "Feathertop," based on a story by Nathaniel Hawthorne. Photo by Beth Bergman © 1980.

(American Opera Center continued)

Sunday matinee performance on April 27 at 3 o'clock.

Conducting the operas will be Jorge Mester, who has recently led concerts of the Juilliard Symphony and the Juilliard Philharmonia. Norman Ayrton, who directed last season's workshop production of Britten's *A Midsummer Night's Dream,* will stage the operas. Mr. Ayrton has been on the faculty of the Theater Center since 1974. Lighting will be by Paul Gallo, and costumes by V. Jane Suttell. Peter Gould is the set designer.

The Juilliard Symphony will be in the pit.

It is of some historic interest that the works on the twin bill had their world premieres almost within a year of each other, and both took place in France. *La Vida Breve* was produced in Nice in April, 1913, and *Le Rossignol* was given its premiere in Paris in May, 1914.

La Vida Breve reached the Metropolitan Opera House in New York in 1926. *Chant du Rossignol,* an orchestral suite from the Stravinsky opera, is heard from time to time. It was presented by the Juilliard Symphony, James Conlon conducting, in a concert in Alice Tully Hall in October of 1978.

Information about tickets to the productions can be had by calling the Concert Office, (212) 799-5000, Monday through Friday, from 9:30 to 5:30 P.M. or by writing the Concert Office, 144 West 66th St., N.Y., N.Y. 10023.

(Nadia Reisenberg continued)

Faculty since 1974, will open the program with the *Piano Trio in D Minor,* Op. 49 of Mendelssohn, with Mr. Carlyss and Mr. Krosnick. This will be followed by the *Sonata in C Minor,* Op. 19 for Piano and Cello by Rachmaninoff.

The program concludes with the Fauré *Piano Quartet in C Minor,* Op. 15, with Messrs. Mann, Carlyss and Krosnick.

Born in Russia, Miss Reisenberg studied at the Imperial Conservatory in St. Petersburg and at the Curtis Institute in Philadelphia. Her extensive career in this country and abroad has included many performances with the leading orchestras as well as recital tours embracing the major cities of the United States and Europe. Her master classes have attracted pianists here and overseas. She has made many recordings and is frequently heard on radio broadcasts.

Information on complimentary tickets may be had by calling the Concert Office, (212) 799-5000, ext. 235, between 9:30 A.M. and 5 P.M., Monday through Friday.

Faculty Activities

The Orpheus Chamber Ensemble gave five performances of BRUCE ADOLPHE'S *Nex et Maeror* (Violent Death and Mourning) in January, at Princeton University, on Long Island, and on their tour of Maryland. Mr. Adolphe's *Quartet for Oboe and Strings* will be played by An Die Musik at Abraham Goodman House on March 30. They will also be heard playing this quartet on over eighty radio broadcasts syndicated throughout the country. On May 11 Mr. Adolphe will conduct the New York City premiere of his cantata *She Is Thy Life* at St. James Cathedral in Brooklyn, featuring the Metropolitan Brass Quartet. The Gregg Smith Singers performed his *Woman, Why Do You Weep?* on their recent tour of United States college campuses.

NORMAN AYRTON directed *Twelfth Night* at the Missouri Repertory Theater, Kansas City, Missouri.

"Pavarotti at Juilliard," a six-part presentation of special classes filmed for television in the Juilliard Theater, was shown across the country in January and February over the National Public Television network. Mr. Pavarotti worked with a number of singers in the School on operatic arias. In the third part (shown here) Zehava Gal prepared an aria from Massenet's "Werther." Photo by Peter Schaaf © 1979.

ROBERT DENNIS composed the incidental music for the Arena Stage, Washington, D.C., production of Arthur Miller's *After the Fall,* which was performed at the Hong Kong Arts Festival in February.

PAUL DOKTOR performed the Bartók *Viola Concerto* in Lancaster, England, with the BBC Northern Symphony, and recorded it for BBC Radio in Manchester, under Wilfried Boettcher, November 22 and 23. In January Mr. Doktor joined the Vághy Quartet, resident string quartet of Queens University in Kingston, Ontario, for performances of the Dvorak *String Quartet* and *String Sextet* in Kingston, Toronto and Potsdam, New York, where he also gave a recital-lecture at S.U.N.Y.'s Crane Auditorium.

On January 5 the Friends of Music of Westport, Connecticut, opened its twenty-third chamber music subscription series at the Westport Cultural Arts Center, with a performance by the Laurentian Players of which RONALD ROSEMAN is a member.

MARIANNA ROSETT, was accompanist for Experimental Intermedia Foundation's performance of *Fix Do: Movable Sol,* an experimental dance piece by Carmen Moore, which was performed at the Guggenheim Museum Rotunda on January 27.

EVE SHAPIRO directed *Taming of the Shrew* at the University of Redlands, Redlands, California.

On January 11 HERBERT STESSIN appeared on the "Casper Citron Show," WQXR, in a discussion about music education. On March 23 he will give a master class at Peabody Institute in Baltimore for the Preparatory Department.

MONI YAKIM'S New York Pantomime Theatre participated in Brooklyn's First Annual Mime Festival—Mime-Fest '79—in December.

Alumni Notes

by Regina Wynne

JEROME ASHBY is associate principal horn with the New York Philharmonic.

DENNIS BACIGALUPI has a featured part in the Broadway-bound play *Frankenstein.*

CHRISTIAN BADEA has been appointed music director of the 1980 Spoleto USA Festival. He will also continue as music director of the Spoleto Italy Festival. Recently he was a guest conductor for a series of subscription concerts with the Pittsburgh and National Symphonies. In Milwaukee he conducted two performances of Haydn's *Creation* with the Milwaukee Symphony and the Bel Canto Chorus. This spring Mr. Badea is conducting concerts for Belgian TV with the Belgian Radio Orchestra, and is invited for three weeks as a guest conductor with the Capetown Symphony, South Africa, and will conduct eleven performances of Menotti's opera *The Hero* at the Theatre Royal de la Monnaie in Brussels.

CHRISTINE BARANSKI was seen in CBS-TV's *Playing with Fire,* as well as in *The Trouble With Europe* at the Phoenix Theater.

MARIA BARRIOS and OFFER SACHS are the directors of the Ballet Contemporaneo de Camara in Caracas, Venezuela.

WILLIAM BLACK, pianist, made a concert tour of Texas last fall. In November he made his London debut in Wigmore Hall, and more recently performed a recital at the National Gallery in Washington.

JEROME BUNKE, clarinetist and director of Concert Artists Guild, has been named to the chamber music panel of the National Endowment for the Arts. Last spring he appeared in the Festival III of Women's Music which was broadcast over National Public Radio. He also performed with the Ariel Ensemble in a tour of California, as well as a recital at the Concert Hall of the Abraham Goodman House in New York City.

GREGORY BURGE is on a sixteen-month world tour with the musical *One More Time,* which includes Israel, West Germany and Japan. Mr. Burge is assistant to director and choreographer Donald McKayle as well as appearing in the show.

RICHARD CACERES is in the cast of the revival of *West Side Story* on Broadway.

HELEN CASTILLO is appearing in *They're Playing Our Song* on Broadway.

DINOS CONSTANTINIDES'S *Kaleidoscope Fantasy for Solo Cello* was premiered by MARK SHUMAN at Carnegie Recital Hall on November 8. Other works premiered were *String Quartet No. 2 (Mutability)* and *Dedications for String Quartet* at Carnegie Recital Hall on November 8, and *Piece for Solo Flute* at Theodore Roosevelt's birthplace, New York on December 1. Other performances of his compositions in a number of cities include *Sonata for Solo Violin, Sonata for Solo Piano, Fantasy for Solo Euphonium, Dedications for Strings,* and *Impressions for Clarinet and Piano.* Mr. Constantinides was a recipient of an ASCAP Award in serious

composition for 1979-80, and a grant from "Meet the Composer" to present two concerts of his works in New York City for the American Landmark Festivals.

LAURA CONWESSER, flute, and JOSEPH ANDERER, horn, are members of The Boehm Quintette which commissioned a new work by Lucia Dlugoszewski, *Amor Elusive Empty August*. The group gave its world premiere on January 11 at The Library of Congress.

SHEILA DABNEY will appear as Rachel in Steve Trish's *Passing Games* at the Helen Bonfils Center of the Denver Performing Arts Center.

Pianist DAVID DEVEAU has been signed by the Roberta Bailey Artists International. He recently performed a solo recital at the Gardner Museum in Boston, and will give solo recitals in the Midwest in the spring.

JANET EILBER has the lead role in a new musical/drama *Swing*.

KENNETH FRAZELLE's *Fantasies for Piano (1979)* was premiered by CLIFTON MATTHEWS at the North Carolina School of the Arts on February 11. The work is dedicated to Mr. Frazelle's former teacher, Roger Sessions. Mr. Frazelle also performed Prokofiev's *Visions Fugitives* for the North Carolina Dance Theater's 10th Anniversary Gala at Wake Forest University, Winston-Salem.

BOYD GAINES and NORMAN SNOW have joined the new theater company at the Brooklyn Academy of Music (BAM).

ERICH GRAF and DAVID WHITESIDE (the Graf-Whiteside Flute Duo) will again conduct the University of Utah Flute Seminar in July-August featuring recitals, master classes, and a special recital by Julius Baker.

In February HORACIO GUTIERREZ performed Beethoven's *Piano Concerto No. 2* with the Louisville Orchestra.

On Christmas Eve GRAYSON HIRST performed in the CBS nationally televised world premiere of Ezra Laderman and Joe Darion's *Mass for Cain* live from Riverside Church in New York City.

On January 28 and 30 Japan Society presented SAEKO ICHINOHE and Company in performances at Japan House, New York City.

RAYMOND JACKSON, pianist, played a recital at the National Gallery of Art in Washington on February 17.

GERALDINE FRENCH JENNINGS has been principal cellist of the Waukesha, Wisconsin, Symphony for three years. She is an active recitalist, and is in her eighth year as orchestra director and string instructor in the Delavan, Wisconsin, school system.

There will be a gala concert for the benefit of the Alton Jones Memorial Scholarship Fund at Juilliard on Sunday, April 13, at 4 p.m. on the Music Barge in Brooklyn. The program will consist entirely of music by LOUIS PISCIOTTA, chairman of the Memorial Fund, including chamber and vocal works as well as a recent opera *The Runaways*. Performing artists will include ROBERT GERRY, violin, John Jones, clarinet student, DAVID BRADSHAW, piano, and MIRIAM BRICKMAN, poetry narrator, as well as PETER LIGHTFOOT, baritone, performing in the opera.

ANNE KERRY has joined the Boston company of *Gemini*.

The Southeastern Ohio Symphony Orchestra and Muskingum College presented *Amahl and the Night Visitors* by Gian Carlo Menotti in December. ROSEMARY KUHLMANN, who portrayed the mother in the original NBC premiere performance, was again cast in that role.

Cellist JAMES KREGER gave his recital debut at London's Wigmore Hall, accompanied by URSULA OPPENS, and appeared five times as soloist in the Elgar *Concerto* in Holland. Highlights of his U. S. engagements included performances as soloist with the Indianapolis Symphony, conducted by PAUL POLIVNIK, appearances as guest soloist at the Newport Festival, and as soloist in the Dvorak *Concerto* with the Virginia Philharmonic. Recently Mr. Kreger appeared in recital, accompanied by MEG BACHMAN VAS, on the Distinguished Artists Series at the 92nd Street Y in New York. Upcoming engagements include solo appearances with the Louisville Orchestra and the Denver Symphony.

LENORE LATIMER and JOHN WILSON presented a shared evening of premieres and revivals of comedy dance works on Dance Theater Workshop's winter series in February at the American Theatre Laboratory.

RUTH M. MESAVAGE received her Ph.D. in French Literature from Yale University in December and at the same time taught ballet at the Yale Drama School. She is currently teaching both French and ballet at Wake Forest University. She will be choreographing dances for an April performance of *Le Bourgeois Gentilhomme*.

In November JOHN PATTON, tenor, was featured in a program at the Julia Morgan Center for the Arts, Berkeley, California.

Three new works by STEVE REICH were performed by Steve Reich and Musicians on February 19 at Carnegie Hall.

JAMES RIVERS, resident pianist at Washburn University, Topeka, Kansas, is touring with his wife Julie Rivers as duo-pianists throughout the Midwest under the aegis of the Mid-America Arts Alliance and the National Endowment for the Arts. Last spring Mr. Rivers gave the first performance of Michael Mauldin's new piano concerto *Celebration of the Sun* with the Las Cruces, New Mexico, Symphony. His fourth release from Educo Records includes solo works by Mozart, Chopin-Liszt, Copland-Bernstein, and Falla's *Nights in the Gardens of Spain* with the Topeka Symphony. Through Musical Artists of Kansas, he has appeared in over 60 Young People's Concerts in the public schools of Kansas last year.

SIMON SARGON, music director of Temple Emanu-El in Dallas, Texas, composed a new oratorio for Hanukah, the Festival of Lights, which was performed at the Temple last December.

FRANK SCAFURI, tenor, has signed and recorded an album on the Columbia label. He is vocalist —co-leader of the twelve-piece pop-jazz band Gary Lawrence and His Sizzling Syncopators.

JOEL SCHNEE, ballet director of the Kassel Theater in West Germany, has won the $5,000 Boston Ballet Award in the second annual International Choreographers Showcase Competition sponsored by the Boston Ballet. He was one of seven choreographers from the United States and Europe chosen from a field of 250 applicants as the finalists whose ballets were danced by the Boston company in the final competition night. Mr. Schnee's winning work, *Figures in Revue*, was set to Hans Werner Henze's *Tangos and Ragtimes*.

ROBELYN SCHRADE will be presented in her fourth solo recital at Carnegie Recital Hall on May 4, sponsored by Artists International, whose contest she won in 1976. She and her sister, Rorianne, student in the Pre-College, will be heard in Alice Tully Hall on September 14 with the Schrade family pianists in a benefit concert for the Sevenars Music Festival held annually in the Berkshires.

DAVID SCHRAMM will be featured in *Goodbye, Fidel*, a new play by Howard Sackler.

Violist BERNHARD SECKEL-SCHONTHAL performed the Telemann *Concerto* and the premiere orchestral performance of Max Bruch's *Romanza for Viola and Orchestra* in January with the Chappaqua Symphony. In February he performed as soloist in the Sala de Concertos Nezhualcoyotl in Mexico City with orchestra, and also on two television programs in Mexico. In March he performed as soloist with the Connecticut Chamber Orchestra in New Haven and other cities. He also performed with violinist WILLIAM HENRY in the Emelin Theater for the Performing Arts in Mamaroneck, New York, and the New York State Sinfonia.

NICHOLAS SUROVY appeared in CBS-TV's *Here They Be Dragons*. He also played Adolphus Cusins in Circle in the Square's production of *Major Barbara*.

CONRAD SUSA's *The Lives and Loves of Lola Montez* is planned for production in Houston Grand Opera's Silver Anniversary season, 1980-81.

YORIKO TAKAHASHI has been appointed to the piano faculty of the New England Conservatory. She has given master classes and lecture-demonstrations at Toho Conservatory, Kunitachi Music University, and other colleges and universities throughout Japan. Orion Records has released her recording of MacDowell's *Sonatas No. 2 & 3*.

Tenor DANA TALLEY sang the title role of *Judas Maccabaeus* on December 2 at Carnegie Hall with the Fairfield County Chorale under Johannes Somary.

The Vaghy String Quartet is in residence this school year at the Crane School of Music, State University College at Potsdam, New York. Members of the group include DEZSO VAGHY and DAVID GEORGE, violins, TIBOR VAGHY, viola, and Robert Dodson, cello.

DIANE VENORA will star opposite Albert Finney in Michael Wadleigh's film *Wolfen*.

In October PAUL VERMEL celebrated his fifth anniversary as conductor of the Champaign-Urbana Symphony in Illinois.

On March 22 RALPH VOTAPEK performed Mozart's *Piano Concerto No. 22 in E flat major* with The Chamber Orchestra of New York at Hunter College Assembly Hall in New York City.

The annual symphony ball of the Park Ridge Fine Arts Society Symphony Orchestra, Park Ridge, Illinois, was held on November 9, FRANK YORK, conductor. Mr. York originated and still conducts the orchestra which is in its tenth season.

Among the Students

by Brian Taylor

The winner of the J. Edmunds and Thelma Miller Award for Young Artists, DAVID ABBOTT, appeared with the Lincoln Symphony Orchestra in two performances in January. Mr. Abbott played the Chopin *Piano Concerto No. 1 in E minor*. He is a student of Sascha Gorodnitzki.

DAVID ARON, Pre-College student of Lois Wann, performed in a production of the Menotti opera *Amahl and the Night Visitors* by the combined choirs of the Saddle River Reformed Church and St. Marys-in-Tuxedo. Music for this production was an arrangement for oboe, cello and piano. Mr. Aron was principal oboist of the New York All-State Orchestra for their premiere recording of Morton Gould's *American Ballads* in December of 1979 and will continue in that position at their encore performance for the Governor and State Legislature this March.

YOON-IL AUH played a recital at the Donnell Library in New York. He is a violin student of Dorothy DeLay and Allan Schiller.

PETER BAURNAKI played a recital on the Canadian Broadcasting Corporation network in Montreal. He is a violin student of Dorothy DeLay and Jens Ellerman.

Violinist NINA BODNAR-HORTON performed Lalo's *Sinfonie Espagnole* and Sarasate's *Zigeunerweisen* with the Santa Maria Symphony in the Hancock College Performing Arts Center. In June she will represent the United States in an international competition in Denmark. She is a student of Dorothy DeLay.

LISA BRADEN, a voice student of Daniel Ferro, performed *Cantata No. 51*, "Jauchzet Gott in Allen Landen," with the Wichita Symphony, in January.

GARY CAPETANDES, trombonist, participated in the Fourteenth Annual Young People's Concert as a soloist. The concert was presented by the Association of Piano Teachers of Long Island Sunday, December 16 in the Congregational Church of Manhasset. He is a student of Edward Herman.

On February 11 MARY FEINSINGER performed Luciano Berio's *Circles* at Carnegie Recital Hall with members of the contemporary music ensemble "Musical Elements." She is a voice student of Rose Bampton.

Violinist DAVID FIEDLER has been engaged by the South Dakota Symphony Orchestra as concertmaster and as first violinist for the Dakota String Quartet. He is a student of Lewis Kaplan.

ANGELE DUBEAU played a recital at the Place des Arts in Montreal. She is a student of Dorothy DeLay in violin.

ZEHAVA GAL, voice student of Daniel Ferro, made her La Scala debut in *Boris Godunov* in the role of Feodor, conducted by Maestro Abbado in January.

JONATHAN MILES FREEMAN, pianist, won the Liberace Keyboard Talent Competition for the Delaware Valley and vicinity. The competition was sponsored by the Liberace Foundation and the Baldwin Piano Company. A presentation of the award will be held at the Taylor Music Co. in Willow Grove, Pennsylvania. Mr. Freeman is a student of Sascha Gorodnitzki.

THEODORA GERAETS appeared as soloist in the Brahms *Violin Concerto* with the Noord Hollands Philharmonic in Holland. She is a student of Dorothy DeLay.

MICHAEL GUTTMAN played ten performances of the Vivaldi *Four Seasons* on a tour of Israel as soloist with the Israel Kibbutz Chamber Orchestra, Noam Sherif conducting. While in Israel, he also played several recitals. He is a violin student of Dorothy DeLay and Jens Ellerman.

JERILYN JORGENSEN played a performance of the Brahms *Double Concerto* with Thalia Moore, cellist, in Avery Fisher Hall in December, Larry Newland conducting the Cosmopolitan Symphony Orchestra. She also played a recital in San Francisco in January. She is a student of Joseph Fuchs.

DAVID KIM appeared as soloist with the Amherst Symphony Orchestra, Joseph Wincenc conducting, and played a recital at the South Carolina Historical Society in Fort Sumter, South Carolina. He is a student of Dorothy DeLay.

Violinist FRITZ KRAKOWSKI presented a concert of Beethoven, Telemann and Saint-Saëns as a benefit for the Davis chapter of Amnesty International in California. He is a student of Dorothy DeLay.

Canadian pianist ANDRE LAPLANTE, who won an International Competition in Moscow, played a concert for the Battle Creek Community Concert Association in Michigan. He performed the Mozart *Rondo in A Minor*, K.511, the Beethoven *Sonata in F Minor*, Opus 57, and the Chopin *Etude*, Opus 25, No. 11, among others. He studies with Sascha Gorodnitzki.

EUNMEE LEE, piano student of Nadia Reisenberg, made her New York debut in a Sunday afternoon concert in Carnegie Recital Hall in January. She performed works by Liszt, Debussy, and Chopin.

IDA LEVIN played the Brahms *Violin Concerto* with the La Mirada Symphony in California, Leon Guide conducting. She also played the Khachaturian *Violin Concerto* with the Riverside Symphony, Lawrence Christiansen conducting. She is a student of Dorothy DeLay.

CHO-LIANG LIN played the Vieuxtemps *Violin Concerto* with the Madrid Radio-TV Orchestra. His Spanish tour included recitals in Madrid and other major cities. In Basel, Switzerland, he played a recital for Swiss Broadcasting. In Copenhagen, Denmark, he played the Sibelius *Violin Concerto* with the Sjaellands Orchestra, and appeared in recital. He toured the United States as a violinist in a series of "Music from Marlboro" concerts. He is a student of Dorothy DeLay.

ANDREW LITTON made his Moscow debut January 16 and 17 with the U.S.S.R. State Symphony Orchestra in Gershwin's *Rhapsody in Blue*. He is a student of Nadia Reisenberg.

VICTOR LUBOTSKY, violin student of Ivan Galamian, won second prize in the Pueblo Symphony Young Artists Competition, which was part of the Mozart Festival in Pueblo, Colorado in January.

NICHOLAS MANN appeared in a duo recital with Robert Mann at Carnegie Recital Hall in January. He is a student of Dorothy DeLay.

KAREN MARX appeared in recital in Paramus, New Jersey. She is a student of Dorothy DeLay and Jens Ellerman.

JOHN MCGROSSO played the Bruch *Violin Concerto* with the Chicago Symphony. He is a student of Dorothy DeLay and Jens Ellerman.

STEPHEN MULTER was appointed associate first French horn in the State Orchestra of Mexico in Taluka, Mexico. He is a student of Harry Berv.

KURT NIKKANEN played the Mendelssohn *Violin Concerto* with the Pueblo Symphony in Colorado, Gerhard Track conducting. He is a student of Dorothy DeLay.

PETER OUNDJIAN toured Portugal in a series of recitals and a performance with the Lisbon Symphony of the Brahms *Double Concerto*, Alvaro Cassuto conducting. He is a student of Dorothy Delay.

DAUREEN PODENSKI returned to her home in Edgeley, North Dakota to play a concert on December 30. She is a voice student of Oren Brown.

CAROL RICH was the piano accompanist for Loretta O'Sullivan in a concert at the Fort Lee Public Library in New Jersey. She is a student of Josef Raieff.

KURT SASSMANSHAUS played the Mozart *Concerto in D Major*, with the Würzberg Orchestra de Konservatorium in Würzberg, Germany. He also played a recital at Der Pavillon. He is a student of Dorothy DeLay.

RORIANNE SCHRADE, Pre-College piano student of Jane Carlson, has just won first prize in the First International Music Competition of the Musical Evaluation Center held in New York City. She will be heard in Alice Tully Hall with the Schrade family pianists in a benefit concert for the Sevenars Music Festival.

Tenor Cantor PHILIP L. SHERMAN, student of Oren Brown, presented a concert with the Connecticut Hebrew Chorale at the Beth Israel Synagogue, Norwalk, Connecticut.

GALINA STAMENOVA played two performances of the Mozart *Violin Concerto in G Major* with the Scottish Chamber Orchestra in Glasgow, the Brahms *Violin Concerto* with the Barnaby Concert Orchestra, and two performances of the Beethoven *Romances* with the Bautemouth Symphony, Kurt Walkheim conducting. She also played a recital at the International Cultural Center in Antwerp. She is a student of Dorothy DeLay.

BEVERLY STEIN, flute student of Julius Baker, appeared as a soloist with the New York String Orchestra, conducted by Alexander Schneider, in a performance of the *Brandenburg Concerto No. 4* at Carnegie Hall.

MITCHELL STERN played the Saint-Saëns *Violin Concerto in B Minor* with the Pensacola Symphony in Florida, William Harrod conducting. He performed the same concerto in Lubbock, Texas, Grier Williams conducting the Lubbock Symphony. He is a student of Dorothy DeLay.

JOEN VASQUEZ toured for three weeks as soloist with the Solistas de Venezuela, playing the Telemann *Viola Concerto*. They performed in Mexico City, Miami, Washington, D.C. and Philadelphia. Mr. Vasquez is a student of Margaret Pardee.

ERIC WYRICK played the Sibelius *Violin Concerto* with the San Angelo Symphony in Texas, Eugene Smith conducting. He is a student of Dorothy DeLay.

Obituaries

RICHARD FRANKO GOLDMAN, 69, a nationally recognized composer and educator, and conductor of the Goldman Band for 24 years, died on January 19. Mr. Goldman changed the nature of the band's repertory and raised the status of band music in general by commissioning works from American composers and by reviving forgotten pieces from the past. He wrote several books on band music, had been a critic for the *Musical Quarterly* and also was an editor of the *Juilliard Review*. He joined the faculty of Juilliard in 1947 and later became chairman of its department of literature and materials of music. He left the School in 1960. From 1968 to 1977 Mr. Goldman was director of the Peabody Conservatory of Music in Baltimore. He also led the Baltimore Symphony for eight years.

KARL G. THEMAN, who attended Juilliard from 1926 to 1931, died on January 14 at Mesa, Arizona.

REV. JOSEPH WITKOWSKI died on January 2 in Tucson, Arizona at the age of 58. He attended Juilliard between 1946 and 1948.

The *Juilliard News Bulletin* is published six times a year by the Juilliard School and is sent free of charge to students, faculty and alumni of the School, and to members of the Juilliard Association. It is otherwise available upon subscription at $2.00 per school year. The Editors of the Bulletin reserve the right to edit or delete any material or photographs submitted by students, faculty or alumni. Material may be sent to the Concert Office for consideration. The address is 144 West 66th Street, New York, New York 10023.

Juilliard News Bulletin

May 1980, Vol. XVIII, No. 6

Programs at Juilliard

Fri., May 2, 8:00 p.m., Alice Tully Hall
A Concert of Chamber Music

Tues., May 6, 8:00 p.m., Drama Theater
Juilliard Theater Center
Shakespeare / "Much Ado About Nothing"
Michael Langham, Director

Tues., May 6, 8:00 p.m., Juilliard Theater
A Concert of Chamber Works by Ernest Bloch

Wed., May 7, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

Wed., May 7, 8:00 p.m., Drama Theater
Juilliard Theater Center
Schnitzler / "The Green Cockatoo"
Liviu Ciulei, Director

Thurs., May 8, 8:00 p.m., Drama Theater
Juilliard Theater Center
Shakespeare / "Much Ado About Nothing"
Michael Langham, Director

Fri., May 9, 8:00 p.m., Drama Theater
Juilliard Theater Center
Shakespeare / "Much Ado About Nothing"
Michael Langham, Director

Sat., May 10, 8:00 p.m., Drama Theater
Juilliard Theater Center
Schnitzler / "The Green Cockatoo"
Liviu Ciulei, Director

Sun., May 11, 3:00 p.m., Drama Theater
Juilliard Theater Center
Schnitzler / "The Green Cockatoo"
Liviu Ciulei, Director

Mon., May 12, 8:00 p.m., Drama Theater
Juilliard Theater Center
Shakespeare / "Much Ado About Nothing"
Michael Langham, Director

Tues., May 13, 8:00 p.m., Drama Theater
Juilliard Theater Center
Schnitzler / "The Green Cockatoo"
Liviu Ciulei, Director

Wed., May 14, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

Fri., May 16, 8:00 p.m., Alice Tully Hall
Juilliard Philharmonia
Stephen Colvin, Conductor

Fri., May 16, 8:00 p.m., Drama Theater
Juilliard Theater Center
An Evening of One-Act Plays

Sat., May 17, 8:00 p.m., Drama Theater
Juilliard Theater Center
Shakespeare / "Much Ado About Nothing"
Michael Langham, Director

(continued on next page)

Kitty Carlisle Hart Will Be Speaker At Commencement Exercises May 30

President Peter Mennin has announced that Kitty Carlisle Hart will be the speaker at Commencement Exercises on Friday, May 30, at 11 a.m. in Alice Tully Hall.

Mrs. Hart is Chairman of the New York State Council on the Arts. Appointed by Governor Carey in 1976, Mrs. Hart become the third person to occupy the post since the Council's founding in 1960. Before being named Chairman, Mrs. Hart had served on the Council as its Vice-Chairman for five years.

Mrs. Hart is an actress and singer with a record of achievement in the arts and public service. She made her debut with the Metropolitan Opera in 1967 as Prince Orlofsky in *Die Fledermaus,* and during the summer of 1973 appeared in the Met's series of Operas in the Park. She created the role of Lucretia in the American premiere of Benjamin Britten's *The Rape of Lucretia.*

Her background in the arts led to her appointments to the Visiting Committee of the Board of Overseers of Harvard's Music School and to the Visiting Committee for the Arts at Massachusetts Institute of Technology.

Kitty Carlisle Hart

John J. Costello Elected to Board of Trustees

John J. Costello has been elected Secretary and Member of the Board of Trustees of The Juilliard School, according to an announcement by Peter Mennin, President.

Mr. Costello is a member of the New York City law firm of Kelley, Drye & Warren, and serves as a director of a number of business organizations. He has also been elected Secretary of the Juilliard Musical Foundation, which was established through the will of Augustus D. Juilliard who died in 1919.

Mr. Costello was born in New York. He is a graduate of Villanova University and Columbia University School of Law. During World War II he served in the Navy and was discharged in 1946 as a lieutenant (senior grade), at which time he began his association with Kelley, Drye & Warren.

Juilliard Theater Center to Present Three Productions in Repertory

The Juilliard Theater Center will present three productions in repertory in mid-May in the fourth-floor Drama Theater. The fourth year acting group will be performing May 6 through 19.

The plays will be William Shakespeare's *Much Ado About Nothing,* Arthur Schnitzler's *The Green Cockatoo,* and a mixed bill of one-act plays.

Michael Langham, Director of the Theater Center since 1979, will direct *Much Ado About Nothing.* Performances will be at 8 p.m. on May 6, 8, 9, 12 and 17.

Liviu Ciulei of Rumania will direct *The Green Cockatoo.* Mr. Ciulei, one of the new Artistic Directors of the Vivian Beaumont Theater at Lincoln Center, directed the critically acclaimed Juilliard Theater Center production of *Spring Awakening* in 1977. Performances will be at 8 p.m. May 7, 10 and 13; and at 3 p.m. May 11.

The program of one-act plays will be given at 8 p.m. May 16 and 19, and at 3 p.m. May 18.

The May repertory performances will be the first public presentations of the 1979-1980 season by the Theater Center.

(Programs continued)

Sun., May 18, 3:00 p.m., Drama Theater
Juilliard Theater Center
An Evening of One-Act Plays

Mon., May 19, 8:00 p.m., Drama Theater
Juilliard Theater Center
An Evening of One-Act Plays

Tues., May 20, 8:00 p.m., Juilliard Theater
A Concert of Chamber Music

Wed., May 21, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

Fri., May 23, 8:00 p.m., Alice Tully Hall
Juilliard Symphony
Alvaro Cassuto, Conductor

Tues., May 27, 8:00 p.m., Alice Tully Hall
A Concert of Chamber Music

Wed., May 28, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

Thurs., May 29, 8:00 p.m., Alice Tully Hall
Juilliard Orchestra
Sixten Ehrling, Conductor

Faculty Activities

On January 11 LOUISE BEHREND appeared on the "Casper Citron Show," WQXR, in a discussion about music education.

On January 31 and February 1 JOSEPH BLOCH lectured at the University of Wisconsin-Madison on "The Legacy of Olga Samaroff's Teaching." and gave a master class and recital. Works by Liszt, Scriabin and Debussy were included in the recital.

OREN BROWN has been invited to present a voice seminar for a selected group of teachers from the universities and colleges of Sweden, Norway, Denmark, Finland and Iceland, to be held in Ljungskile, Sweden, June 23 to July 2. He conducted a workshop and judged competitions at the University of Montana in Bozeman on February 22 and 23. He also presented master classes in Jacksonville and Tampa, Florida on April 11 and 12 at the invitation of their chapter of the National Association of Teachers of Singing. He will hold his voice seminar at Amherst College in Massachusetts for the eighth season from July 27 through August 15.

Katherine Lakoski as Susan B. Anthony and Jeffrey Thomas as Jo the Loiterer appeared in the Juilliard Opera Training Department workshop production of Virgil Thomson's "The Mother of Us All." Richard Fletcher conducted the Juilliard Chamber Ensemble, David Ostwald directed and the production was designed by Calvin Morgan, Jerome Serlin, Terence Costello, Grace Tannehill and Snowdon Parlette. Photograph © by Alan Fuchs, 1980.

JANE CARLSON was featured as lecturer and performer at the Associated Music Teachers League of New York on January 10, at which time she lectured on Hindemith's *Ludus Tonalis* and also played excerpts from the work. She will be guest speaker in Wichita, Kansas in March when she will speak on piano pedagogy as well as hold a master class.

ROLF FJELDE recently lectured on, and critiqued, productions of his translations of Ibsen's *The Wild Duck* at the College of William and Mary, of *A Doll House* at New York University, and of *The Lady from the Sea* at Ohio University.

HAMAO FUJIWARA was soloist in Bartók's *Violin Concerto No. 2* with the Greenwich Philharmonia on February 9 and 10, Peter Leonard, guest conductor.

On March 9 JOEL KROSNICK, with Lilian Kallir and Ani Kavafian, played an all-Beethoven program in the Hunter College Playhouse, presented by The Beethoven Society.

On February 17 JACOB LATEINER played works by Beethoven, Ravel and Schumann on the Frick Museum recital series.

SUSANN MCDONALD presented a concert on January 28 at Northwest Elementary School in Kingston, North Carolina, sponsored by the Kingston Community Concerts Association. On February 1 she gave a recital in the Bogalusa High School auditorium as the third concert in the Bogalusa Area Community Concert Association series.

TIMOTHY MONICH recently served as dialect consultant on the Long Wharf Theater's production of *The Caretaker* and *Mary Barnes,* as well as the Actors' Studio production of *Hillbilly Women.*

ELEANOR MANDELL NELSON appeared as pianist with L'Amore di Musica Chamber Ensemble in concerts on March 9 at the Hempstead Town Hall, and on March 24 at Adelphi University. The programs included the Beethoven Trio, Opus 70, No. 2 and quartets by Brahms and Dvorak.

ROGER NIERENBERG was selected as the third conductor of the Stamford (Connecticut) Symphony this season. He conducted the orchestra in a performance at Westhill High School on February 2, which included works by Brahms, Paganini, Fauré and Respighi.

KATHRINE PARKER has been selected to receive the distinguished Music Alumni Award for 1980, given by Midwestern State University in Wichita Falls, Texas. The award is given in recognition of attainment and encouragement of excellence in the field of music.

JOSEF RAIEFF adjudicated and spoke on competitions at the Second Annual Piano Conference and Competition held at the College of the Desert in Palm Desert, California from February 14 to 18.

On February 10 LEONARD RAVER gave a recital at the First United Methodist Church in Wenatchee, Washington, and on February 13 was featured in a concert in Washington State University's Bryan Hall auditorium in Spokane.

On February 24 and 25 NADIA REISENBERG gave a concert at The Library of Congress in Washington, D.C. with members of the Juilliard String Quartet.

RONALD ROSEMAN'S *Fantasy Piece for Bassoon and Piano* was commissioned by bassoonist Leonard Hindell for a premiere at Carnegie Recital Hall on Monday, April 7.

EDITH SKINNER coached the Broadway cast of *Filumena*, directed by Laurence Olivier. She followed that with master classes at the University of California at San Diego and Cal State at Bakersfield.

On January 25 and 26 EARL WILD played the Rachmaninoff *Piano Concerto No. 2* with the San Jose Symphony conducted by George Cleve, in the Center for the Performing Arts.

Alumni Notes

by Regina Wynne

On February 3 RICHARD BALES, conductor and music director of the National Gallery Orchestra in Washington, celebrated his 37th year as music director by conducting the four National Gallery Suites which he composed over the last several years.

League-ISCM during its 25th anniversary season presented a concert on March 20 at Carnegie Recital Hall with music by David Diamond and Dane Rudhyar performed by ROBERT BLACK and WILLIAM BLACK, pianists, and Peter Oundjian, violinist.

In September VICTORIA BOND conducted the world premiere of Ruth Shaw Wylie's *Views from Beyond* with the Pittsburgh Symphony Orchestra. In November she conducted the world premiere of Otto Leuning's *Kentucky Concerto* with the New Amsterdam Symphony Orchestra, and the world premiere of Netty Simon's *Piece for Orchestra* with the New England Women's Symphony. On December 21, 22 and 23 Ms. Bond conducted a subscription concert with the Pittsburgh Symphony in Heinz Hall (first woman to do so). In January she was guest conductor of the Northwest Chamber Orchestra in Seattle, performing the world premiere of PAUL TUROK's *Elegy,* and on February 15 and 16 she guest conducted the Anchorage Symphony Orchestra in Alaska.

THOMAS BOOTH made his Metropolitan Opera debut on April 7. He has been engaged for the 1980-81 season with Aachen Stadttheater in West Germany to sing the roles of Belcore and Germont.

JERRY BRAINARD, harpsichordist, was soloist with Baroque orchestra in Bach's *E Major Harpsichord Concerto* and Handel's *Concerto No. 13 (Cuckoo and the Nightingale)* at St. Michael's Church on February 3.

On March 7 at the Henry Flagler Museum in Palm Beach, Florida, SUSAN JOYCE COHEN gave her fourth annual piano concert for leukemia research, the proceeds going to Sloan-Kettering Cancer Center in New York City. On April 14 she performed at the Florida Institute of Technology in Stuart, Florida.

FRANCES CONROY has joined the cast of *The Sorrows of Stephen* at the Public Theater.

GLENN DICTEROW has been named concertmaster of the New York Philharmonic beginning with the 1980-81 season.

JANINA FIALKOWSKA was in England during February for a number of engagements. On February 21 she was soloist at Royal Festival Hall with the London Philharmonic, Andrew Davis conducting, performing the Mozart *Piano Concerto in C minor.* On February 24 she gave a solo recital in Queen Elizabeth Hall, and on February 28 she was soloist with the BBC Northern Orchestra in Manchester, playing the Brahms *B-flat Piano Concerto* for broadcast throughout the British Isles.

RICHARD FRANK appeared in *Salt Lake City Skyline,* Thomas Babe's play at the Public Theater.

SYLVIA GLICKMAN, member of the faculty at Haverford College, presented a piano recital at the Women in the Arts celebration in January in the William Penn Museum in Harrisburg.

ARTHUR GOLD and ROBERT FIZDALE, duo-pianists, have published a book *Misia* on the life of Misia Sert.

JIM HARPER is starring in *Ashes* at the PAF Playhouse in Huntington, Long Island.

KAZUKO HAYAMI's recent performances include a program of *Three Decades of Piano Works by Meyer Kupferman* which she played at Carnegie Recital Hall and college campuses around the country, including Tulane University, Temple University, Vassar College, Queens College, and Sarah Lawrence College. Her recordings of piano solo works by Mr. Kupferman and ensemble works by George Walker, Jan Kaps and Jan Hanus have been released by Serenus Records.

MAURICE HINSON presented recitals, workshops and lectures last fall in Maryland, Utah, West Virginia, Texas, North and South Carolina, and Ohio. He is editor of the *Journal of the American Liszt Society*, and a 413-page Supplement to his *Guide to the Pianist's Repertoire* was released by Indiana University Press in January.

In March, tenor GRAYSON HIRST performed the title role in Offenbach's *The Tales of Hoffmann* for the Virginia Opera Association, PETER MARK, general director, in Norfolk, Virginia.

JAMES JETER, bassoonist, performed on WQXR's "Listening Room" in February prior to his debut recital at Carnegie Recital Hall. He was principal bassoon with the Virginia Opera Association in Norfolk which featured the world premiere of Thea Musgrave's opera *A Christmas Carol* in December. He continues to perform with the Zephyr Trio in a series of concerts in upstate New York, as well as an engagement at the Bruno Walter Auditorium at Lincoln Center in June.

ANDRE LAPLANTE continued his European appearances in February with recital engagements in Oslo and Bergen, Norway. In late spring he returns to the Soviet Union for a tour of Russia.

DANYAL LAWSON, pianist, performed on the Ridgewood, New York, Library's Young People's Concert Series in December.

ALLAN LEWIS was conductor of the Agnes DeMille Special, *Conversations About the Dance*, shown on PBS Television on January 28. In December he conducted sixteen performances of Ruth Page's production of *The Nutcracker* at the Arie Crown Theater in Chicago.

OK-JA LIM, soprano, performed the title role of *Madama Butterfly* with the Brooklyn Opera Society in December. She made a videotape of the opera for the National Educational Television network which will be shown on PBS this spring. Ms. Lim gave joint recitals with STEFAN KOZINSKI at Princeton University in January, and at the Philadelphia Art Alliance and the Delaware Art Museum in Wilmington in February. On February 15 she gave a radio interview over WUHY (WNET) in Philadelphia.

JONATHAN MCPHEE conducted the Norwalk Symphony Orchestra in two performances in February in Norwalk, Connecticut. Since last June, he was assistant conductor of the Martha Graham Dance Company in London, and conducted rehearsals with the Cape Cod Symphony, St. Louis Philharmonic, and the National Orchestral Association. He is currently conducting a small chamber orchestra touring New York area schools under the auspices of the Lincoln Center Student Program.

TIMOTHY and ELIZABETH MARTYN presented their first duo-piano recital in Bergen County, New Jersey, on March 2 as part of the 1979-80 Patron Concert Series.

ESTHER OSTROFF, pianist, presented a recital on February 2 at the Barbizon Hotel for Women in New York City on Phyllis Lynd's Concert Party series.

Pianist DANIEL POLLACK has recently returned from a tour of the People's Republic of China. The tour came about through an invitation from the Chinese Cultural Attache in Washington, making him the first American-born pianist so honored. Mr. Pollack gave concerts in several Chinese cities, including Peking, Shanghai and Harbin. Harbin is in northern China near the Siberian border, and no other American musician has ever performed there before.

MARK RICHMAN recently won the Concerto-Aria Competition at Boston University. He was presented as piano soloist on February 22 with the Boston University Symphony Orchestra, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, conducting, in a performance of J. S. Bach's *Clavier Concerto No. 1 in D minor*.

On February 14 MARY-ANNE ROSS, soprano, presented a recital under the auspices of the Cooperstown Concert Series in Oneonta, New York.

On February 2 KENNETH SARCH appeared with the Johnson City (Tennessee) Symphony Orchestra, performing Paganini's *Violin Concerto No. 1*. Mr. Sarch is director of the string program at East Tennessee State University, conductor of the Johnson City Youth Orchestra, associate concertmaster of the Johnson City Symphony, and a member of the East Tennessee State University String Quartet.

WILMA SHAKESNIDER, soprano, was presented in recital at the National Gallery of Art in Washington on January 20.

In January "Measure for Measure," an instrumental trio, appeared in the Border Concert Association series in International Falls, Minnesota. Two members of the trio are JOAN SPERGEL, cellist, and CATHERINE WHITE, harpist.

ROBERT STARER's *Piano Concerto No. 3* was recently performed at Carnegie Hall by DAVID BAR-ILLAN.

In 1979, MARGARET HEE-LENG TAN, pianist, made her Chicago recital debut on the Dame Myra Hess Memorial Series at the Chicago Public Library. She gave her Seattle debut recital at the Seattle Concert Theater. This past season she also appeared on the "Bösendorfer in Concert" series in New York.

The Ojai Trio, EDYTH WAGNER, pianist, presented two concerts in March, one on March 16 at the Music Studio in Ojai, and the other on March 21 at Ventura College.

In January FREDERICK ZLOTKIN, cellist, appeared as special guest artist with the Chamber Music Society of Lincoln Center, performing the Brahms *Trio in B Major*, Op. 8, and the Mozart *Flute Quartet in D*. On January 30 he played a re-engagement recital for the Dame Myra Hess Memorial Series in Chicago. On February 18 he appeared as soloist with the Orchestra of New York, playing the Fauré *Elegy* and Tchaikovsky's *Rococo Variations*. On March 22 he performed the Haydn *D Major Concerto* with orchestra, JORGE MESTER conducting, at Symphony Space in New York City. This summer he has been invited by the Music Associates of Aspen to offer a special seminar in baroque ornamentation in addition to participating in the Festival in August.

Among the Students

by Brian Taylor

RANDALL ATCHESON has 17 piano recitals scheduled for April and May in Connecticut, Virginia, North and South Carolina, Tennessee and Georgia, completing his 1979-80 season of concert engagements. Next season, Mr. Atcheson makes his New York recital debut at Alice Tully Hall in March. He is a student of Sascha Gorodnitzki.

ALAN BALL presented six recitals in Paris between February 5 and 12 at the Lucernaire Concert Hall, alternating two recital programs. Each program presented American music in the second half, including the Copland *Variations*, Gershwin *Preludes*, Griffes *Roman Sketches*, James Prigmore *Psalms*, and David Brown *Sonata*. Mr. Ball has been invited to return to France next season for recitals in Paris in different halls. He is a piano student of Sascha Gorodnitzki.

JAMES BARBAGALLO, piano student of Sascha Gorodnitzki, performed the Rachmaninoff *Third Piano Concerto* with the Greenville Symphony Orchestra, Greenville, Mississippi in March. This concert was a presentation on the Greenville Concert Series, which also included Juilliard faculty member Leonard Rose, cellist, in recital.

NOREEN CASSIDY, Pre-College student of Kathrine Parker, has been named winner of the Monmouth Arts Merit Scholarship Award for 1980. She will appear as piano soloist with the Monmouth County Symphony Orchestra next season.

ELIZABETH CHANG, Pre-College violin student of Joseph Fuchs and Louise Behrend, won first prize in the 1979-80 Young Artists Competition sponsored by the Friends of Music for Westchester, and appeared as soloist with the Music for Westchester Symphony Orchestra under Siegfried Landau on March 22. She played the Vieuxtemps *Fourth Concerto*.

ANGELE DUBEAU toured Canada under the auspices of the Jeunesse Musical, appearing as soloist and as recitalist. She is a student in violin of Dorothy DeLay.

KARINA EBERL was a performing winner in the National Young Artist competition in Midland, Texas in January. She performed the Liszt *Piano Concerto No. 1* in the preliminaries and finals.

DIOMISIA FERNANDEZ, Pre-College violin student of Louise Behrend, appeared at a special reception for Madame Marcos, wife of the President of the Philippines, at the Waldorf-Astoria in December. While in the Philippines last August, Miss Fernandez appeared as soloist with the Metro Manila Symphony Orchestra and played a recital at the University of the Philippines.

TODD GABRIEL, viola student of William Lincer, gave a recital in the Mauney Music Building at Lenoir-Rhyne College in January. Accompanied at the piano by his mother, his program included works of Bach, Schubert, and Brahms.

THEODORA GERAETS played the Chausson *Poéme* with the Residency of the Hague, Holland, Nord Wijk conducting. She also played the Brahms *Violin Concerto* with the Nord Holland Philharmonic, Kies Bakels conducting. She is a student of Dorothy DeLay.

RENEE GOLABEK, piano student of Martin Canin, performed with her sister Mona double piano works at Palm Springs Desert Museum on Sunday, March 2. On Sunday, March 23, the two sisters will perform the Poulenc *Concerto for Two Pianos* at the Dorothy Chandler Pavilion in the Los Angeles Music Center.

HAE YOUNG HAM, Pre-College viola student of Margaret Pardee, won first prize in the Julius Stulberg Auditions in Kalamazoo, Michigan. She has been invited to play the Saint-Saëns *B minor Concerto* with the Kalamazoo Youth Orchestra in April. She also won first prize in the

Young Adult's Category in the music competition held by the New York Musical Evaluation Center. Miss Ham will be invited to share a recital for the winners in the Spring.

DAVID HAMILTON, graduate student in voice and opera theater, placed first in the vocal division of the Young Artists competition of the New York Musical Evaluation Center held in January. He is a student of Daniel Ferro.

DAVID HENDERSON has been awarded an Institute of International Education Fellowship for graduate study in France during the 1980-81 academic year. He is one of 25 Americans who have been selected for ITT fellowships this year. He is a saxophone student of Joseph Allard.

LOWELL HOHSTADT recently returned from Rumania, where he was soloist in two performances of the Bach *E Major Violin Concerto* with the Ovadea Philharmonic. Mr. Hohstadt is a Pre-College student of Margaret Pardee.

DUANE HULBERT, student of Sascha Gorodnitzki, performed the Liszt *E flat Piano Concerto* on March 11 and 12 with the North Carolina Symphony Orchestra, Isaiah Jackson, conducting, in Raleigh, North Carolina. On March 15 Mr. Hulbert performed the Brahms *D minor Piano Concerto* with the Bergen Symphony Orchestra, Peter Leonard conducting, in Bergen, New Jersey. The two appearances were as a result of winning first prize last season in the young artist competition of the North Carolina and Bergen Orchestras.

DENNIS KEENE, organ student of Vernon de Tar, was a finalist in the Boston AGO Young Artist organ competition recently.

DAVID KIM, violin student of Dorothy DeLay, played the Mendelssohn *Violin Concerto* with the Florence Symphony in South Carolina.

CHARLES KIM, Pre-College violin student of Louise Behrend, was featured in a *New York Times Magazine* article on "Musical Prodigies" on December 23, and shared the cover picture with three other Pre-College students: MIYO UOHO and MARC STEINBERG, violin students of Louise Behrend, and MELISSA BROOKS, cello student of Ardyth Alton.

KEVIN LAWRENCE, violin student of Margaret Pardee and Ivan Galamian, played a recital at Peninsula Library in Lawrence, Long Island, on Sunday, February 17. He was accompanied by JUNGEUN KIM, piano student of Nadia Reisenberg.

Pianist ALISSA LEISER participated in a concert for the Young Concert Artists of Teaneck music series in the First Presbyterian Church in Teaneck, New Jersey. She is a student of William Masselos.

IDA LEVIN played the Khachaturian *Violin Concerto* with the Riverside Symphony in California, Lawrence Christiansen conducting, and appeared in recital in Santa Monica. She is a student of Dorothy DeLay.

ANDREW LITTON, piano student of Nadia Reisenberg, was selected to participate in the Young American Opera Conductors Program of the San Diego Opera following his Juilliard graduation this summer. He was fellowship assistant conductor of the AIMS Opera Orchestra in Graz, Austria last summer. In January he made his Moscow debut with the U.S.S.R. State Symphony Orchestra under Maestro Yevgeny Svetlanov in Gershwin's *Rhapsody in Blue* and played recitals in Baku and Riga. Together with violinist NADJA SALERNO-SONNENBERG, student of Dorothy DeLay, and cellist MATS LIDSTROM, student of Leonard Rose, he was featured in Tchaikovsky's *A minor Trio* on Robert Sherman's "Young Artists Showcase" radio program over WQXR in February.

Soprano IRENE LUMPKIN won the Esther B. Griswold Award at the Florida Atlantic Music Guild Voice Competition. She will perform at the Florida Atlantic Music Guild's Annual Winners Concert in the Florida Atlantic University Theater, Boca Raton this Spring.

DAUREEN PODENSKI, soprano voice student of Beverley Johnson, presented a concert in December in Brown Memorial Auditorium at New Rockford, North Dakota. She was presented with an outstanding talent scholarship at the Miss America Pageant televised nationally from Atlantic City, New Jersey. She also presented a concert at the Fiesta Inn in Tempe, Arizona for the Friends of Concordia on February 24. Her concert was sponsored by Concordia College in Moorhead, Minnesota.

YVES RAULT, piano student of Jacob Lateiner, has just won the Grand Prix Academie Chamber Cros in France for his recording of the Schumann violin-piano sonatas with violinist Raphael Oleg. Upon release, the record was awarded by the leading French magazine *Le Dictionnaire* the highest award for a new release, the "Diapason d'Or." At the end of 1979 the English magazine *Gramophone* picked the record as the Critics' Choice as one of the six best records of the year for 1979.

RITA REICHMAN, student of Josef Raieff, performed Moszkowski's *Piano Concerto* with the Baltimore Symphony Orchestra in January.

BARRY SALWEN will perform his second Carnegie Recital Hall concert on May 20 as part of Artists International Special Presentation Series. He is a student of Josef Raieff.

REID SMITH, student of Sascha Gorodnitzki, performed at the Schimmel Center for the Arts in New York on February 10 in George Crumb's *Music for a Summer Evening* for two pianos and percussion. The concert was presented by Si-Yo Chamber Music Society, a musical foundation in New York for the performances of American works.

EUN SOO SON, Pre-College piano student of Jane Carlson, was one of the featured soloists at an A.T.&T. banquet given at the Pierre Hotel on November 19. In January Miss Son played as Artist for the New York Associated Music Teachers League in Carnegie Recital Hall on January 10. On March 8 she will be soloist in Beethoven's *Emperor Concerto* with the McKeesport Orchestra.

HAI KYUNG SUH was soloist with the Osaka Philharmonic Orchestra in Japan in the Beethoven *Emperor Concerto* on January 4. Her engagements in the Far East continued with a performance on April 14 with the Seoul Philharmonic, playing the Rachmaninoff *Third Piano Concerto,* and a recital at Sejong Hall in Seoul on April 19. On May 20 she is scheduled for a recital in Tokyo, and on May 23 she performs the Tchaikowsky *Piano Concerto No. 1* with the Osaka Philharmonic. Miss Suh has been engaged as soloist with Korean National Symphony on July 18 in Seoul, with other summer engagements to follow. She is a student of Sascha Gorodnitzki.

RAUL SUNICO, also a student of Sascha Gorodnitzki, was presented by the Cultural Center of the Philippines in a gala program of concertos and solos on January 22 in Manila, Philippines. He performed, with the Cultural Center of the Philippines Philharmonic Orchestra, both the Rachmaninoff *Concerto No. 1 in F sharp minor* and the *Concerto for Piano and Orchestra* by Barber. Completing the program were Ravel's *Gaspard de la Nuit* and Liszt's *Mephisto Waltz*. The performance of the Barber was the Philippine premiere of this work.

MITCHELL STERN played a recital in Vancouver, Washington; the Beethoven *Violin Concerto* with the Worcester Symphony in Massachusetts, David Epstein conducting; the same concerto at Columbia, Neal Stuhlberg conducting; and the Brahms *Violin Concerto* with the Arlington Symphony in Virginia, Karl Rucht conducting. He is a student of Dorothy DeLay.

Violinist JOEY SWENSEN performed Mozart's *Symphonie Concertante* in a concert of the New Jersey State Orchestra at the Paramount Theater on March 2. He is a student of Dorothy DeLay. Also performing on the same program was SASCHA MISHNAEVSKI, violin student of William Lincer.

ROBERT TAUB, piano student of Jacob Lateiner, presented a recital sponsored by the Princeton Friends of Music in Somerset, New Jersey in January. He performed works by Scarlatti, Haydn, Beethoven, Bartók and Liszt.

MICHAEL THOMOPOULOS, student of Sascha Gorodnitzki, was featured artist on the Concert Artists Guild March 16 "Half Haydn" concert at Christ and St. Stephen's Church in New York. "Half Haydn" was a series of four Sunday Afternoon concerts, with at least half the program devoted to works by Haydn. Mr. Thomopoulos performed the Haydn *Sonata in C Major for Piano* among others.

EUGENE TRIPETSKY, flute student of Julius Baker, was named a performing winner in the 1980 National Young Artist Competition held at Midland College in Texas in January. Among the finalists selected following preliminary auditions was pianist BORIS SLUTSKY, student of Nadia Reisenberg.

PETER WINOGRAD appeared in recital in Hartford, Connecticut. He is a violin student of Dorothy DeLay.

LANA WOLKONSKY, piano student of Jacob Lateiner, performed with the Bloomfield Civic Orchestra in February. She performed the Rachmaninoff *Second Piano Concerto*.

KEIKO YAMASHITA played the Grieg *Piano Concerto* with the Shin-Nihon Philharmony in Tokyo on October 30. She is a student of Josef Raieff.

Obituary

WILLIAM KROLL, a violinist who for more than half a century was a leading figure in American chamber music, died on March 10 in a Boston convalescent home. He was 79 years old. Mr. Kroll attended the Institute of Musical Art from 1917 to 1922, and later was a member of the Juilliard chamber music faculty. He was leader of the Coolidge String Quartet from 1935 to 1945, when he founded his own group, the Kroll String Quartet. He composed works for violin and piano as well as other instrumental combinations, and with Lillian and Joseph Fuchs, Mr. Kroll, in 1947, founded the Musicians' Guild, a cooperative organization devoted to furthering chamber music and chamber musicians.

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JULLIARD THEATER CENTER

REPERTORY

JUILLIARD THEATER CENTER

REPERTORY SEASON 1980

Much Ado About Nothing
by William Shakespeare
Directed by Michael Langham
8:00 P.M.: May 6, 8, 9, 12, 17

The Green Cockatoo
by Arthur Schnitzler
Directed by Liviu Ciulei
8:00 P.M.: May 7, 10, 13
3:00 P.M.: May 11

Victims
Three Stage Pieces with a Common Theme by Franz Kafka, Howard Brenton, and Charles Marowitz.
Directed by Anna Sokolow, Richard Hamburger, and Eve Shapiro
8:00 P.M.: May 16, 19
3:00 P.M.: May 18

The Drama Theater
144 West 66th Street

A benefit for the Juilliard Student Aid and Scholarship Fund. Tickets distributed on basis of minimum donation of $5 per ticket.

	No. of tickets	Contribution	Total
Tuesday/May 6/8:00 P.M./(Much Ado About Nothing)			
Wednesday/May 7/8:00 P.M./(The Green Cockatoo)			
Thursday/May 8/8:00 P.M./(Much Ado About Nothing)			
Friday/May 9/8:00 P.M./(Much Ado About Nothing)			
Saturday/May 10/8:00 P.M./(The Green Cockatoo)			
Sunday/May 11/3:00 P.M./(The Green Cockatoo)			
Monday/May 12/8:00 P.M./(Much Ado About Nothing)			
Tuesday/May 13/8:00 P.M./(The Green Cockatoo)			
Friday/May 16/8:00 P.M./(Victims)			
Saturday/May 17/8:00 P.M./(Much Ado About Nothing)			
Sunday/May 18/3:00 P.M./(Victims)			
Monday/May 19/8:00 P.M./(Victims)			
TOTAL			

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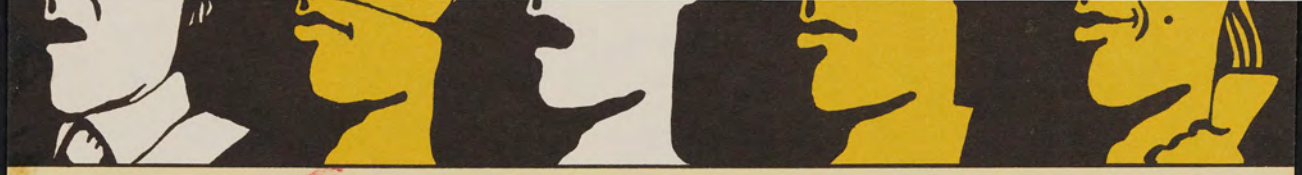

REPERTORY SEASON 1980

Much Ado About Nothing
by William Shakespeare
Directed by Michael Langham
8:00 P.M.: May 6, 8, 9, 12, 17

The Green Cockatoo
by Arthur Schnitzler
Directed by Liviu Ciulei
8:00 P.M.: May 7, 10, 13
3:00 P.M.: May 11

Victims
Three Stage Pieces with a Common Theme by Franz Kafka, Howard Brenton, and Charles Marowitz.
Directed by Anna Sokolow, Richard Hamburger, and Eve Shapiro
8:00 P.M.: May 16, 19
3:00 P.M.: May 18

The Drama Theater
144 West 66th Street

A benefit for the Juilliard Student Aid and Scholarship Fund. Tickets distributed on basis of minimum donation of $5 per ticket.

	No. of tickets	Contribution	Total
Tuesday/May 6/8:00 P.M./(Much Ado About Nothing)			
Wednesday/May 7/8:00 P.M./(The Green Cockatoo)			
Thursday/May 8/8:00 P.M./(Much Ado About Nothing)			
Friday/May 9/8:00 P.M./(Much Ado About Nothing)			
Saturday/May 10/8:00 P.M./(The Green Cockatoo)			
Sunday/May 11/3:00 P.M./(The Green Cockatoo)			
Monday/May 12/8:00 P.M./(Much Ado About Nothing)			
Tuesday/May 13/8:00 P.M./(The Green Cockatoo)			
Friday/May 16/8:00 P.M./(Victims)			
Saturday/May 17/8:00 P.M./(Much Ado About Nothing)			
Sunday/May 18/3:00 P.M./(Victims)			
Monday/May 19/8:00 P.M./(Victims)			
TOTAL			

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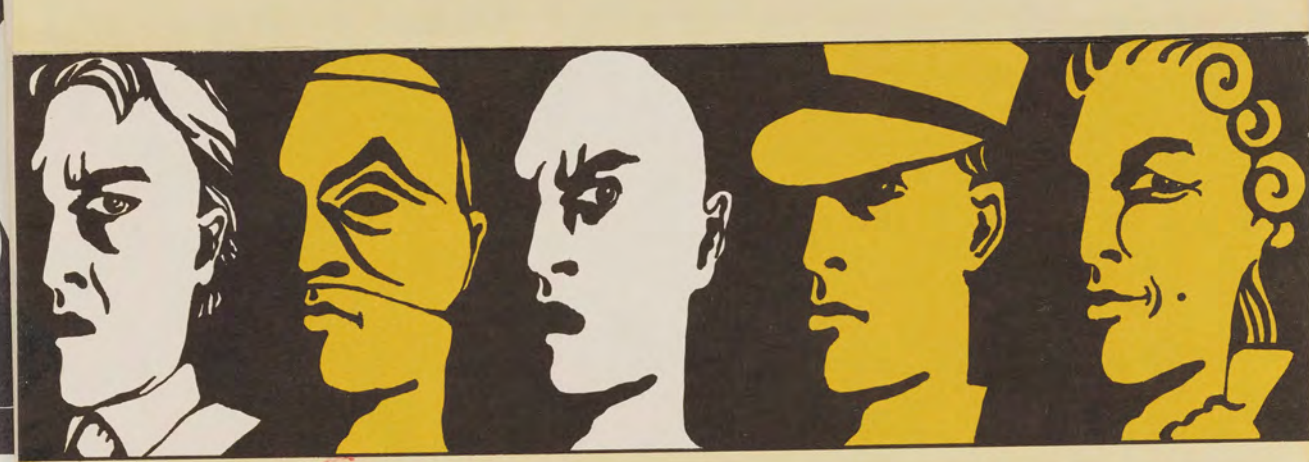
JUILLIARD THEATER CENTER



REPERTORY

Programs at Juilliard

Wed., April 9, 1:00 p.m.,
One O'Clock Concert

Fri., April 11, 8:00 p.m.,
Juilliard Orchestra

Wed., April 16, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

Tues., April 22, 8:00 p.m., Alice Tully Hall
Juilliard Philharmonia
Sixten Ehrling, Conductor

Wed., April 23, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

Thurs., April 24, 8:00 p.m., Juilliard Theater
*Juilliard American Opera Center
Stravinsky / "Le Rossignol"
Falla / "La Vida Breve"
Jorge Mester, Conductor
Norman Ayrton, Director

Sat., April 26, 8:00 p.m., Juilliard Theater
*Juilliard American Opera Center
Stravinsky / "Le Rossignol"
Falla / "La Vida Breve"
Jorge Mester, Conductor
Norman Ayrton, Director

Sun., April 27, 3:00 p.m., Juilliard Theater
*Juilliard American Opera Center
Stravinsky / "Le Rossignol"
Falla / "La Vida Breve"
Jorge Mester, Conductor
Norman Ayrton, Director

Tues., April 29, 8:00 p.m., Juilliard Theater
Nadia Reisenberg, piano
with
Robert Mann, violin
Earl Carlyss, violin
Joel Krosnick, cello
Mendelssohn / Piano Trio in D Minor, Op. 49
Rachmaninoff / Sonata in C Minor for Piano and Cello, Op. 19
Fauré / Piano Quartet in C Minor, Op. 15

Wed., April 30, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

*Asterisk indicates admission by donation to scholarship funds.

Igor Stravinsky and *La Vida Breve* by Manuel De Falla.

The performances, to be given in the Juilliard Theater, are scheduled for Thursday and Saturday, April 24, and 26 at 8 P.M., and a

(continued on next page)

Joining Miss Reisenberg will be three members of the School's chamber music faculty: Robert Mann and Earl Carlyss, violins, and Joel Krosnick, cello.

Miss Reisenberg, a member of the Piano

(continued on next page)

The premiere performances of "Feathertop," an opera by Edward Barnes, was the mid-season presentation by the Juilliard American Opera Center. Capacity audiences attended the four performances in the Drama Theater. Mr. Barnes is completing work on his Master of Music Degree and studies with Vincent Persichetti. In a scene from the production, which was directed by H. Wesley Balk, with Richard Dufallo conducting, Michael Dash (in the title role) encounters Mother Rigby (sung by Nadine Asher). The opera's libretto is by Maurice Valency, from Dr. Valency's play, "Feathertop," based on a story by Nathaniel Hawthorne. Photo by Beth Bergman © 1980.

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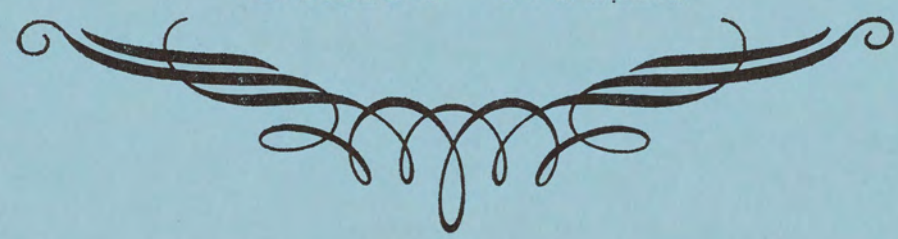
1979–1980 Season
THE JUILLIARD SCHOOL
Peter Mennin, *President*

PRESENTS

Juilliard Dance Ensemble

NEW AND REPERTORY

Dance Works



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

FRIDAY, MARCH 14, 1980 at 8:00 P.M.
SATURDAY, MARCH 15, 1980 at 8:00 P.M.
SUNDAY, MARCH 16, 1980 at 3:00 P.M.
MONDAY, MARCH 17, 1980 at 8:00 P.M.

FRIDAY, MARCH 14, 1980 AT 8:00 P.M.

†*An Entertainment for His Majesty George II*/
Anthony L'Abbé, Wendy Hilton/George Frideric Handel
Magritte, Magritte/Anna Sokolow/Alexander Scriabin, Franz Liszt, Douglas Finch
**Estancia*/Hector Zaraspe/Alberto Ginastera

SATURDAY, MARCH 15, 1980 AT 8:00 P.M.

†*An Entertainment for His Majesty George II*/
Anthony L'Abbé, Wendy Hilton/George Frideric Handel
**The Darkening Green*/Kazuko Hirabayashi/George Crumb
The Winged/José Limón/Hank Johnson

SUNDAY, MARCH 16, 1980 AT 3:00 P.M.

**Estancia*/Hector Zaraspe/Alberto Ginastera
Magritte, Magritte/Anna Sokolow/Alexander Scriabin, Franz Liszt, Douglas Finch
The Winged/José Limón/Hank Johnson

MONDAY, MARCH 17, 1980 AT 8:00 P.M.

**The Darkening Green*/Kazuko Hirabayashi/George Crumb
Magritte, Magritte/Anna Sokolow/Alexander Scriabin, Franz Liszt, Douglas Finch
The Winged/José Limón/Hank Johnson

*Premiere †New York Premiere

TWO INTERMISSIONS AT EACH PERFORMANCE

AN ENTERTAINMENT FOR HIS MAJESTY GEORGE II

(Premiere New York Performances)

Choreography — ANTHONY L'ABBE (c1680-1737)
Additional Choreography and Direction — WENDY HILTON
Music — GEORGE FRIDERIC HANDEL (1685-1759)
Costumes — JOHN LEE
Lighting — SNOWDON PARLETTE

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 Theatre 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:** Bourrée
***Minuet** — Hilton

MARIA ALVAREZ, JENNIFER DENHAM, DINA MCDERMOTT
CHRISTA COOGAN, BAMBIE ELMALEH DE BUENOS, NINA RIES
JENNY COOGAN, ROBIN EVERS, DOROTHY SMITH
MARILYN JOHNSON

The Prince of Wales [Bourrée] — 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
Sylvester Graves, *Tenor*

***Rigaudon** — Hilton

BAMBIE ELMALEH DE BUENOS, MARK HAIM
AMY WYNN, MICHAEL SCHUMACHER

†Aria [Passepied] — Hilton

CAROLINE BILLINGS, NAN FRIEDMAN, FRANCINE LANDES
MARY DUNCAN, JOAN KARLEN, ANN WESTHOFF
Sylvester Graves, *Tenor*

***Sarabande** — Hilton

The technical feats employed in this Sarabande do not exceed those of a Sarabande by L'Abbé.

NAN FRIEDMAN and FRANCINE LANDES

†Gigue — L'Abbé

BAMBIE ELMALEH DE BUENOS and AMY WYNN

***"Pastoral for a Gentleman"** [Hornpipe] — L'Abbé

TATSUO MOCHIZUKI

***Country Dance** — Hilton

MARIA ALVAREZ, JENNIFER DENHAM, ROBIN EVERS, MARILYN JOHNSON, STUART GOLD, MARK HAIM, JONATHAN LEINBACH, MICHAEL SCHUMACHER

Juilliard Chamber Ensemble
RICHARD FLETCHER, *Conductor*

* * *

Assistant to Miss Hilton: JANIS PFORSICH
Music Consultant: BAIRD HASTINGS

---

*From "*The Water Music*"
†From "*Il Pastor Fido*"

NOTE: The Gigue and Hornpipe of L'Abbé were choreographed to music by other composers.

MAGRITTE, MAGRITTE

HOMAGE TO THE BELGIAN SURREALIST PAINTER, RENE MAGRITTE

Choreography (1970)	ANNA SOKOLOW
Set	CALVIN MORGAN
Costumes	JUDANNA LYNN
Lighting	SNOWDON PARLETTE

THE LOVERS

Music by ALEXANDER SCRIABIN

(Excerpts from Piano Sonata No. 5 in F Major, Op. 53)

ELIZABETH MAXWELL AND MORRIS PERRY (March 14, 17)
CYNTHIA MORALES AND MICHAEL SIMON (March 16)

THE GREAT WAR

Poem by JOHN WHITE

CHARLES MACDONALD

THE TROUBLED SLEEPER

Music by FRANZ LISZT

(Valse Oubliée, No. 1 and No. 2)

MICHAEL SCHUMACHER (March 14, 17)
JONATHAN LEINBACH (March 16)

THE IDEAS OF THE ACROBAT

Music by DOUGLAS FINCH

Poem by PAUL ELUARD

CAROLINE BILLINGS JOAN KARLEN TZIPORA LEVENBOIM

THE THREATENED ASSASSIN

Script by JOHN WHITE

*French Music Hall Ballads**

ANN WESTHOFF AND BRIAN TAYLOR (March 14, 17)
PAMELA RISENHOOVER AND CHARLES MACDONALD (March 16)
MARK DEGARMO (March 14, 16)
STUART GOLD (March 14, 16, 17)
MARK HAIM (March 17)

THE RED MODEL

Script by JOHN WHITE

STUART GOLD, *understudy for Charles MacDonald*
CYNTHIA MORALES, *understudy for Caroline Billings*
ELIZABETH MAXWELL, *understudy for Joan Karlen*
SYLVIA MORALES, *understudy for Tzipora Levenboim*
MARK HAIM, *understudy for Mark DeGarmo*
MICHAEL SIMON, *understudy for Stuart Gold*

DOUGLAS FINCH, *piano*
Assistant to Miss Sokolow: JIM MAY
Student Technical Assistant: DAVID FUERSTENAU

---

*Recording

ESTANCIA

(Premiere Performances)

Choreography (1980)	HECTOR ZARASPE
Music*	ALBERTO GINASTERA
Set	PETER GOULD
Costumes	MARY JO POLLAK
Lighting	SNOWDON PARLETTE

I. LOS TRABAJADORES AGRICOLAS (The Farmers)

MARIA ALVAREZ	MARK DEGARMO
DENISE DESOUSA	ROBERT GARLAND
ROBIN EVERS	STUART GOLD
CHERYL FACTOR	MARK HAIM
MARYAM KERMANI	CHANDLER HOLLAND
TZIPORA LEVENBOIM	JONATHAN LEINBACH
SYLVIA MORALES	CHARLES MACDONALD
NINA RIES	GEORGE SAUNDERS
ROBIN GRAY	MICHAEL SCHUMACHER
AMY WYNN	HERMAN SEBEK

II. DANZA DEL TRIGO (Wheat Dance)

TERESA BAUTISTA	JENNY COOGAN
LISA DENNE	MARY DUNCAN
BAMBIE ELMALEH DE BUENOS	MARILYN JOHNSON
ROBBIN FORD	PAMELA RISENHOOVER
LINDA LEHOVEC	JOAN KARLEN
DIRCELIA JANUZZI RODIN	ANN WESTHOFF

MARK DEGARMO
STUART GOLD
MARK HAIM
CHARLES MACDONALD
GEORGE SAUNDERS
MICHAEL SCHUMACHER
JUAN CARLOS WOLF, *Speaker*

III. FIESTA CRIOLLA

1. Alegria

NEISHA FOLKES

AMY WYNN ROBIN GRAY
KRISTEN BORG
ELIZABETH MAXWELL
DINA MCDERMOTT
DONNA MIRANDA

2. Recordando

CYNTHIA MORALES
and
DAVID FUERSTENAU

TZIPORA LEVENBOIM STUART GOLD
Joseph Cerezo, *Guitar*
Juan Carlos Zalazar, *Bombo*

3. Danza Finale (Malambo)

Maria Alvarez
Denise Desousa
Cheryl Factor
Maryam Kerami
Tzipora Levenboim
Sylvia Morales

Mark DeGarmo
Robert Garland
Stuart Gold
Mark Haim
Chandler Holland
Charles MacDonald

Kristen Borg
Elizabeth Maxwell
Dina McDermott
Donna Miranda

Jonathan Leinbach
George Saunders
Michael Schumacher
Herman Sebek

Juan Carlos Zalazar†

Jonathan Leinbach, understudy for Danza del trigo
Dina McDermott, understudy for Danza del trigo
Donna Miranda, understudy for Danza del trigo
Nina Ries, understudy for Neisha Folkes
Julia Weitzer, general understudy

Assistants to Mr. Zaraspe:
Gloria Marina, Juan Carlos Zalazar
By arrangement with C. F. Peters Corp.

---

*Recording
†Guest Artist

THE DARKENING GREEN
(Premiere Performances)

Choreography (1980) and Direction	Kazuko Hirabayashi
Music	George Crumb
Design	Terence M. Costello
Costumes	Deborah Lombardi
Lighting	Snowdon Parlette

Caroline Billings Kristen Borg Pamela Risenhoover
Morris Perry Michael Simon
Neisha Folkes Gregory DeJean

Tanya Gibson
Elizabeth Maxwell
Cynthia Morales
and
Robert Garland
Robert Shannon, *Piano*

Excerpts from Makrokosmos, Volume I: Twelve Fantasy-Pieces after the Zodiac for Amplified Piano

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THE WINGED

Choreography (1966)	Jose Limon
Direction	Daniel Lewis
Incidental Music	Hank Johnson
Lighting	Snowdon Parlette
Costumes	Daphne Stevens-Pascucci

DAWN CHORUS ..... Company

SWIFTS ..... (March 15, 17) Cynthia Morales and Tatsuo Mochizuki
(March 16) Mary Duncan and Tatsuo Mochizuki

DUEL ..... (March 15, 17) Gregory DeJean and Morris Perry
(March 16) Michael Simon and Morris Perry

HOPPER ..... Michael Schumacher

FEAST OF HARPIES ..... (March 15, 17) (March 16)

(March 15, 17)	(March 16)
Jenny Coogan	Caroline Billings
Tanya Gibson	Kristen Borg
Joan Karlen	Robin Gray
Tzipora Levenboim	Elizabeth Maxwell
Carol Lucas	Sylvia Morales
Donna Miranda	Amy Wynn

BORROWED WINGS ..... (March 15, 17) Kristen Borg and Brian Taylor
(March 16) Neisha Folkes and Morris Perry

SPHINX ..... (March 15) Nan Friedman
(March 16) Francine Landes
(March 17) Neisha Folkes

CIRCULAR FLIGHT ..... Company

FINALE ..... Company

Company for Dawn Chorus, Circular Flight and Finale

Caroline Billings	Stuart Gold	Cynthia Morales
Kristen Borg	Robin Gray	Sylvia Morales
Jenny Coogan	Joan Karlen	Morris Perry
Gregory DeJean	Francine Landes	Pamela Risenhoover
Mary Duncan	Tzipora Levenboim	Michael Schumacher
Neisha Folkes	Carol Lucas	Michael Simon
Nan Friedman	Elizabeth Maxwell	Brian Taylor
David Fuerstenau	Donna Miranda	Ann Westhoff
Tanya Gibson	Tatsuo Mochizuki	Amy Wynn

Assistant to Mr. Lewis: Nancy Scattergood Jordan

Juilliard Chamber Orchestra

Violins
Wendy Scheidemantle
Concertmaster
Beryl Diamond
Principal Second Violin
Joan Faigen
Michael Ferril
Beth Franz
Joyce Hammann
Gilda Joffe
Elizabeth Lim
Ruth McGinnis
Amy Mugavero

Violas
Ann Roggen
Richard Spencer
Deborah Judd

Violoncellos
Allen Whear
Stephanie Souers
Jennifer Eley

Contrabasses
Stanley Hall
Deborah Sponheimer

Flutes
Julie Ranti
Wendy Stern

Oboes
Andrea Ridilla
Mary Watt

Bassoon
Karen Kelland

Harpsichord
Shelley Katz

PRODUCTION STAFF

Director of Stage Department	Calvin Morgan
Associate Resident Designer	Peter Gould
Resident Costume Designer	V. Jane Suttell
Resident Lighting Designer	Paul Gallo
Production Manager	Barbara DeGast*
Administrative Assistant	Carolyn Haas
Technical Director	Randy Engels
Stage Manager	Amy Pell
Head of Stage Electrics	William Haviland
Recording Engineer	Robert Taibbi
Head of Properties	Janet Knechtel
Head of Costumes	John Lee
Hair and Make-up Designer	Peggy Schierholz
Stage Coordinator	James B. Simpson
Assistant Technical Director	Danny Ionazzi
Assistant to the Costume Head	John Dunn
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Lighting Consultant	Timmy Harris
Stage Department Secretary	Mandy Engels
Design Assistants	Joan Davis, Peter John McHugh, Vera Schubert-Laurence, Robert Shaw
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Internship Program Director	Carolyn Porter Beck
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Sound Technician	Christopher Lee
Properties Assistants	Amy Darnton* Steve Westfield
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Scene Shop Staff	Ken Alexander*, Bill Ballou, Michel Barreau, Charles Bayrer, Larry Buck, Timothy deFiebre, Kenneth Elliott, Anthony M. Forman, Christopher Lee, Nicholas R. Miller, Robert Smith*, David Strang*, Pamela Wilson*, John Wolf*

---

*Production Interns

FACULTY AND STAFF OF THE JUILLIARD DANCE DIVISION 1979-80

Director	MARTHA HILL
Administrative Assistant	MARY CHUDICK
Secretary	VICTORIA TRAPANI

Ballet and Ballet Repertory

Alfredo Corvino
Michael Maule
Genia Melikova
Hector Zaraspe

Modern Dance and Modern Dance Repertory

Kazuko Hirabayashi
Hanya Holm
Daniel Lewis
Helen McGehee
Anna Sokolow
Ethel Winter

Additional Repertory

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

Composition and Production

Alfredo Corvino
Martha Hill
Kazuko Hirabayashi
Janet Soares
Daniel Lewis
Doris Rudko

Literature and Materials of Music

Robert Dennis
Craig Shuler
Stanley Sussman

Dance Notation

Billie Mahoney
Janis Pforsich

Anatomy for Dancers

Alfonso Solimene
Bernadette Hecox

Theater Techniques

Marian Seldes
John West

Dance History and Criticism

Martha Hill and Faculty

Lincoln Center Student Program

Daniel Lewis

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* * *

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The Juilliard School
Peter Mennin, *President*
1979–1980 Season

Juilliard American Opera Center

presents

La Rondine

Opera in Three Acts
by Giacomo Puccini

THE JUILLIARD THEATER
155 West 65th Street

Wednesday, December 12, 1979 at 8:00 p.m.
Friday, December 14, 1979 at 8:00 p.m.
Saturday, December 15, 1979 at 8:00 p.m.
Sunday, December 16, 1979 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*, Wolf-Ferrari's *Four Ruffians*, and introducing new operas by American composers including Menotti's *Old Maid and The Thief*, William Grant Still's *Troubled Island* and Tamkin's *The Dybbuk*. 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 world 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 conducted 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.

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 its 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 twice named Conductor of the Year in South America for 1976 and 1978. Mr. Halasz returned from a twelve week tour to South America to undertake the Juilliard production of *La Rondine*.

* * *

IAN STRASFOGEL is one of today's most experienced opera stage directors and impresarios with a wide-ranging repertory. In addition to guest engagements in over twenty American and European opera companies, he has served as Chairman of the Opera Department of the New England Conservatory of Music, Director of the Music Theater Project at Tanglewood, Director of the Washington Opera and Artistic Consultant for the Philadelphia Opera.

While widely known for his direction of numerous rarely performed works, Mr. Strasfogel is equally versed in the traditional repertory. In recent seasons, some of his most successful productions have been *Carmen* for the San Francisco Spring Opera, *Don Pasquale* and *Tosca* for the Lake George Opera, *Salome* for the Washington and New York City Operas and *The Magic Flute* for the New England Conservatory. He staged the first American performance of Monteverdi's *Il Ritorno d'Ulisse in Patria* for the Washington Opera, later a part of the New York City Opera repertoire, and the first performance in an American opera house of Kurt Weill's *Mahagonny* at the Kennedy Center.

Mr. Strasfogel staged the New York premieres of Roger Sessions' *The Trial of Lucullus* in 1966 and *Passaggio* by Luciano Berio in 1967 for the Opera Department at The Juilliard School, where he also served as assistant to Christopher West.

In the 1967-77 season, Mr. Strasfogel became founding director of the New Opera Theater at the Brooklyn Academy of Music and attracted attention there with his productions of Dominick Argento's *A Water Bird Talk* (world premiere), Viktor Ullmann's *The Emperor of Atlantis* (New York premiere) and Cavalli's *Erismena* (New York premiere).

During the past summer, he staged the American Premiere of Peter Schat's *Houdini*, a "circus opera" which served as centerpiece for the Aspen Festival's thirtieth anniversary celebration.

Mr. Strasfogel is currently collaborating with Luciano Berio on a new music theater piece commissioned by the French government. In addition, he is writing the first English language biography of Jacques Offenbach to appear in over twenty years.

JUILLIARD AMERICAN OPERA CENTER

Peter Herman Adler, *Director*

GIACOMO PUCCINI

LA RONDINE

(The Swallow)

Opera in Three Acts

Libretto by A. M. Willner, Heinz Reichert and Giuseppe Adami

Music by Giacomo Puccini

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***Guest Conductor* LASZLO HALASZ**
***Directed by* IAN STRASFOGEL**
***Sets by* CASA SORMANI**
***Assistant Designer*, CHARLES COSLER**
***Lighting designed by* PAUL GALLO**
***Costumes designed by* V. JANE SUTTELL**
***Choreography by* HECTOR ZARASPE**

Cast in Order of Appearance

Yvette (*demi-mondaines*)	**JAN LEEDS**
Bianca (*demi-mondaines*)	**KRISTEN HURST-HYDE**
Suzy (*demi-mondaines*)	**ALTEOUISE DEVAUGHN**
Magda de Civry, *a courtesan*	**KATHERINE TERRELL** (Dec. 12, 14, 16) **ROSE MARIE GUARIGLIA** (Dec. 15)
Prunier, *a poet*	**RONALD RAINES** (Dec. 12, 14, 16) **STEVEN SCHNURMAN** (Dec. 15)
Lisette, *maid to Magda*	**LINDA WALL** (Dec. 12, 14) **LAURAN FULTON** (Dec. 15, 16)
Périchaud (*friends of Rambaldo*)	**GREER GRIMSLEY**
Gobin (*friends of Rambaldo*)	**JOHN SHACKELFORD**
Crébillon (*friends of Rambaldo*)	**DAVID HAMILTON**
Rambaldo, *a wealthy Parisian banker*	**ROBERT BRIGGS**
Ruggero, *son of a friend of Rambaldo*	**MICHAEL MYERS** (Dec. 12, 14) **MICHAEL CROUSE** (Dec. 15) **MICHAEL AUSTIN** (Dec. 16)
Georgette (*grisettes*)	**LAUREN GILL**
Gabrielle (*grisettes*)	**DAUREEN PODENSKI**
Lolette (*grisettes*)	**LYNN YAKES**
Rabonier, *a painter*	**MICHAEL DASH**
An Offstage Voice	**MIN-HYE KIM**
A Student	**WILLIAM MITCHELL**
Majordomo	**CHARLES DAMSEL**

Students, artists, flower vendors
Paris, ca. 1860

* * *

There will be a fifteen minute intermission between the acts.

THE JUILLIARD ORCHESTRA

* * *

Chorus Master, **Ivan Törzs**

Italian Diction, **Evelina Colorni**

* * *

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.

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

HECTOR ZARASPE, a member of the Dance Faculty of Juilliard since 1971, is known internationally as a performer, teacher, coach and consultant. Born in Argentina, he studied at the Teatro Colon in Buenos Aires and began teaching there. Later, in Madrid, he founded the Liceo Coregrafico y Musical de Madrid, giving classes to such celebrated dancers as Antonio, Rafael de Cordoba, Mariemma, Antonia Gades, and Nana Lorca, and began teaching his protege, Luis Fuente. He toured the world with Antonio's company and the Orient and Europe with Mariemma's company, serving as ballet master for both. He has been a ballet master for the City Center Joffrey Ballet and is now a faculty member of the American Ballet Center.

Mr. Zaraspe was the choreographic assistant and private teacher of Rudolf Nureyev for *Don Quixote* for the State Opera in Vienna. Later he worked on the film *I Am a Dancer.* Mr. Zaraspe has taught Dame Margot Fonteyn and other major artists, and has been a guest instructor at many congresses on dance as well as observer at international competitions, most recently in the Soviet Union. He has previously choreographed ballets for the AOC productions of *La Traviata* and Hugo Weisgall's *The 100 Nights,* and last season's production of Monteverdi's *L'Orfeo.*

* * *

La Rondine (The Swallow) resulted from a commission offered in 1913 to Puccini by the Karltheater in Vienna, a leading showcase of operetta. In the complex negotiations that followed, the composer gradually drew away from the format of musical numbers interspersed with dialogue. With the aid of a new librettist, Giuseppe Adami, *La Rondine* evolved into a bittersweet romantic opera. The writing took almost three years between the composition of *Il Tabarro* and *Suor Angelica.* It is a product of Puccini's last period, when he was at the peak of his technical mastery.

After *La Rondine's* highly successful premiere in Monte Carlo in 1917, the delicacy of the work seems to have eluded many subsequent productions with the result that it is not often performed. It is set in the most opulent period of Parisian social life, the 1860s—a period this production follows.

—Ian Strasfogel

THE STORY OF THE OPERA

Act I — An Elegant Salon in Magda's Home in Paris. A Spring Afternoon.

Magda is serving afternoon coffee to her elderly lover Rambaldo, his friends and their mistresses. Prunier, a poet and dandy, cynically remarks that old-fashioned love is making a comeback in Paris. Although her guests find this observation amusing, Magda takes it more seriously. Prunier entertains the company with his new song about Doretta, a poor young girl who refuses the king's offer to live with him in luxury. Magda improvises an ending for the poet; the girl has rejected the king because she is already passionately in love with a poor young student. "What do riches matter, if happiness has blossomed at last?" Magda asks.

She sentimentally recalls a brief flirtation of her youth, but the others only laugh mockingly at her romantic illusions. Prunier pretends to read her palm. He predicts she will soon fall in love but, like a swallow, she will fly to the land of romance only briefly.

Ruggero, the son of a colleague of Rambaldo, arrives from the provinces to see the banker. Ruggero asks where he should spend his first night in Paris. After a lively debate between Prunier and Magda's maid, Lisette, all agree that the Bal Bullier is where he should go.

The guests leave. Lisette reminds Magda that this is her evening off, and goes to her room. Magda, musing on Prunier's enigmatic prophecy, picks up a piece of paper on which Ruggero noted the name of the nightclub and runs off. Lisette reappears, having secretly changed into one of Magda's evening dresses. Prunier, who has waited for her in the entrance hall, embraces her, and they depart. Magda returns, dressed as a grisette. She glances in a mirror and, satisfied that no one will recognize her, she leaves.

Act II — The Ballroom at Bullier's. The same evening.

In the bustling hall, Ruggero sits alone, rather oblivious to the confusion and gaiety around him. Some grisettes unsuccessfully try to entice him away. Magda arrives, attracting the attention of several young men. Seeing Ruggero, she gets rid of her unwelcome escorts by saying that she is expected.

Ruggero is a bit surprised but delighted when she sits down beside him. He suggests they dance, and they vanish into the crowd. Lisette and Prunier arrive and join in the gaiety. Returning to the table, Ruggero suddenly realizes he does not know his partner's name. Magda introduces herself as Paulette. They kiss. Lisette looks over and recognizes her mistress. Turning around, Magda catches Prunier's eye and the poet persuades Lisette that she is mistaken. They join Ruggero and his new friend. When Prunier notices Rambaldo coming in, he gets Ruggero and Lisette out of the way. When Rambaldo asks Magda if she is going home with him, she tells him she is staying, that she has found love. "May you not regret it," says Rambaldo, joining the crowd and leaving the cafe. Ruggero returns; and the new lovers go out together.

Act III — The Villa of Magda and Ruggero on the Riviera. Two months later.

Magda and Ruggero are enjoying tea in the garden. Ruggero reveals he has secretly written his family asking permission to marry Magda. After Ruggero goes off, Magda wonders how she can tell him about her sordid past. As she goes inside, Lisette and Prunier come into view. The night before, Lisette made her stage debut at Prunier's prompting. She still trembles from the audience's catcalls and hopes to go back to being a maid again. Magda comes out and readily agrees to take Lisette back in service. Prunier suggests that Magda give up her romantic illusions and return to Paris. Magda realizes that the poet is conveying a message from Rambaldo that he wants her back. Prunier leaves, and Lisette goes to change into her uniform.

Ruggero returns with a letter from his mother, who gives her blessing to the marriage, provided the girl is chaste. Sadly, Magda tells Ruggero of her past; she can love him as a mistress, but not as a wife. Ruggero's family could never accept her. He pleads, but she insists that they part. Like a swallow, she goes off to Paris, leaving behind the love of her life.

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 *(Ruggero)* makes his first appearance with the American Opera Center in this role. He previously studied at the Academy of Vocal Arts in Philadephia, and appeared this summer as Monostatos and the Third Jew in *Salome* at the Sante Fe Opera, where he was voted the outstanding apprentice artist. He studies with Daniel Ferro.

Robert Briggs *(Rambaldo)* has completed both the B.M. and M.M. degrees at Juilliard with Beverly Johnson. His operatic roles here include Pistola in *Falstaff*, Jove in *La Calisto*, and Bottom in *A Midsummer Night's Dream*. He was the winner of the first Eleanor Steber Music Foundation Award, and spent last summer studying in Graz.

Michael Crouse *(Ruggero)* of Pittsburgh, Pennsylvania, sings his first role with the A.O.C. in this production. Last summer he participated in the Merola Opera Program in San Francisco, and has sung with the Pittsburgh and Syracuse Operas, Central City Opera, the Chatauqua Opera Association, and the Western Opera Theater, where he will be appearing in January in *La Traviata* and *Die Fledermaus*.

Charles Damsel III *(Majordomo)* is in his second year with the Opera Training Department, and has previously performed as a member of *Kaleidoscope* for the Lincoln Center Student Program, and as Quince in *A Midsummer Night's Dream*. He studies with Richard Torigi.

Michael Dash *(Rabonier)* is a vocal student of Oren Brown. He sang in the Washington premiere of Benjamin Britten's *Curlew River* as well as the world premiere of George Crumb's *Ancient Voices of Children*, which he later recorded with Arthur Weisberg.

Alteouise DeVaughn *(Suzy)* is a vocal student of Daniel Ferro, and appeared last season as Hippolyta in *A Midsummer Night's Dream*. She was born in California and attended the Eastman School of Music before coming to Juilliard.

Lauran Fulton *(Lisette)* was born in Canyon, Texas and is in her first year in the Opera Training Department, studying with Richard Torigi. She was second place winner in the Detroit Grand Opera Competition in 1978, and her operatic repertory includes Gilda, Despina, and the Queen of the Night.

Lauren Gill *(Georgette)* is new to the Opera Training Department this year and studies with Daniel Ferro. She took her B.A. in Music at Mt. Holyoke and has performed at the Des Moines Metro Festival and the Trenton State Cultural Center, where she did the role of Pamina in *The Magic Flute*.

Greer Grimsley *(Périchaud)* is new to the Opera Training Department and is a pupil of Richard Torigi. He previously attended Loyola University and studied opera under Arthur Cozenza.

Rose Marie Guariglia *(Magda)* returns to Juilliard, where she took her B.M. degree with Hans Heinz, with this production. She has since appeared with the Eastern Opera Theater, the Central City Opera, and the St. Paul Opera in such roles as Lucia, Violetta and Gilda. She will be appearing this spring with the Western Opera Theater in *La Traviata* and *Die Fledermaus*.

David Hamilton *(Crébillon)* won first place in the Iowa District Metropolitan Auditions in 1979. A student of Daniel Ferro, he was also a Fellow this past summer at the Berkshire Music Center.

Kristen Hurst-Hyde *(Bianca)* is studying with Rose Bampton in her first year at Juilliard. She attended graduate school at the University of Utah and performed a wide range of repertory, including *Hansel and Gretel*, *The Consul*, and *West Side Story*.

Min-Hye Kim *(An Offstage Voice)* was born in Seoul, Korea and took her B.A. at Seoul National University College of Music, and also appeared with the Seoul City Orchestra. She studies with Rose Bampton.

Jan Leeds *(Yvette)* was the District Winner of the Metropolitan Opera Regional Auditions in Tulsa in 1978. She was born in Galveston, Texas and has previously appeared with the Oklahoma Symphony in *Naughty Marietta*. A student of Rose Bampton, she has also sung the Queen of the Night and Lucy in *The Telephone*.

William Mitchell *(A Student)* was born in Decatur, Ga. and appeared in Mozart's *La Finta Giardiniera* at Juilliard last spring. 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.

Michael Myers *(Ruggero)* won first prize in the San Francisco Opera auditions in 1979, and during the past summer participated in the Merola Opera Program in San Francisco, where he performed Don José in *Carmen*. A new member of the American Opera Center, his other roles include Vasek in *The Bartered Bride* for the Central City Opera, Rodolfo in *La Boheme* for the Virginia Opera Association, and several productions for the Minnesota Opera, including *The Pirates of Penzance* and Conrad Susa's *Transformations*.

Daureen Podenski *(Gabrielle)* completed her B.M. degree at Juilliard last spring. She has been a member of the Juilliard Singers and, for the Opera Training Department, sang Helena in *A Midsummer Night's Dream*. She studies with Beverley Johnson.

Ronald Raines *(Prunier)* was born in Texas City, Texas and recently changed from baritone to tenor roles. For the American Opera Center, he sang the title role in Monteverdi's *L'Orfeo* and has recently appeared as Beppe in *I Pagliacci* with the Syracuse Opera. He studies with Oren Brown.

John Shackelford *(Gobin)* is now studying voice with Oren Brown, but previously attended Juilliard as a flute major. He has appeared in the New York premiere of Conrad Susa's *Transformations*, in Orff's *Die Kluge* and in Virgil Thomson's *The Mother of Us All*.

Steven Schnurman *(Prunier)* receives his Bachelor of Music from Juilliard this year, and is a student of Beverley Johnson. He has appeared in the recent Juilliard productions of *La Calisto*, *Jenufa* and *Madama Butterfly*, as the Magistrate in *Un Ballo in Maschera* and as Lysander in *A Midsummer Night's Dream*.

Katherine Terrell *(Magda)* is new to the American Opera Center but has sung a wide repertory including *The Tales of Hoffmann* and *Faust* for the Chatauqua Opera, Frasquita in *Carmen* for the Canadian Opera Company, and Hansel in *Hansel and Gretel* for the Guelph Spring Festival in Ontario. She appeared with the St. Louis Municipal Opera in musical shows and understudied Ann Blyth in *Kiss Me Kate*. Her awards include the Rotary International Graduate Fellowship, and she was also a District Place Winner in the Metropolitan Opera Regional Auditions.

Linda Wall *(Lisette)* has studied at Juilliard with Beverley Johnson for three years and appeared here as Pamina in the Opera Training Department production of *The Magic Flute* and as Juno in *La Calisto*. She recently appeared as soloist with the National Symphony in Washington in Aaron Copland's *Songs of Emily Dickinson*, with Mr. Copland conducting. Miss Wall won first prize in the Sixth Annual International Competition of Musical Performance in Chile last month.

Lynn Yakes *(Lolette)* was born in San Antonio and appeared with the Fort Worth Opera and the Dallas Chamber Opera before coming to New York. She studies at Juilliard with Oren Brown.

AMERICAN OPERA CENTER CHORUS

Laura Campbell, Agatha Carubia, Kathryn Cowdrick, Charles Damsel, Michael Dash, Alteouise DeVaughn, Bruce Eckstut, Robert Elwood, Lauren Gill, Charles Goldstein, Greer Grimsley, David Hamilton, Sharmi Harper, Edwina Humphrey, Kristin Hyde, Steve Jacob, Ruth Jacobson, Min-Hye Kim, Barbara Kuntz, Katherine Lakoski, Jan Leeds, David Lowe, Irene Lumpkin, Michael Miller, Maria Misenas, William Mitchell, Daureen Podenski, John Russo, George Saunders, John Shackelford, Jeffrey Thomas, Karen Thomas, Lynn Yakes.

DANCE ENSEMBLE

Maria Alvarez, Maria Teresa Bautista, Lisa Denne, Bambie Elmaleh de Buenos, Robbin Ford, Anthony Gargiulo, Robert Garland, Mark Haim, Linda Lehovec, Jonathan Leinbach, Charles MacDonald, George Saunders, Michael Schumacher.

SUPERNUMERARIES

Cornelius Frizell, William King, Scott Marshall, William Schell.

PERSONNEL OF THE JUILLIARD ORCHESTRA

Violins

Robert McDuffie
Concertmaster
Nicholas Mann
Assistant
Elena Barere
Principal Second
Jean-Francois Rivest
Assistant
Alexander Boder
Narciso Figueroa
Theodora Geraets
Elizabeth Hamisevich
Jong-Wha Hong
Min Yong Lee
Sung Ju Lee
Daniel Lewin
Felicia Moye
Bettina Mussumeli
Avril Oraschuk
Marion Pinheiro
Frank Powdermaker
Deborah Redding
Kurt Sassmanshaus
Sarah Sherry
Kelly Smith
Mineko Yajima

Violas

Richard Brice
Principal
Ann Roggen
Assistant
Alison Avery
Todd Gabriel
Jeffrey Jacobi
Maxwell Raimi

Violoncellos

Cynthia Cox
Principal
Charles Curtis
Assistant
Neal Carey
Michele Djokic
Matthew Laughlin
Ellen Westermann

Contrabasses

Carolyn Davis
Principal
Patrick Neher
Assistant
Emil Botti
Roger Wagner

Flute/Piccolo

Gary Schocker
Barbara Siesel
Marie Herseth

Oboes/English Horn

Emily Ferguson
Vivian Burdick
William McMullen

Clarinet/ Bass Clarinet

John Jones
Laura Ardan
Steve Miller

Bassoons

David Joseph
Alan Futterman

Horns

Eric Ralske
James Vaughn
Steve Multer
John Ramsay

Trumpets

Justin Cohen
Michael Halpern
Nancy Jane Hill

Trombones

Brendan Hartz
Gene Brewer
Richard Kessler
John Rojak
Bass Trombone

Timpani

Clifton Hardison

Percussion

Mark Sherman
Greg Parnas
Steve Machamer

Harp

Isabelle Perrin

Celeste

Paul Shaw

PRODUCTION STAFF

Director of Stage Department ..... *Calvin Morgan*
Production Manager ..... *Robert Long*
Administrative Assistant ..... *Carolyn Haas*
Technical Director ..... *Randy Engels*
Production Stage Manager ..... *David Ostwald*
Assistant to the Director ..... *Elizabeth Verner*
Head of Stage Electrics ..... *William Haviland*
Head of Properties ..... *Janet Knechtel*
Head of Costumes ..... *John Lee*
Hair and Make-Up Designer ..... *Peggy Schierholz*
Stage Coordinator ..... *James B. Simpson*
Assistant Technical Director ..... *Danny Ionazzi*
Assistant to the Costume Head ..... *John Dunn*
Assistant to the Costume Designer ..... *Grace Tannehill*
Assistant to the Lighting Designer ..... *Gerald Dellasaka*
Assistant Scenic Designer ..... *Robert Shaw*
Stage Department Secretary ..... *Mandy Worrall*
Design Assistants ..... *Joan Davis, Vera Schubert-Laurence*
Production Electricians ..... *Tom Rockenfield, George Schneider*
Costume Shop Staff ..... *Leslie Calumet, Virginia Johnson, Deborah Lombardi, Thom Prager*
Scene Shop Staff ..... *Bill Ballou, Michael Barreau, Charles Bayrer, Timothy deFiebre, Kenneth Elliott, Anthony M. Forman, Christopher Lee, Nicholas R. Miller*
Chargeman ..... *Edgar Franceschi*
Scenic Artists ..... *Donald S. Butler, Edward Cesaitis, Peter McHugh, Sun-Hi Shin, Donna E. Zakowski*

* * *

The sets of *La Rondine* are a generous and deeply appreciated gift of the Opera Company of Philadelphia, Edward Corn, General Manager.

FACULTY AND STAFF OF THE JUILLIARD AMERICAN OPERA CENTER

Peter Herman Adler ..... *Director*
Martin Smith ..... *Administrator*
Doris R. Woolfe ..... *Administrative Assistant*
Janet Bookspan ..... *Acting*
David Hicks ..... *Acting*
David Ostwald ..... *Acting*
Kenneth Helman ..... *Coaching Fellow*
Gary Magby ..... *Coaching Fellow*
Timothy Shaindlin ..... *Coaching Fellow*
Ivan Törzs ..... *Coaching Fellow*
Bertha Melnik ..... *Coach*
Viola Peters ..... *Coach*
Marshall Williamson ..... *Coach*
Evelina Colorni ..... *Italian Diction*
Alice Howland ..... *German Diction*
Madeleine Marshall ..... *English Diction*
Marguerite Meyerowitz ..... *French Diction*
Billie Mahoney ..... *Body Movement*

Your support of the Juilliard American Opera Center 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.

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DANCEMAGAZINE August 1980

by Michael Robertson

Given the Juilliard School's strong reputation, it wasn't really a surprise to find that the **Juilliard Dance Ensemble**'s concerts, March 14-17, were on a highly professional level in both production and dancing. The students' four performances at the Juilliard Theater offered mostly modern dance, with two interesting exceptions.

Anthony L'Abbé, a contemporary of Handel and dancing master at the courts of George I and George II, choreographed most of *An Entertainment for His Majesty George II*; Wendy Hilton, who teaches Baroque dance at Juilliard, directed the work and composed additional dances. When the curtain went up we were thrust into an elaborate eighteenth-century ballroom with women in lavish, low-cut gowns and men in elegant breeches and jackets, nodding their powdered wigs as they chatted. (The costumes were by John Lee.) Though the dancers in the opening minuet were stiff, the performers later relaxed, and always it was a pleasure to see onstage dances that we usually have to read about in books. We could see here the infancy of ballet; turnout was already employed, and the basic transition steps were in use. And a small vocabulary of virtuoso steps was being accumulated; Tatsuo Mochizuki, in his hornpipe solo, did a few cabrioles and spun around twice in a turn that, with the awkwardness ironed out, would later be known as the pirouette.

But *An Entertainment* illumined not only the history of dance; it shed light on an entire society. In the mathematical rigor of the form we could see the culture that produced Isaac Newton and David Hume, and in the decorous sociability of the dancing we glimpsed the society that was to nurture Jane Austen.

It seemed a primary purpose of Hector Zaraspe's *Estancia* was to get as many students as possible onstage, and he succeeded in that goal; it has a cast of forty. The opening scene is much like a mimed school pageant on "Our Latin American Friends"; it shows a village at dawn, with dogs barking, women working, and gauchos fighting. The dancing begins in the next section, as farmers sow seeds in slow motion, followed by the symbolic sprouting of women in wheat-colored leotards. In "Fiesta Criolla" Neisha Folkes has a bouncy solo, while Cynthia Morales and David Fuerstenau perform a lyrical duet, fog swirling about them. *Estancia*'s exciting finale features the Argentian adaptation of flamenco, in which the dancers' exuberance seems too much for the restraint of traditional Spanish form. Stuart Gold, in gaucho pants and red sarape, got the excitement mounting and guest artist Juan Carlos Zalazar brought it to a climax, his spurs jangling as he threw himself into abandoned footwork.

Anna Sokolow created animated versions of six paintings by the surrealist René Magritte in her fascinating 1970 homage, *Magritte, Magritte*. Cynthia Morales and Michael Simon, as "The Lovers," gave a performance as strong and hard-edged as Magritte's own painting style. They were accompanied by Douglas Finch's fine interpretation of a complex piano sonata by Scriabin. Jonathan Leinbach as "The Troubled Sleeper" was witty, violent, and highly controlled. In "The Ideas of the Acrobat," Caroline Billings, Joan Karlen, and Tzipora Levenboim stretched sinuously, and Pamela Risenhoover and Charles MacDonald delivered lines and danced with equal assurance in "The Threatened Assassin."

I saw two strong casts in José Limón's *The Winged*, directed by Daniel Lewis, with beautifully colored costumes by Daphne Stevens-Pascucci. The cast of twenty-seven all seemed at ease in the Limón style, which in this dance emphasized fluttering quickness. Among the soloists, Brian Taylor and Neisha Folkes were outstanding in a jazz duet of quivering avian alertness. Both Nan Friedman and Francine Landes, who took the role at different performances, were simultaneously grim and alluring in their intense performances as the Sphinx. Audience favorites were Michael Simon and Morris Perry in a duel—these were heavy, powerful birds, falcons or hawks—and the Harpies, six women ready to devour any flesh at hand, their own included.

The Juilliard dancers gave Kazuko Hirabayashi's *The Darkening Green* its first performances; their dancing provided more pleasure than the work itself. Hirabayashi's choreography is an awkward alternation between ballet and modern dance. Throughout the dance we get movement that is peculiar, novel, or startling—as when four men begin leaping like frogs—but it seldom has anything to do with the work as a whole. The dance takes its tone from George Crumb's music, which is dramatic and vaguely threatening. Snowdon Parlette's lighting used shafts of light piercing through blackness, and Deborah Lombardi designed the elaborate costumes.

The Juilliard School
Peter Mennin, *President*
1979-1980 Season

The Juilliard American Opera Center
presents the premiere of

Feathertop

Opera in Two Acts
by EDWARD BARNES

JUILLIARD DRAMA THEATER
144 West 66th Street

Thursday, February 7, 1980 at 8:00 p.m.
Friday, February 8, 1980 at 8:00 p.m.
Saturday, February 9, 1980 at 8:00 p.m.
Sunday, February 10, 1980, at 3:00 p.m.

The Juilliard School
Peter Mennin, *President*
1979-1980 Season

Juilliard American Opera Center
presents

Le Rossignol (The Nightingale)
by Igor Stravinsky

La Vida Breve
(A Brief Life)
by Manuel de Falla

THE JUILLIARD THEATER
155 West 65th Street

Thursday, April 24, 1980 at 8:00 p.m.
Saturday, April 26, 1980 at 8:00 p.m.
Sunday, April 27, 1980 at 3:00 p.m.

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EDWARD BARNES was born in 1957 in Gettysburg, Pennsylvania, where he studied piano, French horn and double bass from the age of five. While still in high school, he began the study of composition with Robert Hall Lewis at the Peabody Conservatory. Further studies were with Vincent Persichetti at The Juilliard School in New York, and with Peter Maxwell Davies at the Dartington Hall School of Music in England under a grant from the British Arts Council. In the summer of 1978, he served as guest composer-in-residence at the Aspen Music Festival, where his commissioned work, *In The Garden,* was first performed.

His compositions have been performed by the Eastern Philharmonic Orchestra at the Eastern Music Festival, the Juilliard Contemporary Chamber Ensemble conducted by Richard Dufallo, the Cardiff Composers' Ensemble in Great Britain, and the Aspen Contemporary Chamber Ensemble at the Aspen Music Festival. He has been awarded the Lado Prize in Composition, the Percussive Arts Society Prize in Composition, two awards from the American Society of Composers, Authors and Publishers, and The Juilliard School's Henry Mancini Fellowship. He is also the composer of the music to the 1979 Academy Award-winning film, *The Writers,* directed by Harriet Aaron. He will receive his Master of Music degree from Juilliard this May. *Feathertop* is his first opera.

* * *

MAURICE VALENCY has written extensively for the stage, and in the golden years of television he contributed frequently to such programs as Omnibus, Studio Three and Hallmark Hall of Fame. His best known works are free adaptations of plays from the French and German, among them *The Madwoman of Chaillot, The Enchanted, Ondine, The Apollo of Bellac* and *The Visit,* all widely anthologized; several of them have won prizes. His version of Offenbach's *La Périchole,* originally commissioned by the Metropolitan Opera, has achieved a secure place in the repertoire. For the American Opera Center, he translated and adapted Chabrier's opera, *Le roi malgré lui,* presented in the Juilliard Theater in 1976 as *The Reluctant King.* He has been on the Juilliard faculty since 1971.

Along with his ventures in the drama, he has published a series of scholarly books on subjects that range from the medieval lyric to studies of Ibsen, Strindberg, Chekhov, Shaw and Pirandello. *Feathertop* was first written and produced for television in 1963, and later adapted for the stage. It is presented here in operatic form for the first time.

* * *

RICHARD DUFALLO is one of the leading exponents of contemporary music in both the U.S. and Europe. He has given more than one hundred fifty premieres. In addition to performing pieces by Xenakis, del Tredici, Nono and Takamitsu, he has sought out and encouraged many younger, lesser-known composers and performed their works, including two by Edward Barnes: the premiere of *Home Again, Home Again* (1977), based on a Civil-war diary; and *In The Garden.*

After his graduation from the University of California, Richard Dufallo studied conducting with both William Steinberg and Pierre Boulez. He also worked closely with Lukas Foss as Associate Conductor of the Buffalo Philharmonic from 1962 to 1966. He presented a series of works, commissioned by the Koussevitzky Foundation, in Lincoln Center and at the Library of Congress, and later recorded the series for Columbia Records. His many engagements with such orchestras as the Chicago Symphony, the New York Philharmonic, the Pittsburgh Symphony and the American Symphony have included many standard orchestral works in addition to contemporary and avant-garde ones. For the Louisville Symphony, he recorded Peter Maxwell Davies' *St. Thomas' Wake* for First Edition Records.

In the field of opera, Maestro Dufallo has conducted the Cincinnati Summer Opera and the San Francisco Spring Opera. He was appointed in 1972 by the late Goeran Gentele to serve as Artistic Director and Conductor of the Metropolitan Opera's Mini-Met. He will conduct Offenbach's *Les Contes d'Hoffmann* for the New York City Opera starting in April and continuing through the 1980 and 1981 seasons. Beginning with the 1980 season he will also assume the post of Artistic Advisor for the Het Gelders Orkest in Arnheim, Holland. He has been a faculty member of The Juilliard School since 1972.

* * *

PETER PERINA was born in Budejovice, Czechoslovakia and graduated from the Prague School of Fine Arts. Soon after, he moved to Canada, where he is currently Associate Professor/Scenographer at the Dalhousie University in Halifax, Nova Scotia. Mr. Perina has designed over eighty productions in Czechoslovakia, Toronto, Ottawa and Halifax. He is making his American debut with this production.

JUILLIARD AMERICAN OPERA CENTER

Peter Herman Adler, *Director*

Feathertop

Opera in Two Acts

MUSIC BY EDWARD BARNES

Text by Maurice Valency — From his play, "Feathertop"
Based on a Short Story by Nathaniel Hawthorne

Conducted by **RICHARD DUFALLO**
Directed by **H. WESLEY BALK**
Sets designed by **PETER PERINA**
Lighting designed by **PAUL GALLO**
Costumes designed by **V. JANE SUTTELL**
Choreography by **DANIEL LEWIS**

Cast in Order of Apperance

Mother Rigby, *a witch*	**NADINE ASHER**
Diccon, *her familiar (silent)*	**JACK WATERS**
Feathertop, *a scarecrow*	**MICHAEL DASH**
Polly Gookin, *Judge Gookin's daughter*	**GAIL DOBISH**
Bob Endicott, *in love with Polly*	**RICHARD ESTES**
Judge Gookin	**NORMAN ANDERSSON**
Servant Girl	**RUTH JACOBSON**
Major Whitby	**J. PATRICK RAFTERY**
Mr. Graham Bell	**JEFFREY THOMAS**

* * *

New England, 1770

* * *

There will be a fifteen minute intermission between the acts.

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THE JUILLIARD PHILHARMONIA

* * *

Chorus Master, **Ivan Törzs**
Musical Preparation, **Edward Barnes** *and* **Timothy Shaindlin**

Evening performances will end at approximately 10:15 p.m.; matinee at 5:15 p.m.

* * *

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

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

H. Wesley Balk is currently the Artistic Director of the Minnesota Opera and Associate Professor of Theater Arts at the University of Minnesota, where his productions regularly command the attention of the national press. He is also a noted teacher of acting for singers and has published a textbook on the subject, now in its second printing.

Mr. Balk was born in St. Paul, Minnesota and took both BS and BA degrees from Bemidji State College. There, as an undergraduate, he directed and conducted performances of Mozart's *Cosi fan tutte* and *The Marriage of Figaro*. After teaching high school music for three years, Mr. Balk attended the Yale School of Drama and received his doctorate in directing. He then studied opera direction in Germany as a Fulbright Scholar and returned to join the Minnesota Opera Company in its second season. This association has continued without interruption since then. He has directed more than forty-five productions for the Minnesota company, including collaboration on the creation of *Oedipus and the Sphinx, Faust Counter Faust, Transformations* and *Black River*. In all, he has directed the American or world premieres of more than twenty operas, including *Miss Havisham's Fire* for the New York City Opera in 1979. He has also directed productions for the Santa Fe Opera, Washington Opera Society, Houston Grand Opera and San Francisco Spring Opera, among others.

He has done several translations of operas, including Mozart's *The Abduction from the Seraglio; The Magic Flute* (with Barbara Field); Satie's *Socrates* and Orff's *Die Kluge* (with Yale Marshall); and Werner Egk's *17 Days and 4 Minutes*. Mr. Balk has created a one-hour television program on the training of the singer-actor, *Opera Without Elephants*. He is an articulate spokesman for opera at many meetings and conventions, including those of the National Opera Association and the National Association of Schools of Music.

* * *

Daniel Lewis spent ten years as a dancer with the José Limón Company, seven of them as assistant to Mr. Limón, and, following Mr. Limón's death, one year as acting Artistic Director. His choreography is in the repertory of numerous companies including the Juilliard Dance Ensemble, U.C.L.A., University of Michigan, Amherst College and Hampshire College. In addition, he has choreographed major operas for the Dallas Civic Opera and the Houston Grand Opera. Mr. Lewis has staged the works of José Limón for numerous companies including the Alvin Ailey Dance Company, Royal Danish Ballet, Royal Swedish Ballet and Batsheva Company. He is Director of Dance Programs for the Lincoln Center Student Program and has been a member of the Juilliard School faculty since 1967.

SYNOPSIS

By Maurice Valency

Feathertop is based on a free adaptation for the stage of a story by Nathaniel Hawthorne that was originally published in his *Twice-Told Tales* of 1842. The librettist hastens to disclaim any obligation to Gogol's *Revisor*, as a debt wholly of accidental character, quite unwittingly and innocently incurred.

ACT 1 — Scene I — Mother Rigby's kitchen.

Mother Rigby is by profession a witch, serving the vicinity of a prosperous New England town in colonial days, some years before the American Revolution. We find Mother Rigby putting the last touches to the figure of a scarecrow with which she plans to defend her cornfield from the Massachusetts crows. As Diccon, her familiar, fetches a coal for her pipe, she is so far lost in admiration for her handiwork that she is moved to bring it to life and send it forth into the world to seek its fortune among the other puppets with which the world is peopled. In due course, with the help of her tobacco pouch, she succeeds in breathing life into her scarecrow. Then, after offering him some sound advice, she dubs him Lord Feathertop and sends him off to wait on the local magnate, Judge Gookin.

Scene II — Judge Gookin's elegant living room.

While Feathertop is closeted with the Judge, Gookin's pretty daughter Polly is conferring spiritedly with Bob Endicott as to the proper moment for him to ask her father for her hand in marriage. Their conversation is interrupted by the entrance of Gookin and Feathertop, who is lost in astonishment at the ways of life in the "new world." The Judge, much impressed with Feathertop's dazzling exterior and his mysterious manner, at once concludes that his visitor is a royal emissary who has come to oversee the workings of the administration, and he wastes no time in proving his loyalty by denouncing his military and fiscal colleagues for treason and treachery. Feathertop is duly impressed, but he is even more deeply impressed by the loveliness of Polly Gookin, the first young woman he has ever seen. He offers at once to marry her. She runs off in a panic, with her father in pursuit. The Judge's absence gives his friends, Major Whitby, the commandant of the garrison, and Mr. Bell, the royal tax collector, an opportunity to denounce Gookin in their turn as a thief and a traitor. Feathertop begins to understand a little what life is like, and the responsibility for setting things right in the world begins to weigh upon him.

INTERMISSION

ACT II — Scene I — A room in Judge Gookin's house adjoining the ballroom.

After warning Polly to be on her best behavior, Gookin departs to find Feathertop and send him to his daughter. Bob enters and, in duet, he and Polly confirm their love for each other. Feathertop's arrival in the room interrupts them, but even so, Bob cannot muster the courage to speak to him. Feathertop escorts Polly off to the ballroom.

Scene II — Judge Gookin's ballroom.

The guests at the party are much enamored with Lord Feathertop, and become further convinced of his elegance and mystery. After dancing two selections with Polly, Feathertop is asked to give a solo dance performance: a gigue. Feathertop becomes so wrapped up in his performance that he spirals himself into a whirl and become totally exhausted. Out of breath, he takes Polly to the adjacent room. There, Feathertop is so enraptured with her beauty that he blurts out his plans for altering the ways of the world he has so recently entered, and which he feels it is his manifest duty to purify and to reform. But these Messianic thoughts, and the impetuous declaration of love that inspires them, are quite suddenly driven from his mind when he chances, in a fatal moment, to catch a glimpse of himself in the cheval glass that adorns the room. Now, for the first time, he sees himself as he really is, as the scarecrow that underlies his magnificence grins at him from the mirror. The contrast between the grandeur of the illusion and the pathetic reality is more than he can bear, and leaving his love and his dreams, he goes off dejectedly to Mother Rigby's cottage.

Scene III — Epilogue.

At last, safe again in the witch's kitchen, Feathertop tells Mother Rigby that he does not want the gift of life she has given him. Hurling the vital pipe into the fire, he gratefully renders up the ghost of what might have been, in happier circumstances, Lord Feathertop, the savior of humanity. Thus, her little experiment miscarries; but in the end, Mother Rigby reflects, her work has not been in vain. Her puppet will serve perhaps a less exalted function than she has dreamed of, but nevertheless a useful purpose, more useful possibly than most. It will at least serve to keep the crows away from her cornfield, an estimable task and an innocent one.

The Juilliard American Opera Center gratefully acknowledges financial support toward this production from the National Opera Institute. The composer received direct assistance from The American Music Center and the Dramatists' Guild Fund, Inc.

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.

NORMAN ANDERSSON *(Judge Gookin)* is a native of Philadelphia, where he attended Temple University. He also attended Indiana University before joining the American Opera Center this year. A student of Richard Torigi, Mr. Andersson has appeared in leading and supporting roles with opera companies in Detroit, Louisville, Central City, New Orleans and Wolf Trap.

NADINE ASHER *(Mother Rigby)* was born in Chicago and studied previously at MacMurray College and Indiana University. She previously appeared in the AOC production of *Un Ballo in Maschera* as Ulrica. She has made many appearances with the Minnesota Orchestra, the Indianapolis Symphony, the St. Louis Symphony and the Detroit Symphony.

MICHAEL DASH *(Feathertop)* is in his third year of the Bachelor of Music course at Juilliard. Mr. Dash began his musical studies at the age of five with his parents, both of whom are Juilliard graduates. As a boy soprano he sang in the Washington premiere of Benjamin Britten's *Curlew River*, as well as the world premiere of George Crumb's *Ancient Voices of Children*, which he later recorded with Arthur Weisberg. Mr. Dash recently appeared as Rabonier in the AOC production of *La Rondine*. He is a student of Oren Brown.

GAIL DOBISH *(Polly Gookin)* came to Juilliard after graduating from Ripon College in Wisconsin, and she will receive her Master of Music degree in May. Her many appearances here include Sinopoli's *Souvenirs à la Memoire*, with Richard Dufallo; Mozart arias with Sixten Ehrling; and three leading roles in operatic productions: the title role in *La Calisto;* Oscar in *Un Ballo in Maschera* and Tytania in Britten's *A Midsummer Night's Dream*. Her teacher is Daniel Ferro.

RICHARD ESTES *(Bob Endicott)* was born in Charlotte, N.C. and comes to Juilliard from Catholic University, where he received his Master of Music degree. Formerly a baritone, he was District Winner of the Metropolitan Opera Auditions in 1967 and 1968 and has performed with the Western Opera Theater, the Santa Fe Opera and with the Wolf Trap Opera Company.

RUTH JACOBSON *(Servant Girl)* is a student of Daniel Ferro. She sang the role of Serpetta in Juilliard's production of *La Finta Giardiniera* last Spring. A graduate of Luther College in Minnesota, she was a Fellow in the Vocal Program at Tanglewood in 1978 and 1979.

J. PATRICK RAFTERY *(Major Whitby)* was born in Washington, D.C. and spent the last three years studying at the Boston Conservatory. His repertory includes two roles from *La Boheme*, Schaunard, which he will sing with the San Diego opera this year, and Marcello, which he sang with the Central City Opera in 1978. He has also sung the title role in Puccini's *Gianni Schicchi* for the Central City Opera.

JEFFREY THOMAS *(Graham Bell)* sang Belfiore in Juilliard's production of *La Finta Giardiniera* last Spring. He has sung supporting roles in *Un Ballo in Maschera* and Monteverdi's *L'Orfeo*. He has toured the public schools as the tenor in *Kaleidoscope*. He studies with Richard Torigi.

JACK WATERS *(Diccon)* received his BFA from the Juilliard School and is now studying at the Alvin Ailey Center for American Dance. Mr. Waters has danced works by Anna Sokolow, José Limón and Kathryn Posin. Last summer he performed his own work, *Personificationes*, with his own group at the Internationale Sommerakademie des Tanzes in Cologne, Germany.

Your support of the Juilliard American Opera Center is needed and welcome. Further information on gifts to the School may be obtained from the Juilliard School Development Office, Lincoln Center, New York 10023. Telephone 799-5000, X278.

PERSONNEL OF THE JUILLIARD PHILHARMONIA

Violins I
Wendy Scheidemantle
Concertmaster
Joan Faigan
Susi Lussi
Haesoon Hahn

Violins II
Nancy Roth
Principal
Mi Hee Chung
Fritz Krakowski
Mia Wu

Violas
Lila Brown
Principal
Paul Neubauer
Judith Laibman

Violoncellos
Heidi Jacob
Principal
Paul Whear
Desmond Hoebig

Contrabasses
Albert Laszlo
Marc Albert

Flute
Bradley Garner

Oboe
Andrea Ridilla

Clarinet
Lisa Klevit

Bassoon
Karen Kelland

String Quartet
Nadia Sonnenberg
Eric Wyrick
Richard Brice
Mats Lidstrom

Horn
William Barnewitz

Trumpet
Justin Cohen

Percussion
Steve Machamer
James Thoma

Piano
Alissa Leiser

SUPERNUMERARIES

Rosemary Kuntz, Rosemary Musoleno, Karen Thomas

AMERICAN OPERA CENTER CHORUS

Agatha Carubia, Kathryn Cowdrick, Lauran Fulton, Lauren Gill, Sharmi Harper, Edwina Humphrey, Kristin Hurst-Hyde, Min-Hye Kim, Jan Leeds, Irene Lumpkin, Maria Misenas, Daureen Podenski, Lynn Yakes.

PRODUCTION STAFF

Director of Stage Department ..... *Calvin Morgan*
Assistant Resident Designer ..... *Peter Gould*
Production Manager ..... *Robert Long*
Administrative Assistant ..... *Carolyn Haas*
Technical Director ..... *Randy Engels*
Assistant to the Director ..... *Charles Karchmer*
Production Stage Manager ..... *Elizabeth Verner*
Stage Manager ..... *Barbara De Gast*
Head of Stage Electrics ..... *William Haviland*
Head of Properties ..... *Janet Knechtel*
Head of Costumes ..... *John Lee*
Hair and Make-Up Designer ..... *Peggy Schierholz*
Stage Coordinator ..... *James B. Simpson*
Assistant Technical Director ..... *Danny Ionazzi*
Assistant to the Costume Head ..... *John Dunn*
Assistant to the Lighting Designer ..... *Gerald Dellasala*
Stage Department Secretary ..... *Mandy Engels*
Design Assistant ..... *Peter John McHugh*
Scene Shop Buyer ..... *Gayle Ruhlen*
Production Electricians ..... *Tom Rockenfeld, George Schneider*
Costume Shop Staff ..... *Leslie Calumet, Virginia Johnson, Deborah Lombardi, Thom Prager*
Scene Shop Staff ..... *Bill Ballou, Michael Barreau, Charles Bayrer, Timothy de Fiebre, Kenneth Elliott, Anthony M. Forman, Christopher Lee, Nicholas R. Miller, Larry Buck*
Internship Program Director ..... *Carolyn Porter-Beck*
Production Interns ..... *Ken Alexander, Christine Andrews, Cindy Busch, Amy Darnton, J. B. Gallegos, Mary Jukuri, Nicole Klagsbrun, Mary Lawson, Mary Jo Pollak, Joy Rose, Robert Smith, Daphne Stevens-Pascucci, Bland M. Wade, Pamela Wilson, John Wolf*
Michael Ehrman (National Opera Institute)

The Juilliard School
Peter Mennin, *President*
1979-1980 Season

Juilliard American Opera Center

presents

Le Rossignol

(The Nightingale)
by Igor Stravinsky

La Vida Breve

(A Brief Life)
by Manuel de Falla

THE JUILLIARD THEATER
155 West 65th Street

Thursday, April 24, 1980 at 8:00 p.m.
Saturday, April 26, 1980 at 8:00 p.m.
Sunday, April 27, 1980 at 3:00 p.m.

THE JUILLIARD THEATER CENTER

presents

THE GREEN COCKATOO
A Grotesque in One Act

by Arthur Schnitzler
Translated by Ethel Van der Veer

Directed by LIVIU CIULEI

A Group IX (Fourth Year) Performance Project

Drama Theater

Friday, March 21, 1980 at 8 PM (Dress Rehearsal)
Saturday, March 22; Monday, March 24; Tuesday,
March 25 at 8 PM; Sunday, March 23 at 3 PM

Scenic Designer	Costume Designer	Lighting Designer
LIVIU CIULEI	V.JANE SUTTELL	WILLIAM HAVILAND

CAST

PROSPÈRE, host of The Green Cockatoo.....James Eckhouse
Members of Prospère's troupe:
SCAEVOLA.....Ascanio Sharpé
JULES.....Kevin McGuire *
HENRI.....Robert Nadir
MICHETTE.....Lynn Chausow
FLIPOTTE.....Laura Smyth
GUILLAUME.....Derek Evans
GEORGETTE.....Pamela Nyberg
BALTHASAR.....Jeffrey Rubin
MAURICE.....Barry Heins
ETIENNE.....Lynn Chausow
GRASSET, a philospher.....Barry Heins
LEBRÊT, a tailor.....Kevin McGuire *
A SERGENT de VILLE.....Derek Evans
GRAIN, a tramp.....Richard Howard
LÉOCADIE, an actress, Henri's wife.....Pamela Nyberg
FRANCOIS, Vicomte de Nogeant.....Kevin Bergman
ALBIN, Chevalier de la Tremouille.....Neil Sims
EMILE, Duc de Cadignan.....Jeffrey Rubin
MARQUIS de LANSAC.....James Bergwall *
SÉVERINE, Marquise de Lansac.....Michele Farr
ROLLIN, a poet.....David Bryant
ARISTOCRATS and CITIZENS OF PARIS.....Carolyn Abedor,
Jeanette Bolding, Lilitte Knox, Eddy Theran, Colin Walker *

The action occurs in Paris on the 14th of July, 1789,
in the tap room of The Green Cockatoo.

Stage Manager	Assistant Stage Manager
PATRICIA CHRISTIAN	MARY E. LAWSON

* Guest artists. The "Aristocrats & Citizens of Paris" are played by members of The Juilliard Dance Division.

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The Juilliard School
Dance Division

MEMORANDUM

To: Dance Faculty and Staff
From: Martha Hill

1] Because of beginning of the year pressures, we have been unable to give each of the faculty corrected rolls for the classes. Will you each check with the Dance Division office, Mary Chudick or Martha Hill, concerning changes in your rolls. If you could set aside thirty minutes when it is convenient for you, we can go over each day's changes with you.

Late enrollees: Maria Alvarez, Sharon Koncius, Dorothy Smith
Late dropouts: Eloisa Greene

There have been changes made in certain students' programs of study which may affect their major classes. There has not been time to let everyone know of such changes.

The checking of rolls is important because the mid-term is already here and the end of the term is not far off. We would like to call meetings of sections of the faculty soon. For instance, all ballet and modern dance teachers meeting together and again all composition teachers meeting to discuss mutual attendance problems and progress of students.

2] THANKSGIVING RECESS: Thursday, November 22 through Sunday, November 25.
(Classes resume Monday, November 26)

The building will be open for practice Friday, November 23 and Saturday, November 23 from 8:00 am to 7:00 pm.

3] LINCOLN CENTER STUDENT PROGRAM TOUR

Tour Dates: November 26 - 30, 1979
February 12,13,15, 1980
Week of April 14, 1980
Week of April 21, 1980

Fall 1979 Tour Company: Carol Lucas(dance captain),Tzipora Levenboim, Cynthia Morales,Pamela Risenhoover; David Fuerstenau,Morris Perry, Michael Simon, Brian Taylor.

Spring 1980 Tour Company: Caroline Billings(dance captain),Elizabeth Maxwell, Cynthia Morales, Ann Westhoff; David Fuerstenau, Morris Perry, Michael Simon, Brian Taylor.

There will be a Lincoln Center Student Program Showing on Monday, November 19, at 4:30 pm in studio 321. Excerpts from "There is a Time" (choreography by Jose Limon) and "Rooms" (choreography by Anna Sokolow) will be performed by the Juilliard Dance Ensemble, Fall 1979 Tour Company.

Daniel Lewis is director of the Lincoln Center Student Program Tour.

4] American Opera Center is presenting in The Juilliard Theater Giacomo Puccini's "La Rondine",conducted by Laszlo Hallasz, directed by Ian Strasfogel, choreography by Hector Zaraspe. Dancers in the opera are M.Alvarez,Ma.T.Bautista, L.Denne, B.Elmaleh de Buenos,R.Ford,L.Lehovec; A.Gargiulo,R.Garland,M.Haim, J.Leinbach,C.MacDonald, G.Saunders, M.Schumacher.

Opera performances are as follows: Wednesday,Dec.12;Friday,Dec.14;Saturday,Dec.15,8 PM and Sunday, December 16, 3 PM

Check with the Dance Division Office regarding Open Dress Rehearsals.

-continued-

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5] Our next Workshop (Dance Event V) is scheduled for Thursday, December 13, 12 noon, in studios 321 and 320
Next Workshops in The Juilliard Theater:Monday and Tuesday,January 14 & 15.

6] CHRISTMAS RECESS - Saturday, December 22, 1979 through Sunday, January 6, 1980 (classes resume Monday, January 7)

7] The following students have reported illnesses or injuries to the Dance Division office and should be given official medical excuses:

Anastasia Bain
Bambie Elmaleh deBuenos
Cheryl Factor
Joan Karlen
Linda Lehovec
Sylvia Morales
Kim Richardson
Julia Weitzer,
Anthony Gargiulo
Robert Garland
Mark Haim
Felix Lindicy
Brian Taylor

November 21, 1979

MEMORANDUM

To: Dance And Music Faculty and Academic Faculty Members who teach dance majors involved in the Lincoln Center Student Program Tour.

Fall Tour Dates: November 26; November 27; November 28.

From: Martha Hill - Director, Dance Division

Certain tour dates conflict with academic courses; therefore, would you please excuse the students who are participating in the Lincoln Center Student Program from your classes when conflicts occur.

Members of the Lincoln Center Student Program Fall Tour are:

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

Thank you.

Mhill

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MEMORANDUM December 11, 1979

To: Dance Faculty and Staff
From: Martha Hill

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1) Puccini's opera "La Rondine", choreography by Hector Zaraspe, will be performed in The Juilliard Theater Wednesday, December 12, Friday, December 14, Saturday, December 15, at 8 pm and Sunday, December 16, at 3 pm. Students who are dancing in the opera may have missed some classes because of opera rehearsals. Dancers involved are: Maria Alvarez, Ma.Teresa Bautista, Lisa Denne, Bambie Elmaleh de Buenos, Robbin Ford, Linda Lehovec, Dina McDermott; Anthony Gargiulo, Robert Garland, Mark Haim, John Leinbach, Charles MacDonald, George Saunders, Michael Schumacher.

2) FACULTY CHRISTMAS PARTY
On Tuesday, December 18, beginning at 6 pm, there will be a Christmas party for members of the administrative staff and faculty in the marble areas outside Paul Hall on the first floor. The party will follow a meeting of the faculty in Paul Hall.

3) DANCE EVENT VI: Thursday, December 13, 12 noon, in studios 321 and 320.
Choreographic Works of Students and Faculty & Repertory Works

DANCE EVENT VII: Tuesday, December 18, 8:15 pm, in studio 321
Open Rehearsal - Laura Glenn and Gary Lund in choreography by Doris Humphrey, Jose Limon, Margaret Fargnoli, Laura Glenn, Gary Lund

4) CHRISTMAS RECESS: Saturday, December 22 through January 6 (classes resume Monday, January 7)

The Juilliard Building will be OPEN only on the following days for practice 8 AM-7 PM:

Saturday, December 22	Wednesday, January 2
Wednesday, December 26	Thursday, January 3
Thursday, December 27	Friday, January 4
Friday, December 28	Saturday, January 5
Saturday, December 29	

5) We shall have time in The Juilliard Theater the week of January 14 beginning Monday, further times to be reported shortly by the Stage Department (we may have as much as January 14, part of January 15, January 16 and 17). Plans should be made this week for possible showings. I would hope to have enough program material for two Workshops open to the public. These would include excerpts from repertory that is in rehearsal, class studies and work from all composition classes. We would also use the Theater time for rehearsals of the repertory now in preparation for the March programs in order to acquaint the dancers with the stage space.

Since the week of December 17 is the last week before holiday and since classes do not start again until January 7, there is very little time for preparation for our week in the Theater.

Hand in to Victoria, Dance Division secretary, program material as well as your suggestions.

Since mid-year examinations will be given January 21,22,23, representing the close of the first semester, this period in the Theater will be a good time for grading students' work in repertory and composition.

6) The following students have reported illnesses and injuries to the Dance Office:

Kristen Borg, Christa Coogan, Gregory DeJean, Jennifer Denham, Bambi Elmaleh deBuenos, Robin Evers, Anthony Gariulo, Mark Haim, Sharon Koncius, Felix Lindicy, Cynthia Morales, Elizabeth Nesi, Roberta Rennert, George Saunders, Brian Taylor.

The Juilliard School
Dance Division

MEMORANDUM JANUARY 16, 1980

To: Dance Faculty and Staff
From: Martha Hill

1] DANCE EVENTS IN THE JUILLIARD THEATER (Faculty and Student Choreographic Works and Repertory)

Dance Event VIII Thursday, January 17, 6:00 - 8:00 pm

Dance Event IX Friday, January 18, 1:00 - 2:30 pm

There will be a run-through rehearsal of Friday, Jan. 18, 1:00 pm program at 10:30 am that same day in The Juilliard Theater.

2] We have been officially advised by Mary Smith, Registrar, that final examinations in class subjects for the first semester, 1979-80, should be given on Monday, January 21; Tuesday, January 22; and Wednesday, January 23. Classes that meet only on Thursday or Friday should be given their examinations this week, the week of January 14. Classes will be dismissed on January 24 and 25 except as follows:

Thursday, January 24

9:00 - 10:30	Ballet (All Levels) Corvino, Inst. Pakman, Acc.
11:00 - 12:30	Modern Dance (All Levels). Winter, Inst. Hansen, Acc. (Pam Risenhoover, demonstrator)
1:00 - 4:00	Baroque with Hilton (cast to be announced) Olson, Acc.
4:00 - 6:00	"Magritte, Magritte" with Jim May in charge

Friday, January 25

9:00 - 10:30	Ballet (All Levels) Melikova, Inst. LoPresti, Acc.
11:00 - 12:30	Modern Dance (All Levels). Lewis, Inst.; Hansen, Acc.
1:00 - 3:00	Baroque with Hilton (cast to be announced) Olson, Acc.
1:00 - 3:00	"The Winged" (cast to be announced)

Saturday, January 26

9:30 - 11:30	Ballet (All Levels) Zaraspe, Inst.; LoPresti, Acc.
1:00 - 4:00	Hirabayashi New Work (on call)
1:00 - 3:30	Baroque (cast to be announced) with Hilton; Olson, Acc.
3:30 - 5:00	Baroque (cast to be announed) with Pforsich.

3] GRADES MUST BE HANDED IN TO MARY CHUDICK BY WEDNESDAY, JANUARY 23, THE LATEST

4] Second Semester begins Monday, January 28

5] Jasmine Honore of Capetown, South Africa is visiting The Juilliard School. Miss Honore teaches choreography at the University of Capetown and is interested in observing the Dance Division composition classes, ballet and modern dance classes and repertory rehearsals.

6] Thera Vasiliadis withdrew from Juilliard January 8.

7] The following students have reported illnesses or injuries to the Dance Division Office Cheryl Factor, Mark Haim, Roberta Rennert, Lisa Ruffin.

The Juilliard School
Dance Division

MEMORANDUM

FEBRUARY 18, 1980

To: Dance Faculty and Staff
From: Miss Hill

1] Make-up of Incomplete Grades for first semester must be handed in to the Dance Division Office no later than Wednesday, February 27.

2] MARCH ENTRANCE EXAMINATIONS FOR DANCE (in studios 320 and 321) as follows:

Monday, March 3
9:00 am - 11:00 am , 1st group
11:00 am - 1:00 pm , 2nd group
(if needed, 2:00 pm, 3rd group)

Wednesday, March 5
9:00 am - 11:00 am, 1st group
11:00 am - 1:00 pm, 2nd group

To date, there are 48 applicants.

3] There will be no classes March 3, 4 and 5 since these three days have been scheduled for entrance examinations for the entire School. CLASSES WILL RESUME THURSDAY, MARCH 6

4] Our Dance Production of New and Repertory Dance Works will be performed by the Juilliard Dance Ensemble in The Juilliard Theater March 14, 15, 16 and 17. Attached is flyer copy of the program. Faculty, accompanist and student complimentary tickets will be available.

5] SPRING/EASTER RECESS: Thursday, March 27 through Sunday, April 6.
Classes resume Monday, April 7

6] The following students have withdrawn from Juilliard and their names should be deleted from your roll books for second semester, 1979-80:

Yong Nam Bang
Elizabeth Carpenter
Anthony Gargiulo
Sharon Koncius
Elizabeth Nesi
Roberta Rennert
Thera Vasiliadis

7] INJURIES AND ILLNESSES reported to Dance Division Office:

Teresa Bautista
Caroline Billings
Kristen Borg
Jennifer Denham
Lisa Denne
Robin Evers
Cheryl Factor
Stuart Gold
Mark Haim
Marilyn Johnson
Francine Landes
Jonathan Leinbach
Felix Lindicy
Carol Lucas
Charles MacDonald
Cynthia Morales
Sylvia Morales
Lisa Ruffin
George Saunders
Michael Simon
Julia Weitzer

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The Juilliard School
Dance Division

MEMORANDUM APRIL 11, 1980

To: Dance Faculty and Staff
From: Martha Hill

1] LINCOLN CENTER STUDENT PROGRAM TOUR "There is a Time" and "Rooms"
Spring Cast: Caroline Billings (captain), David Fuerstenau, Francine Landes, Elixabeth Maxwell, Morris Perry, Michael Simon, Brian Taylor, Ann Westhoff
Understudies: Stuart Gold, Tatsuo Mochizuki, George Saunders, Michael Schumacher
Daniel Lewis, director.
Performance dates: Weeks of April 14 and April 21 and Tuesday, May 6
Monday, April 14, 1:45 pm, New York, NY 10034
Thursday, April 17, 11:30 am, Brooklyn, NY 11214
Friday, April 18, 10:00 am, Bronx, NY 10463

Monday, April 21, 10:30 am, Bronx, NY 10466
Tuesday, April 22, 9:30 am, Brooklyn, NY 11210 AND 7 pm, Blairstown, NJ
Thursday, April 24, 10:00 am, Bronx, NY 10468
Friday, April 25, 1:40 pm, New York, NY 10041

Tuesday, May 6, 12:45 pm, Watertown, Connecticut
(Master Class and Performance)

The dancers are to be officially excused from their classes on these performance dates.

2] VISITORS TO DANCE DIVISION CLASSES:
Week of April 14: Ann Butt, National President of Australian Association for Dance Education
Tuesday, April 15: Six or more distinguished members of a Music Education Delegation from the People's Republic of China who will be visiting the School in the afternoon.

3] The Juilliard American Opera Center is presenting two operas, Le Rossignol and La Vida Breve in The Juilliard Theater Thursday, April 24, 8 pm; Saturday, April 26, 8 pm; and Sunday, April 27, 3 pm (Piano Dress I, Friday, April 18, 6-10 pm and Piano Dress II, Saturday, April 19, 2-6 pm, both dress rehearsals in the Theater). The two operas will be conducted by Jorge Mester and directed by Norman Ayrton. Le Rossignol (The Nightingale) is a lyrical tale by Igor Stravinsky, libretto based on Hans Christian Andersen by Stravinsky/Mitousoff. Daniel Lewis is movement consultant and Brian Taylor is miming the role of the fisherman. La Vida Breve (A Brief Life) is a lyric drama in two acts by Manuel de Falla, choreography by Hector Zaraspe. Performing in the dance scenes are M.Alvarez, D.DeSousa, T.Levenboim, C.Morales, S.Morales, A.Wynn; S.Gold, J.Leinbach, C.MacDonald, G.Saunders, M.Schumacher, H.Sebek. Understudies: R.Evers, N.Ries

4] GRADUATION EXAMINATIONS, in The Juilliard Theater, 1-4 pm, Wednesday, May 7 and Thursday, May 8.
There will be a jury but all faculty are invited.

5] DANCE EVENTS: May 13 and May 14, in The Juilliard Theater. Time to be announced. Instructors of dance composition should urge students to turn in program material.

6] FINAL EXAMINATIONS in class subjects should be given the week of May 12 since grades are due in the Dance Division Office Wednesday, May 21. The last day of classes for the school year is Friday, May 23.

7] MAJOR EXAMINATIONS, 9 am - 1 pm, in studios 320 and 321:

Monday, May 26
Tuesday, May 27
Wednesday, May 28

A detailed memorandum to the dance faculty will be sent in the near future.

8] COMMENCEMENT: Friday, May 30, 11:00 a.m. in Alice Tully Hall

9] JUNE ENTRANCE EXAMINATIONS: Monday, June 2 and Wednesday, June 4
There will probably be 2 groups each day, 9 am - 11 am and 11 am - 1 pm
The hours will be confirmed at a later date.
There are 36 applicants to date.

10] INJURIES AND ILLNESSES reported to the Dance Division Office:

Abedor, Carolyn
Bautista, Teresa
Borg, Kristen
DeJean, Gregory
Denham, Jennifer
Denne, Lisa
Evers, Robin
Folkes, Phenicia
Haim, Mark
Johnson, Marilyn
Karlen, Joan
Landes, Francine
Lindicy, Felix
Lucas, Carol
Morales, Sylvia
Saunders, George
Smith, Dorothy
Theran, Eddy

C O N G R A T U L A T I O N S TO ALL OF US, FACULTY, STAFF AND STUDENTS FOR 100% PERFORMANCE DURING THE TRANSIT STRIKE. WE ARE VERY PROUD OF OUR RECORD!!!!!!!!

April 21, 1980

"GAMES" Schedule

A U D I T I O N with MARY BARNETT in studio 321

THURSDAY, MAY 29, 11 am - 1 pm

Come prepared to sing a folk song or popular ballad or song, unaccompanied, and come prepared to dance. Donald McKayle will join Mary Barnett if he is in New York City.

.....

WEEKS OF JUNE 2 and JUNE 9:

Tentative Schedule Monday through Friday

10-11	Studio 320 (St.306 June 2 and 4 only) Rehearse voices with Mary Barnett	Studio 321 (St.304 June 2 and 4 only) Dance warm-up to be organized by Dance Captain
11-1	Studio 321 (St. 304 June 2 and 4 only) Dance rehearsal with Mary Barnett	

.....

WEDNESDAY, JULY 9 at 3:30 pm in The Juilliard Theater

Performance of "Games" by cast to be selected by Mary Barnett.

Audience will be members of the Lincoln Center Institute.

Two casts and understudies will be selected for touring for Lincoln Center Student Program 1980-81.

Martha Flee

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THE JUILLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Faculty, Students and Staff Date March 21, 1980

From: Dean Waldrop

Subject: Possible Transit Strike

As you are probably aware, there is a possibility of a subway and bus strike in New York City beginning on April 1.

If a strike does take place, and if the strike is in effect when classes are scheduled to resume at Juilliard on Monday, April 7, at 9 a.m., classes will resume as scheduled.

Since it is not possible to add additional days at the end of the school year, students, faculty and the administrative staff should make every effort to be present for the normal schedule of classes, rehearsals and regular school activities.

P.S. for Dance Division

As during the last subway crisis, major and related subject classes met with whatever faculty members and students were able to get to Juilliard. Sometimes the classes combined on the spur of the moment. Often they were very small. Whoever was here organized things.

We are counting on those who live within walking distance - faculty, accompanists and students - to keep the Division moving. Victoria Trapani will be able to be here; we hope Hector Zaraspe and perhaps Alfredo Corvino, Genia Melikova, Gary Masters, Nancy Scattergood Jordan, Peter Sparling, Joyce Herring, Robert Dennis and accompanists, Reed Hansen (who will walk), Barbara Holland, Robert Waring, Marianna Rosett, Kenneth Shakin.

Brooklyn, Bronx and far away Manhattan residents are working on their problems.

Martha Hill

Martha Hill

MH/mc

F68 15M 9-75

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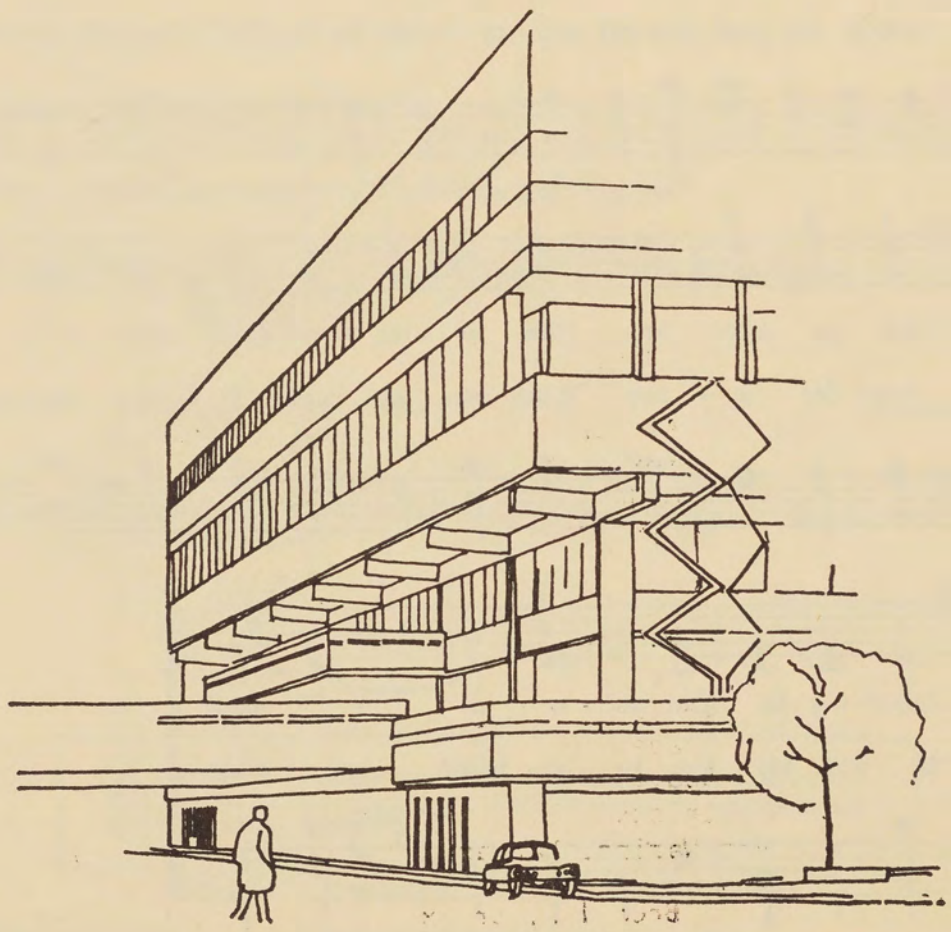
1979–1980 Season

THE JUILLIARD SCHOOL

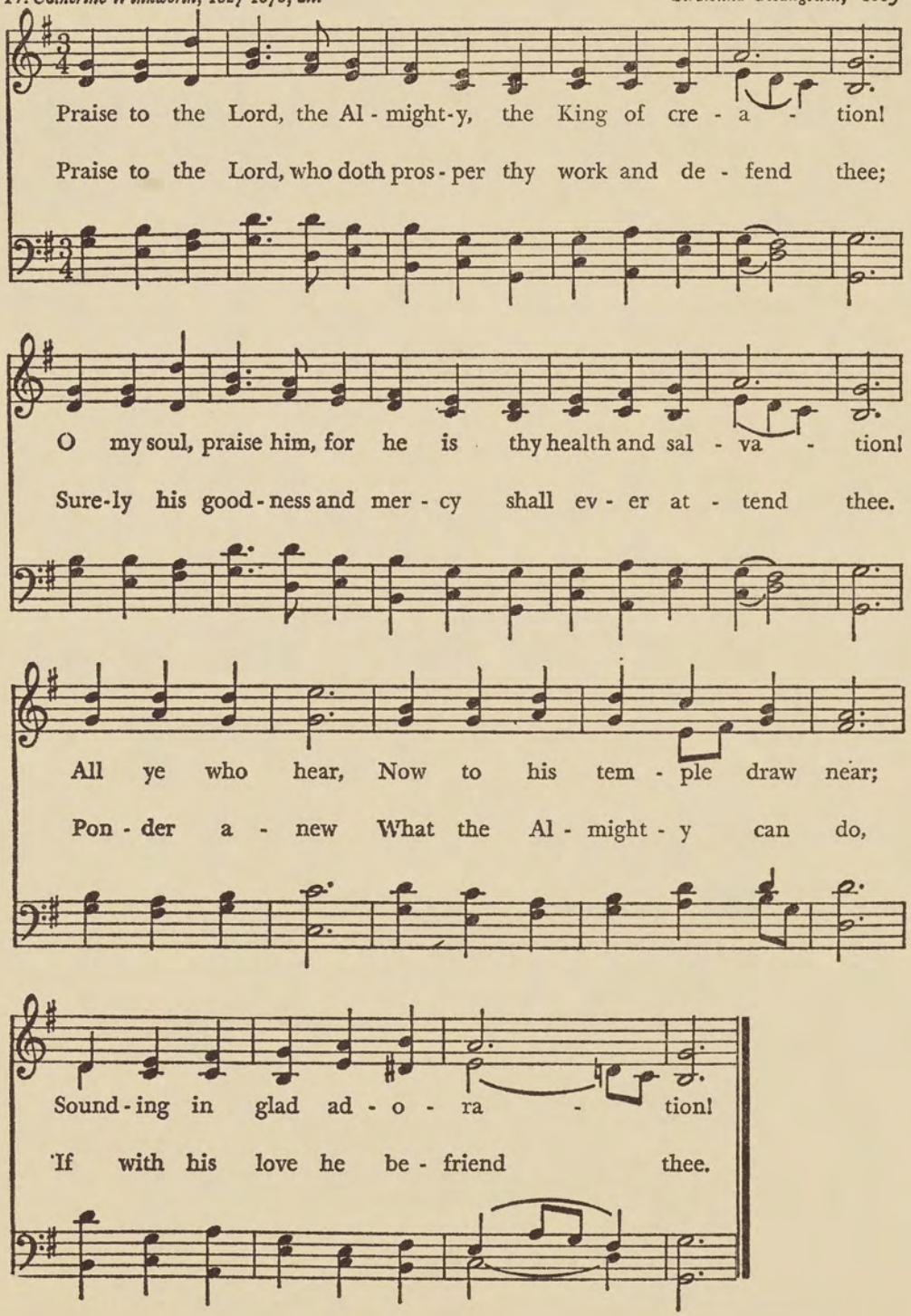
Peter Mennin, President



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



ACADEMIC EXERCISES

Friday Morning, May 30, 1980 at 11:00

ALICE TULLY HALL

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

PROGRAM

Processional: Gravement (Fantasia in G Major) — *J. S. Bach*
Jon Gillock, *Organist*

Chorale: "Praise to the Lord, the Almighty" — *Traditional*
Patricia Handy, *Conductor*

Introduction: Peter Mennin, *President*

Speaker: Kitty Carlisle Hart

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" — *Traditional*
Patricia Handy, *Conductor*

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

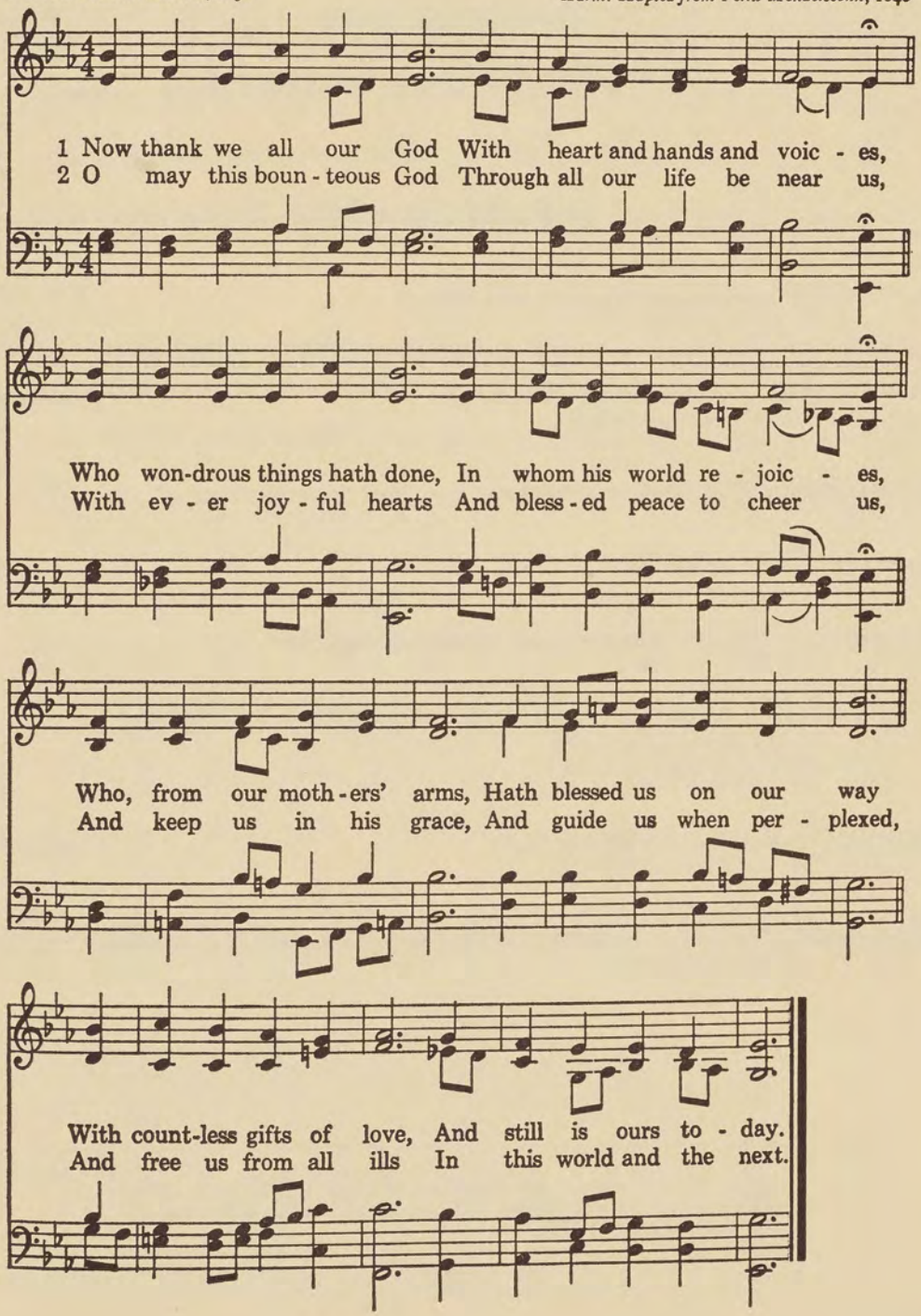
A reception in honor of the Graduating Class will be held on the Plaza Level of The Juilliard School immediately following the Commencement Exercises.

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

NOW THANK WE ALL OUR GOD

Nun danket alle Gott
Martin 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



GRADUATES

May, 1980

Diploma Course

YORIKO NAGATA ABE, *Voice**
KEVIN ELDON BERGMAN, *Drama*
DAVID MARTEL BRYANT, *Drama*
LAURA CAMPBELL, *Voice*
LYNN A. CHAUSOW, *Drama*
STEPHEN COLVIN, *Conducting*
CHARLES HENRY DAMSEL III, *Voice*
ULRICH DUNSCHE, *Piano*
DEREK EDWARD EVANS, *Drama*
MICHELE FARR, *Drama*
MICHEL FRANCK, *Piano*
ZEHAVA GAL, *Voice**
ROLAND GREUTTER, *Violin*
ELIZABETH HAMISEVICH, *Violin**
HEI KYUNG HONG, *Voice*
JONG-WHA HONG, *Violin*
RICHARD HOWARD, *Drama*
MIEKO IDE, *Piano*
SAYURI IIDA, *Piano**
MICHAEL KORSTICK, *Piano**
MIN YONG LEE, *Violin*
TZIPORA LEVENBOIM, *Dance*
REMY LOUMBROZO, *Piano**
PAULINE LOWBURY, *Violin*
VICTOR LUBOTSKY, *Violin*
MARIA WILLARDINA B. MISENAS, *Voice*
CHRISTINE E. MORI, *Piano**
ROBERT PETER NADIR, *Drama*
PAMELA H. NYBERG, *Drama*
MIRYO PARK, *Piano*
JONATHAN ROSENBERG, *Trumpet*
JEFFREY MICHAEL RUBIN, *Drama*
KENICHI SHIMIZU, *Double Bass*
NEIL HOWARD SIMS, *Drama*
LAURA ANNE SMYTH, *Drama*

Post-Graduate Diploma Course

IRENE KUTIN, *Piano*
VARDA SHAMBAN, *Piano**
JEAN-FRANÇOIS RIVEST, *Violin*

Bachelor of Music Degree Course

RICHARD C. ALSTON, *Piano*
ELIZABETH ANN ANDERSON, *Violoncello*
LAURA ELIZABETH ARDAN, *Clarinet*
ALISON LEE AVERY, *Viola*
ROBERT EVAN BANK, *Piano*
ELENA BARERE, *Violin*
JAMES FREDERICK BERGMAN, *Double Bass*
BERNADENE BLAHA, *Piano*
ALEXANDER BODER, *Violin*
ERIC S. BREWSTER, *Percussion*
BRIAN EDWARD BROWN, *Tuba*
DAVID ANTHONY BUECHNER, *Piano*
LILLY M. CANEL, *Violoncello*
GARY CAPETANDES, *Trombone*
AGATHA ROSARIA CARUBIA, *Voice*
YUN-BOH CHEUNG, *Piano*
GYONGZA CHOE, *Piano*
MI-HEE CHUNG, *Violin*
CYNTHIA VALERIE COX, *Violoncello*
MARJI DANILOW, *Double Bass*
REBECCA J. DAVIS, *Piano**
JOEL GERALD DEROUIN, *Violin**
DONALD ROBERT DuLANEY, *Organ*
AMY DULSKY, *Viola*
BRUCE ECKSTUT, *Voice*
CAROLE TONER EDSALL, *French Horn*
CONNI LYNN ELLISOR, *Violin*
ELIZABETH EMENHEISER, *Piano*
EMILY FERGUSON, *Oboe*
ELAINE SARAH FINE, *Flute*
TODD A. GABRIEL, *Viola*
GREGORY GELMAN, *Violin*
CHRISTOPHER GREEN-ARMYTAGE, *Piano*
EUGENIA HAMISEVICH, *Organ*
PATRICK SHAWN HAYS, *Piano*
RAVENNA ANDERSON HELSON, *Violoncello*
CECILIA ANNE HOBBS, *Violin*
GWENDOLEN MARY HOEBIG, *Violin*
STEWART MURRAY HOFFMAN, *Percussion*
TOBY ALEXANDER HOFFMAN, *Viola*
BRUCE HOLST, *Percussion*
EDWINA J. HUMPHREY, *Voice**
JOHN VINCENT INGRAM, *Saxophone**
HEATHER KELLEY, *Violin*
JEFFREY M. KHANER, *Flute*
YANG JOON KIM, *Violin*
D. ROBERT KORTGAARD, *Piano*
ALICE REBECCA KRAUSE, *French Horn**
ALISSA LEISER, *Piano*
ANDREW C. LEWIS, *Percussion*
MARGARET HYO-JIN LIM, *Violoncello*
SUSAN E. LIPKINS, *Double Bass*
ANDREW LITTON, *Piano*
BRIAN K. LOGAN, *Piano**
MARK GEORGE McCONNELL, *Trombone*
RUTH ANN McGINNIS, *Violin*
ROBERT MANNIS, *Piano*
GREG ARAM MAZMANIAN, *Violin*
KURT EUGENE MOEDE, *French Horn*
DAVID BENEDICT MOROZ, *Piano*
CAROL ANITA MORROW, *Violoncello*
PATRICK MULLINS, *Piano*
BETTINA CAROL MUSSEMELI, *Violin*
PATRICK K. NEHER, *Double Bass*
SUSAN ELIZABETH NICHOLSON, *Organ*
FRANCIS M. O'GRADY, *Organ*
AVRIL ORASCHUK, *Violin*
EDWARD M. PERRY, *Piano*
RICHARD WILLIAM PRETZER, *Organ*
STEPHANIE PRZYBYLSKA, *Bassoon*
DAVID KEVIN QUINN, *Viola*
ERIK CLAUDE RALSKE, *French Horn*
WILLIAM HENRY HOWE RANSOM, *Piano*
GLENN C. RASMUSSEN, *Piano**
DAN WARE RIDDLE, *Piano*
ANDREA JAYNE RIDILLA, *Oboe*
AIXA MARIA RODRIGUEZ, *Voice*
MARY LESLIE ROWELL, *Violin*
DAVID CHANDLER RUBY, *Double Bass*
STEVEN A. SCHNURMAN, *Voice*
JAMES L. SCOTT, *Trombone*
LESLIE JUNE SHANK, *Violin*
TRACY SILVERMAN, *Violin*
MEREDITH ANN SNOW, *Viola*
KEVIN DEAN STAMEY, *Trombone*
MICHAEL S. SUSHEL, *French Horn*
DIANE TRAMONTOZZI, *Piano*
PETER JAMES WEITZNER, *Double Bass*
PAUL ALLEN WHEAR, *Violoncello*
ROBERT LEONARD WOYSHNER, JR., *Piano*
AVINOAM YOSSELEVITCH, *Oboe*
JOHN BRUCE YEH, *Clarinet*

Bachelor of Fine Arts Degree Course

CAROLINE E. BILLINGS, *Dance*
MARY DUNCAN, *Dance*
JAMES HAYS ECKHOUSE, *Drama*
NAN YVETTE FRIEDMAN, *Dance*
BARRETT NEAL HEINS, *Drama*
BARBARA HOON, *Dance**
JOAN E. KARLEN, *Dance*
FRANCINE MARIE LANDES, *Dance*
CAROL ANNE LUCAS, *Dance*
CYNTHIA DIANA MORALES, *Dance*
MORRIS S. PERRY, JR., *Dance*
PAMELA PATRICIA RISENHOOVER, *Dance*
ASCANIO F. SHARPE, *Drama*
ALLYSIA CYNTHIA SNEED, *Dance**
ANN KATHRYN WESTHOFF, *Dance*

Master of Music Degree Course

EMILY ALBANO, *Piano*
JEFFREY STEPHEN ALBRIGHT, *Trumpet*
BARBARA ELIZABETH ALLEN, *Harp*
PAUL JOHN AMROD, *Composition*
ANDREW S. APPEL, *Harpsichord*
ALBERT ANTHONY APRIGLIANO, *Piano*
DANIEL M. ARMSTRONG, *Double Bass**
C. J. NEIL BALM, *Trumpet*
EDWARD BARNES, *Composition*
KAY BEDENBAUGH, *Piano*
CYNTHIA DANICE BELL, *Trombone**
GEOFFREY BERGLER, *Trumpet*
DANIEL M. BLOCK, *Clarinet*
FREDERICK T. BLUM, *Piano*
EMIL BOTTI, *Double Bass*
ANDREW BUTLER BOWMAN, *Percussion*
ALLISON GAIL BREWSTER, *Piano*
RICHARD ALLEN BRICE, *Viola*
DIANE BRUCE, *Violin**
VIVIAN CLAIRE BURDICK, *Oboe*
ROBERT CAFARO, *Violoncello*
HEIDI ERICA CARNEY, *Violin*
JERALD CHARLES COHEN, *Trumpet*
ROBERTA MEG COOPER, *Violoncello*
NESTOR DMYTRO CYBRIWSKY, *Violoncello*
ROBIE BROWN DAN, *Violoncello*
MARK STEPHAN DAVIES, *Bassoon*
CAROLYN C. DAVIS, *Double Bass*
DAVID BLACKSTONE DEMSEY, *Saxophone*
GAIL DOBISH, *Voice*
PAVLINA STEFANOVA DOKOVSKA, *Piano*
RICK STANLEY DOLAN, *Violin*
STEPHEN MEEKER EDSALL, *French Horn*
WILLIAM MILTON ELLISON, *Double Bass*
MARY FEINSINGER, *Voice*
DOUGLAS FINCH, *Piano*
JACK ADAM FISHMAN, *Double Bass*
ENA GAIL FREEMAN, *Voice*
JONATHAN MILES FREEMAN, *Piano*
ALAN LOUIS FUTTERMAN, *Bassoon*
IRIS E. GILLON, *Piano*
ALLEN GIMBEL, *Composition*
BARRY ROSS GOLD, *Violoncello*
ARIANNA GOLDIN, *Piano*
CLELIA SUSAN GOLDINGS, *Bassoon*
BARBARA J. GORGOL, *Piano*
CHRISTOPHER GREEN-ARMYTAGE, *Piano*
KATHERINE A. GREENE, *Viola*
VINCENT GUENTNER, *Trombone**
SHARMI ANNE HARPER, *Voice*
BRENDAN THOMAS HARTZ, *Trombone*
PATRICK SHAWN HAYS, *Piano*
DAVID DUANE HENDERSON, *Saxophone*
MARIE HERSETH, *Flute*
CATHY L. HETMAN, *French Horn*
SEIICHI HOSHINO, *Composition*
EDWINA J. HUMPHREY, *Voice*
TERESA HURWITZ, *Piano*
JOHN VINCENT INGRAM, *Saxophone*
ASAMI INOUYE, *Piano**
HEIDI C. JACOB, *Violoncello*
JEFFREY JACOBI, *Viola*
JOHN MILFORD JONES, JR., *Clarinet*
JOSEPH KIMURA, *Violoncello*
LINDA LOUISE KISTLER, *Violin*
PENELOPE KNUTH, *Viola*
JUDITH KOGAN, *Harp*
DAVID KRAKAUER, *Clarinet*
HOWARD ALAN KRUSKOL, *Trumpet*
ROBERT JAY KRUSKOL, *Trombone*
GREGORY KUPERSHTEYN, *Violin*
JUDITH ANNE LACK, *Viola*
KATHERINE JANE LAKOSKI, *Voice*
CORDES JEFFREY LANGLEY, *Composition*
KEVIN JOHN LAWRENCE, *Violin*
YOUN-WHA LEE, *Piano*
LAURIE LEVIN, *Piano*
KENNETH LIEBERSON, *Composition*
JOYCE ZANKEL LINDORFF, *Harpsichord*
BRIAN K. LOGAN, *Piano*
SUSAN M. LOGAN, *Oboe*
MARSHA HEATHER LONG, *Organ*
MARTHA BROWNING LOVELL, *Bassoon*
JANICE LYBRAND, *Piano*
NANCY J. McDILL, *Piano*
KEVIN JAMES McGINTY, *Piano*
SCOTT WILLIAM McINTOSH, *Trumpet*
WILLIAM WALLACE McMULLEN, *English Horn*
STEVEN ROSS MACHAMER, *Percussion*
LEON AARON MALLOY, *Percussion*
JEFFREY ALDEN MARCHAND, *Bassoon*
BRICE HARRISON MARTIN, *Flute*
TODD QUIMBY MASON, *Composition*
SUSAN MENTZER, *Voice*
STEVEN NEAL MILLER, *Bass Clarinet*
THOMAS MIRHADY, *Violoncello**
KENNETH PAUL MIRKIN, *Viola*
ME HYON MOON, *Piano**
THALIA W. MOORE, *Violoncello*
DEBORAH MARILYN MORAN, *Violin*
ANDREA NEMECZ, *Piano*
GEIR VIDAR OPAAS, *Trombone*
HARRY CONSTANTINE ORBELIAN, *Piano*
MARGUERITA OUNDJIAN, *Piano*
CYNTHIA J. PETERSON, *Piano*
JOEL PITCHON, *Violin*
DAUREEN RAE PODENSKI, *Voice*
CAROL ANN POOL, *Violin*
DANA STUART QUINCEY, *Viola*
VALENTIN RADU, *Organ*
JOSE ENRIQUE RAMOS-SANTANA, *Piano**
GLENN C. RASMUSSEN, *Piano*
RITA HEIDI REICHMAN, *Piano*

Master of Music Degree Course (Con't.)

STEFAN W. REUSS, *Violoncello*
CHARLES MICHAEL RICHARDSON, *Trombone*
ALFRED J. RIZZO, *Piano*
CHRISTOPHER GRAHAM ROBERTS, *Double Bass*
JOSEPH J. ROCCARO, JR., *Tuba*
NANCY K. ROTH, *Violin*
MARK LELAND RUDOFF, *Violoncello*
ANDREW J. SCHAW, *Violin*
ROBERT IAN SCHWARTZ, *Piano*
MICHELE SIDENER, *Viola*
BARBARA SIESEL, *Flute*
MARIKO SMILEY, *Violin*
TIMOTHY CHARLES SMITH, *Piano*
CAROL SPERRY, *Clarinet**
SUSAN JANE SPLAWN, *Bassoon*
MARGARET E. STANTON, *Piano*
KATHLEEN D. STEPHENSON, *Piano*
MICHAEL S. SUSHEL, *French Horn*
KAREN BARBARA SWIETLIK, *Piano*
JAMES EDWARD THOMA, *Percussion*
PHILIP G. THOMSON, *Piano*
BRADEN COOPER TOAN, *Bassoon*
GERARD L. S. TONDI, *Trombone*
PETER JAMES WEITZNER, *Double Bass*
DAVID ERIC WILSON, *Oboe*
JOSEPH DEVAUGHN WILSON, *Voice**
GEORGE WOMACK III, *Percussion*
MARK J. WORGAFTIK, *Percussion*
HILDA CHUN-CHING WU, *Piano*
ANTOINE ZEMOR, *Piano*

Doctor of Musical Arts Degree Course

ALEC FULIK CHIEN, *Piano*
SUSAN LANG EDDLEMON, *Violin*
ERIC DMYTRO EWAZEN, *Composition*
ROBERT ELMS FOLK, *Composition*
HELEN-URSULA KATZ, *Harpsichord*
ESTHER EVANGELINE LAMNECK, *Clarinet*
PHILIP Y. F. LUI, *Composition*
JOHN RICHARD METZ, *Harpsichord*
FRANK ANTHONY MORELLI, JR., *Bassoon*
JEFFREY S. SWANN, *Piano*
WOJCIECH WOJTASIEWICZ, *Organ*

***Completed requirements August 31, 1979.**

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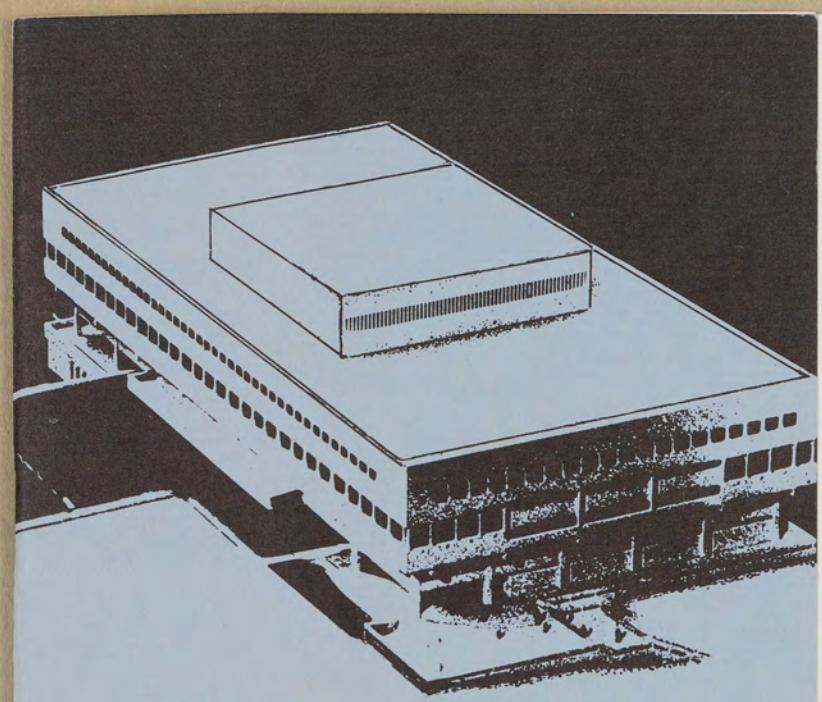

THE JUILLIARD SCHOOL

STUDENT'S HANDBOOK

1979 – 1980

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

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

1979

Orientation Day (for new students)	Wednesday, September 19, 11 a.m.
Completion of registration for currently enrolled students:	
Students who completed Spring Registration	Thursday, September 20
Students who filed late reservations	September 21 and 24
Registration for new and readmitted students	September 21 and 24
First semester begins	Thursday, September 27
Final date for program adjustments	Friday, October 5
Thanksgiving recess begins	Wednesday, November 21, 10 p.m.
Classes resume	Monday, November 26, 9 a.m.
Final date for dropping classes	Friday, November 16
Candidates for graduation file applications	December 1, 1979 through January 15, 1980
Christmas recess begins	Friday, December 21, 10 p.m.

1980

Classes resume	Monday, January 7, 9 a.m.
Registration for second semester	January 8 through 25
Mid-year examinations	January 21, 22 and 23
Second semester begins	Monday, January 28
March entrance examinations (classes dismissed)	March 3, 4 and 5
Spring recess begins	Wednesday, March 26, 10 p.m.
Classes resume	Monday, April 7, 9 a.m.
Final date for dropping classes	Friday, April 18
Graduation examinations begin	Monday, April 14
Registration of currently enrolled students for the academic year 1979-1980	April 22 through May 9
Final date to file reservation for the year 1979-1980	Friday, May 9*
Final date to apply for change of course or change of major field for the year 1979-1980	Friday, May 9*
Final date to apply for scholarships for the year 1979-1980	Friday, May 9
Final examinations in class subjects	May 19 through 23
Major examinations	May 26 through 29
Commencement	Friday, May 30, 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
HANS JOACHIM HEINZ
BEVERLEY JOHNSON
ELEANOR STEBER
RICHARD TORIGI

STRINGED INSTRUMENTS

CLAUS ADAM ..... Violoncello
DOROTHY DeLAY ..... Violin
PAUL DOKTOR ..... Viola
JOSEPH FUCHS ..... Violin
LILLIAN FUCHS ..... Viola
IVAN GALAMIAN ..... Violin
SZYMON GOLDBERG ..... Violin
LYNN HARRELL ..... Violoncello
WILLIAM LINCER ..... Viola
HOMER MENSCH ..... Double Bass
LORNE MUNROE ..... Violoncello
MARGARET PARDEE ..... Violin
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

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
WILLIAM VACCHIANO ..... Trumpet

TIMPANI AND PERCUSSION

ELDEN BAILEY
SAUL GOODMAN
ROLAND KOHLOFF

CHAMBER MUSIC AND ENSEMBLE

CLAUS ADAM
JOSEPH ALLARD
ROBERT BLOOM
PER BREVIG
JANE CARLSON
EARL CARLYSS*
JAMES CHAMBERS
PAUL DOKTOR
RICHARD DUFALLO
JOSEPH FUCHS
LILLIAN FUCHS
ALBERT FULLER
FELIX GALIMIR
JOEL KROSNICK*
WILLIAM LINCER
ROBERT MANN*
SAMUEL RHODES*
RONALD ROSEMAN
GERARD SCHWARZ
DAVID WALTER

COMPOSITION

MILTON BABBITT
ELLIOTT CARTER**
DAVID DIAMOND
VINCENT PERSICHETTI
ROGER SESSIONS

---

*Member, Juilliard String Quartet
**Leave of Absence

LITERATURE AND MATERIALS OF MUSIC

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

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

DICTION

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

OPERA

AMERICAN OPERA CENTER
OPERA TRAINING DEPARTMENT

PETER HERMAN ADLER ..... Director
MARTIN SMITH ..... Administrator and Head Coach
BERTHA MELNIK ..... Vocal Coach
DAVID OSTWALD ..... Acting
VIOLA PETERS ..... Vocal Coach
MARSHALL WILLIAMSON ..... Vocal Coach

DANCE

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

THEATER CENTER

MICHAEL LANGHAM ..... Director
SURIA SAINT-DENIS ..... Consultant General
MARGOT HARLEY ..... Administrator

STEPHEN AARON
NORMAN AYRTON
GEORGE BACKMAN
B. H. BARRY
STEPHEN BOOK
HERMAN BUCHMAN
JANE GREENWOOD
MICHAEL HOWARD
CINDIA HUPPELER
MICHAEL KAHN
JANE KOSMINSKY
PIERRE LEFEVRE
JUDITH LEIBOWITZ
NANCY MARCHAND*
TIMOTHY MONICH
RUTH POSNER
MARIAN SELDES
EVE SHAPIRO
EDITH SKINNER
ELIZABETH SMITH
ANNA SOKOLOW
JOHN STIX
HAROLD STONE
JOAN THORNE
SYLVIA WEAVER
JOHN WEST
ROBERT WILLIAMS
MONI YAKIM

STAGE DEPARTMENT

CALVIN MORGAN ..... Production Manager and Technical Director
CAROLYN HAAS ..... Production Assistant

MESSAGES FOR FACULTY

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

*Leave of absence

ADMINISTRATIVE STAFF

		Room No.
IRENE ANDERSON	Admissions	(224)
CHEVA ARMOR	Supervisor of Records	(223)
SUSAN ARONSON	Ticket Distribution	(S-13)
MATTHIAS BARTH	Master Piano Technician	(101)
DAVID BRADFORD	Stage Manager, Theater Center	(402)
LOUIS JEAN BRUNELLI	Orchestra Administrator	(222)
AMY AARON BRYANT	Reference and Associate Librarian	(538)
MARY CHUDICK	Administrative Assistant, Dance Division	(477)
KAREN CUCCIO	Faculty Secretary	(224)
SANDRA CZAJKOWSKI	Record Librarian	(538)
JERRY DALY	Supervisor of Maintenance	(214)
BROOKE DAVIS	Tuition and Accounts Receivable	
JOAN DAYTON	Secretary to the Chairman of the Board, Assistant to the Director of Development	(213)
PAMELA DEELY	Secretary to the Registrar	(225)
JACQUELINE DE SURCY	Recorder, Registrar's Office	(225)
DOROTHY DICKERSON	Bookbinder	(538)
GUGURTHA DUDLEY	Switchboard Operator	
LAURIE EDELMAN	Schedule Coordinator, Theater Center	(402)
HENRY P. FRIEND, JR.	Director, Acoustics Department	(319)
ZITA GERR	Accounts Payable	
G. RICHARD GLASFORD	Reader Service and Circulation Librarian	(538)
LINDA GRANITTO	Admissions Secretary	(224)
CAROLYN HAAS	Production Assistant, Stage Department	(211)
BAIRD HASTINGS	Orchestra Librarian	(317)
HOPE HENING	Secretary, Theater Center	(402)
ANDREW INVERNE	Bookbinder	(538)
ALFONIA ISAACS, R.N.	Resident Nurse	(203)
RICHARD KILLOUGH	Director, Lincoln Center Student Program	(228)
JOHANNA LAWRENCE	Secretary, Theater Center	(402)
EDDIE LITTLEFIELD	Administrative Assistant, Student Services	(233)
DEBBIE LIU	Bookkeeper	(230)
IRENE MACKAY	Payroll	
CAROL MINNEROP, M.D.	Consulting Physician	(203)
A. J. PISCHL	Manager, Juilliard Bookstore	(S-13)
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)
LEE SAVAGE	Administrative Assistant, Theater Center	(402)
JAMES B. SIMPSON	Stage Coordinator	
KIERA SKIFF	Administrative Assistant, Student Services	(233)
MARTIN SMITH	Administrator, American Opera Center	(403)
JANET SOMERS	Cataloguer and Coordinator of Library Reference Services	(538)
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)
CARON VAN DYCK	Secretary to the Controller	
KAREN WAGNER	Administrative Assistant, Student Services	(233)
DORIS WOOLFE	Secretary, American Opera Center	(403)
REGINA WYNNE	Secretary to the Dean	
ERIKA ZAYAS	Secretary, Pre-College Division	(236A)

ACADEMIC REGULATIONS AND PROCEDURES

DEAN: GIDEON WALDROP
Regina Wynne, Secretary

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

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

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

STUDENT CONDUCT

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

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

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

Any student or group of students, not unreasonable in number, shall have the right to meet with the President, or with any one or more members of the Administration designated by the President, to voice grievances or make suggestions, provided that such student or group gives advance notice in writing to a member of the Administration.

ATTENDANCE

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

PARTICIPATION IN ORCHESTRA

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

EXCUSED "CUTS"

Students may be allowed limited absences on the basis of official excuses, as follows:

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

All medical excuses from participation in required courses, class studies or performance must be obtained from the School's Consulting Physician. Appointments should be made through the Nurse's Office. Medical excuses for orchestra and chorus rehearsals must be filed in the Assistant Dean's Office. **Any student excused from chorus, orchestra or ensemble in the field of his major study for reasons of health *will not be permitted to participate in extra-curricular performances under***

School auspices. 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 9, 1980. **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 9, 1980. 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. 15, 1979 for first semester and after Feb. 11, 1980 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.

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

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

REQUIREMENTS FOR GRADUATION

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

PROBATION

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

A. Grades or attendance in your major study or class work fall below the standards of the School, or
B. In the opinion of the Faculty or Administration, there is doubt as to your ability to meet graduation requirements, or

*You must receive a grade of C or better by the end of the year in order to receive credit for the course.

C. Any action is committed which, in the opinion of the Administration, is detrimental to the welfare of other students or to the School.

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

DISMISSAL

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

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

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

REQUEST TO WITHDRAW

If you wish to withdraw from School, you should make your request **in 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 Controller ..... Room 226

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

IDENTIFICATION CARD

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

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

9:00 a.m. to 9:00 p.m., Mon. through Thurs.
9:00 a.m. to 5:00 p.m., Friday
9:00 a.m. to 4:00 p.m., Saturday

CIRCULATION

Books and music circulate for a two-week period, with a two-week renewal period if the renewal is made on or before the due date. Extended loans for the duration of a semester may be made by special arrangement at the circulation desk for materials required for ensemble classes. Materials reserved for class assignments are limited to overnight use beginning one hour before closing time and must be returned by 10:00 a.m. the following day. Records do not circulate.

OVERDUE BOOKS

A fine of 50 cents for the first week or part thereof and of $1 for each additional week or part thereof is imposed on each overdue book. If the fine is paid at the time the item is returned, the charge is reduced by half.

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

LOST BOOKS

The loss of books or music should be reported at once to the Library to prevent the accumulation

of overdue fines which are in effect until such reports are made. Charges of current replacement cost plus a $5 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 are awarded on the basis of jury examination and general scholastic standing. All students in the Diploma and Degree courses are eligible to apply. Scholarships are awarded in varying amounts, depending upon the financial resources of the student and his family.

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

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

Scholarship information and application forms are available in Room 233.

FINANCIAL AID

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

Juilliard participates in the National Defense Student Loan Program, the College Work Study Program and the Educational Opportunities Grant Program. Limited funds from these programs are awarded by the School depending upon the

student's financial need. Application should be made each spring prior to enrollment. Students must reapply each year for consideration. Advice about student bank loans, state loans and scholarships is available through the Student Services Office as well as assistance in filling out and processing the proper forms.

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

NEW YORK STATE TUITION AID

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

PLACEMENT

Juilliard offers professional guidance and employment assistance to students and alumni. This service includes assistance in finding part-time employment for students and full-time positions for alumni. The School also frequently receives requests for solo and ensemble performers from schools, colleges, hospitals, civic organizations and individuals. Some of these are volunteer while others are paid engagements. If you are interested in such opportunities you should register with the 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 chamber music concerts may secure tickets in the Concert Office two weeks before the date of the concert. Other students may secure tickets one week before the concert. For a few events tickets are distributed to the public on the basis of a contribution to the Scholarship Fund; in many such cases, students and Faculty are admitted without charge or attend a dress rehearsal.

IN NEW YORK

As the nation's major music, dance and drama center, New York offers ample opportunity to attend live performances. Many productions offer special student discounts through Juilliard and these discount tickets are distributed in the Concert Office, Room S-13, Street Level.

NEW YORK CITY OPERA

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

METROPOLITAN OPERA

Score desks for some performances of the Metropolitan Opera are available in Room S-13,

Street Level, at a nominal charge. Admission to dress rehearsals and certain other rehearsals is available to a limited number of students. Information is available in the Concert Office.

NEW YORK PHILHARMONIC

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

PERFORMANCE OPPORTUNITIES

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

LINCOLN CENTER STUDENT PROGRAM

A limited number of professionally qualified Juilliard students and alumni appear in performance in junior and senior high schools in New York City, New York State and certain outlying areas under the auspices of the Lincoln Center Student Program. These performers are recommended to the Student Program office at Juilliard (Room 228) by the major Faculty and are screened by an Administrative reviewing committee. See 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 teach-

er. Each student will be allowed to sign up for one concert only per school year.

Generally speaking, these 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.

Starting with the 1979-80 season, there will be a new policy for signing up in the Concert Office for student recitals in Paul Hall. Recital reservations for available dates will be open as follows:

Until October 5, only DMA students may reserve recital dates.

October 8 to 19, only DMA students and students graduating with Master's degrees may reserve dates.

October 22 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.

GENERAL INFORMATION

The Information Desk on the second floor, in the Admissions Office area, keeps a current file of student and Faculty addresses and schedules. The Information Office also has copies of the Catalog.

CHANGE OF ADDRESS

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

SCHOOL NURSE

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

HEALTH INSURANCE

Through your registration for the 1979-80 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, 1980. Information 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 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 Registrar's Office. There is a nominal charge for copies and you should consult the Registrar's Office for advice in preparing your copy for printing.

TEXTBOOKS

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

CAFETERIA AND SNACK BAR

A Cafeteria is maintained on the second floor, offering a selection of sandwiches, soups, salads, desserts, cereals, drinks and vending machine snacks. **No food or drink is allowed in any other area of the school.**

The hours are 8:00 a.m. to 3:00 p.m. Monday through Saturday.

STUDENT LOUNGE

A lounge is maintained on the second floor; it is open from 9:00 a.m. to 9:45 p.m. Monday through Friday, Saturday from 9:00 a.m. to 6:00 p.m.

PUBLICATIONS

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