THE JUILLIARD SCHOOL
LINCOLN CENTER
NEW YORK, NEW YORK 10023

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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

26. 1981/1982

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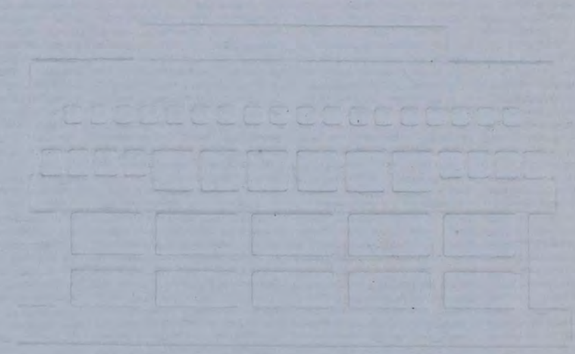
The Juilliard School



Catalog 1981-1982

Calendar

1981

Closing dates for new applications:
- For March entrance examinations ..... Thursday, January 15**
- For June entrance examinations ..... Wednesday, April 15**
- For September entrance examinations ..... Tuesday, June 30**

March entrance examinations (Classes dismissed) ..... March 2, 3 and 4
Registration of currently enrolled students for the academic year 1981-82 ..... April 21 through May 8
Commencement ..... Friday, May 29, 11 a.m.
June entrance examinations ..... June 1, 2 and 3
September entrance examinations ..... September 8, 9 and 10
Completion of registration for currently enrolled students:
- Students who completed Spring Registration ..... Friday, September 11
- Students who filed late reservations ..... September 12 and 14

Registration for new and readmitted students ..... September 12 and 14
Orientation Day (for new students) ..... Wednesday, September 16, 11 a.m.
First semester begins ..... Thursday, September 17
Final date for adding classes ..... Thursday, October 1
Final date for dropping classes ..... Thursday, October 15
Thanksgiving recess begins ..... Wednesday, November 25, 10 p.m.
Classes resume ..... Monday, November 30, 9 a.m.
Candidates for graduation file applications ..... December 1, 1981 through January 15, 1982
Christmas recess begins ..... Friday, December 18, 10 p.m.

1982

Classes resume ..... Monday, January 4, 9 a.m.
Registration for second semester ..... January 5 through 15*
Mid-year examinations ..... January 11, 12 and 13
Performance week (Classes dismissed) ..... January 18 through 22
Second semester begins ..... Monday, January 25
Final date for adding classes (second semester) ..... Friday, February 5
Final date for dropping classes (second semester) ..... Friday, February 19
Final date to apply for scholarships for the year 1982-83 ..... Monday, February 15
March entrance examinations (Classes dismissed) ..... March 1, 2 and 3
Spring and Easter recess begins ..... Wednesday, March 31, 10 p.m.
Classes resume ..... Monday, April 12, 9 a.m.
Graduation examinations begin ..... Monday, April 19
Registration of currently enrolled students for the year 1982-83 ..... April 20 through May 7
Final date to file reservation for the year 1982-83 ..... Friday, May 7*
Final examinations in class subjects ..... May 10–14
Major jury examinations ..... May 17–20
Commencement ..... Friday, May 21, 11 a.m.

*After this date a late fee will be charged.

**The closing date for the Theater Center is January 22, 1981. (Auditions will be held in February and March in New York and other major cities in the U.S.)

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

Criticism of Music

IRVING KOLODIN

Lecturers in Music History

JOHN GORDON MORRIS
JOEL SACHS

Academic Studies

MAURICE VALENCY
(Director of Academic Studies)
BEATRICE TAUSS (Academic Adviser)
RONNIE H. BURROWS (Literature)
EMILE CAPOUYA (Literature)
ROBERT J. CLEMENTS (Literature)
MUTIE FARRIS (English)
ROLF FJELDE (Drama History)
RACHELLE L. KNAPP (French)
BONA DE PANIZZA KOSTKA (Italian)
EDMUND KOSTKA (German)
TOBY LELYVELD (Literature)
MARIE-FRANCOISE VACHON (French)

HISTORY OF WESTERN CULTURE: ART AND LITERATURE

RAE BECKER
GRETA BERMAN
MUTIE FARRIS
ANN SUTHERLAND HARRIS
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

MARTIN SMITH
(Head Coach)

OPERA TRAINING DEPARTMENT

BERTHA MELNIK (Vocal Coach)
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
LUCAS HOVING
AIRI HYNNINEN
DANIEL LEWIS
BILLIE MAHONEY
GLORIA MARINA
MICHAEL MAULE
HELEN McGEHEE
GENIA MELIKOVA
JANIS PFORSICH
DORIS RUDKO
MARIAN SELDES
CRAIG SHULER
LARRY SMITH
JANET MANSFIELD SOARES
ANNA SOKOLOW
ALFONSO SOLIMENE
JOHN WEST
ETHEL WINTER
HECTOR ZARASPE

Theater Center

MICHAEL LANGHAM (Director)
HAROLD STONE (Assistant Director)
SURIA SAINT-DENIS
(Consultant Director)
STEPHEN AARON
NORMAN AYRTON
B. H. BARRY
MICHAEL KAHN
JANE KOSMINSKY
PIERRE LEFEVRE
JUDITH LEIBOWITZ
TIMOTHY MONICH
AMY PELL
J RANELLI
MARIANNA ROSETT
MARIAN SELDES
EVE SHAPIRO
EDITH SKINNER
ELIZABETH SMITH
ANNA SOKOLOW
JOHN STIX
JOHN WEST
ROBERT NEFF WILLIAMS
MONI YAKIM

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THE JUILLIARD SCHOOL
DANCE DIVISION

STUDENT ADDRESS LISTING

~~10/28/81~~ ~~12/16/81~~ ~~1/26/81~~ ~~2/8/81~~ ~~2/18/81~~ 2/23/81

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3

Returning Students: 51
New Students: 25
76

Women: 47
Men: 29

*Prospective Graduates 10

THE JUILLIARD SCHOOL
Dance Division

January 15, '82

STUDENT LISTING, 1981-1982
Second Semester

+*+*+*

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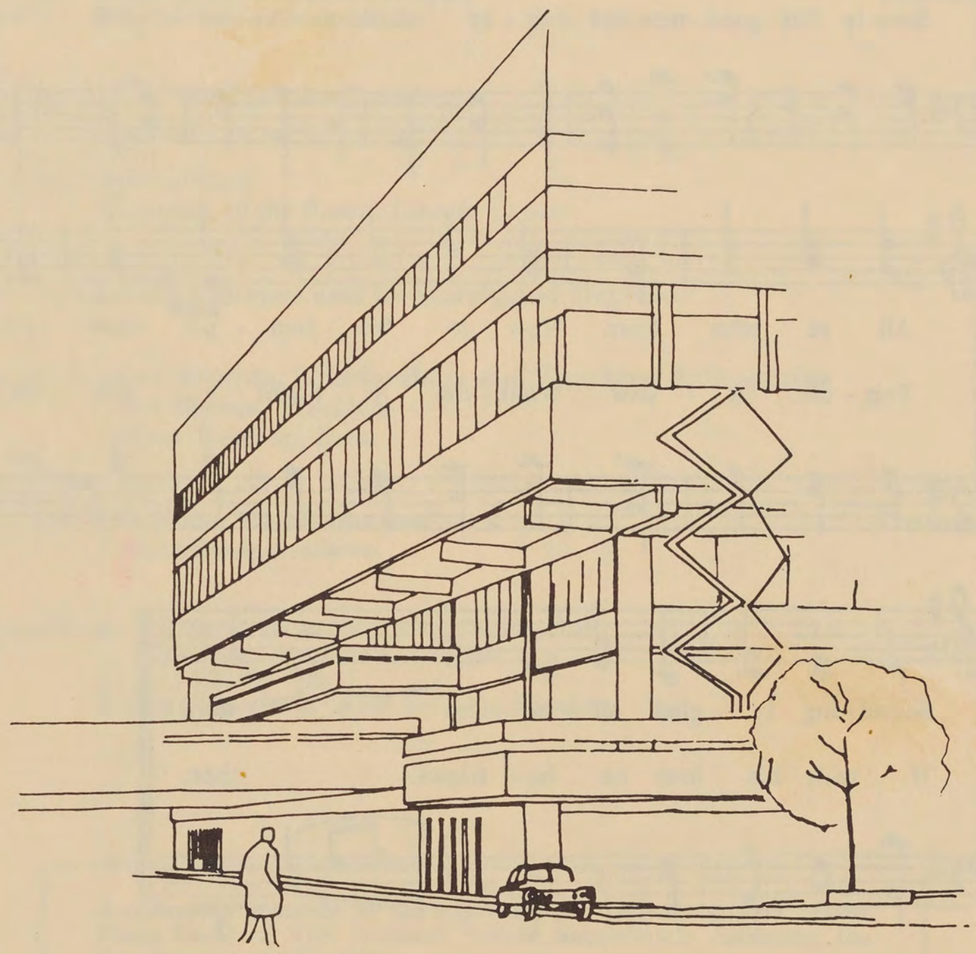
1981—1982 Season

THE JUILLIARD SCHOOL

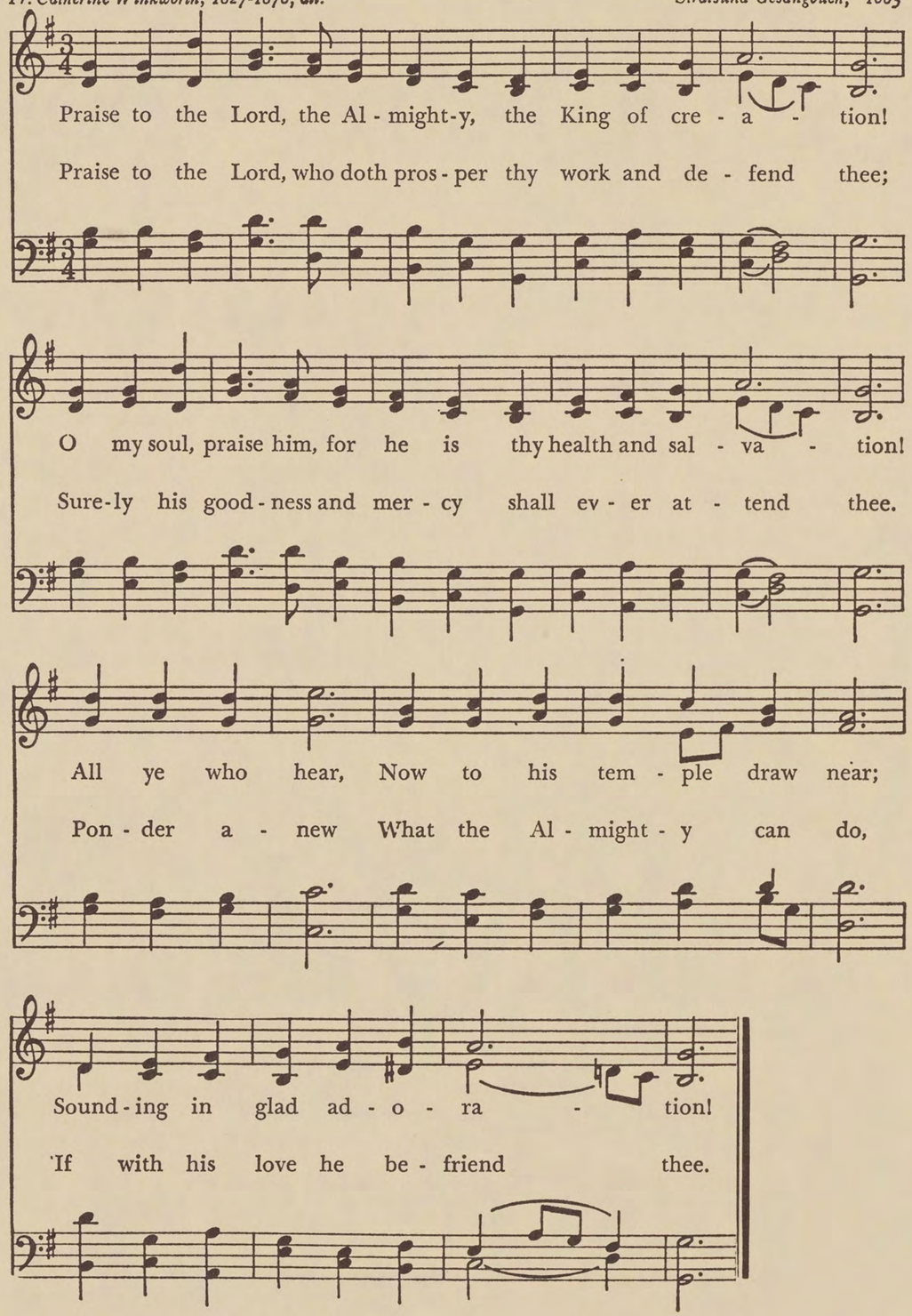
Peter Mennin, President



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 21, 1982 at 11:00

ALICE TULLY HALL

1941 Broadway at 65th Street, New York, N.Y.

PROGRAM

Processional: Voluntary in C Major — *Henry Purcell*
Leonard Raver, *Organ*
Warren Wernick and Cheryl Hollinger, *Trumpets*

Chorale: "Praise to the Lord, the Almighty" — *Traditional*
Patricia Handy, *Conductor*

Introduction: Peter Mennin, *President*

Speaker: Martin Segal
Chairman of the Board, Lincoln Center

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: My Spirit be Joyful (from Cantata 146) for two Trumpets and Organ — *J. S. Bach*
Leonard Raver, *Organ*
Warren Wernick and Cheryl Hollinger, *Trumpets*

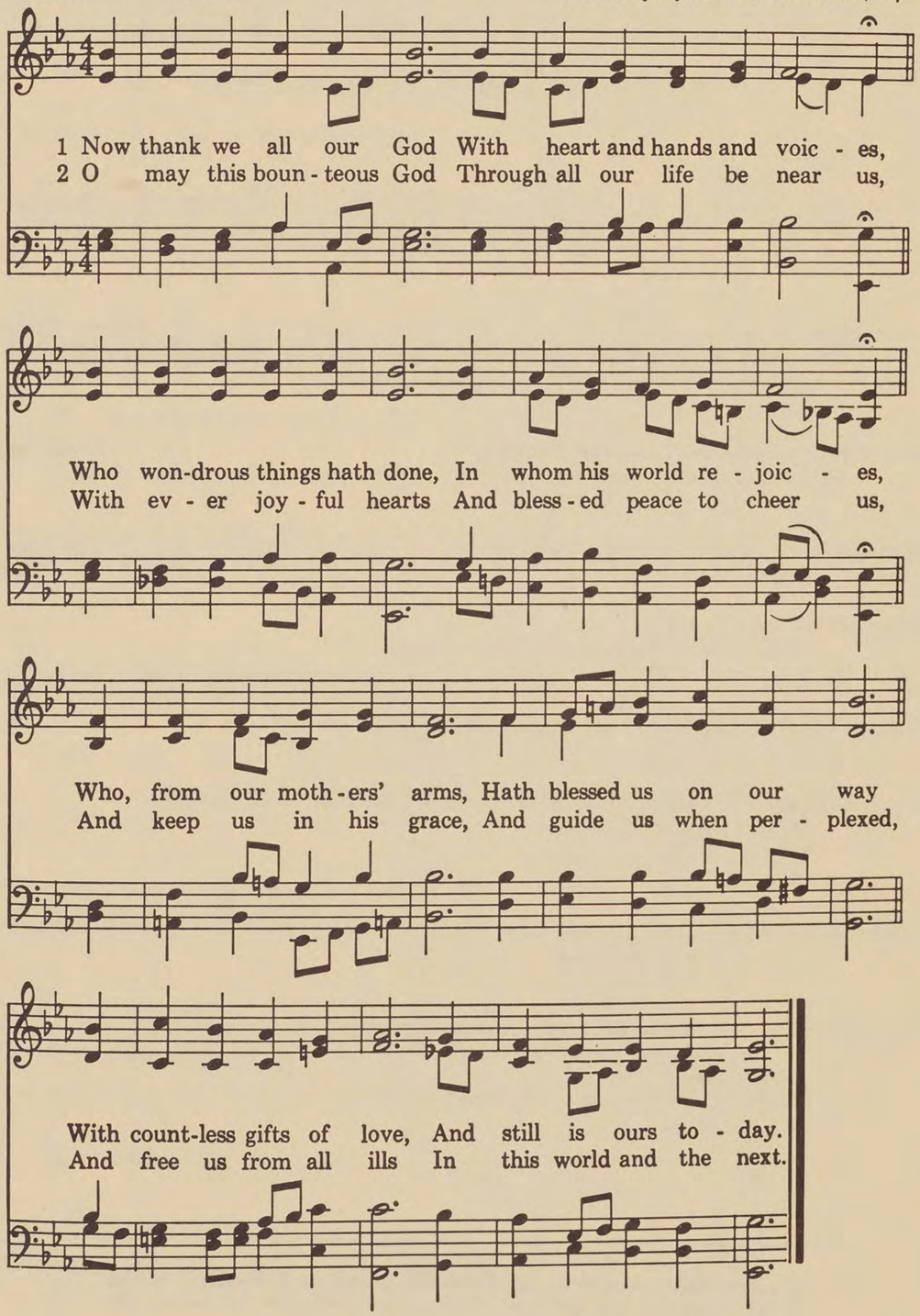
A reception in honor of the Graduating Class will be held on the Plaza Level of The Juilliard School immediately following the Commencement Exercises.

*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, 1982

Diploma Course

MARTINE ANNE ADAM, *Violin*
MARCO BARRICELLI, *Drama*
SAMUEL BRODY, *Piano*
MARGARET GIBSON, *Drama*
GERALD ALLEN GILMORE, JR., *Drama*
EMMANUEL JAEGER, *Violin*
LEAH MARIE JOKI, *Drama*
LAURA ANNE KARPMAN, *Composition*
NICHOLAS KILBERTUS, *Drama*
CHINHO KIM, *Piano*
CATHERINE ANNE LORD, *Violin*
JOSEPH ANDREW McGRATH, *Drama*
MARK ALISON MORTON, *Double Bass*
ROSEMARY ANNA MUSOLENO, *Voice*
GLEN S. M. PAES, *Violin*
GALINA STAMENOVA, *Violin*
JOHN ANTHONY STEHLIN, III, *Drama*
KAREN SAÏDE THOMAS, *Voice*
KATHERINE THOMAS, *Violin*

Post-Graduate Diploma Course

ELIZA HANCOCK GARTH, *Piano*
HEI KYUNG HONG, *Voice*
HEUNG-WING LUNG, *Percussion*
CARMEN L. RODRIGUEZ-PERALTA, *Piano*
ATSUKO SATO, *Bassoon**
MINEKO YAJIMA, *Violin*

Bachelor of Music Degree Course

MARK LLOYD ADAMS, *French Horn*
AESUN AHN, *Piano*
VAHN ARMSTRONG, *Violin**
STEPHEN CRAIG BALDERSTON, *Violoncello*
SCOTT DAVID BALLANTYNE, *Violoncello**
ELIZABETH YARI BOND, *Violoncello*
JOSEPH PAUL BONFIGLIO, *Clarinet**
DAVID VON RECKLINGHAUSEN BOWLES, *Violoncello**
BRUCE BRUBAKER, *Piano*
ANDREW ALEXANDER BURNS, *Piano*
RONALD CALTABIANO, *Composition*
EDITH ANN CAMP, *Clarinet*
CRAIG CAMPBELL, *Organ*
RONDI ELIZABETH CHARLSTON, *Voice*
ANGELA MAI-LIN CHENG, *Piano*
HAE-YOUNG CHUN, *Piano*
HYUNG-MI CHUNG, *Piano*
PAUL CLIVE, *Oboe*
JUSTIN REUBEN COHEN, *Trumpet*
AUDREY CONDORET, *Bassoon*
BARBARA LEE CORCILLO, *Violoncello*
GÉRALD DAIGLE, *Viola*
NATALIE DALSCHAERT, *Piano*
JAMES THOMAS DECKER, *Trombone*
BERYL L. DIAMOND, *Violin*
PIERRE DJOKIC, *Violoncello**
DAVID JAMES D'ONOFRIO, *Trombone**
KAREN ELIZABETH ELEY, *Violin**
DAVID MICHAEL ERLANGER, *Composition**
CHRISTIAN EULER, *Viola*
ELISENDA FABREGAS, *Piano*
STEVEN FALKER, *Trumpet*
FELICIA SUM MEI FAN, *Piano*
MARC JAY FEINER, *Piano**
EDWARD ROBERT FERDINAND, *Piano*
MICHAEL JAMES FERRILL, *Violin*
GREGORY ALAN FIOCCA, *Violoncello*
MARIA FONTES, *Piano*
BETH LANAE FRANZ, *Violin*
ALOYSIA CECILE FRIEDMANN, *Violin*
DAVID ANDREW FROST, *Piano*
MAX A. FULLER, JR., *Violoncello*
PAUL GATI, *Violin*
MARC DAVID GOLDBERG, *Bassoon*
ELLEN DEBORAH GREISS, *Percussion*†
SARAH GRUNSTEIN, *Piano**
HAE-SOON HAHN, *Violin*
LISA RALIA HEFFTER, *Viola*
DESMOND HOEBIG, *Violoncello**
DEBORAH HOFFMAN, *Harp*
CHERYL HOLLINGER, *Trumpet*
JONG-WHA HONG, *Violin**
SUNG-EUN HONG, *Violoncello*
FRIEDA SZEPING HOUNG, *Violin*
AMY MI-KYUNG HUH, *Piano**
JULIA LOUISE ITZKOFF, *Violin*
CLAIRE ANNE JOLIVET, *Violin*
MICHAEL KAMINSKI, *Organ*
SHELLEY M. KATZ, *Piano*
KURT KAUFMAN, *Violoncello*

Bachelor of Music Degree Course (Con't.)

ALAN RICHARD KAY, *Clarinet*
FRANCINE KAY, *Piano*
KAREN MARGARET KELLAND, *Bassoon*
RICHARD F. KESSLER, *Trombone*
CHIN KIM, *Violin*
CHONG RAN KIM, *Piano*†
DAVID EUGENE KIRK, *Tuba*
MOISES SALOMON KNOLL, *Piano*
DAVID JACOB KOREVAAR, *Piano*
KAROL C. KROEZE, *French Horn*
BYUNG KOOK KWAK, *Violin**
JANET KATHERINE LANTZ, *French Horn*
EUN-SUN LEE, *Violin*
IDA LEVIN, *Violin*
LOWELL SETH LIEBERMANN, *Composition*
LEONARD BRUCE LIPKINS, *Tuba*
LAURIE JOAN McCRACKEN, *Violin*
CARLO ANTHONY MANNINO, *Organ*
DAN MEIER, *French Horn**
ALICIA MICKENBERG, *Viola*
IKUKO MIURA, *Piano**
AMY JULIA MUGAVERO, *Violin*
FRANK EUGENE MURPHY, *Violoncello*
PAUL ANDREW NEUBAUER, *Viola*
DAVID SETH NISH, *Piano*
MARJORIE JEAN O'BRIEN, *Clarinet*
MIRYO PARK, *Piano**
SUNG WON PARK, *Piano*
THERESA ALEXANDRA PATTON, *Flute*
JULIE ANNE RANTI, *Flute*
LOWELL DAVID READ, *Trombone*
DEBORAH LYNN REDDING, *Violin**
ANNE MARIE RICCI, *Violin*
ANTONY ROLLÉ, *Piano**
THEODORE CAMPBELL RUBRIGHT, *Percussion*
MATTHEW SAGER, *Violoncello*
DAVID R. SCHEIDEMANTLE, *Violin*
GARY ALAN SCHWARTZ, *Trumpet*
SHANNON MYERS SCOTT, *Clarinet*
HAIGANUSH SHAHINIAN, *Piano*
MICHAEL LEE SHAPIRO, *Percussion*
JOHN MARK SHARP, *Violoncello**
MARC SILBERGER, *Violin**
MARTHA MUNOZ SIMONDS, *Violin*
GORDON SCOTT SMITH, *Double Bass*
KELLY LYNNE SMITH, *Violin*
LAURENCE LEE SPRENGEL, *Piano**
TANYA STAMBUK, *Piano*
JOSEPH E. STANKO, *Bass Trombone*
GREGORY ALAN STAUVER, *Voice*
DEAN ARTHUR STEIN, *Violin*
ORI E. STEINBERG, *Piano*
SETH WHITESIDE TAYLOR, *Violin**
STEPHEN PRICE TAYLOR, *Piano*
LIMOR TOMER, *Piano*
CAROL ANN TRAUT, *Viola*
ELIZABETH R. TREANOR, *Violin**
BRUCE WANG, *Violoncello*
ELLEN BEATTY WESTERMANN, *Violoncello*
LANA WOLKONSKY, *Piano*
DEBORAH MARIE WONG, *Violin*

Bachelor of Fine Arts Degree Course

JOHN DURYEA BUNZEL, *Drama*
CHRISTA E. COOGAN, *Dance*
PETER EDWARD CROOK, *Drama*
MARK BORDEN DeGARMO, *Dance*
LISA MARIE DENNE, *Dance*
BAMBIE ELMALEH DE BUENOS, *Dance*
LILI MICHÈLE FLANDERS, *Drama*
MEGAN GALLAGHER, *Drama*
TANYA MECHELLE GIBSON, *Dance*
STUART ALAN GOLD, *Dance*
KATHERINE CELINE GRIFFITH, *Drama*
MARILYN KAY JOHNSON, *Dance*
NORMA PENNY MICHELLE JOHNSON, *Drama*
JOHN J. KENNY, III, *Drama*
LINDA MARIA LEHOVEC, *Dance*
PAUL HERRIN MACKLEY, *Drama*
ELIZABETH ANN MAXWELL, *Dance*
DONNA MIRANDA, *Dance*
TANYA PUSHKINE STERNBERG, *Drama*
LORRAINE PATRICIA TOUSSAINT, *Drama*
JORGE MANUEL MACHADO TRINCHEIRAS, *Dance*

Master of Music Degree Course

AESUN AHN, *Piano*
TOMOKO AIUCHI, *Piano*
BREDA ROWE ANDERSON, *French Horn*
VAHN ARMSTRONG, *Violin*
ANNE JEZZAMINE ASINAS, *Violin*
JAMES F. BAKER, III, *Percussion*
SCOTT DAVID BALLANTYNE, *Violoncello*
RENEE BARRICK, *Organ*
DAVID CHARLES BECKER, *Viola*
LUCILLE M. BEER, *Voice*
LISA EDITH BERGMAN, *Piano*
CHARLES FRANCIS BERIGAN, *Piano*
RICHARD CALVIN BISHOP, JR., *Piano*
MARK BLEKH, *Violin**
JOSEPH PAUL BONFIGLIO, *Clarinet*
DAVID VON RECKLINGHAUSEN BOWLES, *Violoncello*
MARK JAMES BRANDFONBRENER, *Violoncello*
ULRIKE BRINKSMEIER, *Harp*
KATHRYN STYNE BURDETTE, *Organ*
STEPHEN V. BURNS, *Trumpet*
JEFFREY LEON CAMPBELL, *Piano**
MIN-JAE CHAY, *Violin*
SOU HON CHEUNG, *Piano*
JOYCE YU-CHENG CHUNG, *Piano*
MYUNG-HEE CHUNG, *Piano*
MIGUEL P. COELHO, *Composition*
ELISABETH COMTOIS, *Viola*
JENNIFER E. COWLES, *Violin*
GREGORY D'AGOSTINO, *Organ*
RICHARD PAUL DANIELPOUR, *Composition*
JOHN RICHARD DAVIS, *Piano*
PIERRE DJOKIC, *Violoncello*
DAVID JAMES D'ONOFRIO, *Trombone*
LINDA ANN DRAPER, *Double Bass*
DONALD ROBERT DU LANEY, *Organ*
AMY DULSKY, *Viola*
KARINA N. EBERL, *Piano*
BETH L. EISENBERG, *Piano*
HANS WERNER ENKEMEIER, *Violoncello*
DAVID MICHAEL ERLANGER, *Composition*
RACHEL MARIE EVANS, *Viola*
SCOTT FERGUSON EYERLY, *Composition*
ANTONIO FERMIN, *Piano*
MAXIMO ENRIQUE FLUGELMAN, *Composition**
JOAN HÉLÈNE MARIE FORSYTH, *Piano*
CHRISTOPHER J. FRENCH, *Clarinet*
THOMAS GEORGE CARACAS GARCIA, *Tuba*
JOHN EMIL GAVALCHIN, *Piano*
ANN CURTIS GILBERT, *Double Bass*
RENEÉ DENISE GOLABEK, *Piano*
GARY ELLIOT GOODMAN, *Piano*
JODY GREITZER, *Flute*
SARAH GRUNSTEIN, *Piano*
MICHAEL GURT, *Piano*
JEFFREY D. HALE, *Oboe*
GARY HAMMOND, *Piano*
JOHN M. HANULIK, JR., *Oboe*
CLIFTON JAMES HARDISON, *Percussion*
JAMES THOMAS HARRINGTON, *Percussion*
MIRIAM RACHEL HARTMAN, *Viola*
DIANA MAY HASKELL, *Clarinet*
ERIC HIMY, *Piano*
DAVID DUANE HOAGLAND, *Clarinet*
DESMOND HOEBIG, *Violoncello*
DENNIS HOLLY, *Composition*
JONG-WHA HONG, *Violin*
TOKIKO HOSONO, *Piano*
MELODY KAY HUFFER, *Bassoon*
AMY MI-KYUNG HUH, *Piano*
ANNETTE E. HULT, *Violin*
DAVID WILLIAM HULT, *Viola*
DOUGLAS M. HUMPHERYS, *Piano*§
CYNTHIA IVERSON, *Bassoon*
GILDA JOFFE, *Violin*
MYUNG JEAN KEH, *Piano**
CHAN HEE KIM, *Piano*
JONATHAN KLIBONOFF, *Piano*
MICHAEL KORSTICK, *Piano**
RICHARD LEWIS KRAVCHAK, *English Horn*
BYUNG KOOK KWAK, *Violin*
MATTHEW R. LAUGHLIN, *Violoncello*
HANGNYO LEE, *Piano*
KAREN JILL LEVITT, *Viola*
DANIEL ARAN LEWIN, *Violin*
LESLIE LIESKE, *Violoncello*
VINCENT JOSEPH LIONTI, *Viola*
ANDREW LITTON, *Piano, Orchestral Conducting*
BOGDAN D. LIVIANU, *Composition*
CLARA LONGSTRETH, *Choral Conducting*
KAREN OLSON LUCANDER, *Viola*
SUSANNA CAROLINA LUSSI, *Violin*
GAYANE MANASJAN, *Violoncello*
NATALIA MANEVICH, *Piano*
NICHOLAS DUNCAN MANN, *Violin**
DAN MEIER, *French Horn*
DAVID JOSEPH MESSINEO, *Organ*
IKUKO MIURA, *Piano*
CAROL ANITA MORROW, *Violoncello*
ALAN DAVID MOVERMAN, *Piano*
THOMAS PETER MUELLER, *Trombone*
JEROME JUSTIN NEUHOFF, *Percussion*
GAIL NIWA, *Piano*
MOMORO ONO, *Piano*
GEORGE RALPH OURS, III, *Trumpet*
MIRYO PARK, *Piano*
GREGORY M. PRESLEY, *Piano*
DMITRY RACHMANOV, *Piano*
ERIK CLAUDE RALSKE, *French Horn*
DEBORAH LYDIA REDDING, *Violin*
DONALD ALLAN RENSHAW, *Trombone*
RICHARD ROSS RIDENOUR, JR., *Piano*
FRANCES ELIZABETH ROWELL, *Violoncello*
SONIA RUBINSKY, *Piano*
MIGUEL SALVADOR, *Piano*
LUCINDA SANTIAGO, *Oboe*
WENDY KAY SCHEIDEMANTLE, *Violin*
STEVEN AARON SCHNURMAN, *Voice*
LAKIE ANN SETZER, *Violin*
JOHN MARK SHARP, *Violoncello*
PAUL MAGNUS ALEXANDER SHAW, *Piano*
BARBARA SILBERGLAIT, *Clarinet*
RACHAEL ALICE SMITH, *Double Bass*
REID SMITH, *Piano**
ROBERT DEAN SMITH, *Voice*
WAYNE FOSTER SMITH, *Violoncello*
SUDARAT SONGSIRIDEJ, *Piano*
RICHARD E. SPENCER, *Viola*
DEBRA SUE SPOHNHEIMER, *Double Bass*
LAURENCE LEE SPRENGEL, *Piano*
PATRICK LEE SPURLING, *Trombone*

Master of Music Degree Course (Con't.)

WENDY ZANKEL STERN, *Flute*
NATALIE SYNHAIVSKY, *Piano*
KYOKO TAKIMI, *Piano*
SETH WHITESIDE TAYLOR, *Violin*
ELIZABETH R. TREANOR, *Violin*
MARK F. VEREGGE, *Percussion*
PAUL XAVIER VERONA, *Piano*
SCOTT ROBERT VILLIGER, *Bass Clarinet*
DAVID VOGEL, *Viola*
POLINA VYSHKO, *Piano*
LISA DIANE WAITCHES, *Harpsichord*
MARY JEAN WATT, *Oboe*
ROZANNA LEE WEINBERGER, *Viola*
CLARK DOUGLAS WILSON, *Bassoon*
GWAN-YING WU, *Piano*
MIA ROSE WU, *Violin*
AVINOAM YOSSELEVITCH, *Oboe**
ROBERT V. ZIMMERMAN, *Double Bass*

Doctor of Musical Arts Degree Course

LARRY THOMAS BELL, *Composition*
JOEL S. FEIGIN, *Composition*
BRADLEY ALAN GARNER, *Flute*
ALLEN MARK GIMBEL, *Composition*
C. WILLIAM GRUBB, *Violoncello*
ERIC GRUNIN, *Composition*
MATTHEW HARRIS, *Composition*
JOYCE ZANKEL LINDORFF, *Harpsichord*
RUDOLPH ALEXIS PALMER, *Composition*
BARRY D. SALWEN, *Piano*
JUDITH LYNN STILLMAN, *Piano*
IRA TAXIN, *Composition*

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§ Completed requirements as of August 1980.
* Completed requirements as of August 1981.
† Completed requirements as of January 1982.

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THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT I - WORKS IN PROGRESS

Wednesday, October 14, 12 noon - 1 p.m.
The Juilliard Theater

SPACE SHAPE
"Piece for Tape Recorder" . . . . . Vladimir Ussachevsky
Choreographed and danced by Tina Mantel

MOONLIGHT SONATA
"Moonlight Sonata" (1st movement. . . . . Ludwig Beethoven
Choreography by. . . . . Kazuko Hirabayashi

Elizabeth Maxwell

FRANCISCO
"Francisco". . . . . .Milton Nascimento
Choreographed and danced by Roberto Pace

12 BELLS
Self-accompanied
Choreographed and danced by Sebastian Prantl

FRAGMENT
"The Rites of Spring". . . . . .Igor Stravinsky
Choregraphed and danced by Andrew Ocrant

BORGNONE
"Dixieland Jazz"
Choreographed and danced by David Müller. . . . . Traditional

INS AND OUTS (Excerpt)
Choreographed by. . . . . .Ruby Shang

Hikari Baba
Cynthia Balfour
Sari Eckler
Tina Mantel
Clara Maxwell
Barrie Raffel
Dircelia Rodin
Sheree Roller
Ann Emily Smith
Megan Williams
Christopher Batenhorst
Charles MacDonald
Andrew Ocrant
Sebastian Prantl
Manuel Rodriguez
George Wainwright

PAS DE DEUX (from GRAND PAS CLASSIQUE)
"Paquita". . . . . Ludwig Minkus
Choreography by . . . . . .Michael Maule

Shell Benjamin Michael Schumacher
ACCOMPANIMENT ON TAPE UNLESS OTHERWISE INDICATED

Prepared under the supervision of Kazuko Hirabayashi, Michael Maule, Doris Rudko, Ruby Shang
Stage Manager:Irene Byrne Asst. Stage Manager & Sound:Peter Asher Light Designer:John Jacobs
Production Director:Martha Hill Production Assistants:Mary Chudick and Mary MacNeil

THE JUILLIARD SCHOOL
DANCE DIVISION
DANCE EVENT II - WORKS IN PROGRESS

Thursday, October 15, 5:30-7:00 P.M.
The Juilliard Theater

SIX SARABANDES AND TWO ALLEMANDES. . . . . Johann Sebastian Bach
Choreographed and danced by:

Hikari Baba
Cynthia Balfour and Christopher Batenhorst
Ted McKnight
Barrie Raffel
Thomas Halstead
Natalie Rogers
Peter Smith
Laura Colby

Gary Monheit, Piano

BI-CYCLE
Choreographed and danced by . . . . . Tina Mantel and Sebastian Prantl
"12 Tone Circle" . . . . . Josef Matthias Hauer

THE SPELL OF THE FULL MOON
Choreographed and danced by. . . . . Hikari Baba
Earthquake Island "Tribal Secret". . . . . Jon Hassell

ITALIENNE
Choreographed by . . . . . Lisa Denne
Symphony No. 4, Fourth Movement (Saltarello). . . . . Felix Mendelssohn

Maria Alvarez
Cynthia Balfour
Shell Benjamin
Bambi Elmaleh deBuenos
Susan Gaydos
Linda Lehovec
Dircelia Rodin

Robert Garland

ANDANTE
Choreographed and danced by . . . . . Peter Dickey
"Andante" (from Klavier Concerto in F minor) . . . . . Johann Sebastian Bach

Miles Fusco, Piano

CHACONNE POUR UNE FEMME (1704)
Choreographed by . . . . . Louis Pecour
Music by . . . . . Jean Baptiste Lully

Tina Mantel

Dawn Baker, Piano

L'ALLEMANDE (1702)
Choreographed by . . . . . Louis Pecour
Music by . . . . . .Jean Baptiste Lully

Bambie Elmaleh deBuenos
Mark Haim

Dawn Baker. Piano

INS AND OUTS (Excerpt)
Choreographed by . . . . . Ruby Shang

Hikari Baba
Rachel Boykan
Esther Friedman
Susan Fritts
Lisa Green
Catherine Novak
Barrie Raffel
Dircelia Rodin
Birgitte Skands

Christopher Batenhorst
Peter Dickey
Charles MacDonald
Andrew Ocrant
Roberto Pace
Sebastian Prantl
Peter Smith

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ACCOMPANIMENT ON TAPE UNLESS OTHERWISE INDICATED

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Prepared under the supervision of Wendy Hilton, Doris Rudko, Ruby Shang, Janet Soares
Stage Manager: 'Rene Byrne Asst. Stage Manager&Sound: Peter Asher Light Design: John Jacobs
Production Electrician: James Miller Master Electrician: Kristi Thompson
Lighting Crew: Ron Scarborough, Steve Mancini
Production Director: Martha Hill Production Assistants: Mary Chudick, Mary Ellen MacNeil

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THE JUILLIARD SCHOOL
DANCE DIVISION
DANCE EVENT III - WORKS IN PROGRESS

Monday, October 19, 1981, 5:30
The Juilliard Theater

TWO BY PECOUR (choreographed in 1704 and 1702)
Music by . . . . . Jean Baptiste Lully

Chaconne pour une femme

Maria Rada Alvarez

L'Allemande

Marilyn Johnson and Mark Haim

Dawn Baker, Piano

A PLACE TO BE
Choreographed and danced by. . . . . Gregory K. Butler
"Chung Kuo/The Long March" . . . . . .Vangelis

RIDE A WHALE
Choreographed by . . . . . Tyr Throne
Music by . . . . . Michael Levine

Adrienne Stevens

VARIATION from COPPELIA
Choreography after Nicolas Sergeyev
Music by. . . . . Leo Delibes

Maria Rada Alvarez Robert Garland

UNCAGED
Choreographed and danced by . . . . . Birgitte Skands
Music by . . . . . David Yorken

WHEN SEA COMES TO SHORE
Choreographed by . . . . . .Chandler Holland
Poetry by . . . . . .Langston Hughes

Anastasia Bain, Heather Henderson, Natalie Rogers, Megan Williams, Thomas Halstead

Penny Johnson, Voice

THE SENSITIVE KIND
Choreographed by . . . . . Dircelia Rodin
"Romance" . . . . . Claude Bolling

Maria Rada Alvarez
Carole Amend
Robin Evers
Margherite Johnson
Marilyn Johnson
Dircelia Rodin

CONCERTO GROSSO #3
Choreographed by . . . . . Mark Haim
Music by . . . . . .J. S. Bach

Susan Gaydos
Heather Henderson
Elizabeth Maxwell
Donna Miranda
Megan Williams
Michael Schumacher
Peter Smith
Douglas Vlaskamp
Joseph Youngblood

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ACCOMPANIMENT ON TAPE UNLESS OTHERWISE INDICATED

Prepared under the supervision of Alfredo Corvino, Wendy Hilton, Genia Melikova
Doris Rudko and Ethel Winter
Stage Manager:'Rene Byrne Asst. Stage Manager&Sound:Peter Asher Light Design:John Jacobs
Production Electrician:James Miller Master Electrician:Kristi Thompson
Lighting Crew:Ron Scarborough, Steve Mancini
Production Director:Martha Hill Production Assistants:Mary Chudick, Mary Ellen MacNeil

THE JUILLIARD SCHOOL
DANCE DIVISION

-presents-
Dance Event IV
Juilliard Dance Ensemble in Run-through Rehearsals of Paul Taylor Works
for
Lincoln Center Student Program Tour

Thursday, November 5,1981
5 pm - Studio 321

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AUREOLE 1

Music by George Frederic Handel
Excerpts from Concerti Grossi in C, F and "Jeptha"
Choreography by Paul Taylor
Reconstructed by Sharon Kinney
Costumes by George Tacet

First performed in 1962 by The Paul Taylor Dance Company

Hikari Baba Diane Butler Elizabeth Maxwell
Christopher Batenhorst Mark Haim

-p a u s e-

THREE EPITAPHS

American Folk Music
Choreography by Paul Taylor
Reconstructed by Sharon Kinney
Costumes by Robert Rauschenberg

First performed in 1956 by The Paul Taylor Dance Company

Hikari Baba Diane Butler Megan Williams
Chandler Holland Ted McKnight

-p a u s e-

AUREOLE 2

Hikari Baba Megan Williams Felice Wofzahn
~~Mark Haim~~ Michael Schumacher
Jonathan Leinbach

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THE JUILLIARD SCHOOL
DANCE DIVISION

-presents-

Dance Event V
Juilliard Dance Ensemble
in
DRESS REHEARSAL of "GAMES"

for
Lincoln Center Student Program Tour

TUESDAY, NOVEMBER 10,1981

8 PM - STUDIO 321

* *

GAMES

Choreographer: Donald McKayle

Director: Mary Barnett

* *

Big Sister ..... Anastasia Bain

Missy ..... Sari Eckler

Sissy ..... Natalie Rogers

Jinx ..... Colin Walker

Johnny ..... Jonathan Leinbach

Sissy Boy.....Thomas Halstead

#4 ..... William Wagner

Singers ..... Carole Amend, Manuel Rodriguez

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Corrected

THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT VI
Thursday, December 10, 1981
Studios 320 & 321
11:45 a.m. - 2:30 p.m.

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BREEZES THAT I'VE CAPTURED ON A STICKY SUMMER NIGHT
Choreographed and danced by. . . . . Shell Benjamin
Concerto in D major for 2 violas Antonio Vivaldi
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WHEN SEA COMES TO SHORE
Choreographed by . . . . . Chandler Holland
Music by . . . . . Beach Boys/L. Ronstadt

Anastasia Bain — Heather Henderson
Robbin Ford — Megan Williams

Thomas Halstead — Chandler Holland

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Prepared under the supervision of Airi Hynninen, Gloria Marina, Genia Melikova, Doris Rudko, Janet Soares and Ethel Winter

Stage Manager	'Rene Byrne
Asst. Stge. Mgr. &Sound	Peter Asher
Light Design	John Jacobs
Prod. Electrician	James Miller
Master Electrician	Kristi Thompson
Lighting Crew	Ron Scarborough
	Steve Mancini
Production Director	Martha Hill
Production Assistants	Mary Chudick
	Mary MacNeil

THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT IX
Tuesday, January 12, 1982
THE JUILLIARD THEATER
12 noon - 1 pm

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FRENCH CAN-CAN
Choreographed by . . . . . Genia Melikova
"La Boutique Fantastique". . . . . Rossini-Respighi

Rachel Boykan — Dircelia Rodin
Esther Friedman — Natalie Rogers
Sandra Fuciarelli — Birgitte Skands
Lisa Green — Ann Emily Smith
Jodi Kramer — Adrienne Stevens
Catherine Novak — Rosa Valencia
Rachelle Palnick — Megan Williams

Thomas Halstead — Nicholas Rodgriquez

THE AGE OF INNOCENCE
Choreographed by. . . . . .Ethel Winter
Music by . . . . . Scott Joplin

Villain - Peter Smith
Hero - Gregory Butler
Heroine - Hikari Baba

FROM SPANISH DANCE CLASSES

Choreography by . . . . . Gloria Marina
1. ASTURIAS
Music by . . . . . Isaac Albeniz
2. ZAPATEADO
Music by . . . . . Monreal

TIROLESE (from Soirees Musicales)
Choreographed by . . . . . Antony Tudor
"Soirees Musicales" . . .B. Britten after G. Rossini

Tina Mantel Mark Haim

UNTITLED (Work in Progress
Choreographed by . . . . . Genia Melikova
The "Trout" Quintet . . . . . .Franz Schibert

Cynthia Balfour Robert Garland
Laura Colby Peter Dickey
Laurel Doran Andrew Ocrant
Susan Fritts Douglas Vlaskamp
Susan Gaydos Thomas Halstead

UNTITLED
"Colors/Dance" . . . . . .George Winston
Choreographed and danced by

Barrie Raffel Nicholas Rodriguez

EMPTY HOUSE
Choreographed by . . . . . Jonthan Leinbach
String Quartet #4 (4th movement) . .Bela Bartok

Christopher Batenhorst William Wagner

SUNRISE, SUNSET
Choreographed by . . . . . Dennis Collado

1. Prologue
Sonata #2 (Malinconia). . . Eugene Ysaye

Dennis Collado

Mia Wu, Violin

2. Sunrise/Sunset
Equinoxe (Sec. 1&2). . Jean Michel Jarre

Laura Colby Laurel Doran Lisa Giobbi
Lisa Green Susan Fritts
Peter Smith Gregory Butler

EN DOLOR
Choreographed by. . . . . .Ethel Winter
"El Amor Brujo". . . . . Manuel de Falla

Maria Rada Alvarez

LANDSCAPE OF FULL MOON
Choreographed by . . . . . Hikari Baba
"Earthquake Island" . . . . . Jon Hassell

Adrienne Stevens

KIN
Choreographed by . . . . . Clara Maxwell
String Quartet #4 (Allegretto). . . . Bela Bartok

Hikari Baba Clara Maxwell
Christopher Batenhorst

Special thanks to James Miller for lighting this Dance Event

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Prepared under the supervision of Alfredo Corvino, Michael Maule, Doris Rudko, Janet Soares & Ethel Winter

Stage Manager	'Rene Byrne
Asst. Stage Manager&Sound	Peter Asher
Light Design	John Jacobs
Prod. Electrician	James Miller
Master Electrician	Kristi Thompson
Lighting Crew	Ron Scarborough
	Steve Mancini
Production Director	Martha Hill
Production Assistants	Mary Chudick
	Mary MacNeil

THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT VIII
Monday, January 11,1982
THE JUILLIARD THEATER
4-5 PM

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ODES (Excerpt)
Choreographed by. . . . . Anna Sokolow
"Poeme Electronique" Edgar Varese

Maria Alvarez	Clara Maxwell	Peter Dickey
Hikari Baba	Rachelle Palnick	Chandler Holland
Gina Bonati	Barrie Raffel	Ted McKnight
Laura Colby	Natalie Rogers	Sebastian Prantl
Bambie Elmaleh	Ann Emily Smith	George Wainwright
Frances Huber	Adrienne Stevens	Charles Willett
Tina Mantel	Felice Wolfzahn	Joseph Youngblood

AROUND AND ABOUT
Choreographed by. . . . . Ruby Shang
"Based on the Limit". . . . . .Antonelli/R. Newton

Christa Coogan
Stuart Gold Mark De Garmo

TUNISIA
Choreographed by. . . . . Robert Garland
"Tunisia" (from Ports of Call". . . .Jacques Ibert

Lisa Denne

COMING OF THE AVATAR
Choreographed by. . . . . .Anastasia Bain
Music by. . . . . .The Vibrations/Golden Avatar

"Celestial Descent" - Anastasia Bain
"The Quest" - Natalie Rogers

ENGULFED
Choreographed and danced by . . . . Sari Eckler
"My Man" . . . . . .C. Polluck

A LITTLE OF THIS AND THAT
Choreographed and danced by. . George Wainwright
"Sunday Jumps". . . . . .Burton Lane

THE AGE OF INNOCENCE
Choreographed by. . . . . Ethel Winter
Music by . . . . . Scott Joplin

Villain - Dennis Collado
Hero - Greg Butler
Heroine - Natalie Rogers

PAS DE DEUX (From GRAND PAS CLASSIQUE)
"Paquita" . . . . . Ludwig Minkus
Choreography by. . . . . Michael Maule

Susan Gaydos Douglas Vlaskamp

VOILES
Choreographed and danced by. . .Adrienne Stevens
"Voiles" . . . . . Claude Debussy

TWILIGHT-DAYSTAR
Choreographed and danced by . . . Dennis Collado
Sonata no.2 - Movement Malinconia. .Eugene Ysaye

Mia Wu, Violin

COLLAGE
Choreographed and danced by

Diane Butler
Sari Eckler
Liz Maxwell
Charles MacDonald
Michael Schumacher

Greg Gordon, Piano

THE DREAM
Choreographed by . . . . . Sherree Roller
"Night Music" . . . . . Thea Musgrave

Woman - Sherree Roller
Tiger - William Wagner
Snake - Ann Emily Smith
Voodoo Woman - Anastasia Bain

SERVITUDE
Choreographed by . . . . . Mark Haim
Concerto Grosso no.2 (2nd movement) J.S. Bach

Hikari Baba Heather Henderson
Tina Mantel Elizabeth Maxwell

MIRAGE
Choreographed by. . . . . .Hikari Baba
"North Star". . . . . Philip Glass

Barrie Raffel Christopher Batenhorst
Felice Wolfzahn Nicholas Rodriguez

THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT VII
Friday, January 8, 1982
THE JUILLIARD THEATER
12 noon - 1 pm

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From the Composition Classes of Janet Soares
Studies in Contrast

UNTITLED
Choreographed and danced by.....Amy Cypiot
"Piano Blues #3". . . . . Aaron Copland

STILL LIFE
Choreographed and danced by
Tina Mantel William Wagner
"Six Little Piano Pieces"...Arnold Schonberg

Gary Monheit, Piano

NIGHT JOURNEY
Choreographed and danced by..... Hikari Baba
"Douze Etudes".....Claude Debussy
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THE SENSITIVE KIND
Choreographed by.....Dircelia Rodin
"Romance".....Claude Bolling

Maria Alvarez
Carole Amend
Robbin Evers
Margherite Johnson
Marilyn Johnson
Dircelia Rodin

CHANGE
Choreographed and danced by.....Robin Evers
"Scherzo" (from Suite, op 14).....Bela Bartok

RETREAT
Choreographed and danced by Nicholas Rodrigez
from "Carnival of the Animals"....Saint-Saens

DANCE OF SHIVA
Traditional Choreography and Music

Hikari Baba

FOUND LOVE
Choreographed by.....Gregory Butler
"I gotta find somebody".....Carey Farre

Gregory Butler Shell Benjamin

I DREAMT OF AN IMAGE THAT FOLLOWED ME HOME
Choreographed by
Roberto Pace and Michael McNeill*
Music by.....G. Gil/C. Buarque/M. Nascimento

Heather Henderson Michael McNeill
Natalie Rogers Roberto Pace

From the Composition Classes of Doris Rudko

BREEZES...
Choreographed and danced by Shell Benjamin
Concerto for 2 mandolins....Antonio Vivaldi

THE FLEETNESS OF MY FEET!
Choreographed and danced by....Peter Dickey

Improvised accompaniment, Dawn Baker
*GUEST

TEMPTATION
Choreographed and danced by..... Andrew Ocrant
(with Peter Smith)

Improvised accompaniment, Dawn Baker

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THE JUILLIARD SCHOOL
DANCE DIVISION
DANCE EVENT X

Friday, Jan. 29, 1982
St. 321, 7:30 pm

GAMES
Choreographer. . . . . Donald McKayle
Reconstruction and direction . . . . . Mary Barnett

Big Sister . . . . . Barrie Raffel
Missy. . . . . Heather Henderson
Sissy. . . . . Shell Benjamin
Jinx . . . . . Andrew Ocrant
Johnny . . . . . Jonathan Leinbach
Sissy Boy . . . . . .Peter Smith
#4 . . . . . Joseph Youngblood

Singers. . . . Lisa Giobbi, Gregory Butler

*AUREOLE
Choreographer. . . . . Paul Taylor
Music by. . . . . .G. F. Handel
Reconstruction and direction. . . . . Sharon Kinney
Costumes by . . . . . .George Tacet

Hikari Baba Megan Williams Felice Wolfzahn
Nicholas Rodriguez Michael Schumacher

*3 EPITAPHS
Choreographer . . . . . .Paul Taylor
Music. . . . . American Folk Music
Reconstruction and direction. . . . . Sharon Kinney
Costumes by. . . . . Robert Rauschenberg

Hikari Baba Megan Williams Felice Wolfzahn
Christopher Batenhorst Mark DeGarmo

* *

Dance Captain for GAMES: . . . . . Heather Henderson
Tour Stage Manager . . . . . .Jeff Margolin

Dance Captain for AUREOLE AND 3 EPITAPHS. . . . . Elizabeth Maxwell
Tour Stage Manager. . . . . .Richard Rose

*TAPE

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THE JUILLIARD SCHOOL
Dance Division

DANCE EVENTS XI AND XII
Thursday, February 25 and Friday, February 26, 1982

STUDIO 301

-From the Production Class of Daniel Lewis-

+*+*+*

VI.

GREEN EGGS AND HAM
Choreography. . . . . Marilyn Johnson

Robin Evers Stuart Gold
Mark Haim Marilyn Johnson

INTERMISSION

VII.

CROSSED LINES
Choreography. . . . . Marilyn Jonhson and Stuart Gold
Music . . . . . Tape Collage

Marilyn Johnson Michael Simon*

VIII.

SERVITUDE
Choreography . . . . . Mark Haim
Music. . . . . J. S. Bach

Hikari Baba Heather Henderson
Tina Mantel Elizabeth Maxwell

IX.

UNTITLED
Choreography. . . . . .Bambie Elmaleh de Buenos
Music . . . . . .Ernest Bloch

Linda Lehovec Douglas Vlaskamp

X.

STEADY STREAM
Choreographed and danced by. . . . . Mark DeGarmo
Improvisation . . . . . .Jan Hagiwara
Costume . . . . . Kathleen Malloy

Jan Hagiwara, Percussion

*Guest

XI.

FAST FORWARD (work in progress)
Choreography . . . . . Mark Haim
Music. . . . . G. F. Handel

Gregory Butler Mark Haim
Michael Schumacher Peter Smith Joseph Youngblood

+*+*+*

*****OPEN DRESS REHEARSAL*****
Lincoln Center Student Program
April Tour Cast
* * * * * *
THE JUILLIARD SCHOOL
DANCE DIVISION
DANCE EVENT XIII

Monday, March 29, 1982
5 P.M., St. 321

presents

Juilliard Dance Ensemble

in

GAMES

Choreographer. . . . . Donald McKayle

Director. . . . . Mary Barnett
* * * * * * * * * * * * * * * *
Big Sister . . . . . Anastasia Bain

Missy . . . . . Sari Eckler

Sissy . . . . . .Natalie Rogers

Jinx . . . . . Colin Walker

Johnny . . . . . .Thomas Halstead

Sissy Boy. . . . . .Peter Smith

#4 . . . . . William Wagner

Singers.....Rachelle Palnick, Manuel Rodriguez

Anastasia Bain, Dance Captain

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THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT XIV
Thursday, April 22, 1982
5 p.m.

STUDIO 321

* * * * * * * * * * * * * * From the Dance Composition Classes of Doris Rudko * * * * * * * * * * * *

- A SERIES OF SHORT DANCES -

ESPRIT
Choreographed and danced by. . . . . Lisa Green
Dance #1 from "Mexican Dances". . . . . .Gordon Stout

Mark Veregge, Marimba

A BRACE OF KINSMEN
Choreographed and danced by Steven Siegal
Piano Improvisation by Jeffrey Mumfurd

MORNING SPACE
Choreographed and danced by . . . . . .Rachelle Palnick
"Alarippu" from Bharata Sangita. . . . . Harold Schramm

LA FIMMINISCA (Solo Section)
Choreographed and danced by. . . . . .Sandra Fuciarelli
Italian Folk Songs arranged by. . . . . Luciano Berio

IN JEST
Choreographed and danced by . . . . . Rachel Boykan
Intermède from "Quartet for the End of Time". . . . . Olivier Messiaen

BLOND ONE
Choreographed and danced by . . . . . .Andrew Ocrant
"Nana" . . . . . Pablo Sarasate

"WALTZ"
Choreographed and danced by David Müller
Valse Poetique, No. 7. . . . . Enrique Granados

CHAIR DANCES
Choreographed and danced by. . . . . .Heather Henderson

* *

HOW DOES SHE TURN OUT
Choreographed by . . . . . Megan Williams
"My Lady Carey's Dompe". . . . . 16th Century Traditional

Barrie Raffel Sherree Roller Megan Williams

EBB
Choreographed by . . . . . Kazuko Hirabayashi
Surabya Johnny. . . . . Weil/Berio

Anastasia F. Bain

* * * * * * * * * * * * * * From the Dance Composition Classes of Janet Soares* * * * * * * * * * * *

SCHÖNBERG STUDY
Choreographed and danced by . . . . . Laurel Doran
From "5 Piano Pieces" op. 23. . . . . Arnold Schönberg

Elisenda Fabregas, Piano

THEME AND VARIATIONS
Choreographed and danced by. . . . . Adrienne Stevens and Dennis Collado
Piano Sonata #331 in A major. . . . . W. A. Mozart

Elisenda Fabregas, Piano

STUDIO 320

CHANGE OF PACE
Choreographed and danced by . . . . . Joseph Youngblood

* *

"BROTHERS" from "FAMILY PICTURES"
Choreographed by. . . . . Roberto Pace
Barbary Coast . . . . . Weather Report

Gregory Butler Roberto Pace

DANCES 2 & 3 FROM "SIX DANCES IN BULGARIAN RHYTHM"
Choreographed by. . . . . Billie Mahoney
Mikrokosmos: Six Dances in Bulgarian Rhythm (Nos. 2 and 3). . . . . Bela Bartok

Carole Amend Lisa Green
George Wainwright

Shelley Katz, Piano

+*+*+*

The Juilliard School
Dance Division

DANCE EVENT XV
Friday, May 7, 1982

1 p.m

THE JUILLIARD THEATER

MIRAGE
Choreography. . . . . Hikari Baba
"North Star". . . . . .Philip Glass

Barrie Raffel & Christopher Batenhorst
Felice Wolfzahn & Nicholas Rodriguez

+*+*+*

ORB WEB
Choreography . . . . . Eleo Pomare

Tanya Gibson & John Parks

ESPRIT
Dance #1 from "Mexican Dances" . . . . . Gordon Stout
Choreographed and danced by . . . . . .Lisa Green

Mark Veregge, Marimba

PASSAGES
Choreography. . . . . Christa Coogan
Concerto for Harpsichord, Flute, Oboe and Clarinet . . . . . .Manuel deFalla

Diane Butler & Robbyn Scott*

EBB
Choreography . . . . . Kazuko Hirabayashi
"Surabaya Johnny" . . . . . Kurt Weil

Felice Wolfzahn

EXILES
Choreography . . . . . José Limón
Music . . . . . Arnold Schonberg

Elizabeth Maxwell & Herman Sebek

FULL MOON
Choreography Hikari Baba
"Tribal Secret" from "Earthquake Island". . . . . Jon Hassell

Rachelle Palnick

KEENING
String Quartet, Third Movement . . . . . Roger Sessions
Choregraphed and danced by . . . . . Clara Maxwell

DELUSIONS OF DEMONS
Choreography . . . . . Dennis Collado
Synchronisms #1 . . . . . Mario Davidovsky

Laura Colby Jodi Kramer
Lisa Giobbi Rachelle Palnick
Lisa Green Birgitte Skands

FANDANGO
Choreography . . . . . .Jorge Trincheiras
"Fandango de Ribatejo". . . . . Portuguese Folk Music

Jorge Trincheiras & Rosa Valencia

PHENOMENON
Choreography . . . . . Hikari Baba
Ostinato Pianissimo . . . . . Henry Cowell

Hikari Baba Birgitte Skands

* Guest Performer

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THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT XVII
Thursday, May 13, 1982

12 Noon

THE JUILLIARD THEATER

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

NOTE: This Event is presented in the nature of a rehearsal without previous run-through.

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

ZAPATEADO
Choreography. . . . . Gloria Marina
"Zapateado" . . . . . Monreal

Maria Alvarez Robin Evers
George Wainwright

SEVILLANA
Choreography . . . . . Gloria Marina
"Sevillanas Flamencas" . . . . . Pernia-Vizcaino-Telero

Maria Alvarez Margherite Johnson
Robin Evers Birgitte Skands
Lisa Green Rosa Valencia

DUET from "A Choreographic Offering"
Choreography . . . . . .Jose Limon
Music. . . . . .J. S. Bach

Linda Lehovec Mark Haim

Excerpt from FUN AND FANCY
Choreography . . . . . .Ethel Winter
"Music for a Farce" . . . . . Paul Bowles

Hikari Baba Barrie Raffel
Rachel Boykan Sherree Roller
Catherine Novak Ann Emily Smith

Gregory Butler Roberto Pace
Dennis Collado Peter Smith

GALOP
Choreography . . . . . Genia Melikova
"Galop" . . . . . Rossini-Respighi

FULL MOON
Choreography . . . . . Hikari Baba
"Tribal Secret" from Earthquake Island . . . . . Jon Hassell

CONVERSATION from "The Stone Garden"
Choreography . . . . . Kazuko Hirabayashi
Music . . . . . Ryohei Hirose

Mark Haim Douglas Vlaskamp
Herman Sebek William Wagner

Natalie Rogers

DANCE
Choreographed and danced by. . . . . Rachel Boykan
from "Preludes" Book II. . . . . .Claude Debussy

Bonnie Anderson, piano

ITALIENNE
Choreography . . . . . Lisa Denne
"Saltarello" from Symphony No. 4, 4th movement . . . . Felix Mendelssohn

Maria Alvarez Susan Gaydos
Cynthia Balfour Linda Lehovec
Bambie Elmaleh deBuenos Dircelia Rodin
Rosa Valencia

Michael Schumacher

BROTHERS from "Family Pictures"
Choreography . . . . . .Roberto Pace
"Barbary Coast" . . . . . Weather Report

Gregory Butler Roberto Pace

EMPTY HOUSE
Choreography. . . . . .Jonathan Leinbach
Quartet No. 4 (2nd and 4th movements) . . . . . Bela Bartok

PART I: DAY
(2nd Movement)

Laura Colby Robin Evers
Christopher Batenhorst Herman Sebek William Wagner

PART II: NIGHT

Christopher Batenhorst William Wagner

FLORA
Choreography . . . . . .Dennis C. Collado
"Abraham's Theme/Chariots of Fire" . . . . . Vangelis

Rachel Boykan Susan Fritts
Amy Cypiot Esther Friedman Susan Gaydos
Gregory Butler Peter Smith George Wainwright

MUDAI
Choreography . . . . . Kazuko Hirabayashi
Music . . . . . Mauricio Kagel

* * * INTERMISSION * * *
(10 minutes)

HA-HA
Choreographed and danced by . . . . . Lisa Giobbi and Steve Siegal
"Waltz in Black" . . . . . .The Stranglers

EARTHBOUND
Choreographed and danced by. . . . . Bambie Elmaleh deBuenos
Music . . . . . .Bambie Elmaleh deBuenos

IRRECLAIMABLE
Choreography . . . . . .Gregory Butler
Music . . . . . H. B. Barnum

Robbin Ford

VOICE WITHIN THE MAZE
Choreography . . . . . Michael Schumacher
Music . . . . . Alan Parsons

Diane Butler Linda Lehovec Elizabeth Maxwell
Mark Haim Michael Schumacher Herban Sebek

PAS DE DEUX
Choreography. . . . . Peter Dickey
Sonata in G for Cello and Piano, Op. 19. . . . . Sergei Rachmaninoff

Bambie Elmaleh deBuenos Peter Dickey

THEME AND VARIATIONS
Choreography . . . . . Laura Colby
Chaconne . . . . . Pachelbel

Laura Colby Amy Cypiot

FROM HERE TO THERE
Choreographed and danced by . . . . . Dennis C. Collado
"Abraham's Theme/Chariots of Fire" . . . . . Vangelis

RECESS
Choreography . . . . . Catherine Novak
Percussion Improvisation . . . . . Reed Hansen

Frances Huber Jodi Kramer
Herman Sebek

MONOLOGUE
Music . . . . . Guazzo/Cage/Reich
Choreography . . . . . Tina Mantel

Tina Mantel
Christopher Batenhorst Charles Macdonald Sebastian Prantl

THE JUILLIARD SCHOOL

Alice Tully Hall/Lincoln Center

Wednesday One O'Clock Concert Series

March 17, 1982

PROGRAM

Concertino for Timpani and Percussion — Andrzej Panufnik
- Entrata (Moderato)
- Canto I (Andante)
- Intermezzo (Allegretto)
- Canto II (Largo)
- Fine (Vivacissimo)

ROBERT PURSE, Timpani
HEUNG-WING LUNG, Percussion
NORIKO OHTAKE, Piano
SARA WOLFENSOHN, Piano

Carmen Fantasy, Opus 25 — Pablo de Sarasate
- Introduction
- Moderato
- Allegro moderato
- Moderato

KATHERINE THOMAS, Violin
DELANA THOMSEN, Piano

Etudes to Spring — Melvin Solomon
- The Squirrel
- The Duck
- Spring in Mid-Manhattan

CATHERINE MARCHESE, Bassoon
CHARLES MacDONALD, Dancer

Sonata in A Major for Violin and Piano, Opus 13 — Gabriel Faure
- Allegro molto
- Andante
- Allegro vivo
- Allegro quasi presto

CLAIRE JOLIVET, Violin
JOY MICHELE CLINE, Piano

The Wednesday One O'Clock Concert Series presents an additional opportunity for public performances by students in all division of the School. Those appearing as soloists do so upon the recommendation of their major teachers.

The Juilliard School welcomes your support to help continue this series of free concerts. Contributions should be made payable to The Juilliard School, Lincoln Center, New York, New York 10023.

If you must leave the auditorium before the program is completed, please leave at the end of a work in consideration of the performers and the audience.

The next concert in this series will be held on Wednesday, March 24, 1982, in Alice Tully Hall.

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OPEN DRESS REHEARSALS

Juilliard Dance Ensemble | *New and Repertory Dance Works*

The Juilliard Theater, 155 West 65th Street

SEATING IN BALCONY

JUILLIARD COMMUNITY and FRIENDS ARE INVITED; MEMBERS of THE ORCHESTRA ARE ESPECIALLY INVITED MONDAY, MARCH 15.

MONDAY, MARCH 15 at 6 P.M.

Fri/Sun. PROGRAM TAPED MUSIC (FRIDAY CAST)

SOIRÉE MUSICALE
ANTONY TUDOR / BRITTEN-ROSSINI

AUREOLE
PAUL TAYLOR / GEORGE FRIDERIC HANDEL

**GOYA MEETS GRANADOS*
HECTOR ZARASPE / ENRIQUE GRANADOS

**MOMENTS, A Tribute to José Limón*
DANIEL LEWIS / EDGAR DAVID GRANA

TUESDAY, MARCH 16 at 7 P.M.

Thur/Sat PROGRAM (Saturday Cast)

SOIRÉE MUSICALE
ANTONY TUDOR / BRITTEN-ROSSINI

Excerpt from ODES
ANNA SOKOLOW / EDGARD VARESE

**GOYA MEETS GRANADOS*
HECTOR ZARASPE / ENRIQUE GRANADOS

3 EPITAPHS
PAUL TAYLOR / AMERICAN FOLK MUSIC

**"EVERYTHING MUST GO"*
ANNA SOKOLOW / TEO MACERO

22

The Juilliard School *Peter Mennin, President*

Juilliard Dance Ensemble

New and Repertory Dance Works

Thursday, March 18 and Saturday, March 20, 1982 at 8 p.m.

SOIRÉES MUSICALES
ANTONY TUDOR / BRITTEN-ROSSINI

Excerpt from ODES
ANNA SOKOLOW / EDGARD VARÈSE

**GOYA MEETS GRANADOS*
HECTOR ZARASPE / ENRIQUE GRANADOS

3 EPITAPHS
PAUL TAYLOR / AMERICAN FOLK MUSIC

**"EVERYTHING MUST GO"*
ANNA SOKOLOW / TEO MACERO

Friday, March 19, 1982 at 8 p.m. and Sunday, March 21, 1982 at 3 p.m.

SOIRÉES MUSICALES
ANTONY TUDOR / BRITTEN-ROSSINI

AUREOLE
PAUL TAYLOR / GEORGE FRIDERIC HANDEL

**GOYA MEETS GRANADOS*
HECTOR ZARASPE / ENRIQUE GRANADOS

**MOMENTS, A Tribute to José Limón*
DANIEL LEWIS / EDGAR DAVID GRANA

*PREMIERE

JUILLIARD CHAMBER ENSEMBLE
Salvatore Scecchitano, Conductor

The Juilliard Theater, 155 West 65th Street

A Benefit for the Juilliard Dance 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, NY 10023
(212) 874-7515
or 874-0465

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

	No. of tickets	Donation	Total
Thurs., March 18, 8:00 p.m.			
Fri., March 19, 8:00 p.m.			
Sat., March 20, 8:00 p.m.			
Sun., March 21, 3:00 p.m.			
		TOTAL	

Preferred location:
Orchestra:_____
Mezzanine:_____
Balcony:_____

NAME _____
please print
ADDRESS _____
CITY_____ STATE/ZIP_____ DAY TEL._____

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The Juilliard School
Peter Mennin, *President*
1981–1982 Season

PRESENTS

Juilliard Dance Ensemble

New and Repertory Dance Works

THE JUILLIARD THEATER
155 WEST 65TH STREET
NEW YORK, NEW YORK 10023

Thursday, March 18, 1982 at 8:00 P.M.
Friday, March 19, 1982 at 8:00 P.M.
Saturday, March 20, 1982 at 8:00 P.M.
Sunday, March 21, 1982 at 3:00 P.M.

THURSDAY AND SATURDAY, MARCH 18 AND 20, 1982 AT 8 P.M.

SOIREE MUSICALE
ANTONY TUDOR/BRITTEN-ROSSINI

PAUSE

EXCERPT FROM ODES
ANNA SOKOLOW/EDGARD VARESE

INTERMISSION

***GOYA MEETS GRANADOS**
HECTOR ZARASPE/ENRIQUE GRANADOS

INTERMISSION

3 EPITAPHS
PAUL TAYLOR/AMERICAN FOLK MUSIC

PAUSE

***"EVERYTHING MUST GO"**
ANNA SOKOLOW/TEO MACERO

FRIDAY, MARCH 19, 1982 AT 8 P.M. AND SUNDAY, MARCH 21, 1982 AT 3 P.M.

SOIREE MUSICALE
ANTONY TUDOR/BRITTEN-ROSSINI

PAUSE

AUREOLE
PAUL TAYLOR/GEORGE FRIDERIC HANDEL

INTERMISSION

***GOYA MEETS GRANADOS**
HECTOR ZARASPE/ENRIQUE GRANADOS

INTERMISSION

***MOMENTS. A TRIBUTE TO JOSE LIMON**
DANIEL LEWIS/EDGAR DAVID GRANA

---

*Premiere

SOIREE MUSICALE

Choreography* (1938)	ANTONY TUDOR
Reconstruction and Direction	AIRI HYNNINEN
Music (1936)**	BENJAMIN BRITTEN (Arranged from music of Rossini.)
Costumes	JOHN LEE after designs of HUGH STEVENSON
Lighting	EDWARD EFFRON

March
THE COMPANY

Canzonetta
BAMBIE ELMALEH DE BUENOS and DOUGLAS VLASKAMP

Tirolese
(Thursday and Friday)
TINA MANTEL and MARK HAIM

(Saturday)
LISA DENNE and MARK HAIM

(Sunday)
LISA DENNE and CHRISTOPHER BATENHORST

Bolero
(Thursday and Friday)
MARIA ALVAREZ, LAUREL DORAN, ROSA VALENCIA

(Saturday and Sunday)
TINA MANTEL, CLARA MAXWELL, ROSA VALENCIA

Tarantella
(Thursday and Friday)
SUSAN GAYDOS and THOMAS HALSTEAD

(Saturday)
SUSAN GAYDOS and MICHAEL SCHUMACHER

(Sunday)
SHELL BENJAMIN and MICHAEL SCHUMACHER

Finale
THE COMPANY

Juilliard Chamber Ensemble
SALVATDORE SCECCHITANO, *Conductor*

---

*First production: Cecchetti Society demonstration, November 26th, 1938.
**By arrangement with Boosey & Hawkes, Inc., Publisher and Copyright Owner.

EXCERPT FROM ODES

Choreography (1964)	Anna Sokolow
Poème Electronique (1958)	Edgard Varese
Costumes	Charles Tomlinson
Lighting	Edward Effron

(Thursday)

Cynthia Balfour
Rachel Boykan
Laurel Doran
Esther Friedman
Susan Fritts
Sandra Fuciarelli
Susan Gaydos
Lisa Giobbi
Lisa Green
Margherite Johnson
Catherine Novak
Dircelia Rodin
Sherree Roller
Birgitte Skands
Ann Emily Smith

Christopher Batenhorst
Gregory Butler
Peter Dickey
Thomas Halstead
Chandler Holland
Charles MacDonald
Steven Siegal

(Saturday)

Maria Alvarez
Carole Amend
Hikari Baba
Gina Bonati
Laura Colby
Amy Cypiot
Bambie Elmaleh de Buenos
Frances Huber
Tina Mantel
Clara Maxwell
Rachelle Palnick
Barrie Raffel
Natalie Rogers
Adrienne Stevens
Felice Wolfzahn

Peter Dickey
Chandler Holland
Ted McKnight
Sebastian Prantl
George Wainwright
Charles Willett
Joseph Youngblood

GOYA MEETS GRANADOS
(Premiere Performances)

Choreography (1982) and Direction	Hector Zaraspe
Music	Enrique Granados
Costumes	John Lee
Scenery and Properties	James Bartek
Lighting	Edward Effron
Assistant to Director	Gloria Marina

Francisco José Goya
(Excerpt from Intermezzo, "Goyascas")
Sebastian Prantl

Painting I
El Parasol
(Valses Poeticos)
Bambie Elmaleh de Buenos and Douglas Vlaskamp

Painting II
El Pelele (The Straw Manikin)
(El Pelele)
Maria Alvarez, Frances Huber, Donna Miranda, Rosa Valencia
Michael Schumacher

(Sunday)
Herman Sebek

Painting III
La Gallina Ciega (Blind Man's Buff)
(Allegro de Concierto)
Sari Eckler, Robin Evers, Esther Friedman, Heather Henderson
Mark DeGarmo, Stuart Gold, Andrew Ocrant, Roberto Pace, George Wainwright
and
Carole Amend, Laurel Doran, Birgitte Skands
Charles MacDonald, Joseph Youngblood

* * *

Daniel Horn, *Piano*

3 EPITAPHS

American Folk Music
Choreography by PAUL TAYLOR
Reconstructed by SHARON KINNEY
Costumes by ROBERT RAUSCHENBERG
Lighting by JENNIFER TIPTON
Re-created by EDWARD EFFRON

First performed in 1956 by The Paul Taylor Dance Company

(Thursday)

DIANE BUTLER CHANDLER HOLLAND
SHELL BENJAMIN MEGAN WILLIAMS TED MCKNIGHT

(Saturday)

FELICE WOLFZAHN MARK DEGARMO
HIKARI BABA ELIZABETH MAXWELL CHRISTOPHER BATENHORST

AUREOLE

Music by GEORGE FRIDERIC HANDEL
Excerpts from Concerti Grossi in C, F and "Jeptha"
Choreography by PAUL TAYLOR
Reconstructed by SHARON KINNEY
Costumes by GEORGE TACET
Lighting by THOMAS SKELTON
Re-created by EDWARD EFFRON

First performed in 1962 by The Paul Taylor Dance Company

(Friday)

1st Movement	SHELL BENJAMIN, DIANE BUTLER, ELIZABETH MAXWELL and NICHOLAS RODRIGUEZ
2nd Movement	CHRISTOPHER BATENHORST
3rd Movement	SHELL BENJAMIN, DIANE BUTLER, ELIZABETH MAXWELL and NICHOLAS RODRIGUEZ
4th Movement	ELIZABETH MAXWELL and CHRISTOPHER BATENHORST
5th Movement	FULL CAST

(Sunday)

1st Movement	HIKARI BABA, MEGAN WILLIAMS, FELICE WOLFZAHN and MARK HAIM
2nd Movement	MICHAEL SCHUMACHER
3rd Movement	HIKARI BABA, MEGAN WILLIAMS, FELICE WOLFZAHN and MARK HAIM
4th Movement	MEGAN WILLIAMS and MICHAEL SCHUMACHER
5th Movement	FULL CAST

Juilliard Chamber Ensemble, SALVATORE SCECCHITANO, *Conductor*

"EVERYTHING MUST GO"

(Premiere Performances)

Choreography (1982) and Direction	ANNA SOKOLOW
Music (1981)	TEO MACERO
Set, Costumes, Properties	JAMES BARTEK
Lighting	EDWARD EFFRON

I
"How ya doin'?"

BAMBIE ELMALEH DE BUENOS, ROBBIN FORD, MARILYN JOHNSON

II
"Honey, that's pretty."

ANASTASIA BAIN DIANE BUTLER ELIZABETH MAXWELL
SHELL BENJAMIN SARI ECKLER MEGAN WILLIAMS

III
"Go for it!"

ANASTASIA BAIN DIANE BUTLER CATHERINE NOVAK
SHELL BENJAMIN SARI ECKLER ADRIENNE STEVENS
GINA BONATI SANDRA FUCIARELLI MEGAN WILLIAMS
ELIZABETH MAXWELL

GREGORY BUTLER STUART GOLD SEBASTIAN PRANTL
DENNIS COLLADO JONATHAN LEINBACH GEORGE WAINWRIGHT
MARK DEGARMO CHARLES MACDONALD CHARLES WILLETT
ROBERTO PACE

IV
"Why?"

THE COMPANY

MOMENTS

A Tribute to JOSE LIMON

(Premiere Performances)

Choreography (1982) and Direction	DANIEL LEWIS
Moments (1982)	EDGAR DAVID GRANA
Costumes	JOHN LEE
Lighting	EDWARD EFFRON

"There are moments in every dance that a dancer remembers in his body as very special. This dance is composed of such moments from the following works of José Limón: *Missa Brevis, The Unsung, The Traitor, The Emperor Jones, The Moor's Pavane, There is a Time, Concerto Grosso, A Choreographic Offering, Legend, The Winged,* and *Psalm.*" Daniel Lewis

HIKARI BABA
DIANE BUTLER
CHRISTA COOGAN
SARI ECKLER
ESTHER FRIEDMAN
TANYA GIBSON
MARILYN JOHNSON
LINDA LEHOVEC
TINA MANTEL
ELIZABETH MAXWELL
BARRIE RAFFEL
MEGAN WILLIAMS
FELICE WOLFZAHN

MARK DEGARMO
STUART GOLD
MARK HAIM
JONATHAN LEINBACH
TED MCKNIGHT
MICHAEL SCHUMACHER
HERMAN SEBEK
JOSEPH YOUNGBLOOD

Juilliard Chamber Ensemble

SALVATORE SCECCHITANO, *Conductor*

JUILLIARD CHAMBER ENSEMBLE

Violins
David Kim
Concertmaster
Robin Mayforth
Principal 2nd Violin
Michelle Davis
Hae-Young Ham
Marie Henson
Amy Hiraga
Zanta Hofmeyr
John McGrosso
Eileen Siegel
Kay Lyn Stern
Vera Tsu
Kyung Hak Yu

Violas
Richard Fleischman
Principal
Catherine Brubaker
Elizabeth Gaver
Naomi Graf

Cellos
Peter Wyrick
Principal
Astrid Schween
Frank Murphy
Geoffrey Shank

Basses
Edith Polvay
Alain Bourguignon

Flutes/ Piccolo
Lisa Allen
Janet Arms

Oboes/ English Horn
Jessica Lancaster
Heidi Barnes

Clarinets/ Bass Clarinet
Diana Haskell
Ronald Camacho

Bassoons
Maureen Strenge
Richard Kamm

Horns
Jeanine Gilson
Karol Kroeze

Trumpets
Darcie Bishop
Glenn Sandberg

Bass Trombone
Edward Myers

Timpani/ Percussion
Anthony Ambrogio
Heung-Wing Lung
Joseph Bracchitta

Harp
Sarah Voynow

Harpsichord
Lisa Waitches

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

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

Your support of the Juilliard Dance Division is needed and welcome. Further information on gifts to the School may be obtained from the Juilliard School Development Office, Lincoln Center, New York, N.Y. 10023. Telephone 799-5000, ext. 278.

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Rehearsal Coach	Genia Melikova
Assistant to Mr. Lewis	Nancy Scattergood Jordan
Rehearsal Pianist	Brian Zeger
Student Production Assistant	Robert Garland

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Assistant to Costume Designer	Tom McAlister
Costume Stock Coordinator	Eileen Miller
Wigs and Make-Up	Peg Schierholz
Assistants on Wigs and Make-Up	*Suky Aronoff, Roderick Fernandez, Leslie Calumet
Costume Shop Staff	Amanda Aldridge, Jill Anderson, JoEllen Bendall, TeriLyn Brown, Pamela Ellsworth, Judith Evans, May Hart, J. Douglas James, Deirdre Kavanagh, *Mary Myers, Ann Morrell, *Angela Odom, Bronwyn O'Shaughnessy, David Scott, Madelyn Shaw, Kay Stuntz, *Patricia White
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Head Scenic Artist	Hillary Blackman
Carpenters	*Brian Aldous, Michel Barreau, Charles Bayrer, Richard Rose, Jeffrey Schneider, *Matthew Tenney
Scenic Artists	*Jill Knobelauch, *Jody Martin, *Charlotte Yetman

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*Stage Department Production Interns

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Secretary	Mary MacNeil

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Michael Maule — Hector Zaraspe

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Kazuko Hirabayashi — Daniel Lewis — Anna Sokolow
Hanya Holm — Helen McGehee** — Ethel Winter

Additional Repertory

Wendy Hilton, *Baroque Dance*
Airi Hynninen, *Ballet*
Gloria Marina, *Classic Spanish Dance*
Hector Zaraspe, *Classic Spanish Dance*
Indrani, *Classic Dance of India*

Composition and Production

Alfredo Corvino — Janet Soares
Martha Hill — Daniel Lewis
Kazuko Hirabayashi — Doris Rudko

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Robert Dennis — Craig Shuler — Larry Alan Smith

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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*For tour companies
**On leave

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The Juilliard School
Peter Mennin, *President*
1981–1982 Season

JUILLIARD
AMERICAN
OPERA CENTER

La Traviata
by Giuseppe Verdi

THE JUILLIARD THEATER
155 West 65th Street

Wednesday, December 9, 1981 at 8:00 p.m.
Thursday, December 10, 1981 at 8:00 p.m.
Friday, December 11, 1981 at 8:00 p.m.
Sunday, December 13, 1981 at 3:00 p.m.

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

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

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

Among the orchestras Mr. Badea has conducted are the Pittsburgh Symphony, the Atlanta Symphony, the Milwaukee Symphony, the Louisville Orchestra, the Buffalo Philharmonic, and the orchestras of Trieste, Cape Town, and the Belgian Radio. Equally at home in the operatic repertoire, Christian Badea has been conducting numerous productions for the Spoleto Festival in Italy and Charleston, S.C., at the Théâtre Royal de la Monnaie in Brussels and with the American Opera Center last season, where he led the New York premiere of Gian Carlo Menotti's *The Hero* in the Juilliard Theater.

During the 1981-82 season, Mr. Badea will be a guest conductor with the National Orchestra of Mexico, the Atlanta Civic Opera, the Radio Philharmonic in Brussels and the Netherlands Opera in Amsterdam.

He will make his conducting debut with the New York City Opera in the fall of 1982.

Mr. Badea will be conducting a revival of Shostakovich's *Lady Macbeth of Mtsensk* at next season's Spoleto USA Festival and a new production of *The Flying Dutchman* for Spoleto, Italy.

ANDREI SERBAN makes his American debut as a director of opera with this production. Of Rumanian origin, Mr. Serban has been the recipient of numerous awards, including a Ford Foundation grant, which brought him to study and work in the United States eleven years ago. A Guggenheim Grant helped him continue the search for a reinterpretation of Greek drama—a project that resulted in the *Fragments of a Trilogy (Medea, Elektra* and *The Trojan Women)* in collaboration with Elizabeth Swados for the La Mama Theatre in New York, which later was extended into three international tours in Europe and the Middle East. Serban received a special Obie Award for its direction. His *Cherry Orchard* for Joseph Papp at Lincoln Center received several Tony and Drama Desk Awards. Productions of *Agamemnon, Master and Margarita, The Umbrellas of Cherbourg, The Seagull, As You Like It,* and *The Good Woman of Setzuan* are among his most important works. Some of his past and future opera projects are: *Eugene Onegin, Elektra, Magic Flute, I Puritani, Alcina* and *The Trojans.*

ADRIANNE LOBEL most recently designed sets for Michael Weller's new play *Dwarfman* at The Goodman Theatre. During the same season at The Goodman, Ms. Lobel designed sets and costumes for *Play Mas* by Mustatha Matura. Ms. Lobel's sets and costumes were seen at The Hartford Stage Company's production of *The Cocktail Party.* At American Repertory Theatre Ms. Lobel designed sets for *Lulu* directed by Lee Breuer and *The Inspector General* directed by Peter Sellars. Ms. Lobel's other design credits include sets for *The Man Who Came to Dinner* at Arena Stage and *Artichoke* and *Room Service* at The American Stage Festival. She is a graduate of the Yale School of Drama, where she designed *Buried Child* at Yale Repertory Theatre and sets for *Mad Dog Blues* directed by Andrei Serban.

JUILLIARD AMERICAN OPERA CENTER

La Traviata

An Opera By

GIUSEPPE VERDI

Libretto by: Francesco Maria Piave

Performed by arrangement with the Edward B. Marks Music Corporation Inc.

Conducted by **CHRISTIAN BADEA**
Directed by **ANDREI SERBAN**
Sets designed by **ADRIANNE LOBEL**
Costumes by **DUNYA RAMICOVA**
Lighting designed by **F. MITCHELL DANA**
Choreography by **HECTOR ZARASPE**

Cast in Order of Vocal Appearance

Violetta Valery	**ROSEANN DEL GEORGE** (12/9, 11)
	KATHERINE TERRELL (12/10, 13)
Flora Bervoix	**KATHRYN COWDRICK** (12/9, 11)
	LUCILLE BEER (12/10, 13)
Marquis D'Obigny	**BRUCE KRAMER**
Gastone	**ROBERT SWENSEN**
Alfredo Germont	**MICHAEL AUSTIN** (12/9, 11)
	FRANCO FARINA (12/10, 13)
Baron Douphol	**CHARLES DAMSEL**
Doctor Grenvil	**ARTHUR WOODLEY**
Annina	**KATHERINE LAKOSKI**
Giuseppe	**DAVID LOWE**
Giorgio Germont	**ROGER WANGERIN** (12/9, 11)
	JOHN CIMINO (12/10, 13)
Messenger	**ROBERT SMITH**
Servant to Flora	**GEORGE FRIDLENDER**

* * *

Chorus Master: Stephen Colvin
Musical Preparation: Ubaldo Gardini
Hugh Keelan, Susan Haig
Italian Diction: Evelina Colorni
Assistant Director: Dan Nutu

* * *

THE JUILLIARD SYMPHONY

* * *

There will be two intermissions

* * *

Wednesday, December 9, 1981 at 8:00 P.M.
Thursday, December 10, 1981 at 8:00 P.M.
Friday, December 11, 1981 at 8:00 P.M.
Sunday, December 13, 1981 at 3:00 P.M.

Evening performances will end at approximately 10:30. Matinee at 5:30.

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

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

DUNYA RAMICOVA is an instructor at Yale and resident costume designer for Yale Repertory, designing such shows as Serban's *Sganarell* and *Ghost Sonata, The Curse of the Starving Class, Boesman and Lena* and *An Attempt at Flying.* Her regional theatre work includes The Guthrie, Arena Stage, A.B.T., the Public Theatre, Williamstown Theatre Festival and American Repertory Theatre. A native of Czechoslovakia, Ms. Ramicova is a graduate of Yale and Goodman Schools of Drama.

F. MITCHELL DANA was represented on Broadway last season by *The Suicide,* for which he won the Drama Logue Award. His lighting for B.A.M. Theatre Company productions, *A Midsummer Night's Dream, The Recruiting Officer, The Wild Duck,* and *Jungle of Cities,* won critical acclaim. His Off Broadway credits include *A Couple of White Chicks,* and the original *Mass Appeal* at the Manhattan Theatre Club. He has designed extensively for such regional theatres as A.C.T., the Mark Taper Forum, The Goodman, the McCarter Theatre, the Stratford Festival at Ontario, as well as Pittsburgh and Los Angeles Civic Light Operas. Currently he is represented on Broadway by *Mass Appeal.*

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 Colón in Buenos Aires and began teaching there. Later, in Madrid, he founded the Liceo Coreografico 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 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,* Monteverdi's *L'Orfeo,* Puccini's *La Rondine* and Falla's *La Vida Breve.*

In 1978, Mr. Zaraspe was the guest instructor and coach for the Ballet International de Caracas, and in 1979 for the Ballet théâtre Français de Nancy. He also served as Director of the Ballet for Tucuman City, Argentina in 1979. In 1980, he was a guest teacher for the Ballet Company of Grand-Theatre, Geneva, Switzerland and in the summer of 1981, Mr. Zaraspe was guest choreographer and artistic advisor for the National Ballet of Colombia; he staged *The Nutcracker* for the Ballet Metropolitano of Caracas; and conducted a seminar in Santa Cruz, Bolivia.

STORY OF THE OPERA

The hostess of tonight's party, Violetta Valery, one of Paris' most beautiful and celebrated courtesans, is a terminally ill woman. Her guests are aware of this, but amidst the festivities they tend to forget it. A young admirer of Violetta, Alfredo Germont, is introduced to her. Alfredo's attentiveness arouses the suspicions of Violetta's current protector, Baron Douphol. The tension between the two men is broken by Gastone calling for a toast, to which Alfredo responds with "Libiamo," a song celebrating wine and passionate love. As the guests go off to dance, Violetta is seized by a fit of coughing. She motions them to leave, but Alfredo, worried about her health, lingers and declares his love for her. At first, she laughingly puts him off, then, unexpectedly, offers him a camellia, telling him to return it after it has faded. At this delicate moment, the guests intrude and the party soon comes to an abrupt end. Violetta is left alone. She muses about the incipient recognition of this feeling which has overcome her: can it be love, can this be the man who will change her life? No, no, it is folly, she must continue to be forever free. Alfredo's voice is heard again, reaffirming his love for her.

Violetta and Alfredo have created their own hideaway, a corner of illusionary happiness. It is their imaginary retreat from the world. Alfredo discovers, from the maid Annina, that her mistress has been forced to sell many of her belongings to pay for the life she is now leading with him. Alfredo rushes off immediately to raise some money. Alfredo's father, Giorgio Germont, pays Violetta a visit, tells her that she is ruining his son and that their liaison is the reason why his young daughter cannot be married. He begs her to give Alfredo up and tries to make her see that their love affair cannot last. With deep sorrow, Violetta accedes to Germont's wishes and agrees to sacrifice herself. All she asks in return is to be embraced as a daughter. She begs that he should tell Alfredo of her sacrifice only after she is dead. Alfredo returns and finds her distracted; she hides the letter she had been writing to him. Passionately, she reaffirms her love for him and leaves. A messenger delivers Alfredo a note from Violetta. Just as Alfredo reads it and learns that they must part, his father reappears, urging his son to return to the land of his birth. Alfredo notices an invitation from Flora, one of Violetta's former friends. Angrily rejecting his father's suggestions, he rushes to go to the ball where he is sure he will find Violetta.

A masquerade ball is under way and the guests clamour for entertainment. To everyone's surprise, Alfredo arrives alone. Shortly afterwards, Violetta enters on the arm of her former protector, Baron Douphol. Both the Baron and Alfredo try their luck at cards and the Baron consistently loses. Violetta begs Alfredo to leave but he will not, unless she leaves with him. In desperation, she says she no longer loves him. At this, Alfredo summons the guests to be his witnesses and throws his winnings in Violetta's face, shouting that he has now paid for her services. The Baron challenges Alfredo to a duel and the tension is not relieved when his father, who has entered in time to see his son's outburst, rebukes him for his contemptible behaviour.

Violetta's health has greatly deteriorated, and her money is almost gone. Of what little remains, half must go to the poor, she tells Annina. She reads Giorgio Germont's letter in which he explains that Alfredo survived the duel, that he is now aware of the truth and that, soon, will return to ask her forgiveness. "But it is too late . . ." she utters, bitterly. The sounds of joyful carnival revelers outside only heighten her feelings of hopelessness. Suddenly, Alfredo arrives. The two embrace rapturously, passionately re-affirm their devotion as they make plans to leave Paris. But it is too late. The signs of death are clearly visible. The Doctor and Germont arrive, also too late, just in time to witness the end.

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 *(Alfredo)* made his debut with the American Opera Center in the role of Ruggero in Puccini's *La Rondine,* followed by Dr. Brainkoff in Menotti's *The Hero* and Arturo in *Lucia di Lammermoor* last season. He studied at the Academy of Vocal Arts in Philadelphia before coming to Juilliard, and appeared in *The Magic Flute* and *Salome* at Santa Fe, where he was named the outstanding apprentice artist of 1979, as well as Pinkerton in *Madame Butterfly* for Opera South and the Eastern Opera Theater. This year, he was first place winner of the Manfred Meyer Award at the Lake George Opera Festival. He has sung with the Rochester Philharmonic, the Vermont Symphony and the Rhode Island Civic Orchestra and Chorale. He is an Affiliate Artist, and studies with Daniel Ferro.

Lucille Beer *(Flora)* is currently in the Master's Program at Juilliard. This year's winner of the Liederkranz Competition and a national finalist in the Music Teacher's National Association Competition, she also holds the Marguerite Baiz young artists' award. In her second year in the Opera Training Department, she has performed with the Westchester and Plainfield (N.J.) Symphonies and in last season's *La Buona Figliuola* as Paoluccia for the OTD. She is a student of Daniel Ferro.

John Cimino *(Giorgio Germont)* studied with Ettore Campogalliani in Italy before coming to Juilliard. He has won more than a dozen national and international vocal awards, including the prize for baritone in the Verdi Competition in Busseto, Highest Rated Baritone in the American Opera Auditions, a Martha Baird Rockefeller Grant, and, in addition, was one of the winners of the recent Pavarotti International Voice Competition. He is also an Affiliate Artist, and has performed with the New Jersey State Opera, the New York City Opera Touring Company and the Artists International Opera Company of Rhode Island. He studies with Daniel Ferro, and appeared in last season's *Lucia* as Enrico at Juilliard.

Kathryn Cowdrick *(Flora)* studied at Pennsylvania State and Columbia University and holds a Master's in Speech Therapy. One of the winners of the 1981 American Opera Awards, she appeared in the Juilliard production of Virgil Thomson's *The Mother of Us All* as Anne, as The Woman Tourist in Menotti's *The Hero,* as Alisa in *Lucia* and Paoluccia in *La Buona Figliuola* for the Opera Training Department. She recently sang Despina in *Così Fan Tutte* for the Chamber Opera Theatre of New York as well as with the Rhode Island Civic Chorale. A student of Daniel Ferro, this is her first role as a member of the American Opera Center.

Charles Damsel *(Baron Douphol)* received his M.M. from Juilliard and joins the AOC with this role. He has previously appeared in *A Midsummer Night's Dream* (Quince), *La Rondine* (Majordomo), *The Mother of Us All* (Chris the Citizen), *La Vida Breve* (Manolo), *The Hero* (Guide) and *La Buona Figliuola* (Tagliaferro). A recent winner in the Palm Beach Civic Opera Competition and a finalist in the Florida Atlantic Music Guild Contest, he has appeared with the Palm Beach, Greenville (S.C.) and United Nations Symphonies and the Lake George Opera Festival. He studies with Richard Torigi.

Roseann Del George *(Violetta)* has appeared in numerous roles at Juilliard, among them the title role in *Jenufa,* La Musica in *L'Orfeo,* Tytania in Britten's *Midsummer Night's Dream* and the title role in last season's *Lucia di Lammermoor.* She was also seen on National Public Television in the "Pavarotti at Juilliard" series. Twice a winner of the Metropolitan Regional Opera Auditions, she has performed The Queen of the Night in *The Magic Flute* with the St. Louis Opera, Constanze in *Abduction from the Seraglio* with the Minnesota Opera, Ellen in *Lakmé* with the Opera Ensemble of New York, Antonia in *Tales of Hoffmann* with the Rochester Opera, and the title role in *Lucia* with the Kansas City Opera. She recently sang the soprano solos in Orff's *Carmina Burana* with the Savannah Symphony, and is a student of Ellen Faull at Juilliard.

Franco Farina *(Alfredo)* makes his debut with the American Opera Center in this production. A native of Trumbull, Conn., he took his B.S. and M.A. at Oberlin and was a finalist in the American Opera Auditions. He has previously been seen with the National Opera Touring Company, the Central City Opera, the Connecticut Opera Association, Providence Opera Theatre and the Vermont Opera, and was an apprentice at the Santa Fe Opera. In January, he will go on tour with the Virginia Opera in *La Traviata.*

George Fridlender *(Servant to Flora)* is in his second year with the Opera Training Department. A native of the U.S.S.R., he studies with Oren Brown at Juilliard and last season appeared in Piccini's *La Buona Figliuola* in the role of Tagliaferro.

Bruce Kramer *(Marquis d'Obigny)* joins the American Opera Center this year. He is from San Francisco and studied at the University of California (Berkeley) where he took a B.A. in both Social Sciences and in Music. He received a Master's from the Eastman School of Music and was a winner in the American Opera Auditions in 1980. He has sung with the Opera Company of Boston, the Wolf Trap Opera, the Minnesota Opera, Opera Theater of Rochester, the Lake George Opera, the Central City Opera, Opera New England and the Midwest Opera Theatre.

Katherine Lakoski *(Annina)* is from Chesapeake, Virginia, and came to Juilliard to study with Beverley Johnson. Her roles at Juilliard include Hippolyta in *A Midsummer Night's Dream* and Susan B. Anthony in Virgil Thomson's *The Mother of Us All* for the Opera Training Department. This past season she was also heard in the Festival of Contemporary Music at Alice Tully Hall in the premiere of *Three Sonnets* by Eric Ewazen, as well as in Jeff Langley's *The Son.* This summer she sang with the Lake George Opera Festival and was recently a finalist in the Liederkranz Foundation's Wagner Competition.

David Lowe *(Giuseppe)* is from Joplin, Missouri and in his fourth year with the Opera Training Department. He has previously been seen as Snout in *A Midsummer Night's Dream,* Gloster Heming in *The Mother of Us All,* the Japanese Envoy in Stravinsky's *Le Rossignol* and the Marchese in *La Buona Figliuola.* He was also seen in Menotti's *The Last Savage* at the Spoleto Festival, U.S.A. last spring, and is a student of Beverley Johnson at Juilliard.

Robert Smith *(Messenger)* is from Kansas and in his second year with the Opera Training Department. He took his B.M. and B.M.E. at the Pittsburg (Ks.) State University and studies at Juilliard with Daniel Ferro.

Robert Swensen *(Gastone)* is from Palm Springs, and studied at the University of Arizona before enrolling in the Master's Program at Juilliard. A student of Beverley Johnson, he was seen last season as Il Cavaliere in Piccini's La Buona Figliuola and appeared this summer in a program of opera scenes in Aspen. He is a member of the Opera Training Department.

Katherine Terrell *(Violetta)* was last seen in the role of Magda in the America Opera Center production of Puccini's *La Rondine.* She has also sung in *The Tales of Hoffmann* and *Faust* for the Chatauqua Opera; Frasquita in *Carmen* and in *Peter Grimes* for the Canadian Opera Company; Rosalinda in *Fledermaus* for both Artpark and the Kitchener-Waterloo Opera Association in Ontario; the title role in Massanet's *Manon* and Leila in *The Pearl Fishers,* both in concert for the St. Lawrence Center in Toronto; as well as Micaela in *Carmen* this past season for the St. Petersburg Opera. Future engagements include Donna Elvira in *Don Giovanni* in Columbus, Ohio and a *Porgy and Bess* evening with the Toronto Symphony. Her awards include the Rotary International Graduate Fellowship and the Herman Geigor-Torel Award, and she was a District Place Winner in the Metropolitan Opera Regional Auditions.

Roger Wangerin *(Giorgio Germont)* is a New Yorker who is studying with Richard Torigi at Juilliard. His roles include Rigoletto (for Opera on the Sound), Daniel Webster in Moore's *The Devil and Daniel Webster* (Chattanooga Opera), The Vampire in Marschner's *Der Vampyr* at Wolf Trap, and both Tonio in *Pagliacci* and Germont in *Traviata* for the Island Lyric Opera, as well as Amonasro in *Aida* and Marcello in *La Bohème* for the Hawaii Opera and the Annapolis Opera later this season. A finalist in the Eleanor Steber Foundation Competition, this is his first role with the AOC.

ARTHUR WOODLEY *(Dr. Grenvil)* makes his American Opera Center debut with this role. A New Yorker, he was a finalist in the first Luciano Pavarotti Competition in Europe and the American Opera National Competition. He has previously performed at the Zurich Opera in roles such as Sciarrone in *Tosca* and at the New York City Opera as Henry Davis in Weill's *Street Scene*. He has also been heard in Carnegie Hall with the Brooklyn Philharmonic in Beethoven's *Ninth Symphony*, and with the Collegiate Chorale in *Elijah*.

AMERICAN OPERA CENTER CHORUS

Michael Alhonte, Vanessa Ayers, Lucille Beer, Rubin Broitman, Kathleen Butler, Rondi Charlston, Erik Dahl, George Fridlender, Susan Jacquemot, Lauralee Johnson, Phyllis Kubey, Barbara Kuntz, Joanna Lo Monaco, David Lowe, Bob Markel, Rosemary Musoleno, John Myers, Yung-won Park, Donna Radu, Miguel Rivera, Richard Rondeau, John Russo, Jim Sieler, Robert Smith, Sol Smoland, Ilya Speranza, Dale Stine, Janeal Sugars, Robert Swensen, Korliss Uecker, Jacqueline Venable, Christopher Wakley, Wendy Zaro.

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Violins

David Scheidemantle
Concertmaster
Felicia Moye
Assistant
Paul Gati
Principal 2nd Violin
Russell Hershow
Assistant
Yoon Il Auh
Alain Babouchian
Eun Hwan Bai
Alain Dancyger
Damian Falkowski
Emily Honig
Virgilio Joven
Tomoko Kato
Leonid Keylin
Yang Ho Kim
Mario Larionoff
Virginia Lee
Elizabeth Lim
Yuko Mitsuzuka
Diane Montalbine
Philip Pan
Jonathan Rees
Lee Ann Setzer
Colin Twigg

Violas

Miriam Hartman
Principal
Jodi Levitz
Assistant
Crystal Garner
Lucina Horner
David Hult
Anna Lackschewitz
Anders Lindgren
Anne Shugart

Violoncellos

Desmond Hoebig
Principal
Bonnie Thron
Assistant
Diane Farrell
Myles Jordan
Kathe Jarka
Nicholas Saunders
Ronald Shawger

Contrabasses

Edmund Wedberg
Principal
Kiyota Fugiwara
Rita Laurence
Sarah Thompson
Dan Via

Flutes/Piccolo

Kristin Winter
Yuko Shibata

Oboes

Richard Kravchak
Susan Morcott

Clarinets

Edith Camp
Alan Kay

Bassoons

Clark Wilson
Catherine Marchese

Horns

Duncan Shaw
Susan Mattero
James Cox
Mark Adams

Trumpets

Cheryl Hollinger
James White

Trombones

Nathan Thomas
Terry Nigrelli
Demetri Pagalidis

Tuba

Thomas Garcia

Timpani

James Baker

Percussion

Stephen Burke
Ted Rubright

Off-Stage Band

Joy Kairies
Piccolo
Takanori Yamane
Piccolo
D. Ray McClellan
Clarinet
Fred Jacobowitz
Clarinet
Ted Petrosky
Horn
Joel Tarpley
Horn
Edward Higgins
Trumpet
Glenn Sandberg
Trumpet
Patrick Spurling
Trombone
Donald Renshaw
Trombone
Maria Casale
Harp

PRODUCTION STAFF

Production Manager ..... *Ted Ohl*
Technical Directors ..... *Anthony Diemont, Barbara Pook*
Production Stage Manager ..... *Shannon J. Sumpter*
Head of Costumes ..... *John Lee*
Production Electrician ..... *James G. Miller*
Head of Properties ..... *Steve Westfield*
Administrative Assistant ..... *Carol Haas*
Production Secretary ..... *Helen Taynton*
Stage Coordinator ..... *Peter Asher*
Production Assistant ..... *Karen Armstrong*
Assistant Stage Manager ..... **'Rene Byrne*
Assistant Head of Costumes ..... *Virginia Johnson*
Assistant to Costume Designer ..... *Ellie-Abigail Rossenfeld*
Head Draper ..... *Tom McAlister*
Costume Stock ..... *Eileen Miller*
Wardrobe ..... *Judy Rye, Brian Matthews*
Costume Shop Staff ..... *Jill Anderson, Christine Andrews, *Suky Aronoff, Joellen Bendall, Mary Hart, *Mary Meyers, *Angela Odom, Madelyn Shaw, Cheryl Spinaci, *Patricia White*
Staff Electrician ..... *Kristi Thompson*
Electrics Staff ..... **John Jacobs, *Steve Mancini, *Ron Scarborough*
Master Craftsman ..... *Dan Kessler*
Properties Craftsman ..... **Donna Brueger*
Stage Carpenter ..... *Christopher M. Lynch*
Head Scenic Artist ..... *Hillary Blackman*
Scene Shop Staff ..... **Brian Aldous, Michel Barreau, Charles Bayrer, John Brady, Philip Henshaw, Tom Pavelka, Richard Rose, Jeffrey Schneider, *Matthew Tenney*
Scenic Artists ..... **James Bartek, William S. Clarke, Fritz Conrad, *Maryanne Griffiths, *Charlotte Yetman*

**Stage department production interns*

* * *

The Juilliard American Opera Center gratefully acknowledges the loan of carpets by Kamali Oriental Rugs.

* * *

FACULTY AND STAFF OF THE JUILLIARD AMERICAN OPERA CENTER

Erica Gastelli ..... *Administrator*
Martin Smith ..... *Head Coach*
Norman Ayrton ..... *Resident Stage Director*
Bertha Melnik ..... *Coach*
Viola Peters ..... *Coach*
Marshall Williamson ..... *Coach*
Stephen Colvin ..... *Coaching Fellow*
Susan Haig ..... *Coaching Fellow*
Hugh Keelan ..... *Coaching Fellow*
Evelina Colorni ..... *Italian Diction*
Alice Howland ..... *German Diction*
Madeleine Marshall ..... *English Diction*
Marguerite Meyerowitz ..... *French Diction*
Merry Conway ..... *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 10023. Telephone 799-5000, X278.

THE JUILLIARD SCHOOL

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Olegna Fuschi, *Director, Pre-College Division*

LINCOLN CENTER FOR THE PERFORMING ARTS, INC.
140 West 65th Street, New York, N.Y. 10023 (212) 877-1800

CABLE: LINCENARTS

LINCOLN CENTER INSTITUTE

FOR THE ARTS IN EDUCATION

1982 Summer Session

WORKS OF ART PRESENTED FOR STUDY

July 6 and 16 — Manuel de Falla: Harpsichord Concerto

Allegro
Lento (giubiloso ed energico)
Vivace (flessibili, scherzando)

Lauren Weiss, flute
Pamela Epple, oboe
Jean Kopperud, clarinet
Evan Paris, violin
Frank Dodge, cello
Joyce Lindorff, harpsichord

Dowd harpsichord courtesy of the Chamber Music Society of Lincoln Center.

July 6 and 15 — Peter Parnell: "Scooter Thomas Makes it to the Top of the World"

Directed by Paul Lazarus

Scenic Design: Doug Stein
Lighting Design: D. R. Cook
Costume Design: Madeline Cohen
Stage Manager: Jill Frizsell

Cast:

Dennis.....Bill Macy
Scooter.....Peter Frechette

July 7 and 14

"Unsung"

Choreography: José Limón
Costume Design: Charles D. Tomlinson
Lighting Design: D. R. Cook

Pantheon - Entire cast
Metacomet - Stephen Pier
Tecumseh - Lutz Forster
Black Hawk - Colin Connor
Osceola - Carlos Orta
Sitting Bull - Henry Daniel
Geronimo - Joe Alegado

This is a paean to the heroic defenders of the American patrimony. It was first performed in May, 1970 at the Juilliard Theater by the José Limón Dance Company.

Dancers in these performances are members of the José Limón Dance Co.

"Quartet"

Music: Concerto in G minor for String Orchestra by Francesco Durante

Choreography: Ruth Currier
Costume Design: Livina Hovinga
Lighting Design: D. R. Cook

To Lean
To Spring
To Reach
To Fly

Dancers:

Members of the Juilliard Dance Ensemble:

Hikari Baba
Heather Henderson
Sari Eckler
Esther Friedman

First performed in 1958

July 8 and 20 — Julie Bovasso: "Schubert's Last Serenade"

Directed by Kenneth Grantham

Lighting Design: D. R. Cook
Costume Design: Madeline Cohen
Stage Manager: Tim Ferrell

Cast:
(in order of appearance)

Maitre D.....Doug Johnson
Alfred.....Rick Casorla
Bebe.....Lucinda Hitchcock Cone
Waiter.....Mac Randall
Cook.....Tim Ferrell
Franz Schubert.....John Fistos

July 9 and 19 — A Program of Music for Brass Quintet

Samuel Scheidt: Canzona on a French Theme

Victor Ewald: Quintet No. 3

Allegro Moderato
Intermezzo
Andante
Vivo

Brian Fennelly: Empirical Rag for Brass Quintet (1977)

Empire Brsss Quintet:

Rolf Smedvig, trumpet — David Ohanian, French horn
Charles A. Lewis, Jr., trumpet — Norman Bolter, trombone
Samuel Pilafian, tuba

July 9 and 20 — "Ballade"

Music: Etudes and Preludes by Alexander Scriabin

Choreography: Anna Sokolow
Costume Design: A. Christina Giannini
Lighting Design: D. R. Cook

Members of Anna Sokolow's Players' Project:

Leah Kreutzer — Andrew Quinlan Krichels
Stuart Smith — Kathleen Quinlan Krichels

Pianist: Richard Justin Fields

First performed in 1965

"A Short History and Lecture Demonstration on the Evolution of Ragtime"

Choreography: Anna Sokolow
Music: Jelly Roll Morton
Lighting Design: D. R. Cook

Members of Anna Sokolow's Players' Project:

Andrew Quinlan Krichels and Kathleen Quinlan Krichels

Narrator: Stuart Smith

Pianist: Richard Justin Fields

First performed in 1952

July 12 and 21 — Edna St. Vincent Millay: "Aria da Capo"

Directed by Mark Harrison

Scenic Design: Brian Martin
Lighting Design: D. R. Cook
Costume Design: Madeline Cohen
Stage Manager: Joan Ungaro

Cast:
(in order of appearance)

Columbine.....Robin Groves
Pierrot.....Daniel Gerroll
Cothurnus.....Basil Wallace
Thyrsis.....Ted Sod
Corydon.....Gordon Clapp

July 13 and 22 — Wolfgang Amadeus Mozart: Divertimento in E-flat Major, (K.563)

Allegro
Adagio
Menuetto Allegretto
Andante
Menuetto Allegretto
Allegro

Martha Caplin, violin
Diann Jezurski, viola
Melissa Meell, cello

June 24 - July 28 "Ceremonies and Spirits"

An exhibition of 28 objects from the Michael C. Rockefeller wing of the Metropolitan Museum. These objects are on exhibit in the east lobby of Avery Fisher Hall.

* * * * * * * *

Technical Staff for the Summer Session:

Tony Diemont - Production Stage Manager
Stoney - Electrician
Barbara De Gast - Assistant Production Stage Manager
Andrew Brody - Production Assistant

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PERFORMANCE SCHEDULE

Games February 5 - 11, 1982

Fri. Feb. 5, 10:00 am
JHS 136 (Dist. 15) for Elem. Schls.
4004 4th Ave.
Brooklyn, NY
Aileen Golden, Dist.Office
330-9300
Gida Cidacavicchia, Prin. at JHS 136
330-9360

Mon. Feb. 8, 10:00 am
PS 105 (E211.27TT)
725 Brady Ave.
Bronx, NY
Sylvia Moldovan
824-7350
home: 828-1710

Mon. Feb. 8, 2:00 pm
Meadowbrook School (3012TT)
Piermont Ave.
Hillsdale, NJ
Rita MacDonald or Ann Gore
201-664-8088
RM's home: 201-666-1754
AG's home: 201-569-9336

Tues. Feb. 9, 10:00 am
PS 9 (210.10TT)
East 183d and Ryer Ave.
Bronx, NY
Myrtelina Rivera
220-8484
home: 365-8358

Tues. Feb. 9, 1:30 pm
(2112.1)
Great Neck Middle School
349 Lakeville Rd.
Great Neck, NY
Ann Stokes
516-482-8650, ext. 400
home: 516-627-4761

Wed. Feb. 10, 10:00 am
PS 16 (E211.22TT)
4550 Carpenter Ave.
Bronx, NY
Mary Spencer
324-1262
home: 569-0033

Wed. Feb. 10, 1:20 pm
IS 195 (105.5SP)
625 W. 133rd St.
NYC, NY
James M. Brown
690-5848

Thurs. Feb. 11, 10:00 am
PS 8 (3006.2TT)
96 Franklin St.
Jersey City, NJ
Patricia Meidel
201-547-5798
home: 201-451-8451

3/10/82

GAMES PERFORMANCE TOUR SCHEDULE - MARCH 31 - APRIL 7

Wed. March 31, 9:50 am
Paramus HS (3100 tt)
East Century Road
Paramus, NJ 07652
John Dublanica
201-261-7800
home: 201-365-2413

Wed. March 31, 1:45 pm
George Washington HS (S116TT)
549 Audubon Ave.
New York, NY 10040
Albert Ackel
927-1841
home: 988-2229

Thurs. April 1, 9:30 am
Park West HS (S124SP)
525 West 50th St.
New York, NY 10019
Brian Wallach
247-2650
home: 420-0014

Thurs. April 1, 1:30 pm
Murray Ave. School (2152.2TT)
Murray Ave.
Larchmont, NY 10538
Carol West
914-698-9000
home: 914-834-4542

Fri. April 2, 1:15 pm
Hillcrest HS (S417TT)
160-05 Highland Ave.
Jamaica, NY 11432
Dr. Stephen Posner
658-5407

Mon. April 5, 2:10 pm
IS 136 (J105.6)
6 Edgecombe Ave.
New York, NY 10030
Jodora Marshall
690-5900
home: 234-4642

Tues. April 6, 1:30 pm
JHS 164 (J106)
401 West 164th St.
New York, NY 10032
Judy Diaz
690-8957
home: 254-2747

Wed. April 7, 10:00 am
Hamilton Ave. School (4002)
184 Hamilton Ave.
Greenwich, CT 06830
Barbara Lewis at N. Mianus
203-637-9730
home: 203-655-2176
Hamilton School: 203-869-1685

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THE JUILLIARD SCHOOL
Dance Division

3/4/82
(checked with Anastasia Bain)

APRIL TOUR GROUPS

GAMES

Big Sister: Anastasia Bain

Sissy: Natalie Rogers, 1st week Wed. and Fri.
(Shell Benjamin, 2nd week Mon,Tues,Wed)

Missy: Sari Eckler
(Heather Henderson,going out last day)

Jinx: Andrew Ocrant

Johnny: Thomas Halstead

Sissy Boy: Peter Smith

#4: William Wagner

Singers: Rachelle Palnick, Manuel Rodriguez,1st week
(Gregory Butler, 2nd week)

DANCE CAPTAIN: Anastasia Bain

Three rehearsals before going out during week of
March 22nd and/or Monday and Tuesday, March 29 and 30.
Tour begins Wednesday, March 31st, 1982 and ends Wednesday, April 7.

Copies: Anastasia Bain
Mary Barnett
Richard Killough
John Lee,Costume
Eileen Miller,Costume
BB
File

PERFORMANCE SCHEDULE

Aureole/3 Epitaphs February 1 - 11, 1982

Monday, Feb. 1, 10:00 am
Manhattan East (J104.10TT)
at JHS 117
109th St. between 2nd and 3rd Aves.
NYC, NY
Jackie Ancess at Manhattan East
860-6005
Bill Colavito at JHS 117
860-8947

Monday, Feb. 1, 1:00 pm
Hunter HS (S118TT)
94th St. and Park Ave.
NYC, NY
Susan Meeker
860-1280 or 1262
home: 662-8152

Tuesday, Feb. 2, 10:00 am
PS 7 (210.9TT)
3201 Kingsbridge Ave.
Bronx, NY
Maris Brody
220-8380
home: 884-0688

Tuesday, Feb. 2, 1:45 pm
Lynbrook HS (2113TT)
Union Ave.
Lynbrook, NY
Betty Levenson, Dist. Office
516-887-9028

Wednesday, Feb. 3, 9:45 am
Englewood Schools (3007TT)
at Plaza Theater, Van
Brunt St., Englewood, N. J.
Sal Mastroeni, Dir. of Arts
ofc: 201-871-4300, Ext. 256
home: 201-385-4915

Wednesday, Feb. 3, 1:30 pm
Great Neck South Middle School
(2112.1TT)
349 Lakeville Rd.
Great Neck, NY
Anne Stokes
516-482-8650, ext. 400
home: 516-627-4761

Fri. Feb. 5, 10:00 am
Beach Channel HS S418TT)
100-00 Beach Channel Dr.
Rockaway Park, NY
Renee Darvin
945-6900
home: 258-0837

Fri. Feb. 5, 1:30 pm
PS 175 (211.6TT)
200 City Island Ave.
Bronx, NY
Teresa Teto
885-1093
home: 652-0186

Mon. Feb. 8, 10:00 am and
11:30 am BACK TO BACK
Greeley HS (2154TT)
all Chappaqua schls attending
70 Roaring Brook Rd.
Chappaqua, NY
Ray Lucia
914-238-3911
home: 212-475-8182

Tues. Feb. 9, 9:30 am
PS 5 (3006.1TT) (with PS 11)
182 Merseles St.
Jersey City, NJ
Dorothy Hood at PS 11
201-547-5851
Tina Majdan at PS 5
201-547-5781

Tues. Feb. 9, 1:00 pm
Princeton Day (3008TT)
The Great Road
Princeton, NJ
Judy Michaels
609-924-6700
home: 609-924-5875

Wed. Feb. 10, 10:30 am
Fox Lane HS (2192TT)
Rt. 172
Mt. Kisco, NY
Alice Yankura
914-666-6731
home: 914-666-9197

PERFORMANCE SCHEDULE

Aureole/3 Epitaphs February 1 - 11, 1982

Wednesday, Feb. 10, 2:05 pm
JHS 135 (211.3TT)
2441 Wallace Ave.
Bronx, NY
Harriett Levy
653-1237
home: 675-4887

Thursday, Feb. 11, 9:30 am and 11:00 am BACK TO BACK
Central JHS (4002TT) Elem. Schls. attending
Stanwich Rd.
Greenwich, Ct.
Barbara Lewis at N. Mianus Elem.
203-637-9730
home: 203-655-2176
Steve Pettie at Central JHS
203-661-8500

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3/9/82

AUREOLE/THREE EPITAPHS TOUR SCHEDULE - March 31 - April 7

Wed. March 31, 10:00 am
Wheatley HS (2078.2TT)
for elem. students
11 Bacon Road
Old Westbury, NY 11568
Elaine Bassin at Willets Elem.
516-334-8020
home: 516-862-6932
Wheatley: 516-334-8020

Wed. March 31, 2:00 pm
Scarsdale HS (2151.1TT)
Post Road
Scarsdale, NY 10583
Julie Leerburger
914-723-5500
home: 914-472-2470

Thurs. April 1, 9:45 & 11:00 am
Heathcote Elem. (2151)
BACK TO BACK
Palmer Ave.
Scarsdale, NY 10583
Lee Reed
914-723-5500
Richard Sprague
home: 914-769-3151

Thurs. April 1, 7:00 pm
TENTATIVE
Concord Hotel
Lake Kiamesha, NY

Fri. April 2, 10:15 am
Mamaroneck HS (2152TT)
for elem. students
Boston Post Road
Mamaroneck, NY 10543
Thomas Tiktin
914-698-9000

Fri. April 2, 1:45 pm
Paramus HS (3100)
East Century Rd.
Paramus, NJ 07652
John Dublanica
201-261-7800
home: 201-365-2413

Mon. April 5, 10:00 am and 11:3
Elemont HS (2050TT)
BACK TO BACK
555 Ridge Rd.
Elmont, NY 11003
Loretta Seery
516-328-4878
home: 516-741-2248

Tues. April 6, 11:00 and 1:00
S. Brunswick HS (3009TT)
BACK TO BACK
Major Road
Monmouth Junction, NJ 08852
Willa Spicer at Board of Ed
201-297-7800
Lora D'Amore at HS
201-297-7800 or 329-4044
home: 609-443-3692

Wed. April 7, 10:00 am
Frelinghuysen School (3108.1)
West Hanover Ave.
Morristown, NJ 07960
Sue Leloia at District Office
201-539-6100
Mary Bentzlin at school
201-539-6100, ext 301
home: 201-539-5315

3/5/82

AUREOLE/3EPITAPHS/APRIL SCHEDULE

First Section of Tour
3/31 Wed and 4/1 Th(5 performances incl. Concord Hotel)

AUREOLE
(Sunday Concert Cast with exception of Shell Benjamin replacing Hikari Baba)

Felice Wolfzahn, Shell Benjamin, Megan Williams, Mark Haim, Michael Schumacher

3 EPITAPHS

(Saturday concert cast with exception of Shell Benjamin replacing Hikari Baba)

Shell Benjamin, Felice Wolfzahn, Elizabeth Maxwell, Christopher Batenhorst, Mark deGarmo

TOTAL LIST

Shell Benjamin	Christopher Batenhorst
Elizabeth Maxwell	Mark DeGarmo
Megan Williams	Mark Haim
Felice Wolfzahn	Michael Schumacher

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

Second Section of Tour
Friday, 4/2 - Wednesday, 4/7 (7 performances)

AUREOLE
(Friday concert cast with exception of Hikari Baba replacing Shell Benjamin)

Hikari Baba, Diane Butler, Elizabeth Maxwell, Christopher Batenhorst, Nicholas Rodriguez

3 EPITAPHS

(Thursday concert cast with exception of Hikari replacing Shell Benjamin)

Hikari Baba, Diane Butler, Megan Williams (Elizabeth Maxwell, alternate)
Chandler Holland, Ted McKnight

TOTAL LIST

Hikari Baba	Christopher Batenhorst
Diane Butler	Chandler Holland
Elizabeth Maxwell	Nicholas Rodriguez
Megan Williams	Ted McKnight

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

GAMES

Thurs., Nov. 12, 1:30 p.m.
Marine Park J.H.S. 278 (J322.3)
1925 Stuart Street
Brooklyn
Nora Fox
school: 375-3523
home: 516/678-5683

Wed., Nov. 18, 10:10 a.m.
P. S. 85 (E210.11)
2400 Marion Avenue
Bronx
Rita Solow
school: 220-8429 or 220-8315
home: 914/337-4424

Fri., Nov. 20, 10:00 a.m.
Manhattan East J.H.S. (J104.10)
school located E. 99th St.; near-
by perf site to be determined
Jacqueline Ancess
school: 860-5865

Fri., Nov. 20, 2:10 p.m.
I. S. 116 (I212.5)
977 Fox Street
Bronx
Carolyn Bantz
school: 589-4844
home: 225-3750

Mon., Nov. 23, 10:30 a.m.
P. S. 21 (E211.24)
715 East 225th Street
Bronx
Mrs. Shirley Holliday
school: 652-3903
home: 914/472-3974

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

PERFORMANCE SCHEDULE FOR AUREOLE/ THREE EPITAPHS - NOVEMBER TOUR, 1981

Mon., Nov. 9, 10:00 am
Columbus HS (S202)
925 Astor Ave.
Bronx, NY 10469
Dr. Jonathan Dzik
231-5000
home: 796-3418

Mon., Nov. 9, 1:45 pm
Lynbrook HS (2113) - elem
Union Ave. students
Lynbrook, NY 11563
Betty Levinson at Dist. Office
516 - 887-9028

Tues., Nov. 10, 10:00 am
PS 21 (E211.24)
715 E. 225th St.
Bronx, NY 10466
Shirley Holliday
652-3903
home: 914 - 472-3974

Tues., Nov. 10, 1:15 pm
PS 96 (E211.12)
650 Waring Ave.
Bronx, NY 10467
Susan Horn
652-4959
home: 549-2915

Thurs., Nov. 12, 10:00 am
Julia Richman HS (S106)
317 E. 67th St.
NYC, NY 10021
Cathleen McLoughlin
879-6866
home: 794-2784

Thurs., Nov. 12, 1:30 pm
PS 106 (211.15)
2120 St. Raymonds Ave.
Bronx., NY 10466
Mary Jane Whalen
892-1006
home: 548-6837

Fri., Nov. 13, 10:00 am
PS 41 (E211.8)
3352 Olinville Ave.
Bronx, NY 10467
Marion Savas
652-3461

Fri., Nov. 13, 1:30 pm
JHS 143 (J106.2)
515 W. 182nd St.
NYC, NY 10033
Don Kmetz
690-8948
home: 201-569-7782

Mon., Nov. 16, 10:15 am, 1:15 pm
New Rochelle HS - elementary
265 Clove Road & JHS studs.
New Rochelle, NY 10801
Norman Brooks
914-632-9000

Tues., Nov. 17, 10:00 am
Denton Elem. (2054.2)
Denton Ave.
New Hyde Park, NY 11046
Eugene Goldwasser
516-741-7800
home: 516-585-9587

Tues., Nov. 17, 1:30 pm
PS 111 (102.8)
440 W. 53rd St.
NYC,NY 10019
Barbara Hochhauser
582-7420
home: 254-9216

Wed., Nov. 18, 10:00 am
IS 137 (I210.7)
182nd St. and Webster Ave.
Bronx, NY 10458
Lianne Stofsky
220-8461
home: 237-0772

PERFORMANCE SCHEDULE FOR AUREOLE/ THREE EPITAPHS - NOV. TOUR, 1981

* Wed., Nov. 18, 2:00 pm
Town School (2056.1)
540 E. 76th St.
NYC, NY 10021
Holly Horton
288-4383 or 861-9535 (night)
home: 988-1358

Fri., Nov. 20, 10:00 am
PS 61 (212.8)
1550 Crotona Park East
Bronx. NY 10460
Carolyn Weiss
542-7875
home: 359-7567

Fri., Nov. 20, 1:15 pm
Nanuet HS (2193.3) - students of 3 schools
103 Church St.
Nanuet, NY 10954
Vivienne Levenson
(at Middle School)
914-623-1665 (HS)
914-623-1263 (Middle School

Mon., Nov. 23, 10:00 am
Dist. 11 at Truman HS (S215) - 3 elem schools
750 Baychester Ave.
Bronx, NY 10475
Steve Leib
320-2300

Mon., Nov. 23, 1:30 pm
PS 217 (102.6)
at location to be determined
Roosevelt Island, NY
Eve LaBelle
759-5914 or 758-8396
home: 674-1027

Tues., Nov. 24, 10:00 am
PS 103 (211.14)
4125 Carpenter Ave.
Bronx, NY 19466
Clara Greenberg
655-0261
home: 796-8955

Tues., Nov. 24, 1:30 pm
PS 16 (211.22)
4550 Carpenter Ave.
Bronx, NY 10470
Mary Spencer
324-1262
home: 569-0033

Wed., Nov. 25, 10:00 am
Dist. 15 at IS 293 - elem sch students
1 Butler St.
Brooklyn, NY 11231
Aileen Golden at Dist. Office
330-9300
Dr. Herbert Rahainsky at IS 293

* Wed., Nov. 25, 1:~~30~~ pm 2:00
PS 87 (211.25)
1935 Bussing Ave.
Bronx, NY 10466
Sharon Dennis
324-5188
home: 914-472-2811

Stage Manager:

Gordon Kupperstein
663-6136

*Note change in schools from original schedule. Town School could not take perf. on Nov. 25 as originally scheduled and PS 87 agreed to switch.

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

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JUILLIARD DANCE ENSEMBLE SEASON MARCH 18-21

TO GIVE PREMIERES BY SOKOLOW, ZARASPE AND LEWIS

Peter Mennin, President of The Juilliard School, has announced that the Juilliard Dance Ensemble Spring Season will feature a new work by Anna Sokolow, the world premiere of a Hector Zaraspe work and the premiere performance of a piece by Daniel Lewis.

The season also includes repertory dances by Antony Tudor, Miss Sokolow, Mr. Zaraspe and Paul Taylor. Performances will be at 8 p.m., Thursday, Friday and Saturday, March 18,19 and 20 and Sunday, March 21, at 3 p.m. All performances will be held in the Juilliard Theater.

Miss Sokolow's "Everything Must Go" is set to music by Teo Macero and will be given Thursday and Saturday. Mr. Zaraspe's "Goya Meets Granados" utilizes the music of Enrique Granados and will appear on all four programs. Daniel Lewis' "A Tribute to Jose Limon", set to music by Edgar David Grana, will receive its first performances on Friday and Sunday.

Airi Hynninen will be directing and reconstructing Tudor's "Soiree Musicale" to music arranged by Benjamin Britten. It will be performed on all four programs. "Excerpt from Odes", choreographed by Miss Sokolow and set to music by Edgard Varese will be danced Thursday and Saturday.

Two repertory works by Paul Taylor will be presented. "3 Epitaphs", set to American Folk Music will be presented Thursday and Saturday. "Aureole", music by Handel will be danced on Friday and Sunday. Both pieces have been reconstructed by Sharon Kinney.

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Salvatore Scecchitano will conduct the Juilliard Chamber Ensemble. Piano soloist will be Daniel Horn.

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

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March 1, 1982

NEW YORK POST, TUESDAY, MARCH 23, 1982

JUILLIARD DANCE OFFERING — SOMETHING OLD, SOMETHING NEW

By CLIVE BARNES

THE dance department of the Juilliard School believes in preaching what it teaches, and has, as a performing adjunct to its training, the Juilliard Dance Ensemble, which gives many public performances in schools and the like. It also regularly offers a series of performances here, which, this year, took place recently at the gorgeous Juilliard Theater.

The programs are always a mixture of old and new, repertory works and creations, the latter usually by established choreographers associated with the Juilliard School. And, always, the programing offers that mix of modern dance and classic ballet that is the hallmark of the Juilliard dance training.

The program I saw opened with a brightly danced but colorlessly accented staging of Antony Tudor's 44-year-old divertissement to the Britten/Rossini suite, *Soiree Musicale*. It also included a finely-honed rendering of Paul Taylor's *Aureole*, a creditably credible performance in which Elizabeth Maxwell, — Nicholas Rodriguez and, especially, Christopher Batenhorst, were outstanding.

Of the new works Hector Zaraspe's *Goya meets Granados* was one of those ballets based on paintings, which are so rarely successful. This one ran true to form. Goya has, in fact, been captured in dance by Herbert Ross in his firmly-etched *Caprichos*, but Zaraspe, one of our most noted classic teachers, cannot force the paintings to come alive.

A mixture of classic and Spanish dance, Granados music, and well-known goya tableaux remained a defiantly earthbound tribute to composer and painter alike. The two never met. Daniel Lewis' *Moments* was a different kind of tribute — to the choreographer and Lewis' own mentor, the late Jose Limon.

Lewis has taken moments from some of Limon's most famous ballets and strung them together on a new score by Edgar David Grana. To some extent, for admirers of Limon, the new work becomes something of a puzzle in identification — yet the homogenity of Limon's work is such, that the taste of Lewis has enabled him to construct an original pure dance work that stands up even without its associations.

A special pleasure of the performance was the playing of the Juilliard Chamber Ensemble, under the conductor Salvatore Scecchitano. What an advantage for such talented young dancers to have such talented young musicians under the same roof.

DANCE NEWS, JUNE 1982

JUILLIARD DANCE ENSEMBLE

The Juilliard Theater, N.Y.C.
March 18-21

by Walter Sorell

Year after year I have been looking forward to seeing the Juilliard Dance Ensemble present its new and repertory works about this time of the year, a few days before the official awakening of spring, and I have always taken it as a symbolic sign of new hopes and another start of becoming.

The joy and zest with which these young dancers have thrown themselves into mastering their tasks with the much too fast turning of the years has always been appreciated, and so it was this year. What pleasure to see them in Taylor's *Aureole* again, a work tailored to the measure of their exuberance! Even though the tempi were seemingly speeded up—as everyone was caught by the fever of the built-in acceleration of phrase after phrase—this piece was again one of the highlights of the two evenings when the dancers could prove their abilities. Also Taylor's *3 Epitaphs* in their witty brevity were for them a joy to dance and for the audience to watch.

Anna Sokolow, an annual fixture of these productions, has always been very much attuned to our time, and her choreographic ideas are most often the result of her rebellious spirit. Technically she has achieved an astounding mastership in moving masses, and her grouping and dramatic shifting of those groups into living blocks often reminded me of Henry Moore. I thought of it again when I saw her *Excerpt from Odes.*

She started her new work, *Everything Must Go,* with a provocative bang, a gesture of desperate defiance. This was followed by two vignettes in which today's youth in a vibrantly jazzy mood—by now her hallmark—try to *go for it,* while actually going nowhere. In a sham-gaiety raucus she comes to the end asking *why?!* Can we help questioning our fear and the hollowness of life? Since her *Rooms* she has consistently thrown her *j'accuse* at us. Did it turn into a resigned questioning of why?

Another why on a far less dramatic level was asked by the reviewer all the way while watching *Goya Meets Granados,* conceived, directed and choreographed by Hector Zaraspe. About 40 years separated Goya's death from Granados' birth, but his music, particularly his *Goyescas,* was very much akin to Goya and properly used in the introductory number. The ballet was based on three popular, more lighthearted Goya paintings. Whenever one was able to concentrate on the dancing itself, Zaraspe did quite well choreographically—I was especially fond of El Parasol—and most his dancers had poise and charm.

But why did the choreographer feel that his dances needed that much of a dramatic frame? Why did we have to watch the phoney gestures of Granados composing on one side of the stage and the utterly blown-up mimicry of Goya painting with the fury of a maniac on the other side, only diverting our attention from the dancers? Why this big dramaturgic gesture? Did no one see that it was all wrong, defeating its very intentions?

By contrast Tudor's *Soirée Musicale* served its purpose, giving the young ballet dancers a chance to show their mettle. I saw in Tina Mantel and Mark Haim good potentialities, also in Bambie Elmaleh de Buenos as well as Laurel Doran—to mention only a few.

Lewis' Homage to Limón

I have no doubts about the honesty and awe which lie behind Daniel Lewis' attempt to create a homage to the memory of his mentor, José Limón. Perhaps even the basic idea of taking quotations from the works of a great artist and weave them into a symphony of one's own may be justified. The difficulty lies in the recreations of those *Moments* of one's remembered past in the very style of the original creator and yet give it one's own unmistakable handwriting. What powerful handwriting this would have to be!

They were all there, those recognizable snatches from a once great experience. Of course, one could not expect a direct quote, only the allusion to the memory of what Daniel Lewis once experienced. But those recreated experiences—however honestly they may have been felt—seemed simply glossed over in the not quite cohesive choreography.

Those who have never seen José Limón himself could not help but applaud fervently Lewis' *Moments.* Those who knew, knew better and felt that this momento betrayed their memory.

50 Years of *Dance* in Education

An Invitation

The 50th anniversary of the Department of Dance and Dance Education is, indeed, a happy event. The development of the Department from a program in its formative years under the direction of Martha Hill, through its leadership in the area of children's dance in the '50s, to its present status as one of the leading departments of dance and dance education in the nation, represents a unique development of which our alumni and friends can be most proud.

We hope that you will be able to join us in honoring Miss Hill and the Department on this important occasion.

Sincerely,

Patricia A. Rowe

Patricia A. Rowe
Professor and Chairman

Gala Banquet

New York University
Presidential Citation to

MARTHA HILL

Director, Dance Division
The Juilliard School

with

Special Recognition of
Class of 1931-1932

DANIEL LEWIS
Artistic Director
The Daniel Lewis Dance Company

PATRICIA A. ROWE
Professor and Chairman
New York University
Department of Dance and
Dance Education

LEONARD FLEISCHER
Senior Advisor, Arts Programs
Exxon Corporation

DANIEL E. GRIFFITHS
Dean, School of Education,
Health, Nursing and Arts Professions
New York University

Date:
April 2, 1982

Time:
Cocktail Reception 5:00 p.m.
(Cash bar)
Dinner 6:00 p.m.
Program 7:00 p.m.

Place:
John Ben Snow Room, Bobst Library
70 Washington Square South, 12th Fl.
New York City

Cost:
$18.75 per person

Dress:
Formal or business attire

Benefit Concert

Masters/Mathews Dance Company
Gary Masters, Fred Mathews, Renee Perez
"Concerto for Paris"
Music: J. S. Bach

Daniel Nagrin
"Bop Man"
Jazz: 3 Ways
"Word Game"
A Cartoon

Ellen Kogan
"Somewhere Between the Hours"
Chor: Manuel Alum
Music: Akio Suzuki

Greenhouse Dance Company
Lillo Way, Nada Diachenko, Whitney Carman
Nancy Bain, Nicolet Berskey
"Bridgesilver"
Music: Elliot Carter, Peter Menin

Robert Small
"Musings"
(dedicated to Juana de Laban)
Music: Maureen Wiley

Pearl Lang
To be announced

Champagne reception and receiving line follows concert.

Date:
April 2, 1982

Time:
8:00 p.m.

Place:
University Auditorium
35 West 4th Street
New York City

Tickets:
Reserved: $25 and $15 (NYU Students and Senior Citizens—limited seating)

Unreserved: $10 (as available after March 21; call 598-3459 for details)

*Celebration Week Special Events**

Monday, March 29
7:00-8:30 p.m.
"Changing Role of the Dance Critic, 1932-1982"
Moderator: Walter Terry
Panelist: Anna Kisselgoff

Tuesday, March 30
7:00-8:30 p.m.
Archival Dance Films

Wednesday, March 31
8:00-9:30 p.m.
"Dance—The Creation of Illusion: Choreography, Lighting, Performance"
Lecture/Demonstration with
Eddie Effron, Ellen Kogan,
Robert Small

Thursday, April 1
10:30 a.m.-12 noon
"Creativity and the Therapeutic Process"
Moderator: Miriam Roskin Berger
Panelists: Marcia B. Leventhal,
Iris Rifkin-Gainer

2:00-4:00 p.m.
"Dance History—After the Facts . . ."
Moderator: Genevieve Oswald
Panelists: To be announced

**See Celebration Week Calendar for full details.*

For further information call:
(212) 598-3459, 3448
Dept. of Dance and Dance Education

Celebration Week Calendar

Monday, March 29

Beg. Ballet (P/O)
Laura Hausman
11:30-1:10
Pr. 12

Spanish Dance (P/O)
Carlota Santana
12:45-2:00
Ed. 376

Critics Panel
Terry, Kisselgoff, et al.
7:00-8:30 p.m.
Tisch, Schimmel Aud.

Tuesday, March 30

Jazz (P/O)
Richard Levi
11:15-1:10
Pr. 12

Graham-based (O/P)
Ellen Tittler
4:00-6:00
Ed. 376

Archival Dance Films
7:00-8:30 p.m.
Loeb 408

Wednesday, March 31

Beg. Modern (P/O)
Mary Gambardella
11:45-1:50
Ed. 376

Jazz (P/O)
Wade Goss
4:00-6:00
Ed. 376

Research in Dance
Patricia A. Rowe
4:00-6:00
Ed. 275

Lecture/Dem.
Dance, Lighting,
Choreography
7:00-8:30 p.m.
Ed. Aud.

Thursday, April 1

Alignment (P/O)
Michelle Berne
10:00-12:00
Pr. 12

Dance Therapy Panel
Berger, Rifkin-Gainer,
Leventhal
10:30-12:00
Ed. 275

Dance History Panel
Genevieve Oswald
2:00-4:00
Tisch UC 53

Dance Workshop
Doris Rudko
6:00-9:00
Ed. 376

Friday, April 2

Beg. Modern (P/O)
Judith Scott
8:30-10:00
Ed. 376

Gala Banquet
5:00-8:00
Bobst Library
John Ben Snow Rm.

Benefit Concert
8:00-9:30
Champagne Reception
9:30-10:00
Univ. Theatre. Ed. Bld.

All activities listed (with exception of banquet and concert) are free to the public.
(P)articipation. (O)bservation by public welcomed.
If you plan to participate in a technique class,
please dress appropriately.

KEY
Pr.—Press Building, 32 Washington Place
Ed.—Education Building, 35 West 4th Street
Loeb—Loeb Student Center, 566 La Guardia Pl.
Tisch—Tisch Hall, 40 West 4th Street

11/24/81

The Juilliard School
Dance Division

FACULTY AND STUDENT NOTES XV

Faculty

Janet Soares' Company performed at the Chappaqua Library in October. Graduate Francine Landes appeared with her.

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Alumni

Susan Asberg is an assistant professor at Simon Fraser University in Vancouver, B.C., where she is teaching technique, composition and Dance Analysis as well as continuing her work in choreography.

Larry Berger has been appointed Chairman of the Dance Department at the University of South Florida in Tampa, FL.

Dian Dong and Sylvia Yamada have joined the national tour company of "The King and I"

John Giffin was choreographer at the Craft of Choreography Conference in Arkansas in July, 1981.

Chen Hsueh-Tung is director of the H.T. Dance Company which performed two of his new works at Pace University in their series of 4 concerts. In his company are graduates Roxolana Babiuk as dancer and Dian Dong as choreographer.

Hannah Kahn and her company, which includes Teri Weksler, presented a November series of concerts at the Theatre of the Riverside Church.

Graduate Francine Landes appeared with Janet Soares' company at the Chappaqua Library during October.

Tzipora Levenboim is with the Moshe Afrati Company based in Tel-Aviv, Israel.

In November, Ohad Naharin choreographed and performed in two new works,"In Common" and "Transit" with the Batsheva Company in Tel-Aviv. Israel.

Morris Perry has been performing in Berlin, Hamburg and Düsseldorf.

Susan Salinger is a member of the Judy Padow Dance Company which performed in November at the Bessie Schönberg Theater.

Peter Sparling taught, choreographed and performed as a distinguished guest at the Victorian College of the Arts in Melbourne, Australia. Also conducted, with

Newsnotes cont'd

Anne Wooliams, Jan Stripling, Martha Hill and Richard Hames, the first composer-choreographer conference there. He recently presented the Peter Sparling Dance Company at the Riverside Dance Festival in concerts on November 11, 13, and 15. Dancing with him were graduate Jane Hedal and alumnus Stephen Pier. In February, 1982 he will return to Lisbon, Portugal to create a new ballet for the Ballet Gulbenkian.

Denise Stampone is teaching Modern Dance at the University of Maryland in Baltimore.

Ann Vachon's Dance Conduit performed at the Conwell Dance Lab in Philadelphia during October.

Colette Yglesias performed a program of her own works for a new organization , Dance Arts-Moving Arts in Washington, D.C. in October, well reviewed in the Washington Post.

Shelley Washington and Barbara Hoon performed with Twyla Tharp's Company in their recent Broadway Season.

Students

November 11, Sherree Roller, a second year student in the Dance Division, performed her own choreography in a program at the Watkinson School in Hartford, CT. Performing with her were Dance Division students Anastasia Bain, Ann Emily Smith, Douglas Vlaskamp, and William Wagner.

Herman Sebek, a second year student, is on professional leave to perform in "West Side Story" in Paris.

1/5/82

The Juilliard School
Dance Division

FACULTY AND STUDENT NOTES XVI

Alumni

Jane Honor, graduate, is artist in residence at the American Center in Paris, France where she recently performed her own choreograpny, "Duo".

Mari Kajiwara and Ohad Naharin performed their own choreography at the Riverside Church on January 7, 9 and 10. Mr. Naharin is an alumnus of the Dance Division.

Jerome Weiss, graduate of the Dance Diviision, is director of the Marin Ballet in San Rafael, California.

Joanne Klineman, alumna toured with her 10 year old dance company AVODAH, a Jewish liturgical dance company. In February and March, 1982, they will be touring to Rochester, Baltimore, Washington, D. C., Philadelphia, and Stamford, CT. Dina McDermott, '81 graduate of the Dance Division joined the company in October, 1981.

Ben Harney, alumnus, is on Broadway in the new musical "Dreamgirls" with excellent press notices for his "superb" performance in his leading role.

Students

Students

Sandra Fuciarelli, a first year dance student from Rome, Italy who is at Juilliard on a Fulbright scholarship, performed with the group ISADORA DUNCAN during the Christmas holiday. ISADORA DUNCAN, which is based in Rome, is directed by Juilliard alumna Nicoletta Giavotto.

Bambie Elmaleh de Buenos, Donna Miranda and Michael Schumacher, performed in Hector Zaraspe's choreography of the "Nutcracker" at the Teatro Municipal in Caracas, Venezuela.

The New York Times of January 3, 1981 reviewed a performance of Gian Carlo Menotti's "Amhal and the Night Visitors." The dance episode "...which featured Martial Roumain and Tanya Gibson, fairly sparkled." Mr. Roumain and Miss Gibson are, respectively, graduate and fourth year student of the Dance Division.

Faculty

Billie Mahoney has just returned from guest teaching at the University of New Mexico, Albuquerque, N.M.

The President of India, in a ceremony to be held in New Delhi in January, 1982, will honor Indrani with a National Award.

Anna Sokolow has just returned from Ireland where she directed rehearsals of her choreography "Dreams" for the Irish Ballet.

Ruby Shang, has returned from the South where she was choreographer for the Sidewalk Theatre of Knoxville, Tennessee and resident artist for the University of North Carolina at Charlotte.

Daniel Lewis gave master classes in dance at Portland State university during the fall semester.

Michael Maule was guest teacher at the London Dance Center during the month of December.

2/1/82

THE JUILLIARD SCHOOL
Dance Division

FACULTY AND STUDENT NOTES XVII

Kazuko Hirabayashi conducted professional classes at the London Contemporary Dance Theatre for the month of January. She also toured with the Company on the Hampshire tour

Daniel Lewis Dance, A Repertory Company will be performing at the Riverside Church Theater on March 4, 6, and 7. Edgar D. Grana is composing a score for Mr. Lewis' new work for the Juilliard Dance Ensemble, "Moments, a Tribute to Jose Limon" which will premier at the Spring Dance Concert$,March 18-21 in the Juilliard Theater.

Elizabeth Sawyer Brady, graduate in compostion and former teacher of Dance L&M visited recently from her home in England.

Anna Sokolow's "Dreams" was performed January 27, in the Terrace Theater at the John F. Kennedy Center for the Performing Arts in Washington, D. C. After the performance a dinner was held in Miss Sokolow's honor.

ALUMNI

CARRINGTON/LANDES AND DANCERS, including graduates Kristen Borg, Jane Carrington-Lewis, Jennie Coogan, Nan Friedman and Francine Landes performed at the Merce Cnningham Studio on January 23 and 24 in works of Jane Carrington-Lewis and Francine Landes.

Dian Dong, graduate of the Dance Division has joined the Dance Faculty at Montclair State University.

David Fuerstenau, graduate of the Dance Division performed in the January 27th performance of Anna Sokolow's "Dreams" given at the Terrace Theater of the John F. Kennedy Center for the Performing Arts in Washington, D.C.

STUDENTS

Thomas Halstead and Robert Garland, second and third year students in the Dance Division were on professional leave during Janaury for performances with Juba Contemporary Dance Theater at the Mandel Theater in Philadelphia

David Muller recently returned from Acapulco, Mexico where he performed his wire-walking act with the Big Apple Circus. Mr. Muller is a graduate of the State School of Circus Arts in Budapest, Hungary and is currently a first year student in the Dance Division.

3/2/81

THE JUILLIARD SCHOOL
Dance Division

FACULTY AND STUDENT NEWSNOTES XVIII

FACULTY

Ruby Shang taught master classes at Brown University, her alma mater, from Feb. 22-Mar. 6.

Alfredo Corvino, long-time member of the Dance Division's ballet faculty, has been appointed director of the Ballet Department of the newly founded New England Conservatory of Dance in East Long Meadow, Mass.

A new work of Hanya Holm, "Ratatat" was given its premiere on February 17, by the Don Redlich Dance Company at the Riverside Dance Festival.

The Dancing Ambassadors of Friendship award, presented by the Merrimac Dance Collaborative, was received by Billie Mahoney in a ceremony near Boston on February 20, 1982.

ALUMNI

Gregg Burge, Dance Division alumnus, joined Gregory Hines to head the L.A. cast of "Sophisticated Ladies", where Dance Division alumna Paula Kelly is taking over Judith Jamison's role in the same show. Gregg Burge also appeared recently on the Tonight Show with Johnny Carson, and the Merv Griffin show. He also participated in a taping at the White House, "Dance at the White House," hosted by Gene Kelly to be broadcast on Cable TV March 28.

David Fuerstenau, Dance Division graduate, performed with Maryland Dance Theatre, Larry Warren, Director, at the Emmanuel Midtown "Y" on March 20 and 21.

Dance Division graduate, Maria Teresa Bautista has joined the State of Alabama Ballet.

Dance Division graduate, Robert Swinston, and Dance Division alumnus Neil Greenberg danced at City Center, March 16-28 with the Merce Cunningham Dance Company

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6/15/82

THE JUILLIARD SCHOOL
Dance Division

FACULTY AND STUDENT NEWSNOTES XIX

FACULTY

Alfredo Corvino was Ballet Master during the month of April at the Northern Michigan Dance Council's Spring Workshop.

On the 50th Anniversary of New York University's Department of Dance and Dance Education, Martha Hill, Director of The Juilliard School's Dance Division was honored at a Gala Benefit Concert. She received the University's Presidential Citation at the dinner preceding the concert. Miss Hill founded NYU's Department of Dance in 1930 and was its director until 1951.

Kazuko Hirabayashi premiered two new works during her 12th season at her own studio in Manhattan: "Hibernation" danced to Buddhist chants and "Rain Frog" to a score by Takehisa Kosugi. Performing in her company were Dance Division graduate Ginga Carmany (Virginia Edmands, BFA '75),alumnus Ohad Naharin, graduates Martial Roumain (BFA '75), Michael Simon (BFA '80) and Robert Swinston (BFA '75).

Doris Rudko,long-time assistant to Louis Horst and Dance faculty member since 1969, adjudicated the $2000 Scholarship Competition in Choreography sponsored by the National Society of Arts and Letters in Washington, D.C. on March 28, 1982.

Ruby Shang, conducted a workshop at the Fuji Mieko Dance Academy in Tokyo, Japan, March 17-21 where she also performed her own choreography. In April, she conducted master classes in Stockholm, Sweden.

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ALUMNI

Antony Balcena performed his own choreography at the Hancock College Dance Department's "Dance Spectrum '82" in Lompoc, California.

Thea Barnes, John Parks, and Warren Spears participated in the Thelma Hill Dance Festival of Solos and Duos on March 4th and 5th in Brooklyn Heights at the Church of St. Ann and the Holy Trinity.

Maria Eugenia Barrios and her husband Offer Sachs brought their company, the "Contemporary Chamber Ballet of Caracas", to the Riverside Dance Festival during March of this year. They performed several works of their own as well as choreography of John Butler and Carlos Orta.

Helene Breazeale, Director of the Towson State University Dance Company celebrated their 10th season with a 3-day Gala Celebration beginning April 30th.

Hsueh-Tung Chen performed with his company,H.T. Dance Company, Inc. at the Dance Theater Workshop's Bessie Schönberg Theater. The company premiered a new piece by Anna Sokolow, "Nocturne" as well as a new work by the company director. Among company members is Dian Dong (Grad. '75).

Mark DeGarmo (BFA '82) performed his own piece "Exiles from Earth" with Gina Bonati, first-year student in the Dance Division, at the Dancers for Disarmament Festival on June 5th.

Julie French (BFA '79) and Gregory DeJean (DIP '81) are members of Sophie Maslow's Dance Company and performed at the Riverside Dance Festival in April.

Janet Eilber (BFA '73) starred in a 90-minute TV movie "This is Kate Bennett" aired on ABC, 8:30 p.m. May 23rd.

Alumnus Ben Harney received the Tony Award for "best actor in a musical" for his work in "Dreamgirls".

Saeko Ichinoe (DIP '71) choreographed ballets for "Minutes till Midnight" a new opera by Robert Ward which opened the Miami New World Festival of the Arts.

Tzipora Levenboim, after touring Europe with the Moshe Efrati Company, has joined the Bat-Dor Company in Tel Aviv.

Robert LuPone (BFA '68) appeared in Joe Pintauro's "Snow Orchids" at Circle Repertory.

Jane Maloney taught a workshop in "The Amazing Movement Experience" project in Hoboken, N.J. and appeared May 14 and 15 in the New Jersey Choreographers Evening arranged by the Hoboken Cultural Council. In April she appeared in Cate Lemke & Marcia Allison's "Squaring the Circle and Circling the Square" at Dance Theater Workshop.

Kathleen McClintock danced with Tandy Beal & Company at the Riverside Dance Festival during March.

Constance Nadel Miller will perform with her company at the Vital Arts Center in New York City on June 25 and 26.

Joan Miller's Dance Players presented their 11th Gala Benefit Concert at Martin Luther King Jr. High School in New York City on May 23 featuring alumnus John Parks.

Sylvia Morales (BFA '80) danced at Alice Tully Hall, June 8, 1982, in a program presented by soprano Carmela Altamura.

A letter from Bonnie Oda Homsey who recently was a judge for the Bay Area Dance Coalition, brings much news of the L.A.-San Francisco areas. Larry Grenier is still teaching with San Francisco Ballet School. Jerry Weiss has completed a new ballet to Prokofiev's "Classical Symphony" for his Marin Ballet Company. She has recently seen Evelyn Thomas in L.A. and reports that Rael Lamb has been working there. Gregg Burge and Paula Kelly continue in "Sophisticated Ladies".

Judith Otter (BFA '79) has joined Larry Richardson's Dance Company and will be touring in Europe with them. She will work with the Royal Academy of Dance while in London.

Pamela Risenhoover (BFA '80) is performing with the Martha Graham Dance Company at City Center June 9-27. She is one of 5 trainees at the Martha Graham School who have been selected to dance in the 12-woman chorus of "Primitive Mysteries".

Susan Salinger (BFA '78) presented a program of her own dances at Dance Theater Workshop which was well received in the press.

Alumnus Paul Taylor completed a very successful season at City Center in April. Dancing with his company was Linda Kent (B.S. '68). His "Le Sacre du Printemps" and "Arden Court" were televised on PBS as part of Great Performances series, Dance in America.

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Students

Peter Dickey will be performing this summer in a small company directed by Alfonso Figueroa, resident choreographer with the Boston Ballet, which is associated with W.G.B.H. Educational Foundation. Included in their schedule will be a 60-minute program, "Jubilos", featuring the choreography of Alfonso Figueroa to be aired on Channel 13 this fall.

Robbin Ford, fourth-year student, Tanya Gibson (BFA '82) and Chandler Holland fourth-year student, will perform in choreography of George Faison at a gala at Madison Square Garden featuring Aretha Franklin and Stevie Wonder.

Jonathan Leinbach performed at Dance Theater Workshop with Mark Taylor and Friends on April 29, 30 and May 1 and 2.

David Muller first-year Dance Division student is performing his wire act with the Big Apple Circus during the summer in Greater New York.

Nicholas Rodriguez, second year student in the Dance Division, performed with the Inner City Ensemble Theatre & Dance Company during March at Passaic County College in Paterson, N.J.

Adrienne Stevens, third year student in the Dance Division, performed at the Vital Arts Center in New York City with Rob Simpson's "R & R" during May.

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The Yard, Chilmark, Martha's Vineyard, Mass., will present new choreography by alumna Susan Marshall and faculty member Ruby Shang. Current students attending the session and performing are Diane Butler, Christa Coogan, Tina Mantel and Mark Haim.

During the summer Jonathan Leinbach will be a scholarship student at the Joffrey School, and Rachel Boykan and Adrienne Stevens will also be on scholarship at the American Dance Festival at Duke University, N.C.

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Notice of three new ballerinas:

Adia Rachelle Barreau, born to Faye and Pierre Barreau, Ann Arbor Michigan.
Liatte Nicole Miller, born to Yael and Andrew Miller, California.
Maggie Jordan, born to Nancy (Scattergood) and Stephen Jordan, Maplewood, N.J.

JUNE 21, 1982

The Juilliard School
Dance Division
Lincoln Center
New York, New York 10023

JUILLIARD DANCE ABROAD

(Partial Listing)

Please send corrections.

AUSTRALIA

(Grad.'72) Brown, Blake; Australian Dance Theatre, 120 Gouger Street, Adelaide, 5000 SOUTH AUSTRALIA.

(Grad.'71) Hassall, Nanette; The Victorian College of the Arts, 234 St. Kilda Road, Melbourne, Victoria 3004 Australia. Telephone: 03-6169300

('57 -'58) Hinkley, Coralie M.; "Chesterton", 4/50 - B Ocean Street Woollahra 2025 N.S.W. Sydney, Australia.

(Grad '71) Johnson, Carole; 4 Bay Street, Birchgrove N.S.W. 2041 Australia. Home tel: 818-3256, Work tel: 660-2851.

(Grad '71) Yamada, Sylvia (Mrs. Blake Brown); Australian Dance Theatre, 120 Gouger Street, Adelaide, 5000 SOUTH AUSTRALIA.

CANADA

(Grad '67) Rabin, Linda, c/o M. Rabin 4555 Bonavista Apt. 409 Montreal, Quebec, Canada

DENMARK

(Grad. '76) Crosset, Ann (Mrs. Peter Schjodt) 21 Islands Brygge, 2300 Copenhagen S., Denmark.

ENGLAND

('52 - '55) Kanner, Karen (Mrs. D. Wallace Bell); 6 Limes Avenue, Horley Surrey, England.

('59 - '61) Louther, Bill; London Contemporary Dance Theatre, The Place, 17 Dukes Road, London WC1H 9AB, England.

FRANCE

('65 - '68) Honor, Jane, American Center, 261 Boulevard, Raspail, Paris 75014 France c/o "Duo"

GERMANY

('59 - '60) Bausch, Pina; Stadt Theater, Wuppertal, West Germany

(Grad. '74) Briggs, David; c/o Ulmer Theater, Olgastrasse 73, Postfach 3940, 7900 Ulm, West Germany.

('57 - '59) Muller, Horst; Nuremburg Stadt Theater, Nuremburg West Germany. Ballet Master.

(Grad. '80) Perry, Morris; Guericka Str. 41, c/o Pianowsky, 1 Berlin 10 Germany

('62 - '65) Rivera, Ramon; Lisztrasse 6, Gartenhaus, 6200 Weisbaden West Germany (Hessesiche Staatstheater, 6200 Weisbaden)

(Grad. '58) Schnee, Joel; 3501 Niestetal, Fasanenweg 15, West Germany. Tel: 0561-525911

(PSP 69-70) Wolf, Werner; Gustav-Poensgen-Str. 25, 4 Dusseldorf West Germany.

GREECE

('57 - '58) Christophorides, Mrs. Kalliope; Dellaporta 11-13, Athens 702, Greece

ISRAEL

('51 - '56) Geyra, Ellida Kaufman; Simtat Hakalanit 8, Gane Yehuda, Israel.

(Grad. '54) Gluck, Rena; 3 Shamir Street/Afeka, TelAviv, Israel 69693.

(Grad. '58) Kessler, Jemima (Ben-Gal); 14 Berniki Street, Jerusalem, Israel. Tel: (02) 690136. [Mother in Tel-Aviv: 332-058]

('52 - '55) Klein, Joan Parmer; 24 San Martin Cottages, Kimon, Ayala Jersualem, Israel.

(Grad. '81) Levenboim, Tzipora; Bat-Dor Dance Co. of Israel, 30 Ibn Gvirol Street, Tel Aviv, Israel Tel: (03) 263175

(Grad. '77) Rimon, Ayala;

(Grad. '63) Ronen, Oshra Elkayam; Kibbutz Afikim, Emek Hayarden, Israel

('59 - '61) Schenfeld, Rina; (Mrs. Uri Feigenblat); 14 Rehov Harav Fridman St. Tel Aviv, Israel. 62303 Tel: (03) 446745

ITALY

(JDT) Christopher, Pat (Mrs. Claudio Roveda); Instituto Elettronica, Piazza Leonardo da Vinci 32, Milano 20133, Italy.

('81 - '82) Fuciarelli, Sandra; Via Gregorio VII, 38H, 00165 Rome, Italy

('66 - '69) Giavotto, Nicoletta Luisa; Via Licinia 12, 00153 Rome, Italy

('70 - '71) Weaver, Deborah Jean (Mrs. Marcus L. Williamson); Home Address: Via Palestrina 20, Milano, Italy

JAPAN

('66 - '68) Atsugi, Bonjin; 161 Hase Kamakura-shi, Kanagawa-ken, Japan. Tel: (0467) 25770.

('71 - '73) Hiraqushi, Annu 5-101 1Mazu-c'ho Fukuyama City Hiroshima-ken, Japan.

('57 - '58) Kanda, Akiko;

('68 - '69) Maeda, Mitsuko; 192. 3 Chome, Tsunokazu Skinjuki, Tokyo, Japan

(B.S. '61) Nakagawa, Mrs. Masahiko (Chieko Kikuchi); 2-20-16 Oyama-Dai, Setagaya-ku, Tokyo.

('55 - '56) Shakuta, Tomoji (Mrs. Tomoji Tsu Tsui)

('67 - '69) Takahara, Etsuko; 2-8-5 Jiyugaoka Meguroku, Toyko, Japan

THE NETHERLANDS

(Grad. '76) Cone, Trude (Mrs. Kees Schipper); Bilderdijkstraat 9. Amsterdam 1052 N.A., Holland 31-50-125369; has own school.

('60 - '61) Gosschalk, Kathy ;

('59 - '61) Stuyf, Koert; Postbus 5774 Amsterdam 020, Holland. Tel: 237407

('74 - '75) Warren, Leigh, Netherlands Dans Theater, The Hague, Holland Tel: (070) 88.16.00.

PORTUGAL

('76 - '78) (Grad. '82) Trincheiras, Jorge; Superior School of Dance, National Conservatory, Rua Dos Caetanos, Lisbon, Portugal.

SPAIN

('63 - '66) Morrison, Linda (Mrs. Jose Ramos); Calle del Lazo 22, Ciudad Santo Domingo, Algete, Madrid, Spain

SWEDEN

('62 - '63) Asberg, Margaretha; Box 224 Frosunda, 18600 Vallentuna, Sweden

SWITZERLAND

(Grad. '73) Schwartz, Sheldon; Basler Ballet, Basler Theater, 4000 Basel. Tel: 22-11-30

TURKEY

('66 -'68) Aksan, Sebnem; Nisbetiye cad. Akin Yuvam, Apt. A/24. Etiler, Istanbul, Turkey. (with Istanbul Devlet Konservatauri, Head of Ballet Dept., Miralay Sefik beysok., Ayaz pasa, Istanbul, Turkey.)

VENEZUELA

(Grad. '71) Barrios, Maria Eugenia; (Mrs. Offer Sachs); Final 1a Avenida No. 10, Altamira, Caracas, Venezuela. Tel: 288-4136. Her own company: Ballet Contemporaneo de Camara.

('75 - '77) Sachs, Offer; (See above).

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1/19/82

THE JUILLIARD SCHOOL

DANCE DIVISION FACULTY AND ACCOMPANISTS

FACULTY

Alfredo Corvino
Bernadette Hecox
Martha Hill
Wendy Hilton
Kazuko Hirabayashi
Hanya Holm
Lucas Hoving
Airi Hynninen
Daniel Lewis
Billie Mahoney
Gloria Marina
Michael Maule
Genia Melikova
Janis Pforsich
Indrani Rahman
Doris Rudko
Marian Seldes
Ruby Shang
Janet Mansfield Soares
Anna Sokolow
Alfonso Solimene
Peter Sparling
John West
Ethel Winter
Hector Zaraspe

L&M FACULTY

Robert Dennis
Craig Shuler
Larry Alan Smith

ACCOMPANISTS

Dawn Baker
James Baker
Elisenda fabregas
Alan Greene
Reen Hansen
Barbara Holland
Daniel Horn
Carla Levy
Antony Rolle

On Leave of Absense

Helen McGeHee

10/28/81

THE JUILLIARD SCHOOL
LINCOLN CENTER, NEW YORK NY 10023

FACULTY IN THE DANCE DIVISION
1981-1982

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. Director, Dance Circle of New York. Dance Faculty, The Juilliard School since 1952.

ROBERT DENNIS. b. St. Louis, Mo. B.S., 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; Musical Heritage Society. As member, Open Window, composing-performing group, he collaborated on score to *Oh! Calcutta!* Recent commissions include six 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, 1934-39; 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, Choreographic Conference, University of New South Wales, Australia, 1975. Visiting professor, Rubin Academy, Jerusalem, 1977, 1979. International seminar on Bible in dance, Israel Museum, Jerusalem, 1979. International Dance Council of C.I.D.D. executive board. 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. Founded New York Wigman School of Dance, 1931; it became Hanya Holm School of Dance, 1936. Summer sessions: master classes, choreography, Mills College, California; Bennington School of Dance, Vermont, 1934-39; Colorado College, since 1941. Choreography of *Trend, The Golden Fleece, Metropolitan Daily, Ballet Ballads*, etc. Staging of musical numbers, 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 and The Sorcerers, Italian Girl in Algiers* and *Iolanthe*, Colorado Opera Festival 1971-74; *Orpheus and Eurydice*, Vancouver and Toronto. First to use Labanotation to have dance scores copyrighted. Nominated 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. Capezio Dance Award, 1978. 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 1974.

LUCAS HOVING. b. Groningen, Holland. Studied, Kurt Jooss School, Dartington, England; Martha Graham School, New York. Principal dancer, José Limón Dance Company, 1949-63. Created roles in Limón's *La Malinche, The Moor's Pavane, The Emperor Jones, The Traitor, Dialogues*. Also created roles in Doris Humphrey's *Night Spell, Ruins and Visions, Theater Piece No. 2, Dance Overture*. Director-choreographer, own company, 1961-71; this company toured U.S., Canada, Europe. Appearances on Broadway as actor, dancer. Choreographed, Bat-Dor Company, Kulberg Balletten, Les Grands Ballets Canadiens, Ballet Nacional de Mexico, Alvin Ailey American Dance Theater, José Limón Dance Company. Faculty member, High School of Performing Arts, NYC, 1949-52; American Dance Festival, since 1949. Director, Rotterdam Dans Academie, 1971-78. Supervisor, dance education, for Dutch Government, since 1978. Dance Faculty, The Juilliard School, 1958-68 and since 1980.

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 Beriosoff, 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. M.A., media studies, New School for Social Research, 1981. Performed: variety stage, television, musical theater, films. Guest artist, De Cuevas Ballet. Teacher of dance: NYC professional studios, Pratt Institute; assistant professor, Queens College, CUNY, 1973-76. Summer workshops: University of Wisconsin-Madison and Milwaukee, Ohio State University, North Texas State University, Reed College. Certified Teacher, Labanotation. Author, *Read and Dance* in Labanotation. Contributor, *Dance Catalog*. Teacher of Labanotation: Adelphi University, Harkness House for Ballet Arts, Temple University, New York University. Fellow and chairman, research panel, International Council of Kinetography Laban. Assisted in preparing 1970 edition, *Labanotation* by Ann Hutchinson. Rehearsal director, José Limón Dançe Company, 1972-73 and during State Department tour of U.S.S.R. Recipient, 1973 University of Missouri-Kansas City Alumni Achievement Award. Producer, host, cable television talk show, "Dance On." Dance Faculty, The Juilliard School, 1958-59 and since 1970.

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. Currently on faculty, Alvin Ailey American Dance Center, American Ballet Theater School. Taught Ailey company class during Fall 1979 season in N.Y. Also taught at Robert Joffrey school; 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. Engaged as ballerina, International Ballet de Marquis de Cuevas, Paris, France, 1954-62. Coached by Bronislava Nijinska for leading roles in *Swan Lake, Les Sylphides*, full-length *Sleeping Beauty* (which she has danced with Rudolf Nureyev). Also partnered by Andre Prokovsky, Henning Kronstam, Nicholas Polajenko. Invited by Anton Dolin to appear in England on his series of classical television programs, 1962, partnered by Prokovsky. Guest ballerina, London Festival Ballet, 1963-64; her classical repertory included Lander's *Études*, full-length *Swan Lake*. Invited to appear as ballerina with Grand Ballet Classique de France, 1965-68. During her career, has performed leading roles in full classical repertory, including Balanchine's *Concerto Barocco* and *La Sonnambula*, partnered by Wassili Tupin, Milorad Miskovitch, Jimmy Urbain, Karl Musil, Victor Rona. Studied in France and U.S. with Sedova, Egorova, Gzovsky, Perretti, Vilzak, Schollar, Fedorova, Craske, Schwetzoff. Has worked with many choreographers including Balanchine, Cranko, Dolin, Helpmann, Lifar, Lichine, Massine, Nijinska, Taras, Tudor. Has appeared on television in France, Spain, Belgium, Switzerland. Ballet mistress, Andre Eglevsky Company, 1969, restaging Dolin's *Pas de Quatre*. Dance faculty, Bennett College, 1970-71: Igor Youskevitch School of Ballet, 1970-77. Ballet teacher, Alvin Ailey American Dance Center since 1972. Taught Alvin Ailey company, 1973, 1976, 1977. Artistic director, choreographer, Greater Bridgeport Ballet Company of Connecticut, 1974-75 (restaged for company *Les Sylphides*, full-length *Nutcracker*). Appointed, 1976, artistic director, choreographer, Bernhard Ballet, Westport, Conn. (present position). Dance Faculty, The Juilliard School since 1969.

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 modern dance performer with Micki Goodman Dance Theater; baroque dance performer, lecturer; workshop, research specialist in Laban 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. 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, 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, preclassic 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; DANSHÖ Gskolan, Stockholm. 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 1969; Dance Faculty 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.

FACULTY in the Dance Division, 1981-1982

LARRY ALAN SMITH. b. Canton, Ohio. B.M., M.M., D.M.A., Juilliard; Diploma, École d'Art Americaines, Fountainebleau, France, and Paris. Composition studies, Vincent Persichetti, Nadia Boulanger, Norman Grossman, Malcolm Williamson. Organ studies with Vernon deTar and André Marchal. Solfége studies, Renée Longy, Annette Dieudonné. Compositions include: *Aria da Capo* (one-act opera commissioned by Chamber Opera Theater, Chicago), *Duo Concertante* (commissioned by Tidewater Music Festival, Maryland), orchestral works (including one symphony), chamber works, choral and vocal works, keyboard pieces. Published by Belwin-Mills, Bourne Co., E.B. Marks. Member, BMI. Former composition faculty member, Boston Conservatory. Dance and Music Faculties, The Juilliard School since 1980.

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, N.Y. 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.

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 Niedersächsiches 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 Dance Company, 1944-69. First dancer to perform solo roles in Graham's *Salem Shore, Herodiade, Night Journey, Frontier*. Acclaimed for roles of Bride in *Appalachian Spring*, Joan in *Seraphic Dialogue*, Aphrodite in *Phaedra*. Audition winner, New York Dance Center, YMHA, 1945. Appeared in Broadway productions, TV, summer stock. Directed, choreographed for own dance company, 1962-68. Guest teacher, choreographer, Israel's Batsheva Dance Company, 1964. Guest teacher, lecturer, London, 1965. Affiliate artist, Hood College, 1966-68; Point Park College, 1969-70; Rosary Hill, 1970-71. Director, Martha Graham School for Contemporary Dance, 1973-74. Faculty, Bennington College, Adelphi University, Neighborhood Playhouse School of Theater, High School of Performing Arts, Repertory Dance Theater of Utah, Long Beach Summer School, University of Hawaii, American Dance Festival, Duke University. 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. 1974-75, ballet master, Ballet Company of Hamburg Opera House, Germany. 1977-78, guest teacher, Ballet International de Caracas, Venezuela. Toured with company, 10 different countries throughout Europe, Latin America. 1979, invited as ballet master, coach by Ballet Théâtre Français Nancy, France. 1980, guest teacher, Ballet Company of Grand-Theatre, Geneva, Switzerland. Known internationally as performer, teacher, coach, consultant, dance pedagogue. Dance Faculty, The Juilliard School since 1971.

Guest, 1981-82

INDRANI. b. India. Danced in all five continents as soloist and with her ensemble of dancers. Specialized in the BHARATA NATYAM style, under the great teacher Pandanallur Chokkalingam Pillai, whose foremost disciple Indrani remains today. Studied the MOHINI ATTAM style at Kerala Kalamandalam. She is the first professional dancer to master Orissi, the classical dance of Orissa state, and to perform this style in India and abroad. Pioneer in presenting KUCHIPUDI dance-dramas of Andhra Pradesh, in an abbreviated form, and first dancer to present KUCHIPUDI outside India, just as her mother, Ragini Devi was a pioneer in presenting excerpts from the KATHAKALI dance-dramas of Kerala forty years ago. One of first dancers to be awarded the Padma Shri. Recently awarded the Sahitya Kala Parishad award and also an award for commemorating International Women's Year. Has written a number of articles for magazines and books all over the world, most recently for John Kenneth Galbraith's book, **India.** The Juilliard School 1976-77, 1980-81, 2nd semesters; 1981-82.

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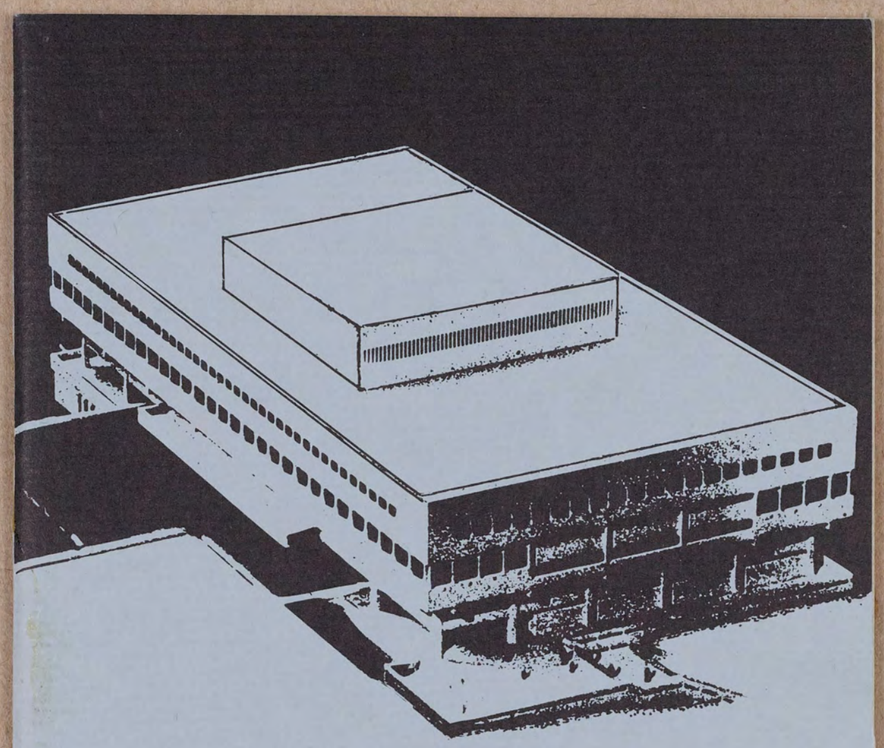

THE JUILLIARD SCHOOL

STUDENT'S HANDBOOK

1981-1982

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

1981

Orientation Day (for new students)	Wednesday, September 16, 11 a.m.
Completion of registration for currently enrolled students:	
Students who completed Spring Registration	Friday, September 11
Students who filed late reservations	September 12 and 14
Registration for new and readmitted students	September 12 and 14
First Semester begins	Thursday, September 17
Thanksgiving recess begins	Wednesday, November 25, 10 p.m.
Classes resume	Monday, November 30, 9 a.m.
Candidates for graduation file applications	December 1, 1981 through January 15, 1982
Christmas recess begins	Friday, December 18, 10 p.m.

1982

Classes resume	Monday, January 4, 9 a.m.
Registration for Second Semester	January 5 through 15*
Mid-year examinations	January 11, 12 and 13
Second Semester begins	Monday, January 25
March entrance examinations (classes dismissed)	March 1, 2, and 3
Spring and Easter recess begins	Friday, March 31, 10 p.m.
Classes resume	Monday, April 12, 9 a.m.
Graduation examinations begin	Monday, April 19
Registration of currently enrolled students for the academic year 1982-1983	April 20 through May 7
Final date to file reservation for the year 1982-1983	Friday, May 7*
Final date to apply for change of course or change of major field for the year 1982-1983	Friday, May 7*
Final date to apply for scholarships for the year 1982-1983	Friday, May 7
Final examinations in class subjects	May 10 through 14
Major jury examinations	May 17 through 20
Commencement	Friday, May 21, 11 a.m.

*After this date a late fee will be charged.

FACULTY

ORCHESTRAS

ELEAZAR De CARVALHO
ALVARO CASSUTO
JAMES CONLON
SIXTEEN EHRLING
JORGE MESTER

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
ELLEN FAULL
DANIEL E. FERRO
BEVERLEY JOHNSON
ELEANOR STEBER
RICHARD TORIGI

STRINGED INSTRUMENTS

CLAUS ADAM ..... Violoncello
DOROTHY DeLAY ..... Violin
PAUL DOKTOR ..... Viola
JOSEPH FUCHS ..... Violin
LILLIAN FUCHS ..... Viola
SZYMON GOLDBERG ..... Violin
LYNN HARRELL ..... Violoncello
LEWIS KAPLAN ..... Violin
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
ALAN SCHILLER ..... Assistant, Violin

HARP

SUSANN McDONALD

HARPSICHORD

ALBERT FULLER

ORGAN

VERNON de TAR
GERRE HANCOCK
LEONARD RAVER

ORCHESTRAL INSTRUMENTS

WOODWIND

JOSEPH ALLARD ..... Clarinet, Bass Clarinet
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 De INTINIS ..... Horn
MARK GOULD ..... Trumpet
DON HARRY ..... Tuba
DON HARWOOD ..... Bass Trombone
EDWARD HERMAN, JR. ..... Trombone
GERARD SCHWARZ ..... Trumpet
EDWARD TREUTEL ..... Trumpet
WILLIAM VACCHIANO ..... Trumpet

TIMPANI AND PERCUSSION

ELDEN BAILEY
ROLAND KOHLOFF

CHAMBER MUSIC AND ENSEMBLE

CLAUS ADAM
JOSEPH ALLARD
ROBERT BLOOM
PER BREVIG
JANE CARLSON
EARL CARLYSS*
JAMES CHAMBERS
RANIER De INTINIS
PAUL DOKTOR
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

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*Member, Juilliard String Quartet

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
HELEN-URSULA KATZ
ROBIN McCABE
LIONEL PARTY
VINCENT PERSICHETTI
SAMUEL SANDERS
REBECCA SCOTT
ROGER SESSIONS
LARRY ALAN SMITH
LESTER TRIMBLE
MICHAEL WHITE
LAWRENCE WIDDOES
MARSHALL WILLIAMSON
STANLEY WOLFE

BARRY BROOK ..... Graduate Seminar
DAVID HAMILTON ..... Graduate Seminar
IRVING KOLODIN ..... Graduate Seminar
JACOB LATEINER ..... Graduate Seminar
JOSEPH MACHLIS ..... Graduate Seminar
LESTER TRIMBLE ..... Graduate Seminar
MICHAEL WHITE ..... Graduate Seminar

LECTURER IN MUSIC HISTORY

JOHN MORRIS
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
BONA KOSTKA ..... Italian
EDWARD KOSTKA ..... German
TOBY LELYVELD ..... Literature
MARIE-FRANCOISE VACHON ..... French

HISTORY OF WESTERN CULTURE: ART AND LITERATURE

RAE BECKER
GRETA BERMAN
MUTIE FARRIS
ANN HARRIS
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

MARTIN SMITH ..... Head Coach
BERTHA MELNIK ..... Vocal Coach
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
JANIS PFORSICH
DORIS RUDKO
MARIAN SELDES
CRAIG SHULER
LARRY ALAN SMITH
JANET SOARES
ANNA SOKOLOW
ALFONSO SOLIMENE
JOHN WEST
ETHEL WINTER
HECTOR ZARASPE

THEATER CENTER

MICHAEL LANGHAM ..... Director
HAROLD STONE ..... Assistant Director
SURIA SAINT-DENIS ..... Consultant-Director

STEPHEN AARON
B. H. BARRY
PATRICIA CHRISTIAN
JANE GREENWOOD
RON LIEFER-HELLMAN
CINDIA HUPPELER
MICHAEL KAHN
JANE KOSMINSKY
MARY E. LAWSON
PIERRE LEFEVRE
JUDITH LEIBOWITZ
TIMOTHY MONICH
AMY PELL
MARIANNA ROSETT
MARIAN SELDES
EVE SHAPIRO
ELIZABETH SMITH
ANNA SOKOLOW
JOHN STIX
HAROLD STONE
JOHN WEST
ROBERT WILLIAMS
MONI YAKIM

STAGE DEPARTMENT

TED OHL ..... Production Manager
CAROLYN HAAS ..... Production Assistant

MESSAGES FOR FACULTY

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

ADMINISTRATIVE STAFF

		Room No.
IRENE ANDERSON	Admissions Administrator/ Foreign Student Adviser	224
CHEVA ARMOR	Supervisor of Records	223
MATTHIAS BARTH	Master Piano Technician	101
MARY BAYSINGER	Tuition and Accounts Receivable	
LOUIS JEAN BRUNELLI	Orchestra Administrator	222
AMY AARON BRYANT	Cataloguer and Reference Librarian	538
GAY BUTTENHEIM	Secretary/Auditions Coordinator, Theater Center	402
MARY CHUDICK	Administrative Assistant, Dance Division	477
SANDRA CZAJKOWSKI	Record Librarian	538
JERRY DALY	Supervisor of Maintenance	214
JOAN DAYTON	Secretary to the Chairman of the Board, Assistant to the Director of Development	213
BARBARA DEGAST	Manager, Theater Center	402
DOROTHY DICKERSON	Bookbinder	538
CAROL DOBSON	Secretary, Dance Division	477
GUGURTHA DUDLEY	Switchboard Operator	
JOHNELL FRANCIS	Secretary to the Registrar	225
CYNTHIA FRIEDMAN	Assistant Manager, Theater Center	402
HENRY P. FRIEND	Director, Acoustics Department	319
ZITA GERR	Accounts Payable	
MARILYN GARDNER	Secretary to the Controller	
CATHERINE GERARDI	Financial Aid Assistant	233
G. RICHARD GLASFORD	Reader Service and Circulation Librarian	538
BELINDA GLASS	Assistant to the Director, Lincoln Center Student Program	228
RUTH GOUCK	Bookbinder	538
LINDA GRANITTO	Admissions Secretary	224
CAROLYN HAAS	Production Assistant, Stage Department	211
BAIRD HASTINGS	Orchestra Librarian	317
ALFONIA ISAACS, R.N.	Resident Nurse	203
RICHARD KILLOUGH	Director, Lincoln Center Student Program	228
SOPHIA KRASS	Administrative Assistant, Library	538
CHERIE LASER	Secretary, Pre-College Division	236A
MELODY LAYTON	Assistant Librarian	538
EDDIE LITTLEFIELD	Administrative Assistant, Student Services	233
YUN SHA LIU	Bookkeeper	230
IRENE MACKAY	Payroll	
CAROL MINNEROP, M.D.	Consulting Physician	203
ASALEE D. MOSLEY	Ticket Distribution	S-13
ROBERT NEU	Secretary, Concert Office	S-13
A. J. PISCHL	Manager, Juilliard Bookstore	S-13
DONNA RADU	Secretary to the Assistant Dean	222
CHARLOTTE REGNI	Faculty Secretary and Recorder	225
JANE RIGNEY	Assistant, 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
JEANNE SUSSKIND SIEGEL	Secretary to the President	
KEVIN STAMEY	Administrative Assistant, Library	538
ROBERT TAIBBI	Assistant Engineer, Acoustics	319
SYLVIA TOVER	Administrative Assistant, Student Services	233
KAREN WAGNER	Assistant Registrar	225
CORNELIA WEININGER	Temporary Cataloguer and Reference Librarian	538
DORIS WOOLFE	Secretary, American Opera Center	403
REGINA WYNNE	Secretary to the Dean	

ACADEMIC REGULATIONS AND PROCEDURES

DEAN: GIDEON WALDROP
Regina Wynne, Secretary

ASSISTANT DEAN AND ORCHESTRA ADMINISTRATOR: LOUIS JEAN BRUNELLI .....Room 222

REGISTRAR: MARY H. SMITH
Irene Anderson, Admissions Administrator/ Foreign Student Adviser .....Room 225
Karen Wagner, Assistant Registrar

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 a failing grade, or even 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. Failure to submit excuse slips promptly will result in your absence being counted as "unexcused."

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 7, 1982. **Failure to make normal and satisfactory progress in your course of study will result in probationary status, or possibly termination of enrollment.**

TO CHANGE MAJOR

Applications to change your major should be filed **in person** at the Registrar's Office, before May 7, 1982. 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 SCHEDULE

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.** Courses may be added only during the first **two weeks** of classes in any semester. Courses may be dropped during the first **four weeks** of classes in any semester. Students who drop a course after the second week of classes **may not** add one in its place. Any resultant loss of credits will be made up at the student's expense. After the initial four-week period, students who drop a course will receive a permanent grade of WF for the course. Students should be prepared to make changes in their schedules **only once.** For each change after the first, a late fee of $5 will be charged. (See schedule of late fees.)

If students are required to change their schedules at the discretion of the Dean, Registrar or Faculty, the change of course fee will not be charged.

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.

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.

JURY COMMENTS

Jury comments may be read to students who have signed waivers by qualified members of the Administration. The identity of individual jurors is confidential. Dates when jury comments are available to students will be posted outside the Registrar's Office.

GRADING

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

A — Honors
B — High Pass
C — Pass
D — Low Pass
E — Condition (This is a probationary grade, given first semester only.) Student must receive a grade of "C" or better at the end of the year in order to receive credit for the course.
F — Failure
IA — Insufficient attendance, a failing grade. (Student will be dropped from the course and must re-take it in the next school year.)
I — Incomplete, signifying that the student's work, though of passing quality, is incomplete as to required assignments. If the requirement is not completed within a month after the beginning of the next semester, the mark will be interpreted as a failure.

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

REQUIREMENTS FOR GRADUATION

Detailed information on requirements for graduation in the various courses offered will be found in the Juilliard Catalog, page 62.

PROBATION

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

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

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

DISMISSAL

You may be requested to withdraw from School at the end of the academic year if progress is not satisfactory. (See Satisfactory Progress, Catalog, page 41.)

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

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

REQUEST TO WITHDRAW

If you wish to withdraw from School, you should make your request **in writing** to the Assistant Dean in Room 222. The date on which the Assistant Dean receives your written request is the date of your withdrawal.

REMEDIAL ENGLISH COURSE

A class in Remedial English (no credit) is offered for foreign students on a voluntary basis. Consult the Registrar's Office.

FOREIGN STUDENTS

The Foreign Student Adviser in Room 224 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.

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. A new card will cost $5.**

TUITION

All enrolled students are liable for the full amount of tuition. Privileges of the School, including registration, attendance at classes and lessons, and scholarship awards, are dependent on the making of suitable arrangements for payment of tuition.

To make such arrangements, consult the Controller's Office. For detailed information concerning tuition and fees, see the Catalog, pages 38-39.

SCHOLARSHIPS AND FINANCIAL AID

See pages 18-19 of this Handbook for information regarding scholarships, Financial Aid Fund, etc.

REFUNDS

See the Catalog, page 39.

LOCKERS

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

LIBRARY

LIBRARIAN: BRINTON JACKSON
ORCHESTRA LIBRARIAN: Baird Hastings

LOCATION

The Lila Acheson Wallace Library is located on the fifth floor. The Orchestra Library is on the third floor, Room 317.

HOURS

9 a.m. to 9 p.m., Mon. through Thurs.
9 a.m. to 5 p.m., Friday
9 a.m. to 4 p.m., Saturday

CIRCULATION

Books and music circulate for a two-week period, with a two-week renewal period if the renewal is made on or before the due date. Extended loans for the duration of a semester may be made by special arrangement at the circulation desk for materials required for ensemble classes. Materials reserved for class assignments are limited to overnight use beginning one hour before closing time and must be returned by 10 a.m. the following day. Records do not circulate.

OVERDUE BOOKS

A fine of 50 cents for the first week or part thereof and of $1 for each additional week or part

thereof is imposed on each overdue book. If the fine is paid at the time the item is returned, the charge is reduced by half.

For overnight loans, a fine of $1 ***per hour*** is levied after 10 a.m., the hour they are due.

LOST BOOKS

The loss of books or music should be reported at once to the Library to prevent the accumulation of overdue fines which are in effect until such reports are made. Charges of current replacement cost plus a $10 service fee per item are imposed for lost materials.

Failure to return Library material on loan, or reporting it as lost when, in fact, it is in the borrower's possession, constitutes theft and will be disciplined in accordance with School regulations (see sections on Probation and Dismissal, pages 14-15 of this Handbook).

STUDENT SERVICES OFFICE

ADMINISTRATOR: MADELEINE ALBRIGHT

Matters pertaining to scholarships, financial aid, housing, placement, student services and counseling are handled in Room 233.

SCHOLARSHIPS

Scholarships, which are awarded on the basis of jury examination and general scholastic standing, represent recognition of special talent and ability, and all qualified Diploma and Degree students are encouraged to apply. Monetary awards are made on the basis of comparative need and the availability of funds allocated for the department into which you have been accepted. Honorary awards, carrying no financial assistance, are also awarded to qualified students.

OTHER FINANCIAL AID

Information concerning financial aid sources, federal and state, is posted on the large Financial Aid Bulletin Board located near the entrance to Room 233 Students are encouraged to carefully study this information. A staff member is available for further explanation and/or consultation.

The School has a modest student aid fund from which students may be assisted in emergencies. Requests may be made in Room 233.

PLACEMENT

Juilliard offers professional guidance and employment assistance to students and alumni. This service includes assistance in finding part-time employment for students and full-time positions for alumni. The School also frequently receives requests from schools, colleges, hospitals, civic organizations and individuals for solo and ensemble performers. Some of these are volunteer while others are paid engagements. If you are interested in such opportunities you should visit the Office of Student Services, Room 233, and also consult the nearby Free-Lance Bulletin Board regularly. An adjacent bulletin board is used for posting part-time non-music-related positions.

In addition to engagements outside the School, there are opportunities for pianists to be employed as accompanists in the teaching studios of the School. All arrangements of this kind must be approved and confirmed in Room 233. No arrangements will be valid until this condition has been met.

LIVING QUARTERS

Though Juilliard has no dormitories, the School keeps an up-to-date file of housing available in the neighborhood. This includes information on live-in arrangements with families, student rooming houses, "Ys," hotels, apartments and roommates. Visit Room 233.

CONCERTS

CONCERT MANAGER: A. J. PISCHL ..... Room S-13, Street Level

Students at Juilliard have ample opportunity to attend concerts and other performances both at the School and throughout New York City.

AT JUILLIARD

Juilliard presents a variety of public performances: orchestra and choral concerts, opera, drama and dance productions, and chamber music and solo recitals. Most of these events are presented to Juilliard students, Faculty and the general public without charge. Soloists with orchestras, orchestra members and students participating in cham-

ber music concerts may secure tickets in the Concert Office two weeks before the date of the concert. Other students may secure tickets one week before the concert. For a few events tickets are distributed to the public on the basis of a contribution to the Scholarship Fund; in many such cases, students and Faculty are admitted without charge or attend a dress rehearsal.

IN NEW YORK

As the nation's major music, dance and drama center, New York offers ample opportunity to attend live performances. Many productions offer special student discounts through Juilliard, and these discount tickets are distributed in the Concert Office. Room S-13, Street Level.

NEW YORK CITY OPERA

Attendance at certain rehearsals is possible for a limited number of students.

METROPOLITAN OPERA

Applications for score desks for the Metropolitan Opera are available in Room S-13, Street Level. Admission to dress rehearsals and certain other rehearsals is available to a limited number of students. Information is available in the Concert Office.

NEW YORK PHILHARMONIC

Student discount coupons for the New York Philharmonic and other orchestra concerts are available in Room S-13, Street Level, from 9:30 a.m. to 5:30 p.m. daily.

PERFORMANCE OPPORTUNITIES

As a School devoted to training professional performers, Juilliard offers as varied an opportunity as possible to its students to perform in the School and outside. The evening public concerts feature students in a variety of performances stemming from their instruction in School: orchestra, chorus, dance, opera and chamber music. A similar variety of performances is offered under School supervision at the Wednesday one o'clock concerts. For both series, the selection of students to perform and of repertory is determined upon recommendation of the Faculty. If you wish to appear as a solo-

ist or in ensemble, consult your major teacher or ensemble instructor. Application forms for these concerts are available in Room 222.

LINCOLN CENTER STUDENT PROGRAM

A limited number of professionally qualified Juilliard students and alumni appear in performance in junior and senior high schools in New York City, New York State and certain outlying areas under the auspices of the Lincoln Center Student Program. These performers are recommended to the Student Program office at Juilliard (Room 228) by the major Faculty and are screened by an Administrative reviewing committee. See page 19 of this Handbook for details of other performance opportunities.

STUDENT RECITALS

C. Michael Paul Hall on the first floor is available for full-length student recitals, including graduation recitals which receive priority in scheduling. Arrangements for such recitals, including reservations, preparation of programs, etc., must be made in the Concert Office, Room S-13, Street Level, and applications must be approved by the major teacher. Each student will be allowed to sign up for one concert only per school year.

First year students will **not** be eligible to sign up for recitals in Paul Hall. However, Room 313 will be available to first year students and may be booked beginning October 6.

Generally speaking, all recitals are solo programs (with accompanist as needed), **not ensemble programs.** Ensemble programs must be signed up by the Faculty coach, not by individual students. In no event may musicians who are not registered Juilliard students appear on a student recital or ensemble program, except pianists who are studio accompanists registered through the Office of Student Services.

Recital reservations for available dates will be open as follows:

Until October 2, only DMA students may reserve recital dates.

October 5 to 16, only DMA students and students graduating with Master's degrees may reserve dates.

October 19 to 30, DMA students, students graduating with Master's degrees and all other graduating students may reserve dates.

After November 2, reservation privileges will be open to all undergraduates and students enrolled in the professional studies program.

Starting January 30, 1982, a Saturday evening recital time will be available at 7:30 p.m. **only.** During the recital reservation periods noted above, recital dates for the entire season will be available, including the Saturday evenings.

All recitals in Paul Hall are assigned subject to possible rescheduling by the School Administration.

GENERAL INFORMATION

The Information Desk on the second floor, in the Admissions Office area, keeps a current file of student and Faculty addresses and schedules. The Information Office also has copies of the Catalog.

Many catalogs and pamphlets from universities and conservatories offering summer study/work/travel opportunities in the performing arts in the United States and abroad are kept in Room 222 for the use of students.

CHANGE OF ADDRESS

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

SCHOOL NURSE

The services of a Registered Nurse are available from 9 a.m. to 1 p.m. and from 2 p.m. to 4 p.m., Monday through Saturday, in Room 203. The School also retains a Consulting Physician and a Psychologist. Appointments with the Consulting Physician or the Psychologist should be made through the Nurse's Office.

HEALTH INSURANCE

Through your registration for the 1981-82 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, 1982. 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 Faculty Secretary in the Registrar's Office. ***No practice is permitted at any time in teaching studios.***

The following regulations governing the use of practice rooms will be strictly enforced:

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

RECORDING STUDIO

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

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

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

MUSIC REPRODUCTION

Arrangements for having music reproduced on the School's Bruning white printer can be made

at the Office of the Assistant Dean. There is a nominal charge for copies and you should consult the Office of the Assistant Dean for advice in preparing your copy for printing.

TEXTBOOKS

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

CAFETERIA AND SNACK BAR

A Cafeteria is maintained on the second floor, offering a selection of sandwiches, soups, salads, desserts, cereals, drinks and vending machine snacks. **No food or drink is allowed in any other area of the school.** The hours are 8 a.m. to 6 p.m. Monday through Friday and 8 a.m. to 3 p.m. Saturday.

STUDENT LOUNGE

A lounge is maintained on the second floor; it is open from 9 a.m. to 9:45 p.m. Monday through Friday, and Saturday from 9 a.m. to 6 p.m.

PUBLICATIONS

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

The **Juilliard News Bulletin** is published during the School year and reports on activities of the School, its students, Faculty and alumni. Students who wish to have their activities mentioned in the Bulletin should personally submit the material to the **Concert Office** for consideration.

PUBLIC RELATIONS AND PUBLICITY

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

CHECK ROOM

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

YOUR PROPERTY

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

All thefts or lost and found items should be reported immediately to Salvatore Bianchi, Director, Facilities and Engineering, in Room 214, or to 20th Precinct Headquarters: 580-6411. **Students' property in the School building is there at the sole risk of the owner, and the School is not responsible for loss, theft or damage to such property for any cause. Students are advised to carry their own insurance on instruments and other valuables.**

TELEPHONE CALLS

The School is not able to call students to the telephone or to deliver telephone messages. Exceptions will be made only in extreme emergency. Students should not encourage relatives or friends to call the School. However, important messages will be taken and placed in the Student Mailboxes in the Student Lounge.

ANNOUNCEMENTS

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

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

Student mailboxes are located in the student lounge on the second floor. Students should check these boxes daily for official notices and correspondence, as well as important telephone messages or messages from other students. To reach students quickly, members of the Administrative Staff will also place messages in the box.

EMERGENCY VACATING OF BUILDING

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

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

DANCEMAGAZINE November 1982

REVIEWS

The **Juilliard Dance Ensemble** would appear to be the chief supplier to the dance community of performers trained to disappear into a dramatic role. Its program on March 19 at the Juilliard Theatre jumped styles and centuries with abandon; it brought us a reconstruction, by Aini Hynninen, of a stiffly formal work (Antony Tudor's *Soirée Musicale* which dates from 1938) as well as a luscious performance of Paul Taylor's *Aureole*. The young performers threw themselves into the Taylor work, now twenty years old, with wonderful fluency. The Juilliard Chamber Orchestra supported them with a bright rendition of the Handel score.

Hector Zaraspe, who teaches ballet and Spanish dance at Juilliard, assembled a curious work, *Goya Meets Granados*. It relies on the conceit of a composer (Enrique Granados, whose work and person were represented by pianist Daniel Horn, at his instrument to the left of the stage) being inspired by the work of Goya. The painter, on stage, was taking *his* subjects from life in the streets of a Spanish town. The dancers did a good bit of acting, as well as some Spanish character dance, inspiring three paintings. The piece sported period costumes and allusions to various rituals; a straw dummy came to life to dance in a town square and was finally hanged; a group of townsfolk played Blind Man's Bluff at a picnic. Through it all, "Granados" tinkered ostentatiously with his manuscript, and "Goya" dabbed at his canvas, surrounded by admiring women. This piece will, I think, remain consigned to the student ghetto; it's an academic collage.

The evening closed with the first performance of Daniel Lewis's *Moments*, subtitled "A Tribute to José Limón." Lewis danced for two years in Limón's company. His new dance distills moments of kinetic power from ten of Limón's dances. This approach risks becoming a pasted-together catalogue of "José's greatest hits," but Lewis navigated the hazards gracefully, producing a seamless work to a new composition by Edgar David Grana. Costumed by John Lee in a warm range of tones, twenty-one dancers surged and retreated into Limón's characteristic phrases.

In addition to teaching at Juilliard, Lewis directs a repertory company, **Daniel Lewis Dance,** which provides a showcase for the work of several choreographers besides himself and Limón. During its March 4-7 season at the Theatre of the Riverside Church, Ze'eva Cohen showed a new work called *Randall's Island*. To Stravinsky's Piano Sonata in C, Randall Faxon Parker, in a pleated red backless dress, performed on her mark, her island, in the center of the stage, angling her elbows and knees in an effort at containment, permitting herself only tiny gestures, delicate flashes of humor and skepticism.

Taking the Air, another new piece, is by one of the company's resident choreographers, Elizabeth Keen. Charming slides of *fin-de-siècle* beach scenes illuminated danced vignettes of men and ladies in period bathing-dress. Virgil Thompson's music (Ten Etudes for Piano) skipped along behind the dancers, who were quite solidly somewhere else and in a simpler time. Gallant gents and innocent women, they frolicked in their blue, white, and yellow universe. A chiffon scarf stood in for the ocean.

The weighty center of the program was *Exiles*, a reconstruction of Limón's 1950 duet to Schoenberg's Chamber Symphony no. 2, Opus 38. The movement was clean and powerful, as Jane Carrington and Jim May, Adam and Eve in flesh-toned bodysuits, bound themselves in vines and then broke free. After such intensity, the introspective fantasy of *There's Nothing Here of Me But Me* seemed anticlimactic. In this 1980 work by Lewis, Jim May, still in a costume, remained onstage as his performer-colleagues dressed to leave their theater for the night. He entered a private "dance within a dance," a self-absorbed trance broken only when the others reappeared in hats and parkas, ready for the real world.

-Elizabeth Zimmer-