THE JUILLIARD SCHOOL
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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

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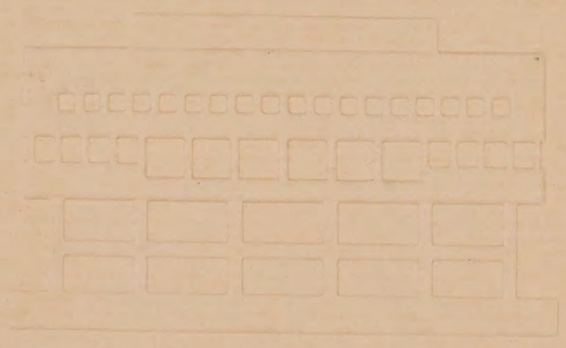
The Juilliard School



Catalog 1982-1983

Calendar

1982

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 1, 2 and 3
Registration of currently enrolled students for the academic year 1982-83 ..... April 20 through May 7
Commencement ..... Friday, May 21, 11 a.m.
June entrance examinations ..... May 24, 25 and 26
September entrance examinations ..... September 7, 8 and 9
Completion of registration for currently enrolled students:
- Students who completed Spring Registration ..... Thursday, September 9
- Students who filed late reservations ..... September 10 and 13

Registration for new and readmitted students ..... September 10 and 13
Orientation Day (for new students) ..... Wednesday, September 15, 11 a.m.
First semester begins ..... Thursday, September 16
Final date for adding classes ..... Friday, October 1
Final date for dropping classes ..... Friday, October 15
Thanksgiving recess begins ..... Wednesday, November 24, 10 p.m.
Classes resume ..... Monday, November 29, 9 a.m.
Candidates for graduation file applications ..... December 1, 1982 through January 15, 1983
Christmas recess begins ..... Friday, December 17, 10 p.m.

1983

Classes resume ..... Monday, January 3, 9 a.m.
Mid-year examinations ..... January 12, 13 and 14
Performance week (Classes dismissed) ..... January 17 through 22
Second semester begins ..... Monday, January 24
Final date for adding classes (second semester) ..... Friday, February 4
Final date for dropping classes (second semester) ..... Friday, February 18
Final date to apply for scholarships for the year 1983-84 ..... Tuesday, February 15
March entrance examinations (Classes dismissed) ..... February 28, March 1 and 2
Spring and Easter recess begins ..... Thursday, March 24, 10 p.m.
Classes resume ..... Monday, April 4, 9 a.m.
Graduation examinations begin ..... Monday, April 18
Registration of currently enrolled students for the year 1983-84 ..... April 19 through May 6
Final date to file reservation for the year 1983-84 ..... Friday, May 6*
Final examinations in class subjects ..... May 9–13
Major jury examinations ..... May 16–19
Commencement ..... Friday, May 20, 11 a.m.

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

***The closing date for the Theater Center is January 15, 1982. (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

NORMAN AYRTON (Acting)
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
INDRANI RAHMAN
DORIS RUDKO
MARIAN SELDES
RUBY SHANG
CRAIG SHULER
LARRY ALAN SMITH
JANET MANSFIELD SOARES
ANNA SOKOLOW
ALFONSO SOLIMENE
PETER SPARLING
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
MARY JANE BROWN
CINDIA HUPPELER
MICHAEL KAHN
JANE KOSMINSKY
PIERRE LEFEVRE
JUDITH LEIBOWITZ
RON LIEFER-HELLMAN
TIMOTHY MONICH
AMY PELL
MARIANNA ROSETT
MARIAN SELDES
EVE SHAPIRO
ELIZABETH SMITH
ANNA SOKOLOW
JOHN STIX
JOHN WEST
ROBERT NEFF WILLIAMS
MONI YAKIM

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11/3/82

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THE JUILLIARD SCHOOL
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November 16, 1982

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January 31, 1983

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STEVENS, Adrienne
1425 Third Avenue, Apt. 2D
New York, NY 10028
Tel: 879-7065

TOOMAN, Stephanie
c/o Swiss Town House
35 W. 67th St.. Rm. 304
New York, NY 10023
Tel: 787-1130

UDOVICKI, Ani
18 W. 30th St.
New York, NY 10001
Tel: 685-8619

VALENCIA, Rosa
4405 Macnish St., Apt. 6G
Elmhurst, NY 11373
Tel: 748-8869

VLASKAMP, Douglas
414 W. 36th St.
New York, NY 10018
Tel: 947-6954

WAINWRIGHT, George
6503 79th Pl.
Middle Village, NY 11379
Tel: 326-0151

WESTFALL, Lauri
335 Riverside Dr., Apt. 1R
New York, NY 10025
Tel: 316-2823

WILLIAMS, Megan
161 W. 75th St., Apt. 15F
New York, NY 10023
Tel: 496-9543

WOLFZAHN, Felice
161 W. 75th St., Apt. 11A
New York, NY 10023
Tel: 496-7396

YOUNGBLOOD, Joseph
15 W. 72nd St., Apt. 9K
New York, NY 10023
Tel: 873-4382

THE JUILLIARD SCHOOL
DANCE DIVISION

October 1982

FACULTY AND STAFF LISTING
1982-83

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

ADMINISTRATIVE STAFF

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

Mrs. Mary Chudick (Mrs. Walter W. Chudick) — ADMINISTRATIVE ASSISTANT
3000 Bronx Park East, Apt. 16B
Bronx, NY 10467

James R. Kass — SECRETARY
4210 Ditmars Blvd.
Astoria, NY 11105
Tel: 274-2050

****

Dr. Carol Minnerop (x282) — JUILLIARD SCHOOL DOCTOR
Juilliard Office hours:
Tuesday; 2:00-3:30

Mrs. Oney Isaacs, R.N. (x282, Rm. 203) — JUILLIARD SCHOOL NURSE
Monday through Friday 10:00 am - 5:00 pm

Miss Korliss Uecker (Saturday) — NURSE
9:30 am - 4:30 pm

Roosevelt Hospital.....Orthopedic Clinic
428 W. 59th St. — M,T,TH,F 1:00-2:00 pm
New York, NY 10019 — Tel: 554-7363
Hosptal Tel: 554-7000 — Students must be referred
Emergency Tel: 554-7031 — there from emergency room.

Dr. William Hamilton (Orthopedic Surgeon)
343 W. 58th St.
New York, NY 10019
Office Tel: 765-2262

Dr. Arthur J. Rudy — JUILLIARD SCHOOL PSYCHOLOGIST
145 CPW 74th St. (#1A)
New York, NY 10023
Tel: 874-6336

Manhattan Eye and Ear Clinic
210 E. 64th St.
New York, NY 10021
Tel: 838-9200

Mr. Henry Friend, Director, Acoustics Dept.
165 Sherwood Place
Englewood, NJ 07631
Home: (201) 569-0317
Office: Room 319, Ext. 284

Night Line: 799-5008

Mr. Robert Taibbi
Asst. Engineer, Acoustics
26 Woodshore East
Cliffwood Beach, NJ 07735
Home: (201) 566-7393
Office: Room 319, Ext. 284

****

DANCE FACULTY

Mr. Alfredo Corvino
451 W. 50th St.
New York, NY 10019
Tel: 247-2564

also: (studio)
Dance Circle
763 8th Avenue (46-47th)
New York, NY 10019
Tel: 541-7986

Mr. Joel Glucksman
317 W. 98th St.
New York, NY 10024
Tel: 866-8063

also: Columbia University
Tel: 280-4040

Miss Bernadette Hecox
562 West End Avenue (9D)
New York, NY 10024
Tel: 724-1860

also: Columbia-Presbyterian
Medical Center
Tel: 694-3781

Miss Martha Hill (Mrs. Thurston J. Davies)
210 Columbia Heights
Brooklyn, NY 11201
Tel: 858-9067

Miss Wendy Hilton
151 E. 33rd St.
New York, NY 10016
Tel: 532-5446/ also 924-4015

also: Mrs. Edward Eagan
Forrest Avenue
Rye, NY 10580
Tel: (914) 967-2070

Miss Kazuko Hirabayashi
57 Purchase St.
Purchase, NY 10577
Tel: (914) 761-8142
also: 309 W. 71st St. (2B)
New York, NY 10023
Tel: 877-8315

also:
(studio)
330 Broome St.
New York, NY 10002
Tel: 966-6414
also: SUNY College @ Purchase
Dance office (914) 253-5018
Hirabayashi office (914) 253-5128

Miss Hanya Holm
c/o Dance Office
The Juilliard School
Lincoln Center
New York, NY 10023

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

Mr. Lucas Hoving
c/o Jose Limon Dance Co.
38 E. 19th St.
New York, NY 10003
Tel: 777-3353

Miss Airi Hynninen (Mrs. Michael Oelbaum)
46 W. 95th St. (1C)
New York, NY 10025
Tel: 662-9360

Indrani (Mrs. Habib Rahman)
314 W. 56th St. (1C)
New York, NY 10019
Tel: 541-6286

Mr. Daniel Lewis
260 W. 22nd St. (4R)
New York, NY 10011
Tel: 243-6979

also: Pentacle (Daniel Lewis Dance)
104 Franklin St.
New York, NY 10013
Tel: 226-2000
Robert Reiter's office
32 Jones St.
New York, NY 10014
Tel: 989-1644

Miss Helen McGehee (Mrs. A. Umana)
2907 Rivermont Avenue
Lynchburg, VA 24503
Tel: (804) 528-5375

Miss Billie Mahoney
c/o Dance Office
The Juilliard School
Lincoln Center
New York, NY 10023

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

also: Original School of Ballet
98-00 62nd Dr.
Rego Park, NY 11374
Tel: 830-9056
M, 3:30-7; W, 3:30-5:30;
Th, 3:00-7.

Mr. Michael Maule
150 E. 61st St.
New York, NY 10021
Tel: 752-8046

also: Alvin Ailey School
Minskoff Studios
1515 Broadway (at 45th)
New York, NY 10036
Tel: 997-1980
M,W,F, 10:30-12:00

Miss Genia Melikova
35 W 92nd St.
New York, NY 10025 (9F)
Tel: 222-9834

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

also: New York University
Tel: 589-4359 or 589-4881
M,F, 11:15-1:15
Teacher's Coll., Columbia U.
W, 6-8pm (Horace Mann Bldg.)
also: Theater Center, Juilliard
Extension 251

Miss Marian Seldes
17 W. 71st St. (9D)
New York, NY 10023
Tel: 496-6516

Miss Ruby Shang
127 W. 26th St.
New York, NY 10001
Tel: 620-0905

also: New York University
11:30-12:45 Mon-Fri
4:30-6:00 Mon, Wed (1st semester only

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

also: Barnard College
Phys. Ed. Office: 280-2085
Dance Dept.: 280-2995
Playhouse (messages): 280-2079
M,W 12-4pm; F 12-2pm
also: Theater Center, Juilliard
Extension 251

Miss Anna Sokolow
1 Christopher St. (5H)
New YORK, NY 10014
Tel: 929-5043

Dr. Alfonso Solimene
1128 Eastern Avenue
Somerset, N.J. 08873
Tel: (201) 247-6974

also: Rutgers Medical School
M,W,F, 9-5; T 9-12 noon; Th 9-3
Tel: (201) 463-4042 (office)
" " 4265 (sec'y)
" " 4300 (main office)
Dept. of Anatomy
Piscataway, NJ 08854

Mr. Peter Sparling
724 Amsterdam Avenue (2C)
New York, NY 10024
Tel: 864-8279

Mr. John West
114 West 70th St. (8B)
New York, NY 10023
Tel: 595-6305

Miss Ethel Winter (Mrs. Charles Hyman)
306 E. 30th St.
New York, NY 10016
Tel: 685-5569

Mr. Hector Zaraspe
Maling address: Box 703
Ansonia Station
New York, NY 10023
Residence: 43 W. 70th St.
New York, NY 10023
Tel: 873-0023

also: Laprida 2298
San Miguel de Tucman
Argentina (Tel: 24893)
also: Ballet Nacionale de Caracas
Penthouse 201, Edificio Tajamar
Parque Central
Caracas, Venezuela
Tel: 571-8843

****

MUSIC (DANCE) FACULTY

Mr. Robert Dennis
885 West End Avenue
New York, NY 10025
Tel: 662-7242 or 749-2219

Mr. Eric Ewazen
308 W. 82nd St. (11C)
New York, NY 10024
Tel: 799-5059

Mr. Craig Shuler
R.D. #1, Box 173E
Phillipsburgh, NJ 08865
Tel: (201) 995-7233

Mr. Larry Alan Smith
300 W. 55th St. (19E)
New York, NY 10019
Tel: 765-8949

also: David Road
Somers, NY 10589
Tel: (914) 248-8323

ACCOMPANISTS 1982-82

Bradley, Dan
c/o Malka
317 W. 54th St., 4G
New York, NY 10019
Tel: 245-8286 (messages)

Fabregas, Elisenda
17 St. Mark's Place (#2)
New York, NY 10003
Tel: 505-0370

Glezerene, Sofia
535 Ocean Parkway
Brooklyn, NY 11218
Tel: 853-0524

Hansen, Reed
235 E. 22nd St.
New York, NY 10010
Tel: 686-5364

Holland, Barbara
Hotel Bretton Hall
2350 Broadway (Rm. 610)
New York, NY 10024
Tel: 787-7000 Ext. 610

Leister, John
21 W. 86th St.
New York, NY 10024
Tel: 799-6272

Lin, Lydia
220 W. 93rd St., Apt. A
New York, NY 10025
Tel: 787-7041

Nelson, Tom
242 W. 72nd St., #2B
New York, NY 10023
Tel: 362-0573

Rosett, Marianna
2109 Broadway
New York, NY 10023
Tel: 595-6903
also: Theater Center
Ext. 251

Stark, Bruce
4 South Pinehurst #4B
New York, NY 10033
Tel: 795-6903

SUBSTITUTE INSTRUCTORS

Mr. Robert Audy
11 Riverside Dr.
New York, NY
Tel: 873:9479
also:
The Ballet School
246 W. 80th St.
New York, NY 10024
Tel: 595-8359 or 873-9479

Mrs. Jane Carrington Lewis
260 W. 22nd St. (4R)
New York, NY 10011
Tel: 243-6979

Miss Andra Corvino
451 W. 50th St.
New York, NY 10019
Tel: 247-2564

Miss Eileen Cropley
529 Broome St.
New York, NY 10038
Tel: 226-1737
also:
806 Colfax St.
Evanston, IL 60201
Tel: (312) 864-7272

Ruth Currier
170 Court St.
Brooklyn, NY 11201
Tel: 624-4420

Mr. Paul Draper
4742 Center Avenue
Pittsburgh, PA 15213
Tel (412) 621-6314

Miss Janet Eilber

Miss Laura Glenn
162 W. 21st St. (3S)
New York, NY 10011
Tel: 255-9479 or 929-5733

Miss Diane Gray
1160 Third Avenue
New York, NY 10021
Tel: 737-3843

Miss Joyce Herring
145 W. 55th St. (12G)
New York, NY 10019
Tel: 757-2019

Miss Mary Hinkson
165 Park Row Apt. 4F
New York, NY 10007
Tel: 732-1568

Mr. Lucas Hoving
c/o The Jose Limon Dance Company
38 E. 19th St. 9th Floor
New York, NY 10003
Tel: 777-3353

Mrs. Nancy Scattergood Jordan
26 Clinton Avneue
Maplewood, NJ 07040
Tel: (201) 762-5841

Miss Linda Kent
146 W. 79th St.
New York, NY 10024
Tel: 595-1522

Pearl Lang
382 Central Park West
New York, NY 10025
Tel: 840-8520 or 866-2680
also:
1515 Broadway
New York, NY 10037
Tel:

Peggy Lyman
231 E. 76th St.
New York, NY 10021
Tel: 288-5085

Mr. James May
c/o Lemmon
401 E. 68th St.
New York, NY 10021
Tel: 794-1772
also:
GPO 1581
New York, NY 10116

Mr. Gary Masters
175 W. 87th St.
New York, NY 10024
Tel: 724-7960

(substitute instructors cont'd)

Miss Jennifer Muller
131 W. 24th St.
New York, NY 10011
Tel: 691-3803

Mr. Ohad Naharin
241 W. 108th St. (4A)
New York, NY 10025
Tel: 663-8608

Mr. Don Redlich
156 W. 72nd St.
New York, NY 10023
Tel: 874-7156

Mr. Peter Sparling
724 Amsterdam Avenue
New York, NY 10024
Tel: 864-8279

Teri Weksler
119 Bank St. (4E)
New York, NY 10014
Tel: 741-1434

Mr. Lance Westergard
75 Gold St.
Brooklyn, NY 11201
Tel: 875-0750

STUDENT ASSISTANTS

Shell Benjamin
134-28 226th St., Apt. PH
New York, NY 11413
Tel: 978-2580

Rachel Boykan
c/o Coulter
410 Riverside Dr., Apt. 21
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Dennis Collado
148 W. 68th St.
New York, NY 10023
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Susan Fritts
304 W. 91st St., Apt. 1
New York, NY 10024
Tel: 873-9226

Robert Garland
412 W. 110th St., Apt. 83
New York, NY 10025 Tel: 866-1405

Thomas Halstead
412 W. 110th St., Apt. 83
New York, NY 10025
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Andrew Ocrant
170 West End Avenue #20-D
New York, NY 10023
Tel: 787-1873

Rachelle Palnick
810 W. 183rd St., Apt. 4D
New York, NY 10033
Tel: 927-2460

4

Total: 83
Returning Students: 58

New Students: 25

THE JUILLIARD SCHOOL
Dance Division

STUDENT LISTING 1982-83
1ST SEMESTER

October 4, 1982

Alvarez, Maria
Amend, Carole
Atkins, Lamott
Baba, Hikari
Bain, Anastasia
Batenhorst, Christopher
Benjamin, Shell
Bonati, Gina
Bowman, Kenneth
Boykan, Rachel
Butler, Diane
Colby, Laura
Collado, Dennis
Courtney, Chad
Cypiot, Amy
Davis, Edward
Dickey, Peter
Doran, Laurel
Eckler, Sari
Evers, Robin
Feier, Andrea
Ford, Robbin
Friedman, Esther
Fritts, Susan
Garland, Robert
Gaydos, Susan
Georgiana, Toni
Giobbi, Lisa
Green, Lisa
Haim, Mark
Halstead, Thomas
Hanna, Brian
Harris, Bruce
Henderson, Heather
Holland, Chandler
Huber, Frances
Huggins, Christopher
Jeon, James
Johnson, Margherite
Jungels, Rachael
Kramer, Jodi
Laginha, Antonio
Leinbach, Jonathan
McKay, L. Cortez
McKnight, Ted
Macdonald, Charles
Mantel, Tina
Martineau, Dean
Maxwell, Clara
Mose, Nadine
Muller, David
Nieder, Christine
Novak, Catherine
Ocrant, Andrew
Olsen, Solveig
Pace, Roberto
Palnick, Rachelle
Patterson, Kraig
Pulvermacher, Neta
Raffel, Barrie
Rodin, Dircelia
Rodriguez, Manuel
Rodriguez, Nicholas
Rogers, Natalie
Roller, Sherree
Schumacher, Michael
Scott, Vernon
Sebek, Herman
Simon, Monica
Skands, Birgitte
Smith, Ann Emily
Smith, Peter
Stevens, Adrienne
Tooman, Stephanie
Udovicki, Ani
Valencia, Rosa
Vlaskamp, Douglas
Wainwright, George
Westfall, Lauri
Whitacre, Eva
Williams, Megan
Wolfzahn, Felice
Youngblood, Joseph

MEN (34)

Atkins, Lamott
Batenhorst,Christopher
Bowman, Kenneth
Collado, Dennis
Courtney, Chad
Davis, Edward
Dickey, Peter
Garland, Robert
Haim, Mark
Halstead, Thomas
Hanna, Brian
Harris, Bruce
Holland, Chandler
Huggins, Christopher
Laginha, Antonio
Jeon, James
Leinbach, Jonathan
McKay, L.Cortez
McKnight, Ted
Macdonald, Charles
Martineau, Dean
Muller, David
Ocrant, Andrew
Pace, Roberto
Patterson, Kraig
Rodriguez, Manuel
Rodriguez, Nicholas
Schumacher, Michael
Scott, Vernon
Sebek, Herman
Smith, Peter
Vlaskamp, Douglas
Wainwright, George
Youngblood, Joseph

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THE JUILLIARD SCHOOL
Dance Division

November 4, 1982

STUDENT LISTING 1982-83
1ST SEMESTER

Alvarez, Maria
Amend, Carole

Baba, Hikari
Bain, Anastasia
Batenhorst, Christopher
Benjamin, Shell
Bonati, Gina
Bowman, Kenneth
Boykan, Rachel
Butler, Diane
Colby, Laura
Collado, Dennis
Courtney, Chad
Cypiot, Amy
Davis, Edward
Dickey, Peter
Doran, Laurel
Eckler, Sari
Evers, Robin
Feier, Andrea
Ford, Robbin
Friedman, Esther
Fritts, Susan
Garland, Robert

Gaydos, Susan
Georgiana, Toni
Giobbi, Lisa
Green, Lisa
Haim, Mark
Halstead, Thomas
Hanna, Brian
Harris, Bruce
Henderson, Heather
Holland, Chandler
Huber, Frances
Huggins, Christopher
Jeon, James
Johnson, Margherite
Jungels, Rachael
Kramer, Jodi
Laginha, Antonio
Leinbach, Jonathan
McKay, L. Cortez
McKnight, Ted
Macdonald, Charles
Mantel, Tina
Martineau, Dean
Maxwell, Clara
Mose, Nadine

Muller, David
Nieder, Christine
Novak, Catherine
Ocrant, Andrew
Olsen, Solveig
Pace, Roberto
Palnick, Rachelle
Patterson, Kraig
Pulvermacher, Neta
Raffel, Barrie
Rodin, Dircelia
Rodriguez, Manuel
Rodriguez, Nicholas
Rogers, Natalie
Roller, Sherree
Schumacher, Michael
Scott, Vernon
Sebek, Herman
Simon, Monica
Skands, Birgitte
Smith, Ann Emily
Smith, Peter
Stevens, Adrienne
Tooman, Stephanie
Udovicki, Ani

Valencia, Rosa
Vlaskamp, Douglas
Wainwright, George
Westfall, Lauri

Williams, Megan
Wolfzahn, Felice
Youngblood, Joseph

MEN (33)

Batenhorst,Christopher
Bowman, Kenneth
Collado, Dennis
Courtney, Chad
Davis, Edward
Dickey, Peter
Garland, Robert
Haim, Mark
Halstead, Thomas
Hanna, Brian
Harris, Bruce
Holland, Chandler
Huggins, Christopher
Laginha, Antonio
Jeon, James
Leinbach, Jonathan
McKay, L.Cortez
McKnight, Ted
Macdonald, Charles
Martineau, Dean
Muller, David
Ocrant, Andrew
Pace, Roberto
Patterson, Kraig
Rodriguez, Manuel
Rodriguez, Nicholas
Schumacher, Michael
Scott, Vernon
Sebek, Herman
Smith, Peter
Vlaskamp, Douglas
Wainwright, George
Youngblood, Joseph

Total: 81 Returning: 58 New: 23	Prosp. Grad: 26 Transfer: 37	Women: 48 Men: 33

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THE JUILLIARD SCHOOL
Dance Division

February 2, 1983

STUDENT LISTING 1982-83
2nd SEMESTER

Alvarez, Maria
Amend, Carole

Baba, Hikari
Bain, Anastasia
Batenhorst, Christopher
Benjamin, Shell
Bonati, Gina
Bowman, Kenneth
Boykan, Rachel
Butler, Diane
Colby, Laura
Collado, Dennis
Courtney, Chad
Cypiot, Amy
Davis, Edward
Dickey, Peter
Doran, Laurel
Eckler, Sari
Evers, Robin
Feier, Andrea
Ford, Robbin
Friedman, Esther
Fritts, Susan
Garland, Robert
Gaydos, Susan
Georgiana, Toni
Giobbi, Lisa
Green, Lisa
Haim, Mark
Halstead, Thomas
Hanna, Brian
Harris, Bruce
Henderson, Heather
Holland, Chandler
Huber, Francie

Jeon, James
Johnson, Margherite
Jungels, Rachael
Kramer, Jodi
Laginha, Antonio
Leinbach, Jonathan

McKnight, Ted
Macdonald, Charles
Mantel, Tina

Maxwell, Clara
Mose, Nadine
Muller, David
Nieder, Christine
Novak, Catherine
Ocrant, Andrew
Olsen, Solveig

Pace, Roberto
Palnick, Rachelle
Patterson, Kraig
Pulvermacher, Neta
Raffel, Barrie
Rodin, Dircelia
Rodriguez, Manuel
Rodriguez, Nicholas
Rogers, Natalie
Roller, Sherree
Schumacher, Michael
Scott, Vernon
Sebek, Herman
Simon, Monica
Skands, Birgitte
Smith, Ann Emily

Stevens, Adrienne
Tooman, Stephanie
Udovicki, Ani
Valencia, Rosa
Vlaskamp, Douglas
Wainwright, George
Westfall, Lauri

Williams, Megan
Wolfzahn, Felice
Youngblood, Joseph

Total: 77 Returning: 57 New: 20	Prosp. Grad: 26 Transfer: 37	Women: 48 Men: 29

MEN (29)

Batenhorst, Christopher
Bowman, Kenneth
Collado, Dennis
Courtney, Chad
Davis, Edward
Dickey, Peter
Garland, Robert
Haim, Mark
Halstead, Thomas
Hanna, Brian
Harris, Bruce
Holland, Chandler
Laginha, Antonio
Jeon, James
Leinbach, Jonathan
McKnight, Ted
Macdonald, Charles
Muller, David
Ocrant, Andrew
Pace, Roberto
Patterson, Kraig
Rodriguez, Manuel
Rodriguez, Nicholas
Schumacher, Michael
Scott, Vernon
Sebek, Herman
Vlaskamp, Douglas
Wainwright, George
Youngblood, Joseph

4

Dance Division

MARCH 9, 1983

STUDENT LISTING 1982-83
2nd SEMESTER

Alvarez, Maria
Amend, Carole

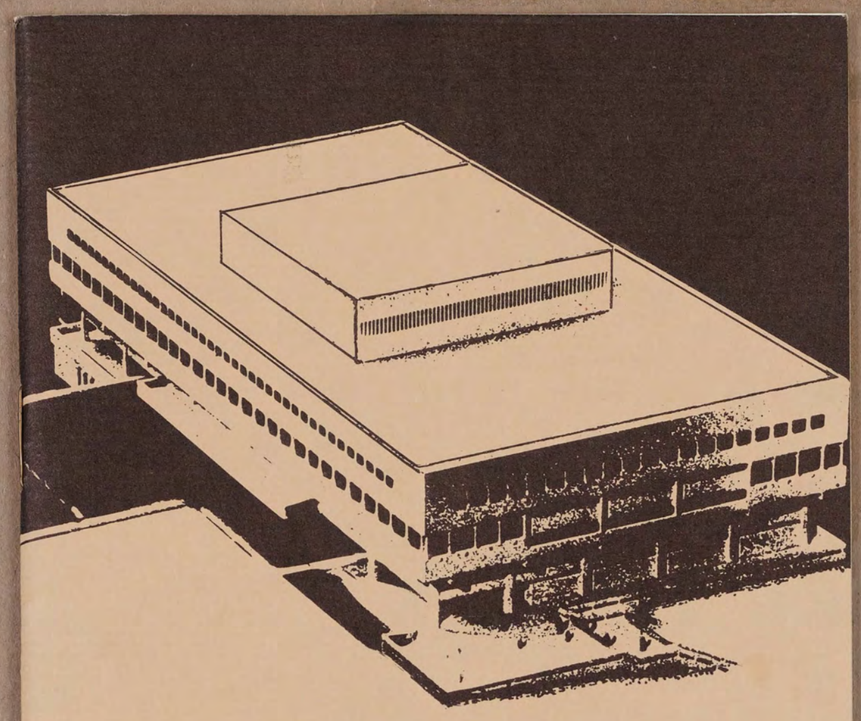
Baba, Hikari
Bain, Anastasia
Batenhorst, Christopher
Benjamin, Shell
Bonati, Gina
Bowman, Kenneth
Boykan, Rachel
Butler, Diane
Colby, Laura
Collado, Dennis
Courtney, Chad
Cypiot, Amy
Davis, Edward
Dickey, Peter
Doran, Laurel
Eckler, Sari
Evers, Robin
Feier, Andrea
Ford, Robbin
Friedman, Esther
Fritts, Susan
Garland, Robert
Gaydos, Susan
Giobbi, Lisa
Green, Lisa
Haim, Mark
Halstead, Thomas
Hanna, Brian
Harris, Bruce
Henderson, Heather
Holland, Chandler
Huber, Francie
Jeon, James
Johnson, Margherite
Jungels, Rachael
Kramer, Jodi
Laginha, Antonio
Leinbach, Jonathan
McKnight, Ted
Macdonald, Charles
Mantel, Tina
Maxwell, Clara
Moray, Monica
Mose, Nadine
Muller, David
Nieder, Christine
Novak, Catherine
Ocrant, Andrew
Olsen, Solveig
Pace, Roberto
Palnick, Rachelle
Patterson, Kraig
Pulvermacher, Neta
Raffel, Barrie
Rodin, Dircelia
Rodriguez, Manuel
Rodriguez, Nicholas
Rogers, Natalie
Roller, Sherree
Schumacher, Michael
Scott, Vernon
Sebek, Herman
Skands, Birgitte
Smith, Ann Emily
Stevens, Adrienne
Tooman, Stephanie
Udovicki, Ani
Valencia, Rosa
Vlaskamp, Douglas
Wainwright, George
Westfall, Lauri
Williams, Megan
Wolfzahn, Felice
Youngblood, Joseph

Total: 76	Prosp. Grad: 26	Women: 47
Returning: 57	Transfer: 37	Men: 29
New: 19		

MEN (29)

Batenhorst, Christopher
Bowman, Kenneth
Collado, Dennis
Courtney, Chad
Davis, Edward
Dickey, Peter
Garland, Robert
Haim, Mark
Halstead, Thomas
Hanna, Brian
Harris, Bruce
Holland, Chandler
Laginha, Antonio
Jeon, James
Leinbach, Jonathan
McKnight, Ted
Macdonald, Charles
Muller, David
Ocrant, Andrew
Pace, Roberto
Patterson, Kraig
Rodriguez, Manuel
Rodriguez, Nicholas
Schumacher, Michael
Scott, Vernon
Sebek, Herman
Vlaskamp, Douglas
Wainwright, George
Youngblood, Joseph

5



THE JUILLIARD SCHOOL

STUDENT'S HANDBOOK

1982-1983

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 ..... Associate 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

1982

Orientation Day (for new students) .... Wednesday, September 15, 11 a.m.

Completion of registration for currently enrolled students:

Students who completed Spring Registration .....Thursday, September 9
Students who filed late reservations .....September 10 and 13

Registration for new and readmitted students ..... September 10 and 13

First Semester begins ..... Thursday, September 16

Thanksgiving recess begins ..... Wednesday, November 24, 10 p.m.

Classes resume ..... Monday, November 29, 9 a.m.

Candidates for graduation file applications ..... December 1, 1982 through January 15, 1983

Christmas recess begins ..... Friday, December 17, 10 p.m.

1983

Classes resume ..... Monday, January 3, 9 a.m.

Registration for Second Semester ..... January 4 through 15*

Mid-year examinations ..... January 10 through 14

Performance week (Classes dismissed) .....January 17 through 22

Second Semester begins ..... Monday, January 24

Final dates to apply for scholarships for the year 1983-84 ..... Tuesday, February 15

March entrance examinations (classes dismissed) ..... February 28, March 1 and 2

Spring and Easter recess begins ..... Thursday, March 24, 10 p.m.

Classes resume ..... Monday, April 4, 9 a.m.

Graduation examinations begin ..... Monday, April 18

Registration of currently enrolled students for the academic year 1983-84 ..... April 19 through May 6

Final date to file reservation for the year 1983-84 .....Friday, May 6*

Final date to apply for change of course or change of major field for the year 1983-84 ..... Friday, May 6*

Final examinations in class subjects ..... May 9 through 13

Major jury examinations ..... May 16 through 19

Commencement ..... Friday, May 20, 11 a.m.

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*After this date a late fee will be charged.

FACULTY

ORCHESTRAS

ELEAZAR De CARVALHO
SIXTEN EHRLING
JORGE MESTER
STANISLAW SKROWACZEWSKI

CHORAL MUSIC

RICHARD WESTENBURG
PATRICIA HANDY (Assistant)

PIANO

MARTIN CANIN
BELLA DAVIDOVICH
ANIA DORFMANN
RUDOLF FIRKUSNY
SASCHA GORODNITZKI
JACOB LATEINER
ADELE MARCUS
WILLIAM MASSELOS
JOSEF RAIEFF
NADIA REISENBERG
GYORGY SANDOR
ABBEY SIMON
BEVERIDGE WEBSTER
EARL WILD

HERBERT STESSIN (Assistant)

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
MICHAEL MORGAN ..... Double Bass
LORNE MUNROE ..... Violoncello
MARGARET PARDEE ..... Violin
CHANNING ROBBINS ..... Violoncello
LEONARD ROSE ..... Violoncello
JOHN SCHAEFFER ..... Double Bass
HARVEY SHAPIRO ..... Violoncello
RAMY SHEVELOV ..... Violin
TOSSY SPIVAKOVSKY ..... Violin
SALLY THOMAS ..... Violin
DAVID WALTER ..... Double Bass
JENS ELLERMAN ..... Assistant, Violin
HAMAO FUJIWARA ..... Assistant, Violin
HYO KANG ..... Assistant Violin
ALAN SCHILLER ..... Assistant, Violin

HARP

SUSANN McDONALD

HARPSICHORD

LIONEL PARTY

ORGAN

JON GILLOCK
LEONARD RAVER
GERRE HANCOCK

ORCHESTRAL INSTRUMENTS

WOODWIND

JOSEPH ALLARD ..... Clarinet, Bass Clarinet
JULIUS BAKER ..... Flute
SAMUEL BARON ..... Flute
ELAINE DOUVAS ..... Oboe
STANLEY DRUCKER ..... Clarinet
LOREN GLICKMAN ..... Bassoon
ALBERT GOLTZER ..... Oboe
HAROLD GOLTZER ..... Bassoon
STEPHEN MAXYM ..... Bassoon
PAULA ROBISON ..... Flute
RONALD ROSEMAN ..... Oboe
LEON RUSSIANOFF ..... Clarinet
THOMAS STACY ..... English Horn
LOIS WANN ..... Oboe
DAVID WEBER ..... Clarinet

BRASS

HARRY BERV ..... Horn
MYRON BLOOM ..... French 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
EDWARD TREUTEL ..... Trumpet
WILLIAM VACCHIANO ..... Trumpet

TIMPANI AND PERCUSSION

ELDEN BAILEY
ROLAND KOHLOFF

SCOTT STEVENS

CHAMBER MUSIC AND ENSEMBLE

CLAUS ADAM
JOSEPH ALLARD
MYRON BLOOM
PER BREVIG
JANE CARLSON
EARL CARLYSS*
JAMES CHAMBERS
RANIER De INTINIS
PAUL DOKTOR
LILLIAN FUCHS
FELIX GALIMIR
MARK GOULD
JOEL KROSNICK*
WILLIAM LINCER
ROBERT MANN*
SAMUEL RHODES*
RONALD ROSEMAN
DAVID WALTER

COMPOSITION

MILTON BABBITT
ELLIOTT CARTER
DAVID DIAMOND**
VINCENT PERSICHETTI

ROGER SESSIONS

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*Member, Juilliard String Quartet
**Leave of Absence, 1982-83

LITERATURE AND MATERIALS OF MUSIC

BARUCH ARNON
JOSEPH BLOCH
SUZANNE BLOCH
JANE CARLSON (Pedagogy)
MARY ANTHONY COX
MICHAEL CZAJKOWSKI
DAVID DIAMOND*
NORMAN GROSSMAN
GERRE HANCOCK
HUBERT HOWE
CHARLES JONES
HELEN-URSULA KATZ
ROBIN McCABE
LIONEL PARTY
VINCENT PERSICHETTI
SAMUEL SANDERS
REBECCA SCOTT
LARRY ALAN SMITH
MICHAEL WHITE
LAWRENCE WIDDOES
MARSHALL WILLIAMSON
STANLEY WOLFE

BARRY BROOK ..... Doctoral Seminar
CHARLES JONES ..... Graduate Seminar
IRVING KOLODIN ..... Graduate Seminar
JAMES KURTZ ..... Graduate Seminar
JACOB LATEINER ..... Graduate Seminar
JOSEPH MACHLIS ..... Graduate Seminar
ANDREW RUDIN ..... Graduate Seminar
MICHAEL WHITE ..... Graduate Seminar

LECTURER IN MUSIC HISTORY

JOHN MORRIS
JOHN MULLER
JOEL SACHS
MARK STEVENS

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
MUTIE FARRIS ..... 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

*Leave of Absence, 1982-83

DICTION

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

OPERA

AMERICAN OPERA CENTER

OPERA TRAINING DEPARTMENT

MARTIN SMITH ..... Head Coach
NORMAN AYRTON ..... Acting
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
INDRANI RAHMAN
DORIS RUDKO
MARIAN SELDES
RUBY SHANG
CRAIG SHULER
LARRY ALAN SMITH
JANET SOARES
ANNA SOKOLOW
ALFONSO SOLIMENE
PETER SPARLING
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

DELOSS BROWN

MARY JANE BROWN

CINDIA HUPPELER

MICHAEL KAHN

JANE KOSMINSKY

PIERRE LEFEVRE

JUDITH LEIBOWITZ

RON LIEFER-HELLMAN

TIMOTHY MONICH

AMY PELL

MARIANNA ROSETT

MARIAN SELDES

EVE SHAPIRO

ELIZABETH SMITH

ANNA SOKOLOW

JOHN STIX

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 Advisor	224
ALAN BAILEY	Mail Room	234
MATTHIAS BARTH	Master Piano Technician	101
MARY BAYSINGER	Tuition and Accounts Receivable	
GARY BOYD	Xerox Operator	229
LOUIS JEAN BRUNELLI	Orchestra Administrator	222
GAY BUTTENHEIM	Secretary/Auditions Coordinator, Theater Center	402
MARY CHUDICK	Administrative Assistant, Dance Division	477
SANDRA CZAJKOWSKI	Record Librarian	538
DEBORAH DAVIS	Assistant Librarian	538
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
GUGURTHA DUDLEY	Switchboard Operator	
AMANDA ENGELS	Supervisor of Records	223
WENDY FISHER	Secretary to the Controller	
JEAN FOGERTY	Administrative Assistant, Student Services	233
JOHNELL FRANCIS	Secretary to the Registrar	225
CYNTHIA FRIEDMAN	Coordination and Planning, Theater Center	402
HENRY P. FRIEND	Director, Recording Studios	319
ERICA GASTELLI	Administrator, American Opera Center	403
ZITA GERR	Accounts Payable	
CATHERINE GERARDI	Financial Aid Assistant, Student Services	233
G. RICHARD GLASFORD	Reader Service and Circulation Librarian	538
RUTH GOUCK	Bookbinder	538
CAROLYN HAAS	Production Assistant, Stage Department	211
BAIRD HASTINGS	Orchestra Librarian	317
ROSEMARY HYZIAK	Admissions Secretary	
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
YUN SHA LIU	Bookkeeper	230
MICHAEL LOPEZ	Supervisor of Maintenance	214
IRENE MACKAY	Payroll	
MARY MACNEIL	Secretary, Dance Division	477
CAROL MINNEROP, M.D.	Consulting Physician	203
ASALEE D. MOSLEY	Ticket Distribution, Concert Office	S-13
ROBERT NEU	Administrative Assistant, Concert Office	S-13
TED OHL	Production Manager, Stage Department	212
A. J. PISCHL	Manager, Juilliard Bookstore	S-13
CHARLOTTE REGNI	Faculty Secretary	225
IRVING RUCKENS	Assistant Controller	226
ARTHUR J. RUDY, Ph.D.	Consulting Psychologist	203
ELSA RUSH	Secretary to the Director of Facilities and Engineering	214
SUSAN RYDER	Administrative Assistant, Registrar's Office	
DEBORAH SHUMATE	Assistant to the Director, Public Relations	221
JEANNE SUSSKIND SIEGEL	Secretary to the President	
MYRA SPAIN	Admissions Assistant	224
KEVIN STAMEY	Administrative Assistant, Library	538
ROBERT TAIBBI	Assistant Director, Recording Studios	319
HELEN TAYNTON	Production Secretary, Stage Department	212
SYLVIA TOVER	Administrative Assistant, Student Services	233
KAREN WAGNER	Assistant Registrar	225
CORNELIA WEININGER	Cataloguer and Reference Librarian	538
DAVID WESTFALL	Administrative Assistant/Recorder, Registrar's Office	225
DORIS WOOLFE	Secretary, American Opera Center	403
REGINA WYNNE	Secretary to the Dean	

ACADEMIC REGULATIONS AND PROCEDURES

DEAN: GIDEON WALDROP
Regina Wynne, Secretary

ASSOCIATE 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 Associate Dean are responsible for the overall educational program of the School and for reviewing each student's educational progress. The Registrar is responsible for class assignments required to carry out that program and for keeping a complete record of each student's assignments and progress.

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 Associate 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's Registered Nurse.** Immediately upon your return to School after an illness, you should report to her office, Room 203. 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."

Appointments with the School's Consulting Physician may be made through the Health Office. Medical excuses for orchestra and chorus rehearsals must be filed in the Associate Dean's Office. **Any student excused from chorus, orchestra or ensemble in the field of his major study for reasons of health *will not be permitted to participate in extra-curricular performances under School***

auspices. This includes appearances in chamber music and Wednesday one o'clock concerts.

B. Professional Engagements. Limited leaves of absence for professional engagements may be granted by the Dean or the Associate 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. **Absences must not 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 Associate Dean to the Faculty.**

THESE REHEARSALS TAKE PRECEDENCE OVER ALL OTHER ACTIVITIES.

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 6, 1983. **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 6, 1983. 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 WD/F 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 Associate Dean'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 recorded 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 any time during the academic year if:

A. Academic progress is not satisfactory. (See Satisfactory Progress, Catalog, page 44.)
B. Your attitude or deportment conflict with standards deemed desirable by the School;
C. You are apprehended in the theft of School property, including library books and materials, or the property of others in the School;
D. Your remaining in School will endanger the health of either yourself or others; or
E. 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 Associate Dean in Room 222. The date on which the Associate 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. Students who do not pass the entrance English examination are required to take this course.

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 Associate 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.

LIBRARIES

LILA ACHESON WALLACE LIBRARY

LIBRARIAN: BRINTON JACKSON

LOCATION

The Lila Acheson Wallace Library is located on the fifth floor.

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

Fines are charged at the rate of $1 per week or part thereof 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).

ORCHESTRA LIBRARY

LIBRARIAN AND KEEPER OF INSTRUMENTS: BAIRD HASTINGS

LOCATION

The Orchestra Library is located on the third floor, Room 317.

HOURS

10 a.m. to 5 p.m., Mon. through Fri.

CIRCULATION

The Orchestra Library has a collection of 1500 scores and parts. Much of this material is available to students, individually, on two week loans, usually renewable. Lost material will be charged to the borrower, generally $2 to $20 per part. A limited number of instruments are available to qualified students.

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 and Tuition Aid are rewarded on the basis of overall record, comparative financial need and the availability of funds allocated for the department to which you have been accepted. All qualified Diploma and Degree students are encouraged to apply. 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 assistance in finding employment and free-lance opportunities for students and alumni. 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 chamber music concerts may secure tickets in the Concert Office two weeks before the date of the concert. Other students may secure tickets one week before the concert. For a few events tickets are distributed to the public on the basis of a contribution to the Scholarship Fund; in many such cases, students and Faculty are admitted without charge or attend a dress rehearsal.

IN NEW YORK

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

NEW YORK CITY OPERA

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

METROPOLITAN OPERA

Applications for score desks for the Metropolitan Opera are available in Room S-13, Street Level.

NEW YORK PHILHARMONIC

Information about student rush tickets for the New York Philharmonic and other orchestra concerts is available in Room S-13, Street Level, from 9:30 a.m. to 5:30 p.m. daily.

PERFORMANCE OPPORTUNITIES

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

and of repertory is determined upon recommendation of the Faculty. If you wish to appear as a soloist or in ensemble, consult your major teacher or ensemble instructor. Application forms for these concerts are available in Room 222.

LINCOLN CENTER STUDENT PROGRAM

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

STUDENT RECITALS

C. Michael Paul Hall on the first floor is available for full-length student recitals, including graduation recitals which receive priority in scheduling. Arrangements for such recitals, including reservations, preparation of programs, etc., must be made in the Concert Office, Room S-13, Street Level, and applications must be approved by the major 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 4.

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 1, only DMA students may reserve recital dates.

October 4 to 15, only DMA students and stu-

dents graduating with Master's degrees may reserve dates.

October 18 to 29, DMA students, students graduating with Master's degrees and all other graduating students may reserve dates.

After November 1, reservation privileges will be open to all undergraduates and students enrolled in the professional studies program.

Starting January 29, 1983, 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.

HEALTH OFFICE

The Health Office is located on the second floor in Room 203. The services of a Registered Nurse are available as well as the services of a Consulting Physician and a Psychologist. Appointments with the Consulting Physician or the Psychologist may be made through the Health Office.

HEALTH INSURANCE

Through your registration for the 1982-83 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, 1983. Information forms for filing claims, and information relative to summer coverage, may be obtained in Room 203.

PRACTICE ROOMS

MASTER PIANO TECHNICIAN: MATTHIAS BARTH ..... Room 101

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. No smoking in the practice rooms.
4. Do not place anything on the piano.
5. Do not remove piano stools, benches, or chairs from the room.
6. Respect the piano as a musical instrument and treat it as such.

RECORDING STUDIO

The School's Recording Studio in Room 319 is prepared to make 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 evening public concerts performed in the Juilliard Theater 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.

TEXTBOOKS

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

CAFETERIA

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

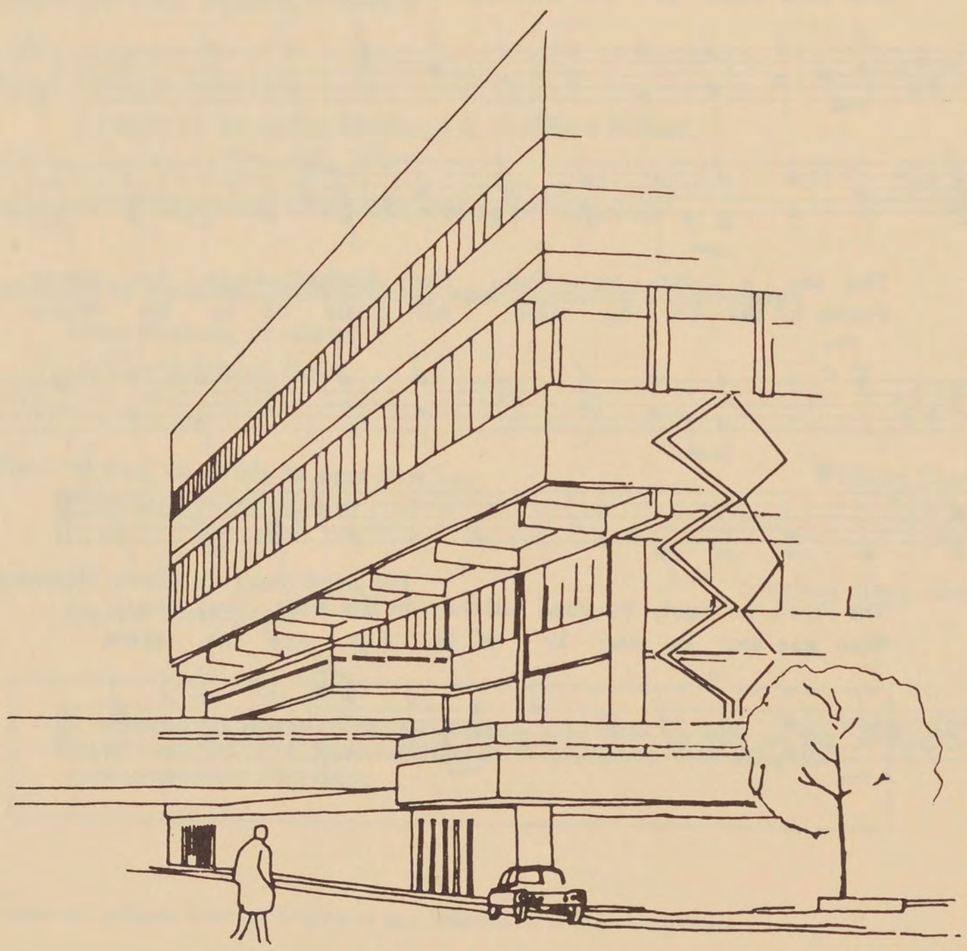
City regulations require that warning gongs be installed throughout the building. If you hear the gongs, proceed at once to the nearest exit and do not re-enter the building until notified to do so.

6

1982—1983 Season

THE JUILLIARD SCHOOL

Peter Mennin, President



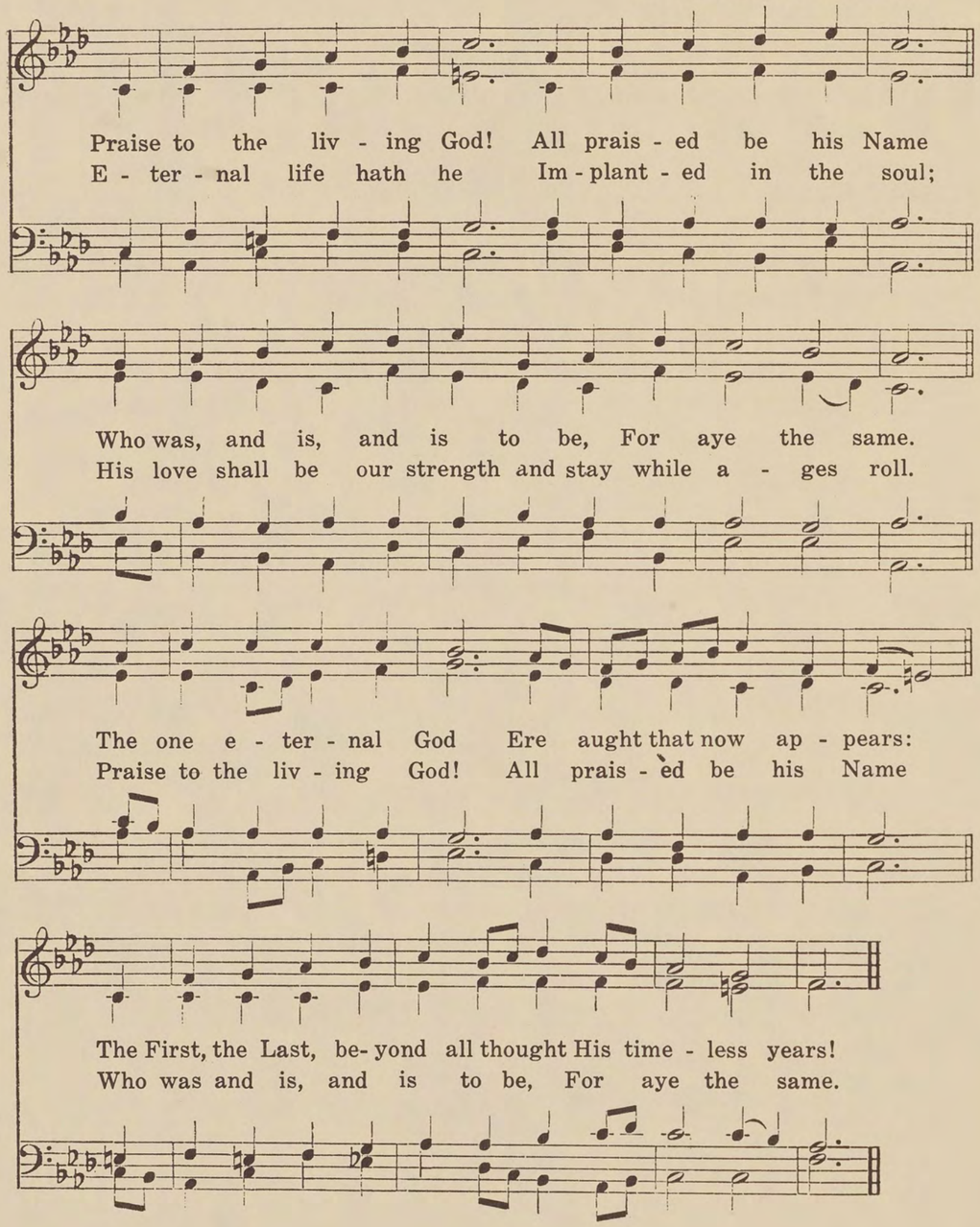
Commencement Program

Dance Graduates on Page 5

PRAISE TO THE LIVING GOD!

LEONI

Traditional Melody,
arr. MEYER LYON, c. 1770



ACADEMIC EXERCISES

Friday Morning, May 20, 1983 at 11:00

ALICE TULLY HALL

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

PROGRAM

Processional: **Solemn Entry (1909)** — *Richard Strauss*
Leonard Raver, *Organ*

Chorale: **"Praise to the Living God!"** — *Traditional*
Brian Saunders, *Conductor*

Introduction: Peter Mennin, *President*

Speaker: Maurice Valency
Director of Academic Studies, The Juilliard School

Presentation of Diplomas and Conferring of Degrees*

Presentation of Awards, Scholarships and Teaching Fellowships
Peter Mennin, *President*
Gideon Waldrop, *Dean*

Chorale: **"O God, Our Help in Ages Past"** — *William Croft*
Brian Saunders, *Conductor*

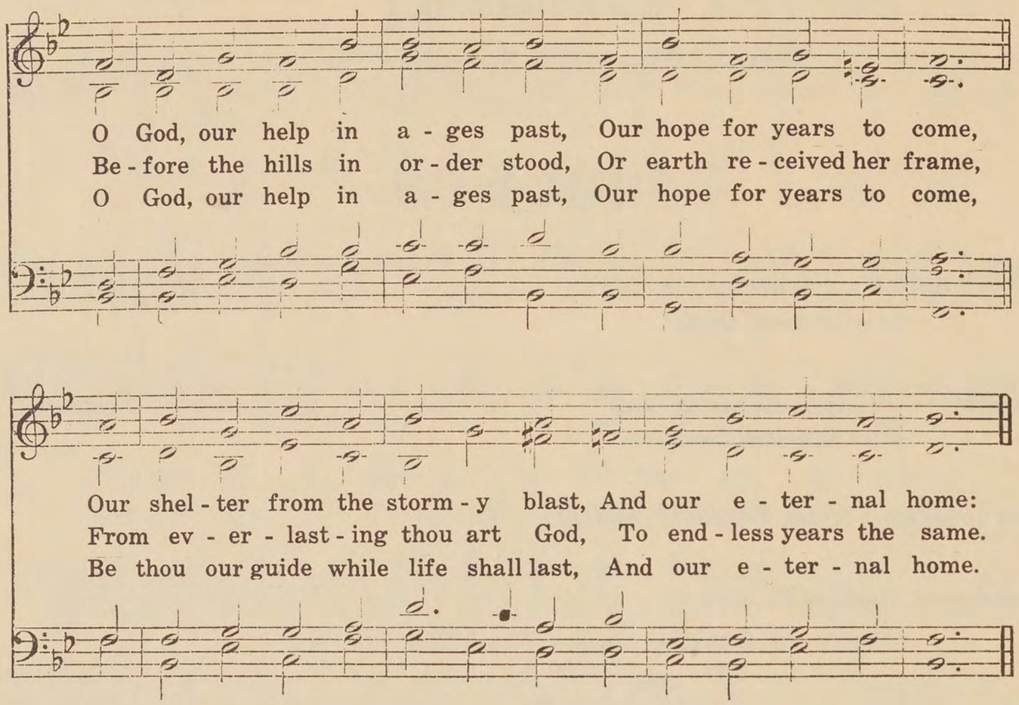
Recessional: **Praise the Lord, Opus 101** — *Siegfrid Karg-Elert*
Leonard Raver, *Organ*

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.

O GOD, OUR HELP IN AGES PAST

ST. ANNE — WILLIAM CROFT, 1708



GRADUATES

Diploma Course

KEIKO OHTA ALEXANDER, *Piano**
HIKARI BABA, *Dance*
ALAIN BABOUCHIAN, *Violin*
OHAD BAR-DAVID, *Violoncello*
CHRISTIAN ALEXANDER BASKOUS, *Drama*
PHILIPPE BIROS, *Piano*
JEROME JENSEN BUTLER, *Drama*
ROHAN CHANDRAKUMAR DE SILVA, *Piano**
STEVEN W. FLYNN, *Drama*
KIYOTO FUJIWARA, *Double Bass*
ANTHONY PETER FUSCO, *Drama*
MADELEINE GILL, *Drama*
MICHAËL GUTTMAN, *Violin*†
LAURA FAY LEWIS, *Drama*
MARK ENGLISH McCLELLAND, *Drama*
KELLY McGILLIS, *Drama*
LAURA LOUISE MACDERMOTT, *Drama*
CHARLES E. MacDONALD, *Dance*
MARK L. MARTINEZ, *Drama*
DORA NOVAK, *Piano*
ANTHONY PECK, *Drama*
IRVING BING RHAMES, *Drama*
NICHOLAS GILMAN SAUNDERS, *Violoncello*
PAMELA MARIE SAVO, *Organ*
SARAH JOHANNAH SEIVER, *Violoncello*
TIA R. SMITH, *Drama*
JOEL EDWIN TARPLEY, *French Horn**
AIKO TOYODA, *Piano*
EDMOND JON WEDBERG, *Double Bass*†
GREGORY WELCH, *Drama*
TAKANORI YAMANE, *Flute*

Post-Graduate Diploma Course

ROHAN CHANDRAKUMAR DE SILVA, *Piano*
STEFAN M. LINDGREN, *Piano*
EDMOND JON WEDBERG, *Double Bass**

Bachelor of Music Degree Course

TED ACKERMAN, *Violoncello*
AMIRA RACHELLE ACRE, *Piano*
MARC EDWARD ALBERT, *Double Bass*
LISA ALLEN, *Flute*
YOON-IL AUH, *Violin*
GRACE MIHI BAHNG, *Violoncello*
MARK BARENBOIM, *Composition**
JONATHAN DAVID BASS, *Piano**
JAMES ELIOT BEHR, *Piano*
JEFFREY ROBERT BIEGEL, *Piano*
EDWARD MICHAEL CERVENKA, *Trumpet*
FRANÇOIS-RÉGIS CHANON, *Violoncello**
PATRICIA MEE YOUNG CHO, *Piano**
DAVID CORNISH COOPER, *Piano*
JERED SCOTT EGAN, *Double Bass**
JENNIFER ELEY, *Piano*
MARY ELIZABETH ETTERS, *Harp**
GREGORY ALAN FIOCCA, *Violoncello**
CRYSTAL E. GARNER, *Viola*
CHRISTIAN GIANNINI, *Violin**
NAOMI GRAF, *Viola*
KIM LEE HAAN, *Oboe*
MICHAEL ERNST HAEFLIGER, *Violin*
JAN ADELE HAGIWARA, *Percussion**
HAE SOON HAHN, *Violin**
EDWARD LEE HIGGINS, *Trumpet**
EMILY DANA HONIG, *Violin**
LUCINA MARIE HORNER, *Viola*
LIZ HUANG, *Piano*
YORIKO ISHIDA, *Piano**
FRED IRA JACOBOWITZ, *Clarinet*
KÄTHE JARKA, *Violoncello*
DONNA M. JEROME, *Viola*
MYLES CAMERON JORDAN, *Violoncello**
DEBORAH ANN JUDD, *Viola*
JOY ELIZABETH KAIRIES, *Flute*
ERIKA ARAN KAY, *Tuba*
ELLEN KAZIS, *Voice**
WENDY KERNER, *Harp*

Bachelor of Music Degree Course (Con't)

HELEN KIM, *Violoncello*
ALAN JOHN KRIZAN, *Violin**
BARBARA JEAN KUNTZ, *Voice*
ANGELA SABEL LABA, *Piano*
JUDITH LEONE LAIBMAN, *Viola*
JESSICA KATHERINE LANCASTER, *Oboe**
JEFFREY CHARLES LANG, *French Horn**
MARIA ADLER LARIONOFF, *Violin*
RITA LAURANCE, *Double Bass*
JAMES C. LEBENS, *Trombone*
JOYCE SHUAN LEE, *Piano*
DANIEL E. LESSNER, *Piano**
JODI BETH LEVITZ, *Viola**
PAMELA LEVY, *Piano**
ELIZABETH SUNG-JIN LIM, *Violin*
AN-LI LIN, *Piano*
GREGORY JAMES LORENZ, *Voice**
DAVID PAUL LOWE, *Voice*
JOHN JEFREY McGROSSO, *Violin*
ELIZABETH DARCY MANN, *Flute*
CATHERINE T. MARCHESE, *Bassoon*
SUSAN LORI MATTERO, *French Horn*
JONGWON MOON, *Piano*
SUSAN MORCOTT, *Oboe*
FELICIA KAREN MOYE, *Violin**
PHILIP DANIEL PAN, *Violin*
TERESE RENEÈ PARISOLI, *Viola*
SUN HYE PARK, *Piano**
DANA ELIZABETH PIELET, *Piano*
LISA FIELD PIKE, *French Horn**
LAWRENCE DAVID PRICE, *French Horn*
MITCHELL ROSS, *Trombone**
MARTIN ROSSIP, *Saxophone**
JOHN CHARLES SCHUCKER, *Piano*
SAMUEL SHAO, *Piano*
DUNCAN HOWELL SHAW, *French Horn*
RONALD B. SHAWGER, *Violoncello*
MARYELLEN SHEA, *Violin**
ROGER N. SHELL, *Violoncello*
CAROLYN ANN SHULTS, *French Horn**
LAURA JANE SMITH, *Violin*
JEFFREY LEE SOLOMON, *French Horn**
LISA A. SPECTOR, *Piano*
BETH BARRIE SUSSMAN, *Piano*
SARA CAMPBELL THOMPSON, *Double Bass**
COLIN MATTHEW PETER TWIGG, *Violin*

Bachelor of Fine Arts Degree Course

MARIA I. RADA ALVAREZ, *Dance*
ANASTASIA FEDERICA CECELIA BAIN, *Dance*
SHELL MARIE BENJAMIN, *Dance*
JOSEPH BRUTSMAN, *Drama*
LAURA BRUTSMAN, *Drama*
DIANE CAROL BUTLER, *Dance*
SARI ECKLER, *Dance*
ROBIN EVERS, *Dance*
ROBBIN TASHA FORD, *Dance*
ROBERT LLOYD GARLAND, JR., *Dance*
MARK S. HAIM, *Dance*
HEATHER ANN HENDERSON, *Dance*
CHANDLER HOLLAND, *Dance*
MARGHERITE LOUISA JOHNSON, *Dance*
JONATHAN EATON LEINBACH, *Dance*
TED ROBIN McKNIGHT, *Dance*
TINA E. MANTEL, *Dance*
BARRIE RAFFEL, *Dance*
DIRCELIA JANUZZI RODIN, *Dance*
SHERREE RHNEA ROLLER, *Dance*
MICHAEL SCOTT SCHUMACHER, *Dance*
HERMAN W. SEBEK, *Dance*
ANN EMILY SMITH, *Dance*
ADRIENNE LESLIE STEVENS, *Dance*
FELICE Y. WOLFZAHN, *Dance*

Master of Music Degree Course

MARK LLOYD ADAMS, *French Horn*
ELISA ANNE ALCABES, *Clarinet*
JANET LYNN ARMS, *Flute*
DAVID ASCANIO, *Piano**
GILLES AUGER, *Orchestral Conducting*
LAURA ELIZABETH BALD, *Violin*
STEPHEN CRAIG BALDERSTON, *Violoncello*
MARK BARENBOIM, *Composition*
JONATHAN DAVID BASS, *Piano*
MARGARET LESLIE BLACKBURN, *Viola*
CARYN S. BLOCK, *Composition*
LORI LEE BOCKOL, *Viola*
JAIME CORPUS BOLIPATA, *Piano*
ELIZABETH YORSTOUN BOND, *Violoncello*
ALAIN BOURGUIGNON, *Double Bass*
CLAIRE LOUISE BRIGHT, *Violin*
SAMUEL BRODY, *Piano*
BRUCE BRUBAKER, *Piano*
ANDREW ALEXANDER BURNS, *Piano*
RONALD CALTABIANO, *Composition*
EDITH ANN CAMP, *Clarinet*
FRANÇOIS-RÉGIS CHANON, *Violoncello*
RONDI ELISABETH CHARLSTON, *Voice*
PATRICIA MEE YOUNG CHO, *Piano*
HAE-YOUNG CHUN, *Piano*
HYUN-MI CHUNG, *Piano*
PAUL CLIVE, *Oboe*
LEE HEIDELBERG COKER, *Viola*
ANDREW BRYAN COOPERSTOCK, *Piano*
BARBARA LEE CORCILLO, *Violoncello*
GÉRALD DAIGLE, *Viola*
JAMES THOMAS DECKER, *Trombone*
LAWRENCE MARK DILLON, *Composition*
MARILEE JOY ECKERT, *Piano**
JERED SCOTT EGAN, *Double Bass*
VICTORIA JANE EISEN, *French Horn*
MARY ELIZABETH ETTERS, *Harp*
CHRISTIAN EULER, *Viola*
JOANN FALLETTA, *Orchestral Conducting*
FELICIA SUM MEI FAN, *Piano**
DIANE M. FARRELL, *Violoncello*
EMILY FAXON, *Violin*
EDWARD ROBERT FERDINAND, *Piano*
GREGORY ALAN FIOCCA, *Violoncello*
MARIA FONTES, *Piano*
ALOYSIA CECILE FRIEDMANN, *Violin*
DAVID ANDREW FROST, *Piano*
KENNETH DANIEL FUCHS, *Composition*
MAX A. FULLER, *Violoncello*
BARBARA JUNE GALLAGHER, *Composition*
ROBERT PAUL GALLAGHER, *Organ*
PAUL GATI, *Violin*
ELIZABETH SYMPSON GAVER, *Viola*
LAURA ELLEN GILBERT, *Flute*
JEANINE MARIE GILSON, *French Horn*
DANIEL LEE GLOVER, *Piano*
MARC DAVID GOLDBERG, *Bassoon*
FIORELLA GONZALEZ, *Violin*
JANE ELIZABETH GORMLEY, *Piano*
EDGAR DAVID GRANA, *Composition*
NEAL EDWARD GRIPP, *Viola*
JAN ADELE HAGIWARA, *Percussion*
HAE-SOON HAHN, *Violin*
IAN KENRICK HALL, *Composition*
LISA RALIA HEFFTER, *Viola*
TIMOTHY EUGENE HESTER, *Piano*
EDWARD LEE HIGGINS, *Trumpet*
DEBORAH BRYCE HOFFMAN, *Harp*
CHERYL LYNN HOLLINGER, *Trumpet*
SUNG-EUN HONG, *Violoncello*
EMILY DANA HONIG, *Violin*
STEPHEN ANDREW GILL HOUGH, *Piano*
FRIEDA SZEPING HOUNG, *Violin*
YORIKO ISHIDA, *Piano*
SUSAN JACQUEMOT, *Voice*
LAWRENCE PHILIP JESSEN, *Organ*
CLAIRE ANNE JOLIVET, *Violin*
JULIE ANNE JORDAN, *Piano*
MYLES CAMERON JORDAN, *Violoncello*
MICHAEL V. KAMINSKI, *Organ*
LAURA A. KARPMAN, *Composition*
SHELLEY MEYER KATZ, *Piano*
ALAN RICHARD KAY, *Clarinet*
FRANCINE KAY, *Piano*
ELLEN KAZIS, *Voice*
RICHARD F. KESSLER, *Trombone*
CHIN KIM, *Violin**
SOOK-CHUNG KIM, *Piano*
ROY KOGAN, *Piano*
DAVID KOREVAAR, *Piano*
PHYLLIS JO KUBEY, *Voice*
NAOKO KUROSAKI, *Piano**
KAREN LYNN KUSHNER, *Piano**
HEE JUNG KWON, *Violin*
JESSICA KATHERINE LANCASTER, *Oboe*
JANET KATHERINE LANTZ, *French Horn*
EUN-SUN LEE, *Violin*
VIRGINIA UA LEE, *Violin*
DANIEL E. LESSNER, *Piano*

Master of Music Degree Course (Con't)

IDA LEVIN, *Violin*
JODI BETH LEVITZ, *Viola*
STEVEN BRUCE LICHTENSTEIN, *Piano*
MEI-CHEN LIAO, *Violin*
HUI-MEI LIN, *Piano*
GREGORY JAMES LORENZ, *Voice*
DOUGLAS JAMES McLENNAN, *Piano*
CARLO ANTHONY MANNINO, *Organ*
RANDALL M. MAX, *Percussion*
STEVEN MERCURIO, *Composition*
DAVID ALAN MILLER, *Orchestral Conducting*
ERIC JAMES MILNES, *Organ*
FELICIA KAREN MOYE, *Violin*
AMY JULIA MUGAVERO, *Violin*
FRANK EUGENE MURPHY, *Violoncello*
PAUL ANDREW NEUBAUER, *Viola*
SUSAN ELIZABETH NICHOLSON, *Organ*
TERRY NIGRELLI, *Trombone*
DAVID SETH NISH, *Piano*
MICHAEL NOSAL, *Piano*
MARJORIE JEAN ELIZABETH O'BRIEN, *Clarinet*
SUN HYE PARK, *Piano*
THERESA ALEXANDRA PATTON, *Flute*
LISA FIELD PIKE, *French Horn*
W. MAXWELL RAIMI, *Viola*†
LOWELL DAVID READ, *Trombone*
ANNE MARIE RICCI, *Violin*
WILLIAM JAMES RITCHEN, *Double Bass*
WAYNE ROBERTS, *Double Bass**
MITCHELL ROSS, *Trombone*
MARTIN ROSSIP, *Clarinet*
THEODORE CAMPBELL RUBRIGHT, *Percussion*
MATTHEW BARRY SAGER, *Violoncello*
JOHN CAMERON SALMON, *Piano*
GLENN ROBERT SANDBERG, *Trumpet*
BRIAN KEITH SAUNDERS, *Choral Conducting*
SALVATORE M. SCECCHITANO, *Orchestral Conducting**
THEODORE A. SCHOEN, *Clarinet**
KAREN BETH SCHWARTZ, *Piano*
CAROLYN SEBRON, *Voice*
MARYELLEN SHEA, *Violin*
DAVID SHERMAN, *Composition*
ALEXANDER RAYMOND SHINN, *Piano*
CAROLYN ANN SHULTS, *French Horn*
JOHN FREDERICK SIGNOR, *Piano*
ETHAN SILVERMAN, *Bassoon**
REYNOLD KIMPLE SIMPSON, *Compcsition*
SEBU D. SIRINIAN, *Violin*
GORDON SCOTT SMITH, *Double Bass*
MEREDITH ANN SNOW, *Viola*†
JEFFREY LEE SOLOMON, *French Horn*
ILYA A. SPERANZA, *Voice*
TANYA STAMBUK, *Piano*
ROBIN ANDREW STAMPER, *Piano*
GREGORY ALAN STAUVER, *Voice*
DEAN ARTHUR STEIN, *Violin*
ORI E. STEINBERG, *Piano*
MAUREEN PATRICIA STRENGE, *Bassoon*
KRISTINA SZUTOR, *Piano*
JOEL EDWIN TARPLEY, *French Horn*
SARA CAMPBELL THOMPSON, *Double Bass*
STEPHAN L. TIESZEN, *Violin*
LIMOR TOMER, *Piano*
CAROL ANN TRAUT, *Viola*
URIEL TSACHOR, *Piano*
DAN FORREST VIA, *Double Bass*
BRUCE WANG, *Violoncello*
DONNA-LEE WENG, *Piano*
ELLEN BEATTY WESTERMANN, *Violoncello*
JAMES THOMAS WHITE, JR., *Trumpet*
DEBORAH WONG, *Violin*
KELLY RICHARD YOUNG, *Trombone*

Doctor of Musical Arts Degree Course

ANDREW S. APPEL, *Harpsichord*
ALAN BELKIN, *Composition*
ALAN MACKAY FLETCHER, *Composition*
RICHARD F. FLETCHER, *Orchestral Conducting*
DAVEN ROBERT JENKINS, *Violoncello*
SAMUEL PICKENS MAMMEL, *Piano*
VALENTIN RADU, *Organ*
JOHN WOODWARD STANSELL, *Organ*

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*Completed requirements as of August 1982.
†Completed requirements as of August 1981.

The Juilliard School
Dance Division

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*

DANCE EVENT I

Friday, October 15, 1982

5:30 pm

Studios 321 & 320

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

Student Choreography

-and-

Works from Repertory Classes

* *

Faculty, students and friends are invited.

THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT 1
Friday, October 15, 1982

STUDIO 321

5:30 pm

+*+*+*

IV.

From the Composition classes of Janet Soares

MINUTE AND A HALF STUDIES WITH SURPRISES
Choreographed and danced by:

Rachel Boykan
Peter Dickey
Rachelle Palnick
Esther Friedman
Lisa Green
Lisa Giobbi

Music . . . . . French Suites
J.S. Bach

Elisenda Fabregas, piano

BACK TO BACH TO BACK
Choreographed and danced by:

Stephanie Tooman
Peter Smith
Rosa Valencia

Music . . . . . Inventions #9, 8, 13
J.S. Bach

Elisenda Fabregas, piano

V.

DANCE WITH A CHAIR
Choreography . . . . . Neta Pulvermacher
Music . . . . . "Einstein On the Beach"
Philip Glass

Neta Pulvermacher

Accompaniment recorded unless otherwise indicated.

Note: Dances I and V are taken from the September auditions for admission.
Dance III is an independent project.

Stage and Sound Managers . . . . . .Tina Mantel and Nicholas Rodriguez
Production Director . . . . . Martha Hill
Production Assistants . . . . . Mary Chudick and James Kass

8

1982-83

*

The Juilliard School
Dance Division

*

FIVE DANCE EVENTS
in
THE JUILLIARD THEATER

EVENTS II, III, IV

Student Choreography
-and-
Works from Repertory Classes
[Different program for each Event]

EVENT II	THURSDAY, OCTOBER 28	12 NOON - 1 PM
EVENT III	THURSDAY, OCTOBER 28	5 - 6 PM
EVENT IV	FRIDAY, OCTOBER 29	12 NOON - 1 PM

* * * * *

EVENT V

MONDAY, NOVEMBER 1, 5 - 6 PM

-featuring-

Lincoln Center Student Program
[November Tour Company]

-in-

AUREOLE/PAUL TAYLOR/GEORGE F. HANDEL

3 EPITAPHS/PAUL TAYLOR/AMERICAN FOLK MUSIC

* * * * *

EVENT VI

TUESDAY, NOVEMBER 2, 5 - 6 PM

-featuring-

Lincoln Center Student Program
[November Tour Company]

-in-

THE UNSUNG/JOSE LIMON

QUARTET/RUTH CURRIER/FRANCESCO DURANTE

* * * * *

Faculty, Students and Friends Invited - - - - - No Tickets Required

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THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT II
Thursday, October 28, 1982
12 noon

THE JUILLIARD THEATER

+*+*+*

V.

CLOTHES ENCOUNTERS: 1) WASH CYCLE 2) SPIN AND DRY
Choreography:
Wash Cycle . . . . Natalie Rogers and George Wainwright
Spin and Dry . . . . . Natalie Rogers

Music . . . . . Aaron Copland and Béla Bartok

Anastasia Bain
Heather Henderson
Jodi Kramer
Nadine Mose
Ann Emily Smith
Manuel Rodriguez
George Wainwright

Accompaniment recorded unless otherwise indicated.

Dances in this program were prepared in the classes of Doris Rudko, Janet Soares and Ethel Winter.

Stage Manager and Sound . . . . . Melody KirkWagner
Assistant Stage Manager and Light Board . . . . . Lily S. Hui
Lighting Design . . . . . John Jacobs
Stage Coordinator . . . . . Dan Kanter

Production Director . . . . . Martha Hill
Production Assistants . . . . . Mary Chudick and James Kass

THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT III
Thursday, October 28, 1982

THE JUILLIARD THEATER
5:00 pm

+*+*+*

IV.

BOLERO
Choreography . . . . . Mark Haim
Music . . . . . Maurice Ravel

Maria Alvarez
Carole Amend
Hikari Baba
Rachel Boykan
Laurel Doran
Sari Eckler
Robin Evers
Susan Gaydos
Tina Mantel
Clara Maxwell
Barrie Raffel
Ann Emily Smith

Dennis Collado
Chad Courtney
Robert Garland
Mark Haim
Thomas Halstead
Jonathan Leinbach
Michael Schumacher
Vernon Scott

Accompaniment recorded unless otherwise indicated.

Stage Manager and Sound . . . . . Melody KirkWagner
Assistant Stage Manager and Light Board . . . . . Lily S. Hui
Lighting Design . . . . . Jacobs
Stage Coordinator . . . . . Dan Kanter

Production Director . . . . . Martha Hill
Production Assistants . . . . . Mary Chudick and James Kass

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THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT IV
Friday, October 29, 1982
12 noon

THE JUILLIARD THEATER

+*+*+*

VORTEX
Choreography . . . . . Clara Maxwell
"Born, Never Asked" (Songs from United States I-IV). . .Laurie Anderson

Hikari Baba
Diane Butler
Susan Gaydos
Barrie Raffel
Robert Garland
Thomas Halstead
Chandler Holland

The accompniment for this program is recorded.

Dances in this program were prepared in the classes of Kazuko Hirabayashi and Ethel Winter.

Stage Manager and Sound . . . . . Melody KirkWagner
Assistant Stage Manager and Light Board . . . . . Lily S. Hui
Lighting Design . . . . . John Jacobs
Stage Coordinator . . . . . Dan Kanter

Production Director . . . . . Martha Hill
Production Assistants . . . . . Mary Chudick and James Kass

THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT V
Monday, November 1, 1982
5:00 pm

THE JUILLIARD THEATER

+*+*+*

III.

AUREOLE

Choreography (1962), Paul Taylor
Music, George Frideric Handel
Reconstruction (1981), Sharon Kinney
Direction (1982), Ruby Shang
Costumes, George Tacet

Shell Benjamin Diane Butler Megan Williams

Christopher Batenhorst Nicholas Rodriguez

Dance Captain: Diane Butler

The accompaniment for this program is recorded.

Stage Manager and Sound . . . . . Melody KirkWagner
Assistant Stage Manager and Light Board . . . . . Lily S. Hui
Lighting Design . . . . . John Jacobs
Stage Coordinator . . . . . Dan Kanter

Production Director . . . . . Martha Hill
Production Assistants . . . . . Mary Chudick and James Kass

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The Juilliard School
Dance Division
* * *
*

DANCE EVENT VII

Wednesday, December 15, 1982

12 Noon

Studios 320 & 321

* *

STUDENT CHOREOGRAPHY

-and-

WORKS FROM REPERTORY CLASSES

* *

Faculty, students and friends are invited.

-no tickets required-

14

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT VII

Wednesday, December 15, 1982
12 noon

STUDIOS 320 and 321

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14

PART THE FIRST

STUDIO 320

I.

STAR LIGHT, STAR BRIGHT...(Work in progress)

Choreography . . . . . Dircelia J. Rodin
"Poem" . . . . . Nikola Ovanin

Carole Amend, Lisa Giobbi, Lisa Green, Brian Hanna,
Kraig Patterson, Sherree Roller, Douglas Vlaskamp, Lauri Westfall

II.

MISS OTIS

Choreography . . . . . Chandler Holland
Music . . . . . Cole Porter

Heather Henderson

III.

PROVIDED FOR THAT PURPOSE

Choreographed and danced by. . . . . Laura Colby
Vocalization . . . . . Amy Cypiot

IV.

MARY JANE

Choreography. . . . . Brian Hanna
"Mary Jane" . . . . . sung by Peggy Lee

Tina Mantel, Brian Hanna

V.

TAPPING INTO BALLET

Choreographed and danced by . . . . . George Wainwright
"La Diva de L'Empire" (American Intermezzo) . . . . . Erik Satie

The audience is kindly requested to move to Studio 321.

14

PART THE SECOND

STUDIO 321

I.

PIECE OF MINE

Choreography . . . . . Tina Mantel

Carole Amend
Rachel Boykan
Laurel Doran
Sari Eckler
Esther Friedman
Susan Gaydos
Lisa Green
Catherine Novak
Rachelle Palnick
Neta Pulvermacher
Birgitte Skands
Ann Emily Smith
Megan Williams

II.

SILENCE
(excerpt from Obstacle Course; Invisible People)

Choreography . . . . . Shell Benjamin
"At the Hawk's Well" . . . . . Oregon

Dircelia Rodin, Chandler Holland

III.

From the Composition class of Doris Rudko

Staged by Sari Eckler
Improvised accompaniment; Reed Hansen

A series of short dances in which the main emphasis is on:

SPATIAL CONCERNS

1. Bruce Harris
2. Kraig Patterson
3. Solveig Olsen
4. Edward Davis

ENERGY

1. Nadine Mose

RHYTHMIC INVENTION

1. Kraig Patterson
2. Brian Hanna
3. Vernon Scott
4. Carole Amend and Sari Eckler
5. Andrea Feier

IV.

DUET FROM "STONE GARDEN"

Choreography . . . . . Kazuko Hirabayashi
Music . . . . . Ryolei Hirose

Hikari Baba, Charles Macdonald

V.

EMPTY HOUSE

Choreography . . . . . Jonathan Leinbach
Quartet No. 4, Movements 2 and 4 . . . . . Bela Bartok

Laura Colby, Sari Eckler,
Christopher Batenhorst, Dean Martineau, Peter Smith

VI.

GEESH

Choreography . . . . . Catherine Novak
Monologue and Poetry . . . . . Gina Bonati

Gina Bonati, Catherine Novak

VII.

RED VELVET

Choreographed and danced by. . . . . Laurel Doran
Music . . . . . Michael Colgrass

VIII.

From the Composition classes of Janet Soares

MORE DANCES WITH PROPS

1. SUNDAY IN THE PARK
   Choreographed and danced by . . . . . Roberto Pace
   Music . . . . . Henry Cowell

STUDIES TO SCORES BY TWENTIETH CENTURY COMPOSERS

1. JOURNAL
   Choreographed and danced by. . . . . Chad Courtney
   Music . . . . . Norman Dello Joio

2. INTRUSION
   Choreographed and danced by . . . . . Stephanie Tooman
   Music . . . . . David Diamond

3. SCAPE
   Choreography . . . . . Andrew Ocrant
   Music . . . . . Anton Webern

Andrew Ocrant, Phuong Bui*

*guest

Elisenda Fabregas, piano

IX.

UNTITLED

Choreographed and danced by . . . . . Ted Robin McKnight
Music . . . . . Alexander Scriabin

X.

FIRST COLUMN, SEVEN DOWN

Choreographed and danced by the following characters:

Chlorophyll /'klōr-ə- fil/n. : Laurel Doran
Impermeable /(')im-'per-mē-ə-bəl/adj. : Susan Gaydos

XI.

CLASSICAL DANCE OF INDIA

DANCE OF SHIVA - in the Bharata Natyam style (Traditional)
TARANGAM - Krishna's Dance - in the Kuchipudi style (Traditional)
Music . . . . . Traditional

Hikari Baba

XII.

NIGHT OF THE FOUR MOONS WITH LONE SHADOW

Choreography (1974) and Direction . . . . . .Kazuko Hirabayashi
"Night of the Four Moons" (1969) . . . . . George Crumb
(Based on fragments from Federico Garcia Lorca)
Costumes . . . . . Kazuko Hirabayashi and Guus Ligthart

Lisa Giobbi and Thomas Halstead

Roberto Pace

with

Rachel Boykan	Amy Cypiot	Peter Smith
Laura Colby	Jodi Kramer	George Wainwright
	Birgitte Skands	

Accompaniment recorded unless otherwise indicated.

Production Director . . . . . Martha Hill
Production Assistants . . . . . Mary Chudick and James Kass

Dances in this program were prepared in the choreography and repertory classes of:
Alfredo Corvino, Kazuko Hirabayashi, Indrani Rahman, Doris Rudko and Janet Soares.

1982-83
*
The Juilliard School
Dance Division
*

THREE DANCE EVENTS
in
THE JUILLIARD THEATER

EVENTS VIII, IX, X

Student Choreography
-and-
Works from Repertory Classes
(Different program for each Event)

****

EVENT VIII

Wednesday, January 5, 12 - 1 pm

EVENT IX

Thursday, January 6, 5 - 6 pm

EVENT X

Friday, January 7, 12 - 1 pm

****

Faculty, Students and Friends Invited - - - - - No Tickets Required

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT VIII
Wednesday, January 5, 1983
12 noon

THE JUILLIARD THEATER

I.

CIRCA SIXTY-SIX

Choreographed and danced by . . . . . .The L&M III Class of
Larry Alan Smith

Dedicated to Madame Renee Longy

Members of the class:

Hikari Baba
Christopher Batenhorst
Laura Colby
Chad Courtney
Esther Friedman
Susan Gaydos
Thomas Halstead
Francie Huber
Margherite Johnson
Jodi Kramer
David Muller
Catherine Novak
Manuel Rodriguez
Nicholas Rodriguez
Natalie Rogers
Sherree Roller
Birgitte Skands
Douglas Vlaskamp
George Wainwright
Megan Williams
Joseph Youngblood

Jim Musto, percussion

II.

LILLIAN

Choreography . . . . . Clara Maxwell

Ann Emily Smith

III.

QUARTET

"To lean; to spring; to reach; to fly"

Choreography . . . . . Ruth Currier
"Concerto in G Minor" . . . . . Francesco Durante

Hikari Baba
Sari Eckler
Esther Friedman
Heather Henderson

Stage Manager . . . . . Melody KirkWagner
Sound and Lightboard . . . . . Scott Rodabaugh
Production Director . . . . . Martha Hill
Production Assistants . . . . . Mary Chudick and James Kass

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THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT IX
Thursday, January 6, 1983
5:00 pm

THE JUILLIARD THEATER

I.

FAMILY PICTURES

Choreography . . . . . Roberto Pace
"New Country, Barbary Coast" . . . . . .Jean Luc Ponti, Weather Report

Parents: Maria Alvarez, Vernon Scott
Children: Margherite Johnson, Kraig Patterson

II.

SOMEWHERE IN TIME

Choreographed and danced by . . . . . Bruce Harris
Excerpt from "Variations on a Theme of Paganini". . . Sergei Rachmaninoff

III.

REACHING OUT

Choreography . . . . . Roberto Pace
"African Reggae, Naturträne" . . . . . Nina Hagen

Maria Alvarez, Margherite Johnson
Roberto Pace, Kraig Patterson

IV.

UNTITLED

Choreography . . . . . Clara Maxwell
"Pithecanthropus Erectus". . . . . Charles Mingus

Anastasia Bain

V.

HA HA

Choreographed and danced by . . . . . Lisa Giobbi and Steven Siegal*
"Fade to Black" . . . . . The Stranglers

*guest

VI.

UNTITLED

Choreography . . . . . Andrew Ocrant
Music . . . . . Anton Webern

Andrew Ocrant, Phong Bui*

Elisenda Fabregas, piano

VII.

ANNA MAGDALENA (dance study)

Choreographed and danced by . . . . . Neta Pulvermacher
Music . . . . . J.S. Bach

VIII.

LA TRISTESSE

Choreographed and danced by . . . . . Natalie Rogers
"Graceful Ghost" from "Three Ghost Rags". . . . . William Bolcom

Dan Bradley, piano

IX.

AXOLOTL

Choreography . . . . . Nicholas Rodriguez
"Axolotl". . . . . Morton Subotnick

Hikari Baba, Nicholas Rodriguez

X.

A PLACE CALLED NEVERTHERE

Choreography . . . . . Michael McNeill (guest)
"Mountain Dance" . . . . . David Grousing

Maria Alvarez, Margherite Johnson
Roberto Pace, Kraig Patterson

Accompaniment recorded unless otherwise indicated.
Stage Manager . . . . . Melody KirkWagner
Assistant Stage Manager . . . . . Scott Rodabaugh
Production Director . . . . . Martha Hill
Production Assistants . . . . . Mary Chudick and James Kass

Dances in this program were prepared in the classes of Kazuko Hirabayashi, Doris Rudko, Janet Soares and Ethel Winter.

*guest

THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT X
Friday, January 7, 1983
12 noon

THE JUILLIARD THEATER

I.
From the classes of Janet Soares

TOCCATA

Choreographed and danced by . . . . . Rachel Boykan
Excerpt from "Bell Tones" . . . . . Bruce Stark

INNER CRY

Choreographed and danced by . . . . . .Esther Friedman and Lisa Green
Music . . . . . sound score

II.
SPLASH THE PAINT AROUND

Choreography . . . . . Gina Bonati
Music . . . . . Laurie Anderson

Amy Cypiot, Laurel Doran

III.
DIAGONAL POINTES

Choreography . . . . . Robert Garland
"Ostinato Pianissimo". . . . . Henry Cowell

Ani Udovicki, Lauri Westfall, Robert Garland

IV.
MISS OTIS REGRETS

MISS OTIS REGRETS

Choreography . . . . . Chandler Holland
"Miss Otis Regrets". . . . . .Cole Porter

Heather Henderson

V.
STAR LIGHT, STAR BRIGHT . . .

Choreography . . . . . Dircelia Rodin
"Poem" . . . . . Nikola Ovanin

Carole Amend, Shell Benjamin, Lisa Giobbi, Lisa Green
Brian Hanna, Kraig Patterson, Sherree Roller, Douglas Vlaskamp

VI.
ASTURIAS
(Classic Spanish Dance)

Choreography . . . . . Gloria Marina
"Asturias" . . . . . Isaac Albeniz

Maria Alvarez James Kass, guitar

VII.
UNTITLED

Choreographed and danced by . . . . . Clara Maxwell
"Gymnopedie" . . . . . Peggy Glanville-Hicks

VIII.
CYCLE
Choreography and original music by . . . . . Megan Williams

Maria Alvarez, Carole Amend, Sari Eckler
Robin Evers, Susan Gaydos, Barrie Raffel

IX.
WHEN SEA COMES TO SHORE

Choreography . . . . . Chandler Holland

Anastasia Bain, Heather Henderson, Natalie Rogers
Kenneth Bowman, Kraig Patterson

X.
OBSTACLE COURSE: INVISIBLE PEOPLE
1) Perfect Harmony?
2) Silence
3) One Way Only
Special thanks to my father for his guidance
Choreography and music-mix . . . . . Shell Benjamin
"Japanese Temple Music", "Earth's Creation", At the Hawk's Well",
"Children of God" . . . . . Stevie Wonder/Oregon

XI.
GOODBYE FOR NOW

Choreographed and danced by . . . . . Dennis Collado
"Serenade #10" for flute and harp . . . . . Vincent Persichetti

XII.

NIGHT OF THE FOUR MOONS WITH LONE SHADOW

Choreography (1974) . . . . . Kazuko Hirabayashi
Direction (1983). . . . . Kazuko Hirabayashi and Robert Swinston
"Night of the Four Moons" (1969). . . . . George Crumb
(Based on fragments from Federico Garcia Lorca)
Costumes . . . . . Kazuko Hirabayashi and Guus Ligthart

Susan Gaydos and Thomas Halstead

Manuel Rodriguez

with

Carole Amend
Esther Friedman
Susan Fritts
Rachelle Palnick
Natalie Rogers
Peter Smith
George Wainwright

Accompaniment recorded unless otherwise indicated.
Dances in this program were prepared in the classes of Kazuko Hirabayashi, Gloria Marina, Doris Rudko, Janet Soares and Ethel Winter.

Stage Manager . . . . . Melody KirkWagner
Assistant Stage Manager . . . . . Scott Rodabaugh
Production Director . . . . . Martha Hill
Production Assistants . . . . . Mary Chudick and James Kass

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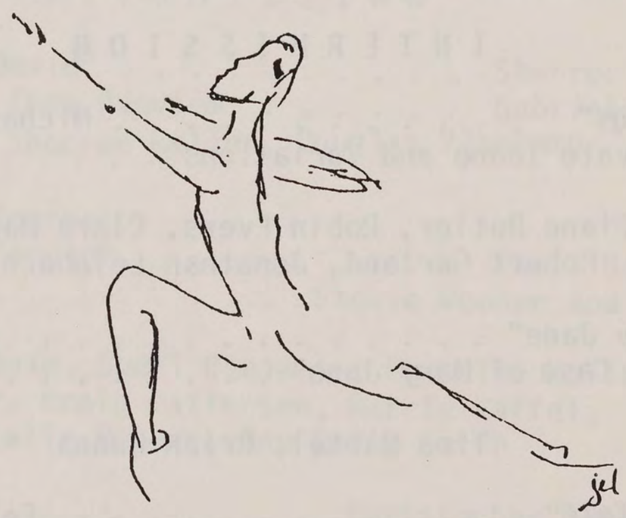
PRODUCTION CLASS
of DANIEL LEWIS

STUDIO 301

DANCE WORKSHOP

PROGRAM A
January 25th, 26th
7:00 pm

PROGRAM B
January 27th, 28th
6:00 pm



THE JUILLIARD SCHOOL
DANCE DIVISION

PROGRAM A

1) "Shades of the Soul" . . . . . Anastasia Bain
Excerpts from "Colored Girls". . . Ntozake Shange
Anastasia Bain

2) "Star Light, Star Bright..." . . . . Dircelia Rodin
Staged by . . . . . Robin Evers
"Poem" . . . . . Nikola Ovanin

Carole Amend, Shell Benjamin, Lisa Giobbi, Lisa Green
Brian Hanna, Sherree Roller, Douglas Vlaskamp

3) "Two of Us" . . . . Tina Mantel and Felice Wolfzahn

4) "Empty House"
(Part 1-Day; Part 2-Night) . . . . Jonathan Leinbach
"Quartet No. 4, Mvmts. 2 & 4". . . . . Bela Bartok

Christopher Batenhorst, Dean Martineau
with Laura Colby, Robin Evers, Peter Smith

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

5) "Solus" . . . . . Michael Schumacher
"Private Idaho and Variations". . . . . The B 52's

Diane Butler, Robin Evers, Clara Maxwell
Robert Garland, Jonathan Leinbach

6) "Mary Jane" . . . . . Brian Hanna
"The Case of Mary Jane" . . . . . Peggy Lee

Tina Mantel, Brian Hanna

7) "Twofold" . . . . . Felice Wolfzahn
"Sierra Leona". . . . . Oregon

Susan Gaydos, Rachelle Palnick

8) "Untitled" . . . . . Robert Garland
"Four Organs and Maracas" . . . . . Steve Reich

Andrea Feier, Nadine Mose,
Manuel Rodriguez, Vernon Scott

PROGRAM B

1) "Blue Rondo Septet" . . . . . Anastasia Bain
"Blue Rondo (a la Turk) Al Jarreau

Jodi Kramer, Christine Nieder, Roberto Pace,
Kraig Patterson, Nicholas Rodriguez, Stephanie Tooman,
George Wainwright

2) "The Quest" . . . . . Anastasia Bain
"Questions, Questions". . . . . Golden Avator
Natalie Rogers

3) "Changes in attitude". . . . . Adrienne Stevens
"Fantasy Variations" . . . . . Michael Colgrass

Clara Maxwell, Robert Garland

4) "Miss Otis". . . . . Chandler Holland
"Miss Otis Regrets". . . . . Cole Ponter

Guest performer - Dolores Holland

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

5) "Song for David" . . . . . Sherree Roller
"Pie Jesu" from Requiem . . . . . Gabriele Faure
Sherree Roller, Douglas Vlaskamp

6) "Obstacle Course:
Invisible People". . . . . .Shell Benjamin
Music . . . . . .Stevie Wonder and Oregon

Anastasia Bain, Shell Benjamin, Chandler Holland,
Jodi Kramer, Kraig Patterson, Barrie Raffel,
Natalie Rogers, Ann Emily Smith

7) Untitled . . . . . Christopher Batenhorst
Set by . . .Karen Zuegner and Christopher Batenhorst
"Gotham Lullaby" . . . . . Meredith Monk
Gina Bonati
Laura Colby, Amy Cypiot, Christopher Batenhorst

8) "Our Share of Night to Bear" . . . . . Hikari Baba

Music . . . . . Harry Partch
Hikari Baba, Robert Garland
Thomas Halstead, Chandler Holland

Production Director . . . . . Daniel Lewis
Stage Manager . . . . . .Heather Henderson

Assistant Stage Manager . . . . . .Robbin Ford

Master Electrician . . . . . Jack Jacobs
Light Design . . . . . Jim Ingalls

Production Electrician . . . . . Mark Vassallo
Lights . . . . . .Sari Eckler
Sound . . . . . Maria Alvarez
Crew . . . . . Margherite Johnson
Charles Macdonald
Ted McKnight

Production Assistant . . . . . James Kass
Publicity . . . . . .Maria Alvarez
Diane Butler

THE JUILLIARD SCHOOL
DANCE DIVISION

EVENT XIV
Wednesday, February 2, 1983
12:15-12:45 pm
STUDIO 305

DORIS RUDKO'S ADVANCED COMPOSITION CLASS
invites you to a class experiment.

* * *

ENVIRONMENT: A HAPPENING IN 305

* * *

Environment created by

Gina Bonati Susan Gaydos Tina Mantel

Improvised accompaniment
Reed Hansen

Paticipants

Gina Bonati
Laura Colby
Dennis Collado
Amy Cypiot
Laurel Doran
Susan Gaydos
Jodi Kramer
Tina Mantel
Ann Emily Smith
Joseph Youngblood

20

THE JUILLIARD SCHOOL
DANCE DIVISION

EVENT XV

Thursday, April 14, 1983
4:00 - 5:00 pm
Studio 321

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Student Choreography

-and-

Works from Repertory Classes

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

20

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT XV
Thursday, April 14, 1983
4:00 - 5:00 pm
Studio 321

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TANGO

Choreographed and danced by . . . . . Nadine Mose
Tango . . . . . Igor Stravinsky

AT THE BUNKER'S

Choreographed and danced by . . . . . Andrea Feier
Music . . . . . Pop Song

II.
LILLIAN

Choreography . . . . . .Clara Maxwell
Music . . . . . Tape Collage

Ann Emily Smith

III.
WIDMUNG

Choreographed and danced by. . . . . Zenta Haerter*
Serenade from
Songs and Dances of Death . . . . . Modeste Moussorgsky

Alumnae*

IV.
FULL MOON

Choreographed and danced by . . . . . .Hikari Baba
Daphne of the Dunes . . . . . Harry Partch

V.
ROLLERS

Choreographed and danced by Neta Pulvermacher with Esther Friedman and Felice Wolfzahn
Facades (from Glass Works) . . . . . Philip Glass

VI.
From the classes of Janet Soares
(Studies in progress)

FLUTTER

Choreography . . . . . Rachel Boykan

Lisa Green

BROADCAST

Choreographed and danced by . . . . . Rachelle Palnick

DUET

Choreographed and danced by . . . . . Lisa Green and Andrew Ocrant

B/W

Choreographed and danced by . . . . . .Chad Courtney
Novelette . . . . . Francis Poulenc

EXCHANGES

A. Choreographed and danced by . . . . Esther Friedman and Rosa Valencia
Dialogues #1 . . . . . Federico Mompou

B. Choreographed and danced by . . . .Stephanie Tooman and Chad Courtney
Charmes #6 & #1 . . . . . Federico Mompou

UNTITLED

Choreographed and danced by . . . . . .Rosa Valencia
Prelude, Op. 11, #14 . . . . . Alexander Scriabin

Elisenda Fabregas, piano

Excerpt from "FRUTTO PROIBITO"
(Work in Progress)

Choreography . . . . . Roberto Pace
String Quartet, Op. 1, No. 3, 1st Mvmt. . . . . Joseph Haydn

Maria Alvarez Margherite Johnson
Keneth Bowman Kraig Patterson

VII.

TRISTESSE

Choreographed and danced by . . . . . Natalie Rogers
Graceful Ghost from Three Ghost Rags. . . . . William Bolcom

Dan Bradley, piano

VIII.
SHAKUHACHI FLUTE

Performed by . . . . . Clara Maxwell
Music . . . . . Kumoijishi

Accompaniment recorded unless otherwise indicated.
Dances in this program were prepared in the classes of Kazuko Hirabayashi, Doris Rudko, Janet Soares and Ethel Winter.

Production Director . . . . . Martha Hill
Production Assistants . . . . . Mary Chudick and James Kass

THE JUILLIARD SCHOOL
DANCE DIVISION

EVENT XIV
Wednesday, February 2, 1983
12:15-12:45 pm
STUDIO 305

DORIS RUDKO'S ADVANCED COMPOSITION CLASS
invites you to a class experiment.

* * *

ENVIRONMENT: A HAPPENING IN 305

* * *

Environment created by

Gina Bonati Susan Gaydos Tina Mantel

Improvised accompaniment
Reed Hansen

Paticipants

Gina Bonati
Laura Colby
Dennis Collado
Amy Cypiot
Laurel Doran
Susan Gaydos
Jodi Kramer
Tina Mantel
Ann Emily Smith
Joseph Youngblood

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THE JUILLIARD SCHOOL
Dance Division

5/4/83

GRADUATION EXAMINATIONS - WEDNESDAY, MAY 4, 1983, 2-5 P.M.

Candidates: (10)

Baba, Hikari (4)
Eckler, Sari (3)
Evers, Robin (3)
Ford, Robbin (3)
Garland, Robert (3)
Haim, Mark (3)
Leinbach, Jonathan (2)
Macdonald, Charles (3)
Mantel, Tina (3)
Rodin, Dircelia (4)
Roller, Sherree (4)

1) HIKARI BABA (1), SARI ECKLER (1)
Quartet, 4th Mvmt./Currier, Durante

2) MARK HAIM (1)
Aureole Solo, 2nd Mvmt./Taylor, Handel

3) JONATHAN LEINBACH (1)
Magritte, The Troubled Sleeper/Sokolow, Liszt

4) CHARLES MACDONALD (1)
Hibernation/Hirabayashi , Gregorian Chant

5) ROBBIN FORD (1), ROBERT GARLAND (1)
Duet/Keith Lee , Dvorak

6) SHERREE ROLLER (1)
Canzonetta/Tudor, Britten /or/Song for David/Roller, Faure

7) ROBIN EVERS (1), MARK HAIM (2)
Court Dances (1,2,3,6,7)/Haim, Bach

8) HIKARI BABA (2)
Solo/Baba , Katsuya Yokoyama

9) DIRCELIA RODIN (1)
2+3 Mvmts. Carib Pedlar/Maule, Milhaud

10) SARI ECKLER (2)
Greetings -- Solo/ Betsey Fisher , Ernie Provencher

11) MARK HAIM (3)
Tirolese/Tudor, Britten

12) JONATHAN LEINBACH (2)
Music: Willie Nelson
Duet from Vinery/Mark Taylor (with Barbara Conner)

13) CHARLES MACDONALD (2)
The Unsung (solo)/Limon

14) ROBBIN FORD (2), ROBERT GARLAND (2), TED MCKNIGHT
Esplanade, 4th Mvmt./Taylor, Bach

15) SHERREE ROLLER (2)
En Dolor/Winter

16) ROBBIN FORD, SHERREE ROLLER, ROBERT GARLAND
Nowhere But Light/Hirabayashi , percussion

17) ROBIN EVERS , TINA MANTEL
Quartet, 3rd Mvmt./Currier, Durante

18) HIKARI BABA
Our Share of Night to Bear/Baba , Partch

19) DIRCELIA RODIN
Nidor (Duet-Solo)/Melikova, Brahms

20) SARI ECKLER , TINA MANTEL , DIANE BUTLER
Esplanade, 2nd Mvmt./ Taylor, Bach

21) CHARLES MACDONALD
Duet/Macdonald

22) SHERREE ROLLER
II for II/Roller, Rorem

23) DIRCELIA RODIN
Stone Garden/Hirabayashi , Hirose

24) ROBIN EVERS
Caracolles. Traditional Spanish

25) HIKARI BABA
Stone Garden/Hirabayashi , Hirose

26) DIRCELIA RODIN
1st and
Quartet, 2nd Mvmt./Currier, Durante

27) TINA MANTEL
Apollo Object, The Solo/Steven Petronio

5/5/83

THE JUILLIARD SCHOOL
Dance Division

GRADUATION EXAMINATIONS - THURSDAY, MAY 5, 1983, 2-5 P.M.

Candidates: (8)

ALVAREZ, MARIA (4)
BAIN, ANASTASIA (4)
HENDERSON, HEATHER (4)
HOLLAND, CHANDLER (3)
MCKNIGHT, TED (3)
Schumacher, Michael (2)
SMITH, ANN EMILY (4)
WOLFZAHN, FELICE (3)

(1)
1) MICHAEL SCHUMACHER
Aureole solo/Taylor, Handel

(1)
2) HEATHER HENDERSON
Bolero/Tudor, Britten

(2)
3) MICHAEL SCHUMACHER
The Real McCoy/Feld

(1)
4) TED MCKNIGHT Lyric Suite #5 /Sokolow, Berg

(1)
5) ANASTASIA BAIN
Rhumba /Traditional music and dance

(1)
6) ANN EMILY SMITH
Lillian/Clara Maxwell, Tape Collage

(1)
7) FELICE WOLFZAHN
Primavera solo from Dances for Isadora/Limon, Chopin

(1)
8) MARIA ALVAREZ
Asturias/Trad., Albeniz James Kass, guitar

(2) (1) (2) (1)
9) ANASTASIA BAIN, SHELL BENJAMIN, HEATHER HENDERSON, CHANDLER HOLLAND
Nowhere But Light/Hirabayashi, percussion score

(2)
10) ANN EMILY SMITH
Age of Innocence/Winter, Joplin

(1)
11) FELICE WOLFZAHN
As Water, So Tree /Kazuko, Trad. Japanese music

(2)
~~4) MARIA ALVAREZ~~
~~War Dolls/Michael McNeill~~, Dollar Brand

13) HEATHER HENDERSON (3)
Caracoles/Marina

14) ANASTASIA BAIN (3)
Quartet, 3rd Mvmt./Currier,Durante

15) ANN EMILY SMITH (3)
Intro. to the Warrior-Seraphic Dialogues/Graham , Norman Dello Joio

16) MARIA ALVAREZ (3)
Parents/Pace, Weather Report

17) HEATHER HENDERSON (4)
Quartet, 4th Mvmt./Currier, Durante

18) ANN EMILY SMITH (4), CHANDLER HOLLAND (2)
Stone Garden/Hirabayashi, Hirose

19) MARIA ALVAREZ (4)
Fuga con Pajariuo/Zaraspe , Aldemaro Romero

20) CHANDLER HOLLAND (3)
Musical Theater work

21) ANASTASIA BAIN (4)
Intro to the Warrior-Seraphic Dialogue/Graham, Norman Dello Joio

22) TED MCKNIGHT (2)
Irish Set Dance/Holleran, traditional music
(musician: Lori Cole)

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THE JUILLIARD SCHOOL
Dance Division

5/6/83

GRADUATION EXAMINATIONS - FRIDAY, MAY 6, 1983, 2-5 P.M.

Candidates: (6)

Benjamin, Shell (3)
Butler, Diane (3)
Johnson, Margherite (3)
Raffel, Barrie (3)
Sebek, Herman (3)
Stevens, Adrienne (4)

1) BARRIE RAFFEL (1), HERMAN SEBEK (1) based on
The Gym Dance from West Side Story/Robbins, Bernstein

2) DIANE BUTLER (1)
Duet from Stone Garden/Hirabayashi, Hirose

3) ADRIENNE STEVENS (1)
Sleeping Beauty Variation

4) MARGHERITE JOHNSON, (1)
Warrior from Seraphic Dialogue/Graham , Dello Joio

5) SHELL BENJAMIN (1)
Paquita/Petipa, Mazilier

7) BARRIE RAFFEL (2)
Cinderella

8) MARGHERITE JOHNSON (2), HERMAN SEBEK (2)
Fauna /M. Johnson, Fukushima

9) ADRIENNE STEVENS (2)
Tears Fall/Winter

10) DIANE BUTLER (2)
Just Another Dance/Bruce Becker

11) SHELL BENJAMIN. (2)
Cigarette Variation/Melikova Repertory , Auber

13) MARGHERITE JOHNSON (3)
War Dolls/McNeill, Dollar Brand

14) ADRIENNE STEVENS (3)
A Time to Laugh form There Is a Time/Limon

15) BARRIE RAFFEL (3)
Duet from Choreographic Offering/Limon

16) HERMAN SEBEK (3)

17) ADRIENNE STEVENS, (4)
Aureole duet/Taylor , Bach

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1982-83
THE JUILLIARD SCHOOL
DANCE DIVISION
* * *

FOUR DANCE EVENTS
showing
CHOREOGRAPHY
by
Dance Faculty Members, Alumni and Students

REPERTORY WORKS
Classic and Contemporary

featuring

DANCE DIVISION GRADUATES OF 1983
and
DANIEL LEWIS DANCE REPERTORY COMPANY

* * *

IN THE JUILLIARD THEATER

EVENT XVI
Monday, May 9, 5-6 P.M.

EVENT XVII
Tuesday, May 10, 1-2 P.M.

EVENT XVIII
Tuesday, May 10, 5-6 P.M.

EVENT XIX
Wednesday, May 11, 5:30-7 P.M.
Humphrey, Limon, Sokolow and Lewis Works
Daniel Lewis Dance Repertory Company
with
Alumni and Undergraduates

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

Faculty, Students and Friends invited.

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THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT XVI
Monday, May 9, 1983
5:00 - 7:00 pm
THE JUILLIARD THEATER

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VII.
NIDOR

Choreography . . . . . Genia Melikova
Intermezzo, Op. 10, No. 3 . . . . . Brahms

Dircelia Rodin, Peter Dickey

VIII.
KATADJAIT*

Choreography . . . . . Lisa Green
Traditional Inuit throat songs

Anastasia Bain, Rachel Boykan, Amy Cypiot
Neta Pulvermacher

*Katadjait, the Inuit word for throat singing, was a means of entertainment for the Eskimo tribes in Northern Canada.

IX.
ROLLERS

Choreography . . . . . Neta Pulvermacher
"Facades". . . . . Philip Glass

Esther Friedman, Neta Pulvermacher
Felice Wolfzahn

X.
NOWHERE BUT LIGHT

Choreography . . . . . Kazuko Hirabayashi
Percussion score . . . . . Michael Blair

Anastasia Bain, Shell Benjamin, Susan Gaydos
Nadine Mose, Heather Henderson, Natalie Rogers
Sherree Roller

Robert Garland, Thomas Halstead
Chandler Holland, Vernon Scott

Accompaniment recorded unless otherwise indicated.
Dances in this program were prepared in the classes of Kazuko Hirabayashi, Genia Melikova, Doris Rudko and Janet Soares.

Production Director . . . . . Martha Hill
Production Assistants . . . . . Mary Chudick and James Kass

THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT XVII
Tuesday, May 10, 1983
1:00 - 2:00 pm
THE JUILLIARD THEATER

I.
EN DOLOR

Choreography . . . . . Ethel Winter
Excerpt from "El Amor Brujo" . . . . . Falla

Rachel Boykan

II.
REPEATED IMAGE

Choreography . . . . . .Nicholas Rodriguez
Improvised percussions . . . . . .Nicholas Rodriguez and Mark Veregge

Gina Bonati, Laura Colby, Chad Courtney, Amy Cypiot
Susan Gaydos, Bruce Harris, Neta Pulvermacher
Ann Emily Smith, Peter Smith

III.
TRITANGLE

Choreography . . . . . Sari Eckler
"Danse Sacrée" . . . . . Jean-Michel Defay

Carole Amend, Robert Garland
Vernon Scott

IV.
WORK IN PROGRESS

Choreography . . . . . Natalie Rogers
Improvised percussion . . . . . Jim Musto and Bruce Stark

Amy Cypiot, Susan Gaydos

V.
DIFFERENT PATHS

Choreography . . . . . Sherrée Roller
"Eleven Pieces for Eleven Players" . . . . . Ned Rorem

Andrea Feier, Vernon Scott

VI.
LA RHUMBA

Choreography . . . . . Traditional
"Rhumba Flamenca" . . . . . Traditional

Anastasia Bain

VII.
FUGA CON PAJARILLO

Choreography . . . . . Hector Zaraspe
"Fuga con Pajarillo" . . . . . Aldemaro Romero

Maria Alvarez, Andrew Ocrant
Ani Udovicki, Douglas Valskamp

VIII.
A SPLIT SECOND'S THOUGHT

Choreographed and danced by . . . . . Kenneth Bowman
Thoughts (On Greeting a Friend) . . . . . Jean-Claude van Itallie

IX.
A TIME TO LAUGH

Choreography . . . . . Jose Limon
Music . . . . . Norman Dello Joio

Adrienne Stevens

X.
DENSITY

Choreographed and danced by . . . . . Lisa Green
"Density 21.5". . . . . Edgard Varese

Priscilla Call, flute

XI.
EMPTY HOUSE (section II: Night)

Choreography . . . . . Jonathan Leinbach
Sting Quartet No. 4, 4th Mvmt. . . . . Béla Bartok

Laura Colby, Amy Cypiot

XII.
THE DRUDGE

Choreography . . . . . Lisa Giobbi
Excerpt from a French Suite . . . . . J.S. Bach

Lisa Giobbi
with
Laurel Doran, Esther Friedman, Francie Huber
Jodi Kramer, Nadine Mose, Stephanie Tooman
Ani Udovicki
Bruce Harris, Roberto Pace

Elisenda Fabregas, piano

XIII.
SNOW AT ADVENT

Choreography . . . . . Gina Bonati
Sonata, Op. 10, No. 3, 2nd Mvmt. . . . . Beethoven

Rachel Boykan, Amy Cypiot, Laurel Doran, Susan Gaydos
Nadine Mose, Christine Nieder, Solveig Olsen
Edward Davis, Bruce Harris
Kraig Patterson, Joseph Youngblood

Accompaniment recorded unless otherwise indicated.
Dances in this program were prepared in the classes of Kazuko Hirabayashi, Gloria Marina, Doris Rudko, Janet Soares, Ethel Winter and Hector Zaraspe.

Production Director. . . . . Martha Hill
Production Assistants. . . . . Mary Chudick and James Kass
Stage Manager . . . . . 'Rene Byrne
Sound Operator . . . . . Richard Ross
Special thanks to Mark Vassalo, Production Electrician.

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THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT XVIII
Tuesday, May 10, 1983
5:00 - 7:00 pm
THE JUILLIARD THEATER

I.

DIVE

Choreographed and danced by . . . . . Lisa Giobbi and Steven Siegal
"Come with Us". . . . . Brian Eno and David Byrne

II.

DEBKA

The rain is over and gone
The flowers appear on the earth
The time of singing is come
And the voice of the turtle is heard in our land.
(Song of Songs 2:11-12)

Choreography . . . . . Rachelle Palnick
Yendome Para Marsillia, Una Matica De Ruder, El Ginat Egoz
Vayhi Miketz . . . . . Ladino Traditional

Rachel Boykan, Susan Gaydos, Rachelle Palnick

III.

TUDO BOM, TUDO BEM!

Choreography . . . . . Hector Zaraspe
"Brazilian Dance" . . . . . Camargo Guarnieri

Dircelia Rodin, Jim Bartek

IV.

TWILIGHT

Choreography . . . . . Genia Melikova
The Trout Quintet, Op. 114, II Andante . . . . . Schubert

Francie Huber, Nadine Mose, Christine Nieder
Neta Pulvermacher, Ani Udovicki
Antonio Laginha, Kraig Patterson

V.

THE COUPLE

Choreography. . . . . Bruce Harris
Adagio for Clarinet . . . . . .Richard Wagner
"Syrinx" . . . . . Claude Debussy

Natalie Rogers, Bruce Harris

Ronald Camacho, clarinet
Laura Gilbert, Flute

VI.

LEAVES AND OUTDOOR CARPET

Choreography . . . . . Vernon Scott
Three Pieces for String Quartet (1914) . . . . . Stravinsky

Chad Courney, Vernon Scott

VII.

BULERIAS

Choreography . . . . . Gloria Marina
Music . . . . . arr. John Child

Andrea Feier, Nadine Mose

VIII.

UNTITLED

Choreography . . . . . Douglas Vlaskamp
Excerpt from "Octet" . . . . . Steve Reich

Laurel Doran, Douglas Vlaskamp

IX.

FRUTTO PROIBITO

Choreography . . . . . Roberto Pace
String Quartet, Op. 1, No. 3, Mvmts. I. II, III . . . . . Haydn

Maria Alvarez, Margherite Johnson
Kenneth Bowman, Kraig Patterson

X.

SUNDAY IN THE PARK

Choreography . . . . . Roberto Pace
Piano Sonata Four Hands . . . . . H. Shapero

Laurel Doran, Esther Friedman, Lisa Giobbi
Stephanie Tooman, Rosa Valencia
Christopher Batenhorst, Bruce Harris, Antonio Laginha
Roberto Pace, Joseph Youngblood

XI.

TRAP

Choreography . . . . . Hikari Baba
Canticle No. 1 . . . . . Lou Harrison
Ostinato Pianissimo . . . . . Henry Cowell
Tiempo de Son . . . . . Amadeo Roldán

Hikari Baba, Natalie Rogers
Dennis Collado

XII.

STONE GARDEN

Choreography . . . . . .Kazuko Hirabayashi
Music . . . . . Hirose

Dircelia Rodin, Chuck Macdonald

XIII.

OUR SHARE OF NIGHT TO BEAR

Choreography . . . . . Hikari Baba
Music . . . . . Harry Partch

Hikari Baba, Robert Garland
Thomas Halstead, Chandler Holland

XIV.

APOLLO OBJECT - The Solo

Choreography . . . . . Stephen Petronio

Tina Mantel

XV.

LA CIGARETTE

Choreography . . . . . Serge Lefar
"Namouna" . . . . . Edouard Lalo

Shell Benjamin

XVI.

TitledUn

Choreography . . . . . Kraig Patterson
Brandenburg Concerto No. 3 . . . . . J.S. Bach arr., Walter Carlos

Andrea Feier, Nadine Mose, Neta Pulvermacher
Roberto Pace, Kraig Patterson, Vernon Scott

XVII.

THE DRUDGE

Choreography . . . . . Lisa Giobbi
Excerpt from a French Suite . . . . . J.S. Bach

Lisa Giobbi
with
Laurel Doran, Esther Friedman, Francie Huber
Jodi Kramer, Nadine Mose, Stephanie Tooman
Ani Udovicki
Bruce Harris, Roberto Pace

Elisenda Fabregas, piano

XVIII.

VOID

Choreographed and danced by . . . . . Hikari Baba
"Sangai-Rinten" . . . . . Katsuya Yokoyama

XIX.

"COURT" DANCES

Choreography . . . . . Mark Haim
Concerto Grosso No. 1, 4th Movement . . . . . J.S. Bach

Laura Colby, Robin Evers, Andrea Feier
Susan Gaydos, Lisa Green, Margherite Johnson
Mark Haim, Joseph Youngblood

Accompaniment recorded unless otherwise indicated.
Dances in this program were prepared in the classes of Alfredo Corvino, Kazuko Hirabayashi, Gloria Marina, Genia Melikova, Doris Rudko, Janet Soares and Hector Zaraspe.

Stage Manager . . . . . 'Rene Byrne
Sound Operator. . . . . Richard Ross
Production Director . . . . . Martha Hill
Production Assistants . . . . . Mary Chudick and James Kass
Special thanks to Mark Vassalo, Production Electrician.

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT XIX
Wednesday, May 11, 1983
5:30 - 7:00 PM
THE JUILLIARD THEATER

****

DANIEL LEWIS DANCE
A REPERTORY COMPANY

****

Artistic Director:.....Daniel Lewis
Associate Director:.....Nancy Scattergood Jordan
Resident Choreographer:.....Anna Sokolow

THE COMPANY

JANE CARRINGTON KATHLEEN CASEY STEPHEN NUNLEY RANDALL FAXON PARKER
JIM MAY GUILLERMO RESTO CLIFFORD SHULMAN JESSICA POLETTI DIANE BUTLER
HIKARI BABA THOMAS HALSTEAD JOSEPH YOUNGBLOOD

****

PROGRAM
A SHOWING OF CHOREOGRAPHIC WORKS
BY HUMPHREY, LIMON, SOKOLOW AND LEWIS

****

BALLADE (1965)

Choreography and Direction: Anna Sokolow
Music: Alexander Scriabin

Jim May Jane Carrington
Clifford Shulman Diane Butler

DAY ON EARTH (1947)

Choreography: Doris Humphrey
Music: Aaron Copland (Piano Sonata)
Costumes: Pauline Lawrence

Man.....Jim May
Woman.....Randall Faxon Parker
Young Woman.....Jane Carrington
Child.....Jessica Poletti

****

INTERMISSION
10 Minutes

****

THE EXILES (1950)

Choreography: Jose Limon
Music: Arnold Schoenberg (Chamber Symphony No. 2, Opus 38)
Costumes: Pauline Lawrence

First Movement — The Flight
Second Movement — The Remembrance

Jane Carrington and Jim May

"They, looking back, all the eastern side beheld of Paradise, so late their happy seat."
Paradise Lost John Milton

THERE'S NOTHING HERE OF ME BUT ME (1980)

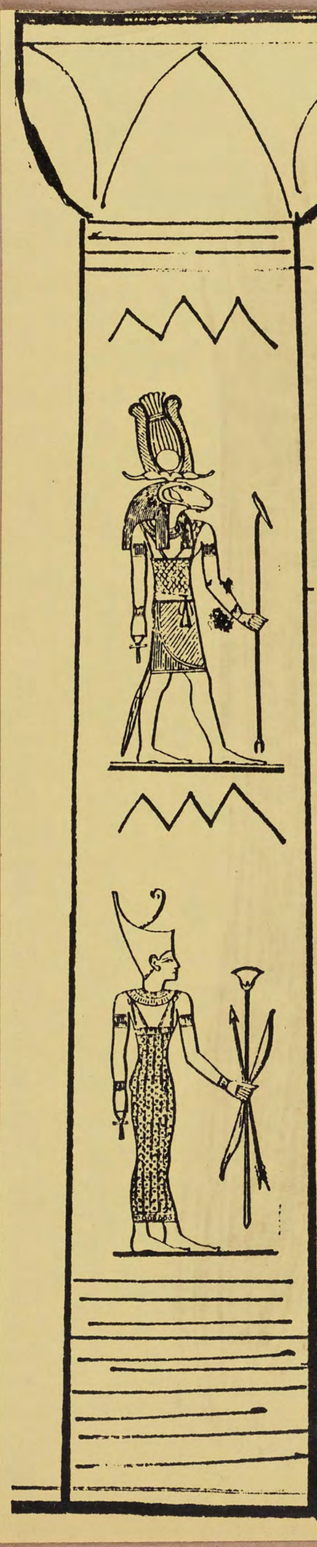
Choreography: Daniel Lewis
Music: Holst, Massenet, Locatelli (tape collage)
Costumes: Daniel Lewis

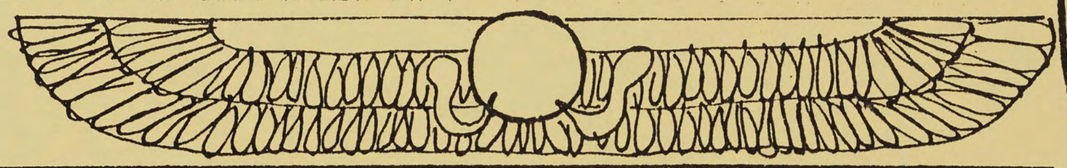
Jim May
with

Jane Carrington Kathleen Casey Stephen Nunley Randall Paxon Parker
Guillermo Resto Clifford Shulman Diane Butler Hikari Baba
Thomas Halstead Joseph Youngblood

****

Stage Manager.....Rene Byrne
Sound Operator.....Richard Ross
Production Director.....Martha Hill
Production Assistant.....Mary Chudick
Production Assistant.....James Kass





THE PHOENIX

A DANCE IN THE MANNER OF
RUTH ST. DENIS
MAY 12, 1983
4:30 - 4:40 PM
Studio 321

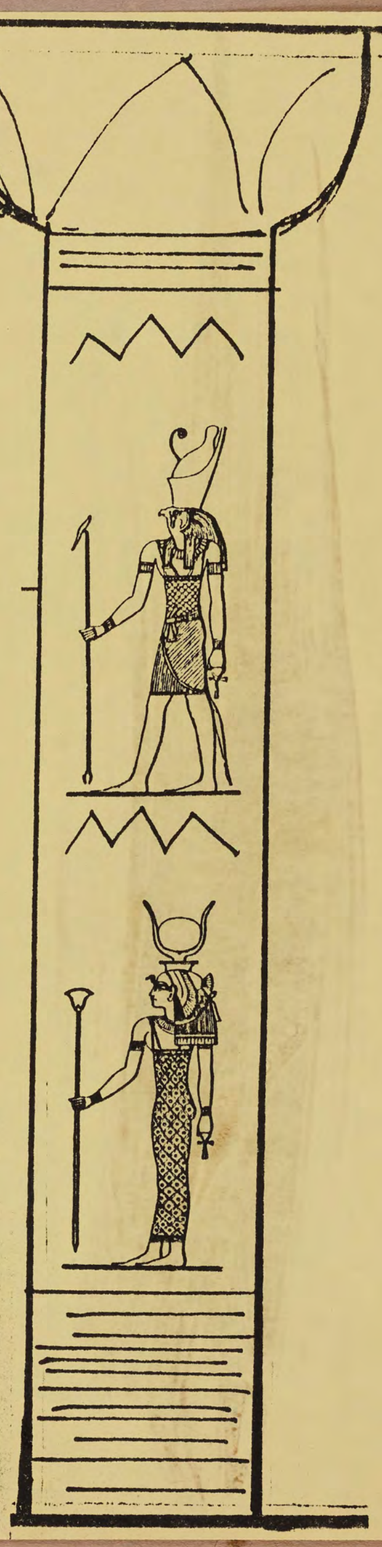
THE PHOENIX, the only bird of its kind, lives for 500 years somewhere in the Arabian Desert. At the end of that time it builds its own funeral pyre, ignites the pyre with the beating of its wings and is consumed into ashes. Out of these ahses rises the Phoenix reborn.

SCENARIO - One day while dancing in the desert, the Phoenix is spotted by an Egyptian prince on a hunting expedition. He captures her and returns with her to his palace. Once there, it becomes necessary to restrain her and clip her tail feathers. At night before the altar of Horus she pleads that her rite of rebirth may begin early. In doing so she initiates her release from captivity.

Choreography	Christopher Batenhorst
Music	Claude Debussy
Set & Costumes	Karen Zuegner & Christopher Batenhorst

THE PHOENIX Lisa Giobbi
THE PRINCE Christopher Batenhorst

Special thanks to the Juilliard Shop, the carpenters and painters, The Juilliard Costume Shop, The Petkanus, Laura Colby and Douglas Vlaskamp.



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THE JUILLIARD SCHOOL

PETER MENNIN, PRESIDENT

PRESENTS

Juilliard Dance Ensemble

New and Repertory Dance Works 1983

THURSDAY, MARCH 17 AND FRIDAY, MARCH 18 AT 8 P.M.

*CELEBRATION OF LULLY / WENDY HILTON / JEAN BAPTISTE LULLY
A CHOREOGRAPHER COMMENTS / ANTONY TUDOR / FRANZ SCHUBERT
ESPLANADE / PAUL TAYLOR / JOHANN SEBASTIAN BACH
*REFLECTIONS / ANNA SOKOLOW / SERGEI RACHMANINOFF
MOMENTS / DANIEL LEWIS / EDGAR GRANA

SUNDAY, MARCH 20 AT 3 P.M. AND MONDAY, MARCH 21 AT 8 P.M.

SOIREE MUSICALE / ANTONY TUDOR / BENJAMIN BRITTEN
DESERTS / ANNA SOKOLOW / EDGARD VARESE
ESPLANADE / PAUL TAYLOR / JOHANN SEBASTIAN BACH
CARIB PEDLAR / MICHAEL MAULE / DARIUS MILHAUD
*FANTASY / HECTOR ZARASPE / FRANZ SCHUBERT

*PREMIERES

JUILLIARD CHAMBER ENSEMBLE

THE JUILLIARD THEATER, 155 WEST 65th STREET

A Benefit for the Juilliard Dance Scholarship Fund. Tickets distributed on basis of minimum donation of $7.00 per ticket for orchestra & mezzanine, $5.00 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.

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

	No. of tickets	Donation	Total
Thurs., March 17, 8:00 p.m.			
Fri., March 18, 8:00 p.m.			
Sun., March 20, 3:00 p.m.			
Mon., March 21, 8:00 p.m.			
		TOTAL	

NAME _____
please print

ADDRESS _____

CITY_____ STATE/ZIP_____ DAY TEL._____

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The Juilliard School
Peter Mennin, *President*
1982-1983 Season

Juilliard Dance Ensemble

New and Repertory Dance Works 1983

THE JUILLIARD THEATER
155 West 65th Street

Thursday, March 17, 1983 at 8:00 P.M.
Friday, March 18, 1983 at 8:00 P.M.
Sunday, March 20, 1983 at 3:00 P.M.
Monday, March 21, 1983 at 8:00 P.M.

THURSDAY, MARCH 17 AND FRIDAY, MARCH 18 AT 8 P.M.

***CELEBRATION OF LULLY**
WENDY HILTON/JEAN BAPTISTE LULLY

PAUSE

A CHOREOGRAPHER COMMENTS
ANTONY TUDOR/FRANZ SCHUBERT

INTERMISSION

MOMENTS
DANIEL LEWIS/EDGAR GRANA

PAUSE

***FOUR PRELUDES**
ANNA SOKOLOW/SERGEI RACHMANINOFF

INTERMISSION

ESPLANADE
PAUL TAYLOR/JOHANN SEBASTIAN BACH

SUNDAY, MARCH 20 AT 3 P.M. AND MONDAY, MARCH 21 AT 8 P.M.

SOIREE MUSICALE
ANTONY TUDOR/BENJAMIN BRITTEN

PAUSE

DESERTS
ANNA SOKOLOW/EDGARD VARESE

INTERMISSION

ESPLANADE
PAUL TAYLOR/JOHANN SEBASTIAN BACH

INTERMISSION

CARIB PEDLAR
MICHAEL MAULE/DARIUS MILHAUD

PAUSE

***FANTASY**
HECTOR ZARASPE/FRANZ SCHUBERT

---

*Premieres

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

CELEBRATION OF LULLY

Jean-Baptiste Lully (1632-1687) was the most influential composer of his day, a violinist, and a gifted comic dancer and mime. He was an all-round man of the theatre, and his influence upon every aspect of 17th-century dance development was crucial. Dance notation came into use thirteen years after his death. The hundred or so extant theatre dances to his music were choreographed for revivals of his works. The *Ballet de neuf danseurs* is the only extant fully choreographed group dance from the Baroque period.*

Choreography — Masters of the Baroque Era
Additional Choreography and Direction — Wendy Hilton
Costumes — John Lee
Lighting — Chenault Spence

Overture

Chaconne d'Arlequin — **de la Montaigne**

Thomas Halstead

Gavotte and Menuet — **Wendy Hilton**

Lisa Green, Tina Mantel, Philippa Waite
and
Gina Bonati, Robin Evers, Andrea Feier, Susan Fritts
Nadine Mose, Marcherite Johnson
Christopher Batenhorst, Edward Davis, Peter Dickey
James Jeon, Ted McKnight, Douglas Vlaskamp

"Aimons, tout nous y convie" (1704)** — **Louis Pécour (1653-1729)**

Tina Mantel, Jonathan Leinbach
James Kass, *Guitar;* Lisa Braden, *Soprano;* Ruben Broitman, *Tenor*

L'Allemande (1702) — **Pécour**

Philippa Waite, Peter Dickey

Chaconne pour une femme (1704) — **Pécour**

Maria Alvarez

Jeux — **Hilton**

David Muller

Ballet à huit (1700)*** — **Raoul Auger Feuillet (c1650-1709)**

Jonathan Leinbach
and
Christopher Batenhorst, Peter Dickey, Thomas Halstead
Ted McKnight, Roberto Pace, Douglas Vlaskamp, George Wainwright
Lisa Braden, *Soprano;* Rondine Hobson, *Alto;* Ruben Broitman, *Tenor;* George Fridlender, *Bass*

Juilliard Chamber Ensemble
JoAnn Falletta, *Conductor*

Music Collaborator, Baird Hastings — *Rehearsal pianist,* Kevin Harvey

Assistant to Miss Hilton, Philippa Waite — *Student Assistants,* Maria Alvarez, Tina Mantel

*Music from: *Armide et Renaud, Le Bourgeois Gentilhomme, Le Temple de la Paix, Thesée, Fragments de Mr. de Lully, Phaeton, Le Ballet du Temps; Bellérophon* (realized by Kenneth Cooper).
**Date of publication, *The Chaconne d'Arlequin* is from an undated MS.
***From *Ballet de neuf danseurs.*

A CHOREOGRAPHER COMMENTS
(Excerpts)

Dance Arrangements (1960) — ANTONY TUDOR
Reconstruction and Direction — AIRI HYNNINEN
Octet in F Major, Opus 166 (1824) — FRANZ SCHUBERT
Lighting — CHENAULT SPENCE

COMMENT I: Jeté—A spring from one foot to the other.
224 Jetés

LAURA COLBY — THOMAS HALSTEAD
LAURI WESTFALL — ANTONIO LACINHA (March 18)
NICHOLAS RODRIGUEZ (March 17)

COMMENT II: Pas de Bourrée—Three transfers of weight from one foot to the other.

MONICA MORAY — KENNETH BOWMAN

COMMENT III: Tour—A turn.
60 Turns

CHRISTINE NIEDER
DIRCELIA RODIN
ANI UDOVICKI
LAURI WESTFALL

COMMENT IV: Quatrième en l'air—Leg extended in front.

ENTIRE CAST

COMMENT V: Bourrée Couru—Small running steps.

ANI UDOVICKI

COMMENT VI: Petite Batterie—Small jumping steps in which the legs beat together.
597 Beats

LAURA COLRY
CHRISTINE NIEDER
LAURI WESTFALL

COMMENT VII: Posé—A step onto a straight leg.
65 Posés

DIRCELIA RODIN

COMMENT VIII: Tour—A turn.
184 Turns

CHRISTINE NIEDER
MONICA MORAY
ANI UDOVICKI
LAURI WESTFALL

COMMENT IX: Pas de Chat—Literally, step of a cat.
1 Pas de chat

LAURA COLBY — ANTONIO LACINHA (March 18)
NICHOLAS RODRIGUEZ (March 17)

Juilliard Chamber Ensemble
JOANN FALLETTA, *Conductor*

* * *

GENIA MELIKOVA, *Assistant Director*

MOMENTS
A Tribute to JOSE LIMON

Choreography (1982) and Direction — DANIEL LEWIS
Moments (1982) — EDGAR GRANA
Costumes — JOHN LEE
Lighting — CHENAULT SPENCE

"There are moments in every dance that a dancer remembers in his body as very special. This dance is composed of such movements 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

MICHAEL SCHUMACHER

MARIA ALVAREZ — LAUREL DORAN — TINA MANTEL
HIKARI BABA — SARI ECKLER — BARRIE RAFFEL
DIANE BUTLER — ROBIN EVERS — MEGAN WILLIAMS
AMY CYPIOT — ESTHER FRIEDMAN — FELICE WOLFZAHN
HEATHER HENDERSON

CHRISTOPHER BATENHORST — CHANDLER HOLLAND
ROBERT GARLAND — JONATHAN LEINBACH
THOMAS HALSTEAD — TED MCKNIGHT
BRIAN HANNA

Juilliard Chamber Ensemble
FABIO MECHETTI, *Conductor*

* * *

NANCY SCATTERGOOD JORDAN, *Assistant to Mr. Lewis*

FOUR PRELUDES
(Premiere Performances)

Choreography (1983) and Direction — ANNA SOKOLOW
Preludes, Opus 23, Nos. 1,2,6,4 (1903) — SERGEI RACHMANINOFF
Costumes — JOHN LEE
Lighting — CHENAULT SPENCE

Thursday, March 17

LAURA COLBY	FRANCIE HUBER	MARCHERITE JOHNSON	CLARA MAXWELL
CHRISTOPHER BATENHORST	DENNIS COLLADO	JONATHAN LEINBACH	CHARLES MACDONALD

Friday, March 18

SUSAN GAYDOS	NATALIE ROGERS	ADRIENNE STEVENS	MEGAN WILLIAMS
CHRISTOPHER BATENHORST	DENNIS COLLADO	MANUEL RODRIGUEZ	GEORGE WAINWRIGHT

ELISENDA FABREGAS, *Piano*

ESPLANADE

Music by J. S. Bach
Violin Concerti in E Major and D Minor (Largo & Allegro)

Choreographed by Paul Taylor
Reconstructed by Ruby Shang

Costumes by John Rawlings

Lighting by Jennifer Tipton
First performed in 1975 by The Paul Taylor Dance Company

Thursday, March 17
Friday, March 18

Carole Amend	Barrie Raffel	Robert Garland
Shell Benjamin	Megan Williams	Jonathan Leinbach
Robbin Ford	Felice Wolfzahn	Ted McKnight

Sunday, March 20
Monday, March 21

Hikari Baba	Heather Henderson	Christopher Batenhorst
Diane Butler	Tina Mantel	Vernon Scott
Sari Eckler	Natalie Rogers	Douglas Vlaskamp

Juilliard Chamber Ensemble

Robin Mayforth, *Violin*
Philip Pan, *Violin*

Fabio Mechetti, *Conductor*

* * *

Carolyn Adams and Monica Morris, *Assistants to Miss Shang*

SOIREE MUSICALE

Choreography* (1938)	Antony Tudor
Reconstruction and Direction	Airi Hynninen
Soirées Musicales (1936)**	Benjamin Britten (after Rossini)
Costumes	John Lee after designs of Hugh Stevenson
Lighting	Chenault Spence

March

The Company

Canzonetta

Ani Udovicki Manuel Rodriguez

Tirolese

Laura Colby Christopher Batenhorst

Bolero

(March 20)
Heather Henderson
and
Clara Maxwell, Rosa Valencia

(March 21)
Dircelia Rodin
and
Laurel Doran, Christine Nieder

Tarantella

(March 20)
Susan Gaydos Thomas Halstead

(March 21)
Shell Benjamin Nicholas Rodriguez

Finale

The Company

Juilliard Chamber Ensemble

Fabio Mechetti, *Conductor*

* * *

Genia Melikova, *Assistant Director*

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

DESERTS

Choreography (1967) and Direction — ANNA SOKOLOW
Déserts (1954)* — EDGARD VARESE
Costumes — JOHN LEE
Lighting — CHENAULT SPENCE

"... the word 'désert' suggested not only 'all physical deserts (of sand, sea, snow, of outer space, of empty city streets), but also the deserts in the mind of man; not only those stripped aspects of nature that suggest bareness, aloofness, timelessness, but also that remote inner space no telescope can reach, where man is alone, a world of mystery and essential loneliness.'" —Edgard Varèse

ANASTASIA BAIN
RACHEL BOYKAN
ANDREA FEIER
SUSAN FRITTS
LISA GIOBBI
LISA GREEN
JODI KRAMER
NADINE MOSE
NETA PULVERMACHER

KENNETH BOWMAN
CHAD COURTNEY
EDWARD DAVIS
BRUCE HARRIS
ANTONIO LAGINHA
KRAIG PATTERSON
VERNON SCOTT

*Recording

CARIB PEDLAR

Choreography (1954) and Direction — MICHAEL MAULE
Scaramouche (1937)* — DARIUS MILHAUD
Costumes — JOHN LEE
Lighting — CHENAULT SPENCE

(March 20)
SHELL BENJAMIN and ANDREW OCRANT

(March 21)
DIRCELIA RODIN and DOUGLAS VLASKAMP

ANGELA LABA and LISA SPECTOR, *Pianists*

* * *

CLARA MAXWELL, *Student Assistant to Mr. Maule*

*By arrangement with G. Schirmer, Inc. agent for Editions Salabert, Paris.

FANTASY
(Premiere Performances)
Dedicated to the Memory of WALTER TERRY

Choreography (1983) and Direction — HECTOR ZARASPE
Fantasy in C Major, Opus 15, "The Wanderer" (1822) — FRANZ SCHUBERT
Set and Costumes — JAMES BARTEK
Lighting — CHENAULT SPENCE
Assistant to Director — GLORIA MARINA

LAUREL DORAN
LISA GREEN
FRANCIE HUBER
RACHAEL JUNGELS
NADINE MOSE
CHRISTINE NIEDER
DIRCELIA RODIN
SHERREE ROLLER
MONICA MORAY
ANI UDOVICKI
ROSA VALENCIA
LAURI WESTFALL

EDWARD DAVIS
ROBERT GARLAND
THOMAS HALSTEAD
JAMES JEON
ANTONIO LAGINHA
JONATHAN LEINBACH
MANUEL RODRIGUEZ
VERNON SCOTT

JAMES MANSON, *Pianist*

CHAMBER ENSEMBLE

Violins
Jon Carney
Concertmaster
Tamara Seymour
Principal Second Violin
Peter Brunt
Richard Chang
Michelle Davis
Ray Dotoratos
Ram Gepner
Diane Montalbine
Sarn Oliver
Jae Hong Park
Kelly Smith
James Stern

Violas
Allison Cornell
Principal
Cindy Batancourt
Caroline Lee Benner
Patrick Lemmonier
Eric de Waardt

Violoncellos
Sara Siever
Principal
Trevor Handy
Igor Schedrov
Geoffrey Shank

Contrabasses
Anthony Falanga
Lindsey Horner

Flutes/ Piccolo
Nobutka Shimizu
Sharon Wood

Oboes
Heidi Barnes
Karen Richardson

Clarinets/ Bass Clarinet
Edward Wojtowicz
Albert Hunt

Bassoons
Lucy Mackall
Karen Meyer

Horns
Jeffrey Solomon
Michael Pandolfi
Susan Mattero
Adam Lesnick

Trumpets
Jaqueline Taylor
Peter Massiti

Trombones
Wayne Groves
Marc Taddei
Edward Myers

Timpani
Edward Teleky

Tuba
Joseph Szurly

Harpsichord
Stefan Lindgren

PRODUCTION STAFF

Production Director	Martha Hill
Administrative Assistant for Production	Mary Chudick
Production Assistant	James Kass
Labanotation Consultants	Ray Cook, Airi Hynninen

STAGE DEPARTMENT PRODUCTION STAFF

Production Manager	Ted Ohl
Production Stage Manager	Derek Hodel
Stage Manager	Melody KirkWagner
Production Coordinator	Barbara Pook
Technical Director	Anthony Diemont
Costume Supervisor	John Lee
Production Electrician	Mark Vassallo
Properties Supervisor	Alice Maguire
Administrative Assistant	Carol Haas
Production Secretary	Helen Taynton
Assistants to Production Manager	Karen Armstrong, Richard Ross
Production Assistants	Lily Hui*, Scott Rodabaugh*
Assistant Technical Directors	Paul Horpedaul, A. J. Rocchio
Head Scenic Artist	Ellen Oshins
Assistant Costume Supervisor	Virginia Johnson
Assistant to Costume Designer	Jennifer Ruscoe
Costume Stock Coordinator	Eileen Miller
Wigs and Make-up	Peg Schierholz
Assistant to Lighting Designer	Tim Hunter
Assistant Master Electrician	Jess Klarnet*
Electricians	Allen Overlander*, Catherine Petrilli*
Electrics Maintenance	Marc Sloan, Robert Wiggall
Carpenters	Michel Barreau, Charles Bayrer, Myra Coffield*, Kevin Hardy*, Frank Macken, Robert Oakley, Richard Rose, Jeffrey Schneider
Scenic Artists	Jamie Duncan*, Laura Grossman*, Carolyn Sevigny*
Costume Shop Staff	Christine Andrews, JoEllen Bendall, Terilyn Brown, Jennifer Cook, Cynthia Flynt*, Jean Gonzalez, May Hart, Rita Lokody, Julene Luiken*, Tom McAlister, Jean Mills, Angela Odom, David Ruble*, David Scott, Louise Sunshine
Milliner	J. Douglas James
Wigs and Make-up Assistants	Nancy Winar, Tim Cooley, Thom Prager, Karla Voth
Properties Craftsmen	Andrew Ness*, Debra Schutt
Wardrobe	Brian Matthews, Irene O'Brien

*Stage Department Production Interns

"Celebration of Tully" backdrop by: Laslo Funtek

FACULTY AND STAFF OF THE JUILLIARD DANCE DIVISION 1982-83

Director	Martha Hill
Administrative Assistant	Mary Chudick
Secretary	James Kass

Ballet and Ballet Repertory

Alfredo Corvino, Michael Maule, Genia Melikova, Hector Zaraspe

Modern Dance and Modern Dance Repertory

Kazuko Hirabayashi, Hanya Holm, Daniel Lewis, Helen McGehee**, Ruby Shang, Anna Sokolow, Ethel Winter

Additional Repertory

Airi Hynninen, *Ballet*
Carolyn Adams, Monica Morris, *Modern Dance*
Wendy Hilton, *Baroque Dance*
Indrani, *Classical Dance of India*
Gloria Marina, *Classic Spanish Dance*
Hector Zaraspe, *Classic Spanish Dance*

Composition and Production

Alfredo Corvino, Martha Hill, Kazuko Hirabayashi, Daniel Lewis, Doris Rudko, Janet Soares, Ethel Winter

Literature and Materials of Music

Robert Dennis, Eric Ewazen, Craig Shuler, Larry Alan Smith

Dance Notation

Billie Mahoney, Janis Pforsich**

Anatomy for Dancers

Bernadette Hecox, Alfonso Solimene

Theater Techniques

Marian Seldes, John West

Dance History and Criticism

Martha Hill and Faculty

Stagecraft

Stage Department Staff
Ted Ohl, *Production Manager*

*Lincoln Center Student Program

Ruth Currier, Daniel Lewis, Ruby Shang

*For tour companies
**On leave

THE JUILLIARD SCHOOL

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* * *

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 10023. Telephone 799-5000, X278.

(Thursday, March 17 and Friday, March 18)

In tonight's performance of "Celebration of Lully":

Changed order of program -

L'Allemande
"Aimons, tout nous y convie"
Jeux
Chaconne pour une femme

Mark Haim will replace Roberto Pace

Sunday, March 20

In this afternoon's performance of "Carib Pedlar," Dircelia Rodin will replace Shell Benjamin.

In the performance of "Esplanade," the cast is as follows:

Carole Amend	Natalie Rogers	Robert Garland
Diane Butler	Megan Williams	Jonathan Leinbach
Heather Henderson	Felice Wolfzahn	Ted McKnight

Monday, March 21

In tonight's performance of "Soiree Musicale," Susan Gaydos will replace Shell Benjamin in the Tarantella.

In the performance of "Esplanade," the cast is as follows:

Carole Amend	Natalie Rogers	Robert Garland
Diane Butler	Megan Williams	Jonathan Leinbach
Heather Henderson	Felice Wolfzahn	Ted McKnight

THE JUILLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Academic and Dance Faculty Date March 2, 1983

From: Martha Hill, Director, Dance Division

Subject: Rehearsal Schedule for the Dance Division in The Juilliard Theater

Listed below are Dance Division students who are involved in the Spring Program on March 17, 18, 20 and 21. They will be involved in rehearsals the week of March 7 and the week of March 14. Please excuse any rehearsal related absences. If you have any questions about actual rehearsal times, please contact the Dance Division at x255 or check the Dance Division bulletin board opposite Room 477 for the weekly schedule.

*Maria Alvarez
Carole Amend
Hikari Baba
*Anastasia Bain
*Christopher Batenhorst
*Shell Benjamin
*Gina Bonati
*Kenneth Bowman
*Rachel Boykan
*Diane Butler
*Laura Colby
*Dennis Collado
*Chad Courtney
*Amy Cypiot
Edward Davis
Peter Dickey
*Laurel Doran
*Sari Eckler
*Robin Evers
*Andrea Feier
*Robbin Ford
*Esther Friedman
Susan Fritts
*Robert Garland
Susan Gaydos
*Lisa Giobbi
*Lisa Green
*Mark Haim
*Thomas Halstead
Brain Hanna
*Bruce Harris
*Heather Henderson
*Chandler Holland
*Francie Huber
James Jeon
*Margherite Johnson
*Rachael Jungels
*Jodi Kramer
Antonio Laginha
*Jonathan Leinbach
*Ted McKnight
Charles Macdonald
*Tina Mantel
Clara Maxwell
*Monica Moray
*Nadine Mose
David Muller
*Christine Nieder
*Catherine Novak
*Andrew Ocrant → Roberto Pace
*Rachelle Palnick
Kraig Patterson
Neta Pulvermacher
*Barrie Raffel
*Dircelia Rodin
*Manuel Rodriguez
*Nicholas Rodriguez
*Natalie Rogers
*Sherree Roller
*Michael Schumacher
Vernon Scott
*Adrienne Stevens
*Ani Udovicki
Rosa Valencia
*Douglas Vlaskamp
*George Wainwright
Lauri Westfall
Megan Williams
*Felice Wolfzahn

*denotes BFA candidate

F6B 15M 11/82

THE JUILLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Those concerned Date March 2, 1983

From: Martha Hill, Director, Dance Division

Subject: The following students are not involved in the Spring Dance Program in The Juilliard Theater March 17, 18, 20 and 21.

Solveig Olsen (injury)
Herman Sebek (professional engagement)
Birgitte Skands (injury)
Ann Emily Smith
Stephanie Tooman
Joseph Youngblood (injury)

F6B 15M 11/82

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Dance: Juilliard Ensemble Concert

By JENNIFER DUNNING

The annual Juilliard Dance Ensemble concerts offer a wide-ranging selection of dances choreographed or staged by faculty members over the years and performed by advanced and promising students in the Dance Division of the Juilliard School. The program performed on Thursday at the Juilliard Theater lived up to that tradition.

The program opened with "Celebration of Lully," a suite of dances choreographed by such noted baroque dance makers as Louis Pécour and Raoul Auger Feuillet set to the music of Jean-Baptiste Lully. Wendy Hilton, who reconstructed and directed the dances, contributed additional period choreography.

•

This was the handsome-looking, instructive dance, typical of Miss Hilton's work, though a little less lively than previous pieces. The looping tracks along which these dances were set looked like ornate square-dance patterns, but the stiffly upright torsos and ornamented footwork and gestures of the forearms, like the dancers' courtly manners, are of another age. A standout in the good cast was Thomas Halstead, whose Harlequin was a vivid character portrayal in pure movement.

With his airborne jump and eager artistry, Mr. Halstead was also notable in the excerpts presented from Antony Tudor's "A Choreographer Comments," set to Schubert and reconstructed by Airi Hynninen. This is Mr. Tudor at his most wickedly funny, running through such "comments" as 224 jetés, 597 beats, 65 posés and 185 turns, ending with his feline version of a "Swan Lake" snippet, all delivered by the Juilliard cast with a feel for line and phrasing. Coming as it did after "Celebration of Lully," with its view of the roots of classical ballet, the Tudor piece came full circle in a wonderfully witty way.

If the ballet seemed a teasing technical primer, Anna Sokolow's new "Four Preludes" looked as if it had been designed to teach the proper weight of nonliteral emotive gesture in dance. The cast of four men and four women, costumed in what looked like shepherds' outfits and 1950's dresses, surged through its diagonal runs and reflective clusters with impressive commitment. But this was minor Sokolow, as declamatory as its Rachmaninoff score.

Daniel Lewis's "Moments" was a poignant tribute to José Limón, with whom Mr. Lewis performed. A dance of flowing images with handsomely juxtaposed groups, "Moments" catches Mr. Limón's penchant for the heroic as its lone wanderer, danced by the expressive Michael Schumacher, who has just joined the Feld Ballet, interacts with 20 dancers who represent the body of the dance. Mr. Lewis has skillfully woven in the many Limón works. But the brooding malaise of Edgar Grana's score seemed at odds with the work's abstract dance quality.

The program closed with a splendid performance of Paul Taylor's master work "Esplanade." The Juilliard dancers brought a new touch of innocence to it, as they sailed through its quick mood changes and hair-raising acrobatics with exhilarating candor. Diane Butler gave it a slippery, slightly manic edge that was pure Taylor, and the good cast also included Carole Amend, Robbin Ford, Barrie Raffel, Megan Williams, Felice Wolfzahn, Robert Garland, Jonathan Leinbach and Ted McKnight.

The Juilliard Chamber Ensemble accompanied the dances with JoAnn Falletta and Fabio Mecchetti conducting. The soloists were Elisenda Fabregas on the piano and the violinists Robin Mayforth and Philip Pan. Chenault Spence was the resident lighting designer.

THE NEW YORK TIMES, THURSDAY, MARCH 24, 1983

Ballet: Juilliard Ensemble Revives Tudor's 'Soirée'

BY JACK ANDERSON

THE Juilliard Dance Ensemble's program on Monday night at the Juilliard Theater combined old works with new. One old work, Antony Tudor's "Soirée Musicale," was even a rarity. Created in London in 1938, it has been revived only occasionally in New York.

The pretext for Mr. Tudor's ballet to themes of Rossini, as arranged by Benjamin Britten, is a party at which everyone wears fancy costumes, including costumes from foreign lands. Thus Dircelia Rodin, Laurel Doran and Christine Nieder resembled three Spanish graces in a languid bolero.

•

Other variations were lively, yet delicate. Ani Udovicki danced a dainty canzonetta with Manuel Rodriguez. Laura Colby and Christopher Batenhorst bounded, but without bluster, in a Tyrolean dance, and Susan Gaydos and Nicholas Rodriguez were light of foot in a tarantella. This was a soap bubble of a ballet and everyone preserved its fragility.

Michael Maule's "Carib Pedlar," dating from 1954, was a heartier romp in which Douglas Vlaskamp portrayed a jaunty peddler. At first, Miss Rodin tried to shoo him off. But when she saw that his basket contained shawls, bracelets, fans and — this being a balletic tropical island — toe shoes, a flirtation and a pas de deux ensued.

Anna Sokolow's "Deserts," to Varèse, explored spiritual wastelands. Choreographed in 1967, it received a clear, but slightly detached, revival, and this approach to the anguished choreography emphasized one of Miss Sokolow's most annoying compositional quirks: her tendency to follow periods of immobility, during which everyone gazes morosely outward, with chain reactions in which, first, one dancer does a step, then a second dancer does it and then a third and so on ad infinitum.

However one ranked them in quality, the older works still proved more interesting than Hector Zaraspe's new "Fantasy," to Schubert's "Wanderer" Fantasy in C Major, Op. 15. It began with dancers posed like statues in a temple designed by James Bartek and, after coming alive in a pseudo-Grecian manner, they were joined by other dancers in all sorts of getups.

Most of the men in the large cast resembled the cavaliers of 19th-century ballet. But the items of women's apparel included the long tutu of the Romantic period, the short Russian Classical tutu and an outfit that might have come from some fanciful ballet about the steppes of central Asia.

Presumably, Mr. Zaraspe wished to pay tribute to ballets of many eras. One almost expected such more recent balletic figures as the Cowgirl of "Rodeo" or the sailors of "Fancy Free" to make cameo appearances. But, perhaps wisely, Mr. Zaraspe never ventured far into this century. Even so, "Fantasy" was a stylistic mishmash. Some of its trickier steps taxed the cast and Schubert's passionate music became, in effect, an accompaniment for a terpsichorean fashion show.

There was also a repeat performance of Juilliard's fine reviyal of Paul Taylor's "Esplanade." Fabio Mechetti conducted the Juilliard Chamber Ensemble. Angela Laba and Lisa Spector were duo-pianists in the Milhaud and James Manson was the pianist for the Schubert.

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VILLAGE VOICE
April 12, 1983

DANCE

By Deborah Jowitt

At the annual concert of Juilliard's Dance Division, quite a few traditions are in evidence: the ballet and modern dance disciplines the students are being very well trained in, the yearly custom of presenting Anna Sokolow's work, and the frequent one of showing a dance by Daniel Lewis.

Sokolow has in the past created splendid dances for the Juilliard students, but even her less than major works, like the new *Four Preludes* (Rachmaninoff), teach the young dancers who perform them (eight, in this case, and a second cast too) how to define gestures with a single-minded intensity of body and emotion. The slow, pressured rising, turning, sinking down with which the men and women begin the first prelude is not a matter of changing levels; it's like a long survey of a landscape they'll never see again, or an attempt to recapture something in the past. In the second part, the men don't just run and leap; they flee, they tear across space, they hurl themselves into the air.

Lewis's *Moments* educates the students while paying tribute to a tradition he knows and loves, the choreography of José Limon. *Moments*, set to thunderously dramatic music for orchestra by Edgar Grana, is made out of bits and pieces from Limon works. Limon, in his *Choreographic Offering*, did the same for his mentor, Doris Humphrey. But Limon chose lyrical and abstract Humphrey phrases and set them in a structure that was opulent but sound. Lewis makes his dance out of some of Limon's swooping, curving phrases, a lot of group runs with gestures, and quick flashes from dramatic dances. These last strike me as odd out of context. A woman bends over to support another woman, who then lies stiffly across her back, arms spread (several couples do this); it's the hint-at-crucifixion carry from *The Traitor*. The dancers keep running into various lifts, poses, groupings of this sort, then drop what they're doing and run to the next click-of-the-memory moment. The effect is jumpy, scattered, with movements Limon designed to express something very particular reduced to uneasy neutrality as "material."

On the program I saw, there was also an edited version of *A Choreographer Comments*, the sharp, witty piece Antony Tudor made for Juilliard students in 1960, and Wendy Hilton's re-creation, from notation, of Baroque social and theatrical dances that were composed to the music of Lully. In both the nicely arranged Baroque suite and in Tudor's ballet, if there were any performance flaws, they lay in the slight tightness of the dancers' chests and shoulders. The dances of the 17th and 18th century are a challenge to today's dancers, who're trained to go all out. The jump must look softly buoyant, the unusually elaborate, small-scale footwork easy, the gestures gentle and low-keyed. The Juilliard dancers caught the graciousness and some of the elegance, but often looked as if the gavottes and minuets actually *were* challenges instead of dances done for pleasure at parties. A charming juggler (David Muller) pleased the audience greatly, but Maria Alvarez brought off a feat nearly as difficult: the *Chaconne pour une femme* (1704) by Louis Pécour, which involves a delicate filigree of castanet work in addition to everything else.

For the second year in a row, Juilliard students performed Paul Taylor's *Esplanade* and proved two things. There's no tonic for dancers as efficacious as fine choreography that lies within their range, and great choreography sets its own rules regardless of what tradition it comes out of. The performing was marvelous and, as always at Juilliard events, the accompaniment by accomplished student musicians added to the pleasure.

DANCEMAGAZINE
July 1983

The **Juilliard Dance Ensemble** (Juilliard Theater, March 17-21), made up of the students of Juilliard's dance division, has taken into its repertory a suite of lovely Baroque dances, *Celebration of Lully*, to music by Jean-Baptiste Lully, Louis XIV's master of entertainments, and with choreography by Pécour, Feuillet, and Montaigne, reconstructed by Wendy Hilton. (There are also two sections choreographed by Hilton herself.)

At this point the stately, measured Baroque style sits on the Juilliard dancers rather like an elaborate wig. They are respectful and a bit oppressed. Taught to fly like demons, here they must comport themselves like the Duc de Maine. Taught to do six beats, here they must do one, and softly. Tellingly, the two exceptions to the general air of seemly discomfort were the two clowns, a wonderful juggler (David Muller) and a more wonderful Harlequin (Thomas Halstead), with heel placements as sweet and leisurely as they were exact.

But the dancers will surely settle into this piece, and we should all send Juilliard a thank-you note for commissioning it. How fine it would be if troupes like this one, trained in a variety of styles, could include the Baroque, with its touchingly decorous beauty, in their curricula.

The other new work on the program was Anna Sokolow's *Four Preludes*, set to grand-emotive music by Rachmaninoff and full of grand-emotive gestures befitting these young people in cotton dresses. The piece showed once again Sokolow's mastery of ensemble work. A Sokolow group rarely moves in unison, yet it shows an organismic unity, so that watching it is like watching an animal: The movement is elastic and varied, but all the while answering to an inner structure.

The evening ended with Paul Taylor's *Esplanade*, a better performance of which I have never seen. It may be that very young dancers are the ideal purveyors of the particular emotional atmosphere of Taylor's "happy" pieces, an atmosphere in which love, though powerfully felt, is not focused on individuals but diffused throughout the group—is, indeed, a group emotion—sort of like a kibbutz nursery. David may be gazing adoringly at Marcia right now, but in a minute he'll be gazing adoringly at Norma, and that's okay, because by then Marcia will be with Sam. Taylor's dancers sometimes seem a bit mature for this blissful polymorphous perversity, but on the young Juilliard dancers it looks just fine. They loved one another and flew like demons—a really glorious performance.

JOAN ROSS ACOCELLA

DANCE

By Deborah Jowitt

NORTH CAROLINA DANCE THEATER. Brooklyn Center for the Performing Arts at Brooklyn College. March 18-20.

JUILLIARD DANCE ENSEMBLE. The Juilliard Theater. March 17-21.

ANNABELLE GAMSOM, PHYLLIS LAMHUT DANCE COMPANY, DON REDLICH DANCE COMPANY. Joyce Theater. March 16-20.

LOIS GREENFIELD

One Foot in the Heritage

Phyllis Lamhut and Vic Stornant in *For Spirits and Kings*

The annual spring torrent of dance concerts hit New York at mid-March this year. To the increasingly bleary-eyed critic (me, I mean), it began to seem that much of the work being presented raised questions about traditions—how to break them, how to use them, how not to use them, and what are they anyway?

North Carolina Dance Theater, an excellent professional ensemble of 17 dancers which developed within the North Carolina School of the Arts, handles tradition as a storehouse of styles. Artistic director Robert Lindgren knows that choosing astutely from among these styles builds the kind of programs that show off the dancers' versatility and keep audiences happy. Senta Driver too much for you? Salvatore Aiello coming up after intermission.

Aiello's *Piano Concerto #1* is a playfully eclectic piece, set to Keith Emerson's wildly eclectic music. The dancers strut and whip their way through a plunder of styles set into neat patterns. It's meant to show the dancers as skilled, exuberant athletes, and it does. It's meant to make the audience whoop, and it does. Oscar Araiz's *Women* probably makes the five dancers who perform it (Darleen Callaghan, Dayna Fox, Pearl Potts, Lauri Worrill, and Terri Lynn Wright) feel they're being revealed to the audience as individuals. They are, but not by Araiz. Their individuality pokes bravely through his stereotypical view of women alone—strong, but prone to emitting big, ripe, yearning gestures with high leg extensions, or reaching out toward imagined lovers.

Senta Driver, the postmodern risk of the program, seems in her *Resettings* to be providing an up-to-date intellectual commentary on ballet tradition, but I wondered how much of this was accessible to the audience at the Brooklyn Center for the Performing Arts ("Different, diffferent!" said an old man, rather pleased, about three minutes into the piece).

Driver uses the dancers like a classical corps de ballet, arranging them in a long diagonal line, deploying them in small ensembles about the stage. But these "sylphs," or whatever, are mixed in gender; they hop and fall weightily, strike their heels against the floor, somersault, hum their own accompaniment. Two "protagonists" pop out of the line in an amorous opening skirmish. Beginning a duet slightly later, the woman hoists the man around her waist and spins with him. At some point this woman lies as if dead and a very powerful leader-type female dances. (Giselle and Myrtha? The sylphide and Madge? There's an air of romantic direness projected in abridged contemporary form.) When the man and the first woman begin their slow strenuous duet again, a third woman gets into it with them, sliding between them, wrapping herself about the man, doubling the parts. As Purcell's "Dido's Lament" breaks the silence, the dancers, one by one or in twos, run out of the group to gesture or fall. The shorthand, very formal presentation of character (perhaps) and emotion (perhaps) is intriguing if mystifying. The dance didn't, at this performance, look as tidy as it should; the spare choreography emphasizes clean lines as well as a near-overkill strength.

George Balanchine's *Allegro Brillante* gives dancers and spectators alike a model world of beautiful dancing and sweet manners. NCDT dancers don't push for imperial grandeur and sparkle; the ballet appears to have schooled them in poise, refinement, and a modest luster. They dance it excellently, particularly the principals, Deborah Dawn and Richard Prewitt.

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The concerts at the Joyce shared by Annabelle Gamson, Phyllis Lamhut, and Don Redlich made obeisance to historical modern dance as well as showing how three choreographers build on the traditions they were trained in. So Sarah Stackhouse danced—with uncanny beauty of spirit and fluidity of body—some of Isadora Duncan's solos to Brahms waltzes which Gamson used to perform and has now taught to Stackhouse. And Lamhut, also coached by Gamson, performed with a witty delicacy "Pastorale" and "Dance of Summer," two solos from Mary Wigman's *Shifting Landscape* (1929), while Gamson herself performed her reconstruction of Wigman's macabre and eerie *Witch Dance*. Although Gamson's *Lumen* is a new dance, set to music by Ruth Crawford-Seeger (played excellently by the Composers String Quartet), you can see the Duncan inspiration in the firm, supple arm gestures, the simple weighted walking, the way Gamson slowly and eloquently lifts a drape of blue material from the floor.

Hanya Holm was Wigman's pupil. Redlich was Holm's. So was Alwin Nikolais, and Lamhut was *his* student. Watching Holm's 1981 *Jocose*—made for Redlich's company—you can see where Redlich got his eye for clarity of design, note how Holm, like Redlich, often resorts to two-dimensional movements—the dancers, profiles to the audience, cutting horizontal tracks in the space. Redlich's new *Vintage* shows his astuteness for choosing the shape and timing of a dramatic gesture (certainly a skill he shares with Holm). To taped conversations of old folks fuzzily and rowdily recalling their childhoods, Kathryn Appleby, Jim Clinton, Robyn Cutler, Ruth Davidson, and Redlich frolic gravely. Like children, but not like children. They travel in lines, a schoolbusload viewed abstractly. They tumble over each other, swerve to avoid tripping, keep chugging around with comical vehemence. It's really nicely done, and *not* cute. Kind of sad, in fact.

This dance of Redlich's, and several others I've seen, seem primarily made of arm gestures and attitudes of the dancers' bodies, carried along by all manner of walks and runs, but rarely by involved footwork or leg gestures. This limitation seemed also to be a stylistic feature of Lamhut's new *For Spirits and Kings*. The piece obliquely suggests a realm of myth and magic. The eight harpists (four, one behind the other, lining each side of the stage) are magical enough, and so is Robert Moran's score. The high points of the dance are an opening solo for Robert Small which sweeps the stage open, a solo for Lamhut, and a terrific duet for Lamhut and Vic Stornant. Lamhut, sailing around the stage in those tiny ball-bearing steps she does so well, gently bouncing her chin against her outstretched arm, looks like a dreamily sly, benign witch, and when Stornant enters, a proud ringmaster with a little chair, she literally falls under his spell. She crouches obediently, and he fits the chair over her upended behind. While he gestures imperiously, she sits asleep clinging to one of his legs. The fluttering hands and silent singing of the ensemble (Irene Feigenheimer and Gail Stepanek plus the three mentioned) suggest a heavenly chorus, but these passages don't seem as fully realized as the rest.

This particular concert didn't represent any great departure from—or new direction within—the styles and concerns these choreographers have marked out for themselves, but it was extremely interesting to consider the legacy of German modern dance in America. And I forgot to tie it all together by saying Wigman was much impressed with Isadora Duncan. ■

N. Carolina and Juilliard pleasant dance surprises

By Jane Rigney
NEWS WORLD STAFF

Nearly all dance companies have pretensions of versatility these days, but few really carry off everything they try with equal success.

Two companies opening New York seasons this past weekend, however, were happy exceptions: The North Carolina Dance Theater, making its New York debut at Brooklyn College, and the Juilliard Dance Ensemble, appearing in its annual spring performances at Lincoln Center.

The annual aspect of the Juilliard troupe tends to hide the fact that this is a debut each year of new dancers. The school selects from the cream of the crop all over the country, and this year, it's a bumper crop.

The ensemble was shown off well Sunday afternoon, in a program that opened with Antony Tudor's "Soiree Musicale" and ended with Hector Zaraspe's premiere piece, "Fantasy," both charming works. The Tudor, a costume piece set to music of Britten, gave Laura Colby and Christopher Batenhorst an opportunity to shine in a courtly duet. It was followed by a bolero led by Heather Henderson, with Clara Maxwell and Rosa Valencia — three dancers gifted with beautifully arched pointes.

In between were dances by Anna Sokolow, Paul Taylor and Michael Maule. The renowned Miss Sokolow has in recent years seemed to be into brooding, somber topics, translated into "dances" with much mood but, oddly, little movement.

Her "Deserts," dating from 1967, happily is not one of these. As given Sunday, it is in three sections, using 16 dancers as a group in the first and the last. The middle section is a series of male solos, alternately spidery and catlike. The dancers — Kenneth Bowman, Chad Courtney, Edward Davis, Bruce Harris, Antonio Laginha, Kraig Patterson and Vernon Scott — are as individual and extraordinary as the movements.

The music is by Edgard Varese.

The hit of the afternoon was one of the best renditions in recent memory of that running, jumping, skipping, turning, falling, rolling Paul Taylor masterpiece, "Esplanade." It was danced by the Juilliard ensemble with youthful high spirits and energy, and with maximum physical risk, as if their lives depended on it. Tina Mantel and Robert Garland earned special accolades in a brilliant cast. Robin Mayforth and Philip Pan, the violin soloists, and the Juilliard Chamber Ensemble, conducted by Fabio Mecchetti, more than met the challenge of the Bach music. The audience response was deservedly rousing.

Also on the matinee program was Maule's "Carib Pedlar," a surprise piece set to Milhaud that seemed to be in a Caribbean folk mold, but became a ballet instead. It was nicely danced by Dircelia Rodin and Andrew Ocrant.

© 1983 Peter Schaaf

Megan Williams and Robert Garland in the Juilliard Dance Ensemble's "Esplanade."

Other works given this year at Juilliard were Tudor's "A Choreographer Comments," Daniel Lewis' "Moments" and Sokolow's premiere work, "Four Preludes."

NCDT worth the effort

One wondered, trudging through the rainstorm Friday night, if anything could possibly merit a trip to Flatbush in such weather. The North Carolina Dance Theater, however, justified the presence of everyone in its small but appreciative audience.

The 17-member company opened with "Allegro Brillante," the 13-minute gem George Balanchine has said contains everything he knows about ballet. Sara Leland set it on this company, and these dancers did her proud, particularly the lovely Deborah Dawn in the ballerina role. She could straighten her torso more at times, and all the dancers need to work a bit more on making the movements flow. But there are some fine jumpers here, good dancers all, and on the whole, for a small regional company, this was a magnificent showing.

Senta Driver's "Resettings" followed, and was danced as well as the Balanchine — a major accomplishment, since the two choreographers are as dissimilar as two choreographers can be. The North Carolina troupe has better bodies than Driver's own company, Harry, which makes it easier to concentrate on what the dancers are doing rather than what they look like, and they were excellent.

There were many children in the audience Friday, and they clearly loved "Resettings." We adults sometimes look too hard for meanings, even when a child's way of responding to all this weird locomotion and frenetic activity is the way to go. At any rate, play is what this piece is about, and it was led with competence and a good sense of fun by Ralph Hewitt.

Vincente Nebrada's world premiere, "Pentimento," a baroque piece set to Bach music, made use of lavish period costumes complete with masks. The movement was lyrical, with Deborah Dawn, Garland Deaderick and Dayna Fox outstanding.

"Piano Concerto No. 1" by Salvatore Aiello, associate director of the company, provided the audience favorite as a closing piece. The costumes were midriff-baring sun-yellow tights and tops, and the energy was soaring, the mood very rite-of-spring in this New York premiere, done with the bare walls as backdrop and the stagehands milling around doing chores. The ensemble work, here as everywhere else, was exemplary.

Other works given during the weekend included Aiello's "Clowns and Others," Bill Evans' "Chartered Flight," Lambros Lambrou's "A Night in the Tropics" and Oscar Araiz' "Women."

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SPRING DANCE

23 March 1983

To: Miss Hill & Co.

From: Derek Hodel

Re: Post-mortem

I wanted to take a minute just to reiterate how much I enjoy working with the students in the Dance division; as I have expressed to you before, I find the bulk of the Dance Students to be both gracious and devoted to their craft, something which is always a joy to work with.

Though chaotic at times, I found the entire experience both valuable and rewarding, and would be happy to be of assistance should you have need in the future.

Please pass along my best wishes to the students, particularly to those in the graduating class, for a successful and fulfilling future.

All my love.

Derek Hodel

Derek Hodel

Derek Hodel was Stage Manager for Spring Production.

The Juilliard School
Peter Mennin, *President*
1982-1983 Season

JUILLIARD
AMERICAN
OPERA CENTER

Manon

THE JUILLIARD THEATER
155 West 65th Street

Thursday, December 9, 1982 at 8:00 p.m.
Friday, December 10, 1982 at 8:00 p.m.
Sunday, December 12, 1982 at 3:00 p.m.
Monday, December 13, 1982 at 8:00 p.m.

JORGE MESTER has been Director of the Aspen Music Festival since 1970 and also holds the directorship of the Festival Casals. Born of Hungarian parents in Mexico City, he received his B.S. and M.S. degrees from The Juilliard School where he studied orchestral conducting with the late Jean Morel. He was recently appointed to teach conducting at Juilliard and to conduct the School's orchestras. Originally joining the Juilliard faculty in 1956, Mr. Mester conducted the Juilliard Theater Orchestra for twelve years in many dance productions and Juilliard Opera Theater productions such as Weisgall's *Purgatory*, Session's *The Trial of Lucullus* and Mozart's *Marriage of Figaro*. He also conducted ballet and opera *(Salome)* at the Spoleto Festival, as well as performances with the New York City Opera and the Washington Opera. Mr. Mester has conducted such important operatic premieres as Cavalli's *L'Ormindo*, Henze's *Elegy for Young Lovers* and Hindemith's *Long Christmas Dinner*. His acclaimed performance of Menotti's *The Medium* with the Washington Opera Society led Columbia Records to record the production. In May of 1981, Mr. Mester conducted the Philadelphia Opera in performances of Janácek's *Cunning Little Vixen* and next season he will conduct a new production of the Pasiello-Henze *Quixote* for the Stuttgart Opera.

A frequent guest conductor of most of the major orchestras in the United States, Europe, Australia and Latin America in addition to his festival and opera activities, Jorge Mester is noted both for his affinity for the music of traditional composers and his encouragement of the works of contemporary composers. During his twelve-year tenure (1967-79) as Music Director of the Louisville Orchestra, he presented almost 200 premieres and produced seventy-two recordings of new music for the series "Louisville First Edition Records."

Music Director of the Kansas City Philharmonic (1972-75) during the same period, Mr. Mester also served as principal guest conductor for the St. Paul Chamber Orchestra and has been a frequent guest conductor for the Los Angeles Chamber Orchestra and the Cincinnati Symphony. Mr. Mester conducted the Juilliard American Opera Center productions of *Le Rossignol* and *La Vida Breve* in April 1980 and has been appearing regularly for the last two seasons as conductor of all the Juilliard orchestras.

NORMAN AYRTON was born in London, England and now pursues an international career as director, teacher and recitalist. He trained as an actor at the Old Vic School making his debut in the Old Vic Company with Edith Evans and Cedric Hardwicke. He opened his own teaching studio after several years on the faculty of the Old Vic School and became drama coach to the Royal Opera House, Covent Garden. He was Vice-Principal of the London Academy of Music and Dramatic Art (LAMDA) from 1954 and Principal from 1966 to 1972. His first London opera production was Arne's *Artaxerxes* for the Handel Opera Society. He has directed at Covent Garden and Sadler's Wells and was director of productions for the Sutherland-Williamson International Season in Australia. He has since returned to that country many times to direct plays and operas, including the Australian premieres of Britten's *A Midsummer Night's Dream* and Delibes *Lakmé* with Joan Sutherland at the Sydney Opera House. He joined the Drama Faculty of the Juilliard School in 1974 and the Opera Department in 1979 with a production of Britten's *A Midsummer Night's Dream*. He has directed plays at the Williamstown Festival, the Loeb Drama Center, the Hartford Stage Company and Missouri Repertory Theater and directs regularly for Vancouver Opera Association. Recent productions include *La Buona Figliuola* in Sydney, Gounod's *Romeo et Juliette* in Vancouver and Moliere's *The Learned Ladies* for the Roundabout Theater in New York. Future plans include *Der Rosenkavalier* for Australian Opera. In between teaching and directing commitments, he performs recital programs about eighteenth century life.

HUGH LANDWEHR's work has recently been seen in New York at Circle Rep for Joseph Pintauro's *Snow Orchid* and at the Harold Clurman Theatre for *Chekhov Sketchbook*. He was also responsible for *Ladyhouse Blues* at St. Peter's Church and other projects at the Public Theatre, Playwright's Horizons and Actor's Studio. Regionally, he has designed at the Hartford Stage Co., Long Wharf Theatre, The Hartman Theatre, The Philadelphia Drama Guild, Actor's Theatre of Louisville, Milwaukee Rep., Santa Fe Festival Theatre and Alaska Rep. This year he is an Artistic Associate with Center Stage in Baltimore, Maryland, through a grant from the National Endowment for the Arts. During the summer he has designed at the Williamstown Theatre Festival, the Berkshire Theatre Festival and the National Playwright's Conference at the Eugene O'Neill Theatre Center. Hugh Landwehr was educated at Yale College.

JUILLIARD AMERICAN OPERA CENTER

MANON

An Opera in Five Acts By

JULES MASSENET

Libretto by Henri Meilhac and Philippe Gille
after the novel by the Abbé Prévost

Conducted by **JORGE MESTER**
Directed by **NORMAN AYRTON**
Set design by **HUGH LANDWEHR**
Costume design by **SUZANNE MESS**
Lighting design by **PAUL GALLO**
Choreography by **DANIEL LEWIS**

Cast in Order of Vocal Appearance

	December 9, 12	*December 10, 13*
Guillot de Morfontaine, a roué	**DAVID LOWE**	**DAVID LOWE**
De Brétigny, a wealthy tax-collector	**CHARLES DAMSEL**	**NICHOLAS KAROUSATOS**
Pousette	**RONDI CHARLSTON**	**RONDI CHARLSTON**
Javotte } *actresses*	**KORLISS UECKER**	**KORLISS UECKER**
Rosette	**SUSAN JACQUEMOT**	**SUSAN JACQUEMOT**
Innkeeper	**KEITH HEIMAN**	**KEITH HEIMAN**
Lescaut, cousin of Manon	**NICHOLAS KAROUSATOS**	**CHARLES DAMSEL**
Guardsmen	**GEORGE FRIDLENDER**	**GEORGE FRIDLENDER**
	ROBERT SWENSEN	**ROBERT SWENSEN**
Manon Lescaut	**HEI-KYUNG HONG**	**ILENE RUTTENBERG**
The Chevalier des Grieux	**ABRAM MORALES**	**ROGER OHLSEN**
Maid	**CLAUDIA POWELL**	**CLAUDIA POWELL**
The Comte des Grieux, father of the Chevalier	**LAWRENCE MARTINO**	**LAWRENCE MARTINO**
Porter of the Seminary	**ROBERT MARKEL**	**ROBERT MARKEL**
A Sergeant	**JOSEPH WOLVERTON**	**JOSEPH WOLVERTON**

* * *

Act I The courtyard of an inn at Amiens (1721)
Act II An apartment in the Rue Vivienne, Paris, a few weeks later
Act III Scene 1 The Cours la Reine, Paris (1725)
Scene 2 A parlor of the Seminary of St. Sulpice
Act IV The Hôtel de Transylvanie, Paris
Act V On the road to Le Havre, some weeks later

* * *

There will be a fifteen-minute intermission between Acts 2 and 3, and Acts 3 and 4.
There will be a short pause between Acts 1 and 2 and Acts 4 and 5.
The audience is asked to remain seated.

* * *

Chorus Master: Susan Haig
Musical Preparation: Martin Smith, Cynthia Hoxie, Cliff Jackson
French Diction: Marguerite Meyerowitz

* * *

THE JUILLIARD ORCHESTRA

* * *

Thursday, December 9, 1982 at 8:00 P.M.
Friday, December 10, 1982 at 8:00 P.M.
Sunday, December 12, 1982 at 3 P.M.
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Evening performances will end at approximately 11:15. Matinee at approximately 6:15.

* * *

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

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A frequent guest conductor of most of the major orchestras in the United States, Europe, Australia and Latin America in addition to his festival and opera activities, Jorge Mester is noted both for his affinity [illegible] contemporary comp[illegible] ville Orchestra, he music for the series '

Music Director also served as princ quent guest conduct Mester conducted t *Breve* in April 1980 Juilliard orchestras.

NORMAN AYRTON w tor, teacher and reci Vic Company with several years on the Covent Garden. He (LAMDA) from 19 Arne's *Artaxerxes* f Wells and was direc tralia. He has since Australian premieres land at the Sydney the Opera Departme directed plays at the Williamstown Festival, the Loeb Drama Center, the Hartford Stage Company and Missouri Repertory Theater and directs regularly for Vancouver Opera Association. Recent productions include *La Buona Figliuola* in Sydney, Gounod's *Romeo et Juliette* in Vancouver and Moliere's *The Learned Ladies* for the Roundabout Theater in New York. Future plans include *Der Rosenkavalier* for Australian Opera. In between teaching and directing commitments, he performs recital programs about eighteenth century life.

HUGH LANDWEHR's work has recently been seen in New York at Circle Rep for Joseph Pintauro's *Snow Orchid* and at the Harold Clurman Theatre for *Chekhov Sketchbook*. He was also responsible for *Ladyhouse Blues* at St. Peter's Church and other projects at the Public Theatre, Playwright's Horizons and Actor's Studio. Regionally, he has designed at the Hartford Stage Co., Long Wharf Theatre, The Hartman Theatre, The Philadelphia Drama Guild, Actor's Theatre of Louisville, Milwaukee Rep., Santa Fe Festival Theatre and Alaska Rep. This year he is an Artistic Associate with Center Stage in Baltimore, Maryland, through a grant from the National Endowment for the Arts. During the summer he has designed at the Williamstown Theatre Festival, the Berkshire Theatre Festival and the National Playwright's Conference at the Eugene O'Neill Theatre Center. Hugh Landwehr was educated at Yale College.

The role of the Count des Grieux in tonight's performance will be sung by Brian Robertson.

BRIAN ROBERTSON, from Marlboro, Vermont, makes his AOC debut in this role. He has appeared as Sparafucile in Rigoletto for the Colorado Opera Festival, William Jennings Bryan in The Ballad of Baby Doe at Central City and Basilio in The Barber of Seville at the Lake George Festival.

JUILLIARD AMERICAN OPERA CENTER

MANON

An Opera in Five Acts By

JULES MASSENET

Libretto by Henri Meilhac and Philippe Gille
after the novel by the Abbé Prévost

Conducted by **JORGE MESTER**
Directed by **NORMAN AYRTON**
Set design by **HUGH LANDWEHR**
Costume design by **SUZANNE MESS**
Lighting design by **PAUL GALLO**
Choreography by **DANIEL LEWIS**

Cast in Order of Vocal Appearance

December 10, 13
ID LOWE
HOLAS KAROUSATOS

DI CHARLSTON
LISS UECKER
AN JACQUEMOT
TH HEIMAN
RLES DAMSEL
RGE FRIDLENDER
ERT SWENSEN
NE RUTTENBERG
ER OHLSEN
UDIA POWELL
RENCE MARTINO

ERT MARKEL
EPH WOLVERTON

few weeks later

lpice

There will be a fifteen-minute intermission between Acts 2 and 3, and Acts 3 and 4.
There will be a short pause between Acts 1 and 2 and Acts 4 and 5.
The audience is asked to remain seated.

* * *

Chorus Master: Susan Haig
Musical Preparation: Martin Smith, Cynthia Hoxie, Cliff Jackson
French Diction: Marguerite Meyerowitz

* * *

THE JUILLIARD ORCHESTRA

* * *

Thursday, December 9, 1982 at 8:00 P.M.
Friday, December 10, 1982 at 8:00 P.M.
Sunday, December 12, 1982 at 3 P.M.
Monday, December 13, 1982 at 8 P.M.

Evening performances will end at approximately 11:15. Matinee at approximately 6:15.

* * *

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

PAUL GALLO has designed the lighting for the Broadway productions of *Passione, Tintypes, John Gabriel Borkman, Kingdoms, Candida* starring Joanne Woodward, *The Little Foxes* starring Elizabeth Taylor, Jules Feiffer's *Grown Ups, Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean* directed by Robert Altman, and Christopher Durang's *Beyond Therapy*. He has designed the New York premieres of *Coming Attractions, The Vienna Notes* and the currently running *Sister Mary Ignatius Explains It All For You*. Mr. Gallo has lit numerous productions off-Broadway at the Phoenix Theatre, The American Place Theatre, The Negro Ensemble Company, and Playwright's Horizons. He has designed for the Ahmonson Theatre and the Mark Taper Forum in Los Angeles, the Goodman Theatre in Chicago, the Kennedy Center in Washington, D.C., the Center Stage in Baltimore, the American Repertory Theatre in Boston, the Kenyon Festival Theatre in Ohio, the Hartford Stage Company, and Williamstown Festival Theatre. He is a graduate of the Yale School of Drama.

DANIEL LEWIS, a graduate of the High School of Performing Arts and The Juilliard School, was a member of the José Limón Dance Company for ten years. In 1973, as Artistic Director, he edited, restaged and directed Mr. Limón's *A Choreographic Offering* for the company's tour of the U.S.S.R. Mr. Lewis is on the Fulbright Screening Committee in Dance and is a panelist for the Canada Council. He has been on the dance faculty of the Juilliard School since 1967. He has been commissioned to create works by the National Endowment for the Arts, the New York State Council on the Arts, Dallas Civic Opera, the Houston Grand Opera, the American Opera Center, Amherst College, U.C.L.A., The Juilliard School, as well as companies in the United States and England. Mr. Lewis is currently Artistic Director and Choreographer of DANIEL LEWIS DANCE, a repertory company. He made his Broadway debut with Sherwin Goldman's production of *Nefertiti*. He has staged and directed works of José Limón and Doris Humphrey for the Batsheva Dance Company of Israel, the Royal Swedish Ballet, the Royal Danish Ballet, the Alvin Ailey American Dance Theatre, the American Ballet Theatre, the National Ballet of Canada featuring Rudolf Nureyev, Danzahoy in Caracas, Venezuela and the London Contemporary Dance School in England. This is Mr. Lewis' third production with the American Opera Center.

THE STORY OF THE OPERA

Act I

In the courtyard of an inn at Amiens a party of Parisians consisting of Guillot de Morfontaine, an elderly roué, de Brétigny, a wealthy tax-collector, and three young actresses arrives demanding dinner. They rouse the landlord, who serves them an elaborate meal. A crowd of local villagers gathers to stare at the day's arrivals in the coach from Arras. With them is Lescaut, a guardsman, and two of his drinking and gambling companions. He has come to meet his young cousin Manon, who is on her way to a convent. Amid much excitement, the coach arrives and passengers and luggage are taken to the inn. Last to enter is Manon, wide-eyed with astonishment at all that she sees. Lescaut approaches her and is received with a warm embrace and a detailed description of her first journey (JE SUIS ENCORE TOUT ÉTOURDIE). Charmed by her beauty and ingenuousness, Lescaut goes to find her luggage. Guillot, calling for more wine, sees Manon and is instantly attracted. He offers her money and the use of his coach, but Manon laughs at him. Lescaut returns and gives her a pompous lecture on proper behaviour (NE BRONCHEZ PAS, SOYEZ GENTILLE) before going to join his friends to drink and play dice. Manon, left alone, catches sight of the three actresses and is delighted by their rich clothes and jewels; she has to remind herself, however, that they can never be hers (VOYONS MANON). The young Chevalier des Grieux enters the courtyard. He is on his way home from the University to rejoin his family. Seeing Manon, he is immediately drawn to her and introduces himself. The attraction that springs up between them grows rapidly, and des Grieux is shocked to discover that Manon is being sent to a convent because her parents think she is too fond of pleasure. He longs to rescue her from such a fate. Remembering Guillot's offer of his coach, she suggests they take it together. Then and there, they decide to run away to Paris. Lescaut, drunk, is enraged to find Manon gone and attacks Guillot as her seducer. Guillot vows revenge as everyone laughs at him.

Act II

The lovers have rented a small apartment in Paris. Des Grieux is anxiously trying to write a letter to his father describing Manon and stating his wish to marry her. Manon asks to read the letter. On his way to post it, des Grieux notices a bouquet of flowers that, she says, has been thrown through the window. Raised voices announce the sudden arrival of Lescaut and de Brétigny who, in order to gain access to Manon, has disguised himself as a guardsman. Lescaut claims to have come to demand satisfaction from des Grieux; however, on the pretext of reading des Grieux's letter, manages to draw him aside, allowing de Brétigny to speak to Manon. De Brétigny tells her that des Grieux is to be abducted that evening and returned to his father. Should Manon warn him, they both will be ruined, but should she accept his protection she will become queen of Paris. After they leave, des Grieux goes to post his letter. Manon, left alone, has to face the choice between love and her longing for luxury and pleasure. She bids farewell to the intimate life she has known with des Grieux (ADIEU, NOTRE PETITE TABLE). Des Grieux returns and, noticing her distress, tells her of a dream he has had about a simple pastoral life together (EN FERMANT LES YEUX). There is a loud knock at the door. Manon tries to prevent him from going to open it but he laughs at her fears. A sound of a struggle ensues and a coach is heard driving away. Manon exclaims MON PAUVRE CHEVALIER and turns to face a new life.

Act III, Scene I

Four years later. Manon, as de Brétigny's mistress, has changed from a simple young girl to the queen of Parisian society. Lescaut too has benefited from the arrangement. It is a festive day at Cours la Reine, a famous Parisian promenade. In the crowd of holiday-makers and vendors are the three actresses who have deserted Guillot in favor of younger company. Lescaut arrives with money to spend and signs a madrigal in honor of his mistress (A QUOI BON L'ÉCONOMIE). There is excitement as Manon arrives, splendidly dressed. She accepts the plaudits of the crowd as her due (JE MARCHE SUR TOUS LES CHEMINS), and advises the young not to waste the precious years of their youth (OBÉISSONS QUAND LEUR VOIX APPELLE). The Count des Grieux, father of the Chevalier, explains to de Brétigny, who has stopped him, that he is in Paris to

hear his son preach a sermon at the church of St. Sulpice. He adds that his son is about to take holy orders. Overhearing this, Manon sends de Brétigny on an errand and engages the Count in conversation, pretending to be a friend of his son's ex-mistress. The Count, who is aware of her identity, assures her that his son has forgotten all about the affair. Guillot, meanwhile, in the hope of stealing Manon from de Brétigny, has hired the Opera Ballet to perform especially for her: she, however, has no thoughts except for des Grieux and, calling for her chair, departs in mid-performance for St. Sulpice, leaving Guillot seething in frustrated fury.

Act III, Scene 2

In a parlour of the church of St. Sulpice a group of devout ladies discuss the merits of the sermon preached by the new young priest. They leave as des Grieux enters with his father. The Count makes one last, futile attempt to persuade his son to give up the church in favor of marriage and family life. Des Grieux is adamant in his refusal and the Count sadly leaves. Alone, des Grieux tries to prepare himself spiritually but the memory of Manon constantly intervenes to interrupt his prayers (AH! FUYEZ, DOUCE IMAGE). The porter summons him to service. Manon arrives and asks for des Grieux. Oppressed by the cold atmosphere of the seminary, she tries to pray. Des Grieux is horrified to find her there and orders her to leave, but she humbles herself and asks forgiveness. Gradually, her charms begin to work their magic on him once more (N'EST-CE PLUS MA MAIN?). Des Grieux struggles but is unable to resist and falls into her arms.

Act IV

Living with Manon once more, des Grieux is faced with having to keep her in the style to which she has become accustomed. They have come to the Hôtel de Transylvanie, a gambling house, in a desperate attempt to win some money. Lescaut is there, as is Guillot and the three actresses, looking for rich patrons. Des Grieux is unwilling to gamble, but Manon persuades him that it is their only hope. She sings of the excitement that the sound of gold awakes in her (A NOUS LES AMOURS ET LES ROSES). Guillot, seeing a chance for revenge, invites des Grieux to play. With beginner's luck, des Grieux wins heavily and the lovers are ecstatic. Suddenly, Guillot stops the game and accusing des Grieux of cheating, leaves to fetch the police. Manon implores des Grieux to leave at once, but he refuses saying that it would be an admission of guilt. Guillot returns with the police. The Count des Grieux comes with them. The lovers are arrested, des Grieux as a cheat, Manon as a harlot. The Count will procure his son's release, but for Manon it means deportation.

Act V

A desolate spot on the road to Le Havre. Des Grieux and Lescaut are hoping to intercept the convoy of prisoners and to release Manon. Lescaut, however, admits that he has failed to bring the soldiers he had promised. He borrows money from des Grieux to bribe the Sergeant of the escort to release Manon from the line of deportees. She is almost dead from prison fever and exhaustion. Seeing des Grieux, she revives a little and he tries to convince her that they will again be happy. But it is too late. She can only think of the past and feeling her strength going, she bids des Grieux a tender farewell and dies in his arms.

BIOGRAPHIES OF THE CAST

Rondi Charlston *(Pousette)* is in her second year with the Opera Training Department, and has previously performed Sandrina in *La Buona Figliuola* of Piccini and, for the Mannes Mozart Project, Sandrina in *La Finta Giardiniera.* She is a Master of Music student of Beverley Johnson.

Charles Damsel *(Lescaut, de Brétigny)* received his M.M. from Juilliard, where he has appeared in *A Midsummer Night's Dream, La Rondine, The Mother of Us All, La Vida Breve, The Hero, La Buona Figliuola, La Traviata;* he was also seen as Cuauhtemoc in last season's *Montezuma* by Roger Sessions. He was recently seen at the Spoleto Festival (U.S.A.) in *Lady Macbeth of the Mtsensk District* of Shostakovich, at the Lake George Festival in *Gianni Schicchi, Tales of Hoffmann* and *Tartuffe* and has just made his European debut with the Bordeaux Symphony under Pierre Derveaux. He is a pupil of Richard Torigi.

George Fridlender *(Guardsman)* is now in his third year with the OTD, having previously performed as Tagliaferro in *La Buona Figliuola,* Lunardo in Wolf-Ferrari's *School for Fathers,* the Servant in the AOC production of *La Traviata* and as the Third Conquistador in Roger Sessions' *Montezuma* last season. He is a student of Oren Brown.

Keith Heiman *(Innkeeper)* is new to the OTD this year, and studies with Oren Brown. He had previously performed in *La Sonnambula* and *Rigoletto* with the Euturbe Opera in Los Angeles.

Hei-Kyung Hong *(Manon)* is from Seoul, Korea. A graduate of Juilliard, she has been seen in Monteverdi's *L' Orfeo* as Proserpina, Mozart's *La Finta Giariniera* as Sandrina, Barbara in Menotti's *The Hero,* and last season as Malinche in *Montezuma.* In 1979, she was seen on Korean National Television as Mimi in *La Bohème.* In 1981, she sang Sardula in Menotti's *The Last Savage* at the Spoleto (U.S.A.) Festival, and Monica in *The Medium* at the Spoleto Festival in Italy, and later in Genoa. In the spring of 1982 she was a finalist in the Metropolitan Opera Auditions, and sang her first Liù *(Turandot)* with the Connecticut Opera in October of this year. In January 1983 she will sing Gilda in *Rigoletto* with the Houston Grand Opera, a role she will repeat in April with the Connecticut Opera. She will make her debut with the Chicago Lyric as Musetta in the fall of 1983, and in spring 1984 will sing her first Violetta with the Hawaii Opera Theatre. A recipient this year of a Richard Tucker Foundation study grant, she is presently studying with Ellen Faull at Juilliard.

Susan Jacquemot *(Rosette)* is a Master's student of Beverley Johnson and is in her third year in the Opera Training Department. She appeared in the OTD production of *School for Fathers* and for two years has sung with the Lincoln Center Student Program.

Nicholas Karousatos *(Lescaut, de Brétigny)*, from Washington, D.C. holds a Master's degree from Juilliard and has been seen here as David Murphy in Menotti's *The Hero* and Aguilar in last season's *Montezuma.* A first prize winner of the Eleanor Steber Competition, he received a special award in last year's Liederkranz Competition in New York, and, in Mexico, took first prize in this year's Oralia Dominguez competition. He has sung with the N.J. State Opera, the Annapolis Opera, Chautauqua Opera and the Opera Orchestra of Brussels, as well as the Savannah Symphony. His roles include Germont in *Traviata,* Papageno in *The Magic Flute,* and both Marcello and Schaunard in *Bohème.* Last season he sang Enrico in *Lucia* for the Wilmington Opera, Oscar in *Regina* at Wolf Trap, and a leading role in the premiere of a new Menotti opera, *The Bride from Pluto,* at Kennedy Center. He has just returned from Lisbon, Portugal, where he sang Valentin in *Faust;* he will return there in January to sing Figaro in *The Barber of Seville.* He studies at Juilliard with Ellen Faull.

David Lowe *(Guillot)* is from Missouri and joins the AOC with this role. He has previously been seen as Snout in Britten's *Midsummer Night's Dream,* Gloster Hemming in *The Mother of Us All,* the Japanese Envoy in Stravinsky's *Le Rossignol,* the Marchese in *La Buona Figliuola,* and the Lord of Tacuba in *Montezuma.* Last season he also appeared in Menotti's *The Last Savage* at the Spoleto Festival U.S.A. as well as the AOC production of *La Traviata.* He is a student of Beverley Johnson.

Lawrence Martino *(Count des Grieux)* is from New Haven, Conn. and makes his debut with the AOC in this role. He was a 1981 first place winner in the Metropolitan Opera District Auditions, and also in the N.F.M.C. State auditions. Among his roles are the Bonze in *Madama Butterfly*, Ramfis in *Aida*, Colline in *La Bohème* and Daniele in Donizetti's *Il Duca d'Alba*, which he sang this season with the Opera Orchestra of New York. He has performed with the Connecticut Grand Opera, Glimmerglass Opera, New York Grand Opera, and Stamford Opera, and also sang in the New York premiere of Kandinsky's *The Yellow Sound*. He will shortly sing Monterone in a concert version of *Rigoletto* with the Savannah Symphony under Christian Badea.

Abram Morales *(Chevalier des Grieux)* is from Texas, and comes to Juilliard from Southern Methodist University, where he earned both his B.M.E. and M.M. He last appeared with the American Opera Center as Edgardo in *Lucia di Lammermoor*. His roles include Tonio in Donizetti's *Daughter of the Regiment* at the Boston, Cleveland, Houston and Hawaii Operas, Alfredo in *Traviata* and the Count in *The Barber of Seville* for the Toronto Opera, Alfred in *Fledermaus* in Miami, and Rimsky-Korsakov's *Le Coq d'Or* at the New York City Opera. He has also sung with the Houston Symphony, the Buffalo Philharmonic and the Dayton Philharmonic. He made his debut last season as Edgardo in *Lucia* with the San Francisco Opera and as Nemorino in *L'Elisir d'amore* with the Des Moines Metro Opera this past summer. Upcoming performances include Almaviva in *Barbiere* for the Seattle Opera and the Chicago Opera Theatre, Fenton in *Falstaff* for the New Cleveland Opera and an Edgardo in *Lucia* for the Lake George Festival next summer.

Roger Ohlsen *(Chevalier des Grieux)* is from Canada, where he took his B.M. at the University of Alberta. He has previously performed with the Houston Grand Opera in roles such as Fenton in *Falstaff* and Cavaradossi in *Tosca*, a role he repeated for the Edmonton Opera in Alberta, where he also sang Arturo in *Lucia di Lammermoor* and The Steersman in *The Flying Dutchman*. He has also sung with the Canadian Opera in Toronto, and was in residence at the Theatre-am-Turm in Frankfurt, Germany. He is now studying with Richard Torigi at Juilliard, and makes his debut with the American Opera Center in this role.

Claudia Powell *(Maid)* is in her first year with the OTD, and studies with Oren Brown. She comes to Juilliard after studies at the Royal College of Music and the Webber Douglas Academy of Dramatic Arts in England.

Ilene Ruttenberg *(Manon)* is from Philadelphia, where she studied at the Academy of Vocal Arts after taking her B.M. at Eastman School. A student of Ellen Faull, she has appeared as Mimi in *La Bohème* at both Opera Barga in Lucca, Italy and at the Santa Fe Opera as an Apprentice Artist. She has also been seen in concert as soloist in Bach's *Magnificat* with Musica Sacra (Philadelphia) this season, and with the Delaware Valley Philharmonic and the Harrisburg (Pa.) Symphony. Miss Ruttenberg was for four years an E. Deavenport Scholar at the Eastman School, and joins the AOC with this role.

Robert Swensen *(Guardsman)* is a Master of Music student with Daniel Ferro, and has been seen as Il Cavaliere in Piccini's *La Buona Figliuola*, in *School for Fathers*, Gastone in *La Traviata* and the First Conquistador in last season's *Montezuma*. He is in his second year with the OTD.

Korliss Uecker *(Javette)* is studying for her Master's in Music at Juilliard and appeared last season in *School for Fathers*. She was also selected for the Gérard Souzay Master Class. This season she is in the Lincoln Center Artists in the Schools program and Opera Kaleidoscope. She is a student of Ellen Faull.

Joseph Wolverton *(Sergeant)* is a student of Richard Torigi. He comes to Juilliard from the American Conservatory of Music in Chicago. This is his first year in the OTD.

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THE JUILLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Dance Faculty
Dance (Music) Faculty
Academic Faculty

Date November 18, 1982

From: Martha Hill, Director, Dance Division

Subject:

The following dance majors are involved in dress rehearsals of American Opera Center's production of "Manon" to be performed in The Juilliard Theater, December 9, 10, 12 and 13.

Kenneth Bowman
Lisa Giobbi
Chandler Holland
Frances Huber
Manuel Rodriguez
Nicholas Rodriguez
Sherree Roller
Monica Simon
Adrienne Stevens
Douglas Vlaskamp
Jodi Kramer (Understudy)
George Wainwright (Understudy)

Rehearsals are as follows:

Nov. 29 Monday - 1-4 pm (Sitzprobe)
Dec. 2 Thursday - 1-4 pm (Sitzprobe)
Dec. 3 Friday - 1-7 pm (Piano Dress I)
Dec. 4 Saturday - 6-11pm (Piano Dress II)
Dec. 6 Monday - 7:45-? (Orchestra Dress I)
Dec. 7 Tuesday - 7:00-? (Orchestra Dress II)

These rehearsals may conflict with the students' classes and also late evening rehearsals make it difficult for the dancers to attend their morning classes.

MH

F6B 15M 10/81

THE JUILLIARD SCHOOL
Dance Division

10/5/82

FACULTY AND STUDENT NEWSNOTES XX

GRADUATES

Anthony Balcena (BFA '77) received an academic fellowship at UCLA toward a master's program. He also staged his own choreographic works for Allen Hancock College in Santa Maria, California.

Caroline Billings (BFA '80) performed a new work with Saeko Ichinohe's Dance Company at the Asia Society in April.

Catherine Sullivan Burge (BFA '75) danced with Second Stride of London, England in their American debut tour in August at Dance Theater Workshop for the Out-of-Towner series.

Hsueh-Tung Chen and Dancers presented Mr. Chen's new "Longmen Mountain" at the La Mama Annex in August.

Stuart Gold (BFA '82) has recently joined the Concert Dance Company based in Watertown (Boston), Massachusetts under the direction of Kenneth Lipits.

Saeko Ichinohe (Dip '71) and Rosemary Newton (BFA '76) performed new works by Ms. Ichinohe and Hector Tello at the Lincoln Center Library for the Performing Arts. She received the Sixth St. Denis Award in October in a cerem ony at Washington Square Church, New York City.
Daniel Lewis (Dip '67), Aaron Osborne (BFA '72) and Jennifer Muller (BS '67) were in the cast of "And David Wept" (choreographed by Limon) for the CBS re-broadcast in April accompanied by the CBS Symphony Orchestra.

Jane Maloney (BFA '78) performed in a concert entitled "New and Recent Dance by Bonnie Weins" in October at the Merce Cunningham Studio. She has received a second commission from Montclair State College to create a dance for their students.

Susan Osberg (BFA '75) choreographed and danced a piece entitled "Totem" in collaboration with Santa Aloi at the Cunningham Studio in July.

Francis Patrelle's (BFA '70) "Romeo and Juliet" was performed by the Berkshire Ballet at the Berkshire Community College's Koussevitzky Art Center Theater in Pittsfield, Massachusetts. Mr. Patrelle is a resident choreographer of the company which was founded in 1960 by Madeline Cantarella Culpo.

Linda Rabin's (BFA '67) "Tellurian" was recently premiered by Les Grands Ballets Canadiens.

Patrice Regnier (BFA '75) choreographed and danced "Intuition" in collaboration with the Rush Dance Company. The premiere was given at the Marymount Manhattan Theater in July.

Anthony Salatino (BFA '69) is the new artistic director of the Fort Worth Ballet.

Barry Weiss is directing the Dance program at The Cambridge School and performing and choreographing for The Dance Collective, Inc. in Boston.
Mr. Weiss earned his BFA in 1977.

ALUMNI

Buenaventura Braunstein has started her own company of sixteen dancers in Hamburg and performs and choreographs for various T.V. stations in Europe.

Constance Miller (Nadel) was presented as part of the Interaction Series at Vital Arts Center and work has been chosen for Choreographer's Night IV at the Riverside Dance Festival.

her

STUDENTS

Anastasia Bain choreographed a Black Experimental Theatre production, "In All Our Glory", which was performed in August for the Community Services Center of Greater Harlem.

Shell Benjamin was awarded a scholarship after winning a talent contest sponsored by The Shriner's Organization. Miss Benjamin also won the title of Miss Desert of New York and placed second runner up in the national competition.

Kenneth Bowman was a finalist in the Educational Testing Service's talent-search program. He was cited in the New York Times in August with the remark: "This kid has got brilliance."

Jonathan Leinbach and Jane Hedal performed with the Pearl Lang Dance Company at New York University in June and July.

Herman Sebek has been chosen as a cast member for the Broadway musical "Cats", directed by Trevor Nunn with choreography by Gillian Lynne.

FACULTY

Ruby Shang danced in her new work "Square Dance" at The Yard, Martha's Vineyard, in August '82. In October Miss Shang's company performed a concert using a mid-Manhattan environment entitled "Distant Dances at a Glance". In February she will be in New Zealand to work in connection with a Fulbright scholarship.

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THE JUILLIARD SCHOOL
Dance Division

11/29/82

FACULTY AND STUDENT NEWSNOTES XXI

FACULTY

Martha Hill, Director of the Dance Division, conducted choreographic workshops at the Rubin Academy in Jerusalem in the summer of '82.

Genia Melikova taught ballet classes as a special guest of the University of Hawaii in Honolulu from August through December.

In March, 1982 at New Delhi, India, Indrani Rahman received a Sangeet Natak Akademi Award given "to eminent artistes for their invaluable contributions in the field of performing arts." Indrani's mother, Ragini Devi, was also given a posthumous award for her contributions to the promotion of Indian dance. A six day cultural festival featured the recipients of the awards and their arts.

Indrani represented India at a symposium on the "Preservation and Development of Traditional and Folk Dance of Asia" which was held in Peking from September 20-29, 1982. The symposium was organized by the Chinese Dancers Association, UNESCO and the International Dance Council. She also performed during the event.

Indrani and her daughter, Sukanya, performed at Ohio University in Athens, Ohio in October, 1982 and at the Asia Society's Lila Acheson Wallace Auditorium in New York City in November.

Ruby Shang choreographed for and danced in the Riverside Dance Festival in October at the Theatre of the Riverside Church. Other dancers were Diane Butler (student), Christa Coogan and Susan Marshall (alumni).

ALUMNI

After years of planning, the new Fiorello H. LaGuardia High School for the Performing Arts is scheduled to open in 1983-84. The cornerstone was laid in a ceremony on October 17, 1982. The building will be the new home of the High School of Music and Art and the High School of Performing Arts. Former students and graduates of either High School are encouraged to enroll with the Alumni and Friends of LaGuardia High School, P.O. Box 1812, Ansonia Station, NYC, 10023 in order to receive information about a special dedication ceremony for all alumni.

A world premiere entitled "Oscillate", choreographed by Anthony Balcena with music by Philip Glass, was performed at the debut of the Inner City Ensemble Theater and Dance Company at the Lincoln Center Plaza in August.

Gregory DeJean and Tanya Gibson are on a five month tour with "Black Nativity", produced by Hazel Bryant. They will travel to the Caribbean Islands and Europe.

Chen Hsueh-Tung and his company, Chen & Dancers, performed for two weeks in November at Larry Richardson's Dance Gallery. The program entitled "Journey" was based on modern works with Chinese themes and featured a premiere work by Chen Hsueh-Tung.

Francine Landes, a member of the Louis Falco Dance Company offered her new choreographic work, "Night Flight", at concerts of the Minor Latham Playhouse of Barnard in November.

Dalienne Majors of the Omaha Modern Dance Collective will sponsor a Choreographer's Showcase this season.

Constance Nadel Miller, director of millerdancecompany, is a recipient of a Choreography Fellowship Grant from the New Jersey State Council on the Arts. The company is a regular ensemble for Young Audiences of New Jersey.

Gregory Mitchell will perform in the new Broadway musical "Merlin".

Libby Nye again gave courses at the Centro Internazionale di Danza in Rome during the summer. Also on the faculty was Sandra Fuciarelli.

Kei Takei's "Light", a dance cycle, has been performed in several parts since the late 60's. Parts 15, 16 and 17 were performed at The Performing Garage in August.

Debra Zalkind presented an "Evening of Piano and Dance" at Symphony Space in November with her sister, Ann Zalkind. Janet Lowe was a member of the company.

THE JUILLIARD SCHOOL
DANCE DIVISION

1/31/83

FACULTY AND STUDENT NEWSNOTES XXII

FACULTY

Billie Mahoney's cable television program, "Dance On", was cited in the December issue of DANCEMAGAZINE. She has featured several of her former students on the show.

Janis Pforsich is Artistic Director of the early dance company, Courante, which was recently featured in a program of Baroque dances at The Riverside Dance Festival.

Ruby Shang is on a professional mission at the Austalian Dance Theatre in Adelaide, Australia.

Ethel Winter guest-taught at the Margie J. Topps Studios in Boston recently and also set her "Fun and Fancy" on the MJT Company.

Hector Zaraspe conducted a seminar in ballet for UNESCO in Brazil in December. After that he was Artistic Director and Choreographer for a production of the Nutcracker given by the Ballet Metropolitano in Caracas, Venezuela.

ALUMNI

Francis Patrelle will choreograph Puccini's "Turnandot" at the Vienna State Opera with Hal Prince directing and Maestro Lorin Mazel conducting. The premiere is June 12, 1983.

Sheldon Schwartz appeared wuth the Basel Balet as soloist in January. He is also Assistant to the Director of the Company.

STUDENTS

Maria Alvarez and Michael Schumacher were soloists with the Ballet Metropolitano in Caracas, Venezuela for a production of the Nutcracker in December.

Dircelia Rodin performed with the Avodah Dance Company in January.

Michael Schumacher has been invited to join the Eliot Feld Dance Company.

Peter Smith has taken a professional leave of absence to tour with the Limon Dance Co. in Europe this spring.

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THE JUILLIARD SCHOOL 2/28/83
Dance Division

FACULTY AND STUDENT NEWSNOTES XXIII

FACULTY

Daniel Lewis was teaching and lecturing in February at The University of Calgary in Calgary, Alberta, Canada.

Kazuko Hirabayashi worked with the London Contemporary Dance Theatre Company in London in January.

Michael Maule set "Sleeping Beauty" on the Richmond Ballet Co. in Richmond, Virginia in February for a performance in April.

Peter Sparling is teaching and choreographing in Taiwan during February.

Marian Seldes is starring in "Painting Churches", a play by Tina Howe directed by Carole Rothman at the South Street Theater.

"Hannah" is a new play about the life of Hannah Senesh, choreographed and directed by Anna Sokolow. It is playing at the Harold Clurman Theatre.

Hector Zaraspe gave a seminar in ballet at York University in Toronto in February.

ALUMNI

A recent visitor to the Dance Division was Carole Johnson who is the founder and director of the Aboriginal/Islander Dance Theatre and School of Performing Arts in Sydney, Australia.

Mark DeGarmo and Dina McDermott recently presented an evening of their own choreography at the White Dog Studio. Mark DeGarmo has also begun performing with Saeko Ichinohe for Young Audiences. He recently performed with Douglas Haim at a Riverside Church Showcase and with The Balinese American Dance Theatre directed by Islene Pinder.

Susan Marshall presented her own choreography in concerts entitled "Fault Line" at The Emanu-El Midtown YM-YWHA in March.

Constance Nadel-Miller and son, Stephen Nadel, presented dance concerts at Merce Cunningham Studio in March with funds provided by The New Jersey State Council On The Arts. The concerts were done in collaboration with The Wall Street Winds, a Juilliard based chamber group of which Stephen is a member.

Joel Schnee has signed on to become the director of the Tanz Theater which is connected with the State Theater in Osnabrück, Germany.

Linda Lehovec, Nina Ries and Brian Taylor danced in a program presented by Mark DeGarmo and Dina McDermott at the White Dog Studio. Brian Taylor is also dancing in "Hannah", choreographed and directed by Anna Sokolow at the Harold Clurman Theatre.

Paul Taylor will receive the 1983 Scripps/American Dance Festival Award which was created in 1981 to honor American modern dance choreogrphers for their lifetime contributions to the field. The award is in the amount of $25,000.

Phillip Bond and Eugene Little danced at Symphony Space in February with the Sounds in Motion company which is directed by Dianne McIntyre.

STUDENTS

Tina Mantel performed in "Apollo Object", a dance concert at The Basement. She also danced with Mark DeGarmo and Dina McDermott at the White Dog Studio.

Lisa Green danced in collaboration with a flutist in an evening of chamber music at The Manhattan School of Music in February.

Hikari Baba and Nicholas Rodriguez danced with the Inner City Ensemble in New Jersey in February.

6/15/83

THE JUILLIARD SCHOOL
Dance Division

FACULTY AND STUDENT NEWSNOTES XXIV

FACULTY

WENDY HILTON taught Baroque dance at Stanford University in June and July.

KAZUKO HIRABAYASHI taught at the London Contemporary Dance School in August.

For the forty-second consecutive year HANYA HOLM headed her own school of modern dance at Colorado College in Colorado Springs.

AIRI HYNNINEN staged Antony Tudor's"Pillar of Fire" for The Australian Ballet at the Sydney Opera House in May.

INDRANI toured England, Italy and Greece over the summer.

DANIEL LEWIS taught at the Teatrodanza Contemporanea di Roma and the London Contemporary Dance School in June and July.

MICHAEL MAULE taught at Ballet Arts in Palm Beach, Florida and in Rock Hill, South Carolina.

GENIA MELIKOVA taught at the tenth annual Summer Dance Workshop at Reed College in Portland, Oregon.

DORIS RUDKO taught at the Centro Internazionale di Danza in Rome and the Internationale Sommerakademie des Tanzes in Cologne.

RUBY SHANG & Company, Dancers performed new choreographic works by Miss Shang in a program entitled "Boundaries" in June. She left shortly thereafter for a teaching engagement at The American Dance Festival in Durham, North Carolina.

JANET SOARES taught and performed with her company (DANCES/Janet Soares) in England during July. They appeared at The Place, Goldsmith's College as well as in Glastonbury and Somerset. The company of three dancers toured with pianist ELISENDA FABREGAS (Juilliard alumna 1983) who recently made her Carnegie Recital Hall debut to critical acclaim.

ANNA SOKOLOW taught in Tel Aviv and Jerusalem, Israel over the summer.

PETER SPARLING danced with the Martha Graham Company in Greece and Italy and taught at Interlochen in Michigan.

ETHEL WINTER taught in a ballet seminar in Yorkshire, England.

HECTOR ZARASPE did a research tour in regional styles of dance in Spain in June and July and then toured in Brazil, Argentina and Colombia under the auspices of U.N.E.S.C.O.

ALUMNI

A new choreographic work by AHUVA ANBARY was performed at the Riverside Dance Festival in April.

MARGARETHA ÅSBERG has formed her own dance company in Stockholm (Margaretha Asberg Dance Company).

MARY BARNETT was Associate Artistic Director for the Alvin Ailey Spring season. Dancers with the company included the following alumni: MARILYN BANKS, NEISHA FOLKES, RALPH GLENMORE and DUDLEY WILLIAMS.

ELIZABETH WEIL BERGMAN was chosen to perform at the fifth annual Dance Kaleidoscope in Los Angeles in June.

PHILLIP BOND and Mary Harding performed with the Minnesota Orchestra in Minneapolis in March. The performances were part of the Meet the Composer Series. They danced to Rimsky-Korsakov's "Scheherazade" and Debussy's "Childrens' Corner Suite".

JENNY COOGAN left for Germany in September, 1982 where she joined the Tanzprojekt Munchen, an eleven member modern dance company.

BONNIE ODA HOMSEY and CRISTYNE LAWSON were chosen as choreographer/dancer participants at the fifth annual Dance Kaleidoscope in Los Angeles in June.

SAEKO ICHINOHE & Dancers, Inc. gave a concert of dance at The Asia Society in April. Performers included ROSEMARY NEWTON and MARK DEGARMO.

The HANNAH KAHN Dance Company performed at Cunningham Studio in July.

PAULA KELLY is taking a hiatus from the Las Vegas production of "Sophisticated Ladies" to film the ABC pilot film "Feel the Heat".

SYLVIA MORALES is dancing with Estampa Flamenca, a flamenco dance troupe directed by Maria Benitez. They performed at the American Dance Festival in June and are having a season at the Kennedy Center and in New York City in September.

DOLORES VANISON is director of dance activities at Norman Thomas High School in New York City.

After many professional engagements in Hamburg, Germany, BUENAVENTURA RIVERA will join the cast of the Vienna production of "Cats".

Among the 1983 graduates from the Dance Division, the following are already dancing in professional companies: SARI ECKLER is with the Rebecca Kelly Dance Co.; ROBERT GARLAND is on call as an extra at The Metropolitan Opera, particularly in "Les Troyens" and "Le Sacre du Printemps"; MARK HAIM is with the Mirali Sharon Dance Co. in Israel; JONATHAN LEINBACH dances with the Joffrey Concert Group; TED MCKNIGHT has joined The Vanaver Caravan; BARRIE RAFFEL is with the Rachel Harms Dance Co.; DIRCELIA RODIN has joined the Avodah Dance Ensemble; MICHAEL SCHUMACHER is with The Feld Ballet and HERMAN SEBEK is in the Broadway cast of "Cats".

STUDENTS

ANASTASIA BAIN and THOMAS HALSTEAD appeared in an MTV video with Gladys Knight and the Pips. In addition, Anastasia will be appearing with the touring company of "Your Arms Too Short to Box With God" in Europe.

LISA GREEN, RACHELLE PALNICK and NETA PULVERMACHER of the Dance Division were invited to teach a summer course at the Tel-Hai Art School in northern Israel.

MANUEL RODRIGUEZ danced in a Broadway Revue at Action Amusement Park in New Jersey over the summer.

LINCOLN CENTER STUDENT PROGRAM

JUILLIARD DANCE ENSEMBLE

QUARTET
Choreography - Ruth Currier
Music - Concerto for Strings in G Minor by Francesco Durante
Student Director - Heather Henderson

Performers: 4 women

	First Tour Cast: November, 1982	Second Tour Cast: Jan-Feb, 1983	Third Tour Cast: April, 1983	Fourth Tour Cast: May, 1983
GREEN	Felice Wolfzahn	Hikari Baba	Anastasia Bain	Hikari Baba
LAVENDER	Robin Evers	Heather Henderson	Dircelia Rodin	Heather Henderson
BLUE	Tina Mantel	Sari Eckler	Megan Williams	Sari Eckler
PINK	Barrie Raffel	Esther Friedman	Laura Colby	Esther Friedman

THE UNSUNG
Choreography - Jose Limon
Director - Daniel Lewis

Performers: 6 men

	First Tour Cast: November, 1982	Second Tour Cast: Jan-Feb, 1983	Third Tour Cast: April, 1983	Fourth Tour Cast: May, 1983
METACOMET	Peter Smith	Douglas Vlaskamp	Douglas Vlaskamp	Peter Smith
TECUMSEH	Jonathan Leinbach	Chris. Batenhorst	Jonathan Leinbach	Roberto Pace
BLACK HAWK	Kenneth Bowman	Kenneth Bowman	Kenneth Bowman	Ted McKnight
OSCEOLA	Charles Macdonald	Kraig Patterson	Charles Macdonald	Kraig Patterson
SITTING BULL	Michael Schumacher	Robert Garland	Thomas Halstead	Thomas Halstead
GERONIMO	Brian Hanna	Vernon Scott	Brian Hanna	Vernon Scott

PERFORMANCE SCHEDULE

UNSUNG AND QUARTET - November 15th-24th

Monday, November 15th, 10:00 AM

P.S. #153/160/178 (District 11- 211 TT)
(Performance at Truman High School)
750 Baychester Ave.
Bronx, NY 10475
Contact: S. Magat
379-5101
Home: 671-3278

Tuesday, November 16th, 11:00 AM & 12:30 PM

Greenwich School District (4002 TT)
(Performance at Central Jr. High)
Stanwich Road
Greenwich, CT 06830
Contact: Barbara Lewis
(203) 637-9730
Home: (203) 655-2176

Thursday, November 18th, 10:00 AM

Greenwich School District (4002 TT)
(Performance at Central Jr. High)
Stanwich Road
Greenwich, CT 06830
Contact: Barbara Lewis
(203) 637-9730
Home: (203) 655-2176

Thursday, November 18th, 1:30 PM

Isaac Young/ Jefferson/ Trinity/ Daniel Webster (2186.9 TT)
(Performance at Isaac Young Jr. High School)
270 Center Ave.
New Rochelle, NY 10805
Contact: Barbara Russell
(914) 632-9000

Monday, November 22nd, 10:30 AM

The Town School (2056.1 TT)
540 E. 76th St.
New York, NY 10021
Contact: Roberta Altman
288-4383
Home: 864-7149

Monday, November 22nd, 1:30 PM

JHS 54 (J103.2 TT)
103 W. 107th St.
New York, NY 10025
Contact: Roslyn Schley
678-2861

Tuesday, November 23rd, 10: AM

Memorial Elementary School (3100.3 TT)
Midland Ave.
Paramus, NJ 07652
Contact: Valerie Drucker
(201) 262-4611
Home: (201) 444-8641

Wednesday, November 24th, 2:00 PM

P.S. 98 (District 6) (E106.4 TT)
512 W. 212th Street
New York, NY 10034
Contact: E. Kornblum
690-7912
Home: KI9-9295

November 11, 1982

REVISED PERFORMANCE SCHEDULE FOR UNSUNG/
QUARTET - WEEK OF NOVEMBER 15th

PLEASE ADD:

Friday, November 19th, 10:00 A.M.

Jefferson Elementary School (2186.4)
Weyman Ave. & Emmett Terrace
New Rochelle, NY 10801
Contact: Ms Selma Bernstein (school coordinator)
(914) 632-9000
Home: (914) 633-8338
Dr. John Pozzi (Asst. Superintendent)
(914) 632-9000

PERFORMANCE SCHEDULE

UNSUNG AND QUARTET - Jan. 31-Feb. 4, 1983

Monday, January 31st, 10:00 A.M.

East Brook/West Brook Middle Schools (3100.1/3100.2TT) (Shared Perf.)
(Perf. at West Brook Middle School)
Roosevelt Boulevard
Paramus, NJ 07652
Phone: 201-652-3907
Contact: Patricia Crompton
H.P. 201-661-2428

Monday, January 31st, 2:00 P.M.

Scarsdale High School (2151.1TT)
Post Road
Scarsdale, NY 10583
Phone: 914-723-5500
Contact: Julie Leerburger
H.P. 914-472-2470

Tuesday, February 1st, 10:30 A.M.

Saddle Rock School (Shared with Lakeville & Baker Hill) (2112 TT)
(Performance at Saddle Rock School) (Elementary)
10 Hawthorne Lane
Great Neck, NY 11023
Phone: 516-482-8650
Contact: A. Wissner
H.P.: 516-487-2655

Wednesday, February 2nd, 10:35 A.M. & 1:00 P.M.

Lynbrook High School (2113.2TT)
Union Avenue
Lynbrook, NY 11563
Phone: 516-593-6300
Contact: Len Davenport (Asst. Super)
H.P. 516-921-3223
Coordinator: Betty Steffy

Friday, February 4th, 9:45 A.M.

P.S. #8 (3006.2TT)
96 Franklin Street
Jersey City, NJ 07307
Phone: 201-547-5798
Contact: Gerard Madaio
H.P.: 201-659-2271

Friday, February 4th, 1:15 P.M.

IS 195 (I105.5TT) (Junior High)
625 West 133rd Street
New York, NY 10027
Phone: 690-5848
Contact: Karole Turner-Stevens
H.P.: 429-3358

PERFORMANCE SCHEDULE

UNSUNG AND QUARTET

April 8th - April 15th

Friday, April 8th, 9:30 A.M.

CS 47 (C212.10 TT)
1794 East 172nd Street
Bronx, NY 10472
Phone: 824-0950
Contact: Anna Scotti
H.P. 547-3238

Monday, April 11th, 10:00 A.M.

Herricks School District (Elementary) (2054 TT)
(Performance at Herricks Middle School)
Hillsdale Drive
Albertson, NY 11507
Phone: 516-741-7800 (school)
Contact: Eugene T. Goldwasser
Phone: 516-741-7800 (Denton Avenue)
H.P.: 516-585-9587

Monday, April 11th, 1:30 P.M.

Manhattan East Junior High School (104 TT)
215 East 99th Street
New York, NY 10029
Phone: 860-6005
Contact: Ms. Marsha Lipsitz
H.P. 550-3534

Tuesday, April 12th, 11:15 A.M.

JHS 234 (J322.1 TT)
1875 East 17th Street
Brooklyn, NY 11229
Phone: 645-1334
Contact: Robert Palucci
H.P. 763-4075

Wednesday, April 13th, 10:30 A.M.

Sewanhaka High School (2050.1 TT)
500 Tulip Avenue
Floral Park, NY 11001
Phone: 516-328-4638
Contact: Paula Carlson
H.P. : 212-799-6436

Wednesday, April 13th, 1:30 P.M.

Elmont Memorial High School (2050.9 TT)
555 Ridge Avenue
Elmont, NY 11003
Phone: 516-328-4751
Contact: Loretta A. Seery
H.P.: 516-741-2248

Friday, April 15th, 10:00 A.M.

Christopher Columbus High School (S202 TT)
925 Astor Avenue
Bronx, NY 10469
Phone: 231-5000 Ext. 54
Contact: Dr. Jonathan Dzik
H.P.: 796-3418

Friday, April 15th, 1:45 P.M.

IS 116 (I212.5 TT)
977 Fox Street
Bronx, NY 10459
Phone: 589-4844
Contact: Ms. Montrose Spencer
Phone: 292-4128 (Home)

PERFORMANCE SCHEDULE

UNSUNG AND QUARTET

May 23rd - May 27th

Monday, May 23rd, 10:00 A.M.

JHS 143 (J106.2TT)
515 West 182nd Street
New York, New York 10033
Phone: 690-8948
Contact: Julie Budihas
H.P.: 362-6335

Tuesday, May 24th, 10:00 A.M.

Lincoln Elementary School (3007.3TT) (Shared with Roosevelt & Cleveland)
(Performance at John Harms Plaza Theater)
30 North Vanbrunt Street
Englewood, NJ 07631
Phone: 567-5797
Contact: Judy Scanlan
School Phone: 201-871-4003
H.P.: 201-447-4197

Wednesday, May 25th, 9:45 A.M.

Canarsie High School (S323TT)
1600 Rockaway Parkway
Brooklyn, NY 11236
Phone: 649-5511
Contact: Sharon Metrick
H.P.: 683-1498

Wednesday, May 25th, 1:15 P.M.

Julia Richman High School (S106TT)
317 E. 67th Street
New York, NY 10021
Phone: 879-6866 Ext. 27)
Contact: Lynne Evans
H.P.: 789-2189

Thursday, May 26th, 10:15 A.M.

P.S. 97 & P.S. 188 ((E101.5 TT & E101.6TT)
(Performance at JHS #25)
145 Stanton Street
New York, NY 10002
Phone: 473-8152
Contact: Eileen Gross
H.P.: 861-2272

Friday, May 27th, 10:00 A.M.

PS 76 (211.10TT)
900 Adee Avenue
Bronx, NY 10469
Phone: TU 2-8865
Contact: Gloria Cammarata
H.P.: OL 3-3632

JUILLIARD DANCE ENSEMBLE

AUREOLE and 3 EPITAPHS
Choreography - Paul Taylor
Music - Aureole - G.F. Handel
3 Epitaphs - American Folk Music
Director - Ruby Shang
Student Directors - Diane Butler and Felice Wolfzahn

Performers for both works: 3 women and 2 men

AUREOLE

First Tour Cast: November, 1982	Second Tour Cast: February, 1983	Third Tour Cast: March, 1983	Fourth Tour Cast: May, 1983
Chris. Batenhorst	Hikari Baba	Hikari Baba	Chris. Batenhorst
Shell Benjamin	Chris. Batenhorst	Chris. Batenhosrt	Shell Benjamin (alternated with Hikar Baba)
Diane Butler	Nicholas Rodriguez	Nicholas Rodriguez	Diane Butler
Nicholas Rodriguez	Megan Williams	Megan Williams	Nicholas Rodriguez
Megan Williams	Felice Wolfzahn	Felice Wolfzahn	Megan Williams

3 EPITAPHS

First Tour Cast: November, 1982	Second Tour Cast: February, 1983	Third Tour Cast: March, 1983	Fourth Tour Cast: May, 1983
Chris. Batenhorst	Hikari Baba	Hikari Baba	Chris. Batenhorst
Shell Benjamin	Chris. Batenhorst	Chris. Batenhorst	Shell Benjamin (alternated with Hikari Baba)
Diane Butler	Chandler Holland	Chandler Holland	Diane Butler
Chandler Holland	Megan Williams	Megan Williams	Chandler Hollnad
Megan Williams	Felice Wolfzahn	Felice Wolfzahn	Megan Williams

In addition a special, unscheduled performance of the two works took place on April 27, 1983. Casts were as follows:

Aureole: Hikari Baba, Christopher Batenhorst, Diane Butler, Nicholas Rodriguez and Megan Williams

3 Epitaphs: Hikari Baba, Christopher Batenhorst, Diane Butler, Chandler Holland and Megan Williams

Revised
November 5, 1982

PERFORMANCE SCHEDULE

AUREOLE AND THREE EPITAPHS

Wednesday, November 10th, 10:15 A.M.

Richmond Hill High School (S415 TT)
89-30 114th Street
Richmond Hill, NY 11418 (Queens)
Contact: Ms. Nettie Silver
846-3335
Home: 849-9870

Friday, November 12th, 1:30 P.M.

Jane Addams Vocational High School (S210TT)
900 Tinton Avenue
Bronx, NY 10456
Contact: Mrs. June Chory
292-4513
Home: 928-9156

Wednesday, November 17th, 9:45 & 10:30 (Back to Back)

Brooklyn Technical High School (S301TT)
29 Fort Greene Place
Brooklyn, NY 11217
Contact: Ms. Alice Timothy
858-5150
Home: MU 4-1916

AUREOLE/THREE EPITAPHS

Monday, February 7, 1:30 p.m.
P. S. 9 (E210.10TT)
East 183rd St. & Ryer Ave., Bronx
Ms. Myrta Rivera
school: 220-8482
home: 365-8358

Tuesday, February 8, 9:45 a.m.
Hunter College High School (S118TT)
94th Street & Park Avenue
Mrs. Susan Meeker
school: 860-1280
home: 662-8152

Wednesday, February 9, 9:35 a.m.
JHS 240 (J322TT) - shared with JHS 278
2500 Nostrand Avenue, Brooklyn
Ms. Sondra P. Rose
school: 253-3700
home: 516/295-5559

Wednesday, February 9, 1:30 p.m.
P.S./I.S. 187 (E106.3TT)
187th Street & Cabrini Blvd., Manhattan
Ms. Eva-Lee Baird
school: 690-8972
home: 795-2765

2/21/83
LCSP

PERFORMANCE SCHEDULE

AUREOLE AND THREE EPITAPHS

March 23rd - March 25th

Wednesday, March 23rd, 2:00 P.M.

A.B. Smith Elementary School/Meadowbrook Elementary School
(Performance at George White Elementary School) (3012.2TT)
Hillsdale Avenue & Magnolia Avenue
Hillsdale, NJ 07642
Phone: 201-664-0286 (George White School) (Mr. Parry, Principal)
Contact: Ms. Ann Gore
Phone: (201) 664-8088 (Meadowbrook School)
H.P. (201) 569-9336

Thursday, March 24th, 10:00 A.M.

Scarsdale Public Schools (2051TT)
(Performance at Scarsdale Junior High School)
Mamaroneck Road
Scarsdale, NY 10583
Phone: (914) 723-5500 Ext. 401 or 402 (Mr. Peter Telfer, Principal)
Contact: Dr. Richard Sprague (Scarsdale Public Schools)
Phone: (914) 723-5500

Thursday, March 24th, 1:00 A.M.

George Washington High School (S116TT)
549 Audubon Avenue
New York, NY 10040
Phone: 927-1841
Contact: Albert J. Ackel
H.P. 988-2229

Friday, March 25th, 10:00 A.M.

Murray Avenue Elementary School (2152.2TT)
Murray Avenue
Larchmont, NY 10538
Phone: (914) 698-9000
Contact: Carol West
H.P. (914) 834-4547

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

AUREOLE 3 EPITAPHS QUARTET

DANCE TOUR: WEDNESDAY, APRIL 27, 1983

Call: 7:15am
Depart: 7:30am
Performances: 10:00am and 12:00pm
Place: Clarkstown South, New York (Elem.)
Return: 3:00pm

Contacts:

Diane Butler(Dance Captain) -- 874-7919
Hikari Baba -- 580-4597
Megan Williams -- 496-9543
Christopher Batenhorst -- 989-0694
Nicholas Rodriquez -- 564-7309
Chandler Holland -- 589-8459
Anastasia Bain -- 281-4904
Laura Colby -- 807-8014
Dircelia Rodin -- 674-8±7±
Sari Eckler -- 496-9543

LCSP Office -- 799-5000 ext. 244
Stage Manager, Richard Rose -- 942-4907

Please be prompt for call time!

AUREOLE/EPITAPH PERFORMANCE SCHEDULE

Thursday, May 26, 1983, 1:15 P.M. (Double Perf.)

IS 88
215 West 114th Street
New York, New York 10026
Phone: 678-2869
Contact: Shirley Mayo, Principal

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THE JUILLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Dance and Academic Faculty Date November 10, 1982

From: Martha Hill, Director, Dance Division

Subject: Student Absences

Because of the Lincoln Center Student Program Tours during the month of November, the students listed will be absent from classes on the dates given below. Please excuse the resulting absences from class.

DATES OF TOUR

November 10, 1982 (Wednesday)
November 12, 1982 (Friday)

November 15, 1982 (Monday)
November 16, 1982 (Tuesday)
November 17, 1982 (Wednesday)
November 18, 1982 (Thursday)

November 22, 1982 (Monday)
November 23, 1982 (Tuesday)
November 24, 1982 (Wednesday)

LCSP TOUR CAST

Christopher Batenhorst
Shell Benjamin
Kenneth Bowman
Diane Butler
Robin Evers
Brian Hanna
Chandler Holland
Jonathan Leinbach
Charles Macdonald
Tina Mantel
Barrie Raffel
Nicholas Rodriguez
Michael Schumacher
Peter Smith
Megan Williams
Felice Wolfzahn

Thankyou.

F6B 15M 10/81

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THE JUILLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Dance, Academic and Music Faculty Date January 28, 1983

From: Martha Hill

Subject:

The following Dance Division Students will be touring with the L.C.S.P. Please excuse them from your classes.

Jan. 31 - Feb. 4 Unsung and Quartet

Hikari Baba
Christopher Batenhorst
Kenneth Bowman
Sari Eckler
Esther Friedman
Robert Garland
Heather Henderson
Kraig Patterson
Vernon Scott
Douglas Vlaskamp

Feb. 7,8,9 Aureole and 3 Epitaphs

Hikari Baba
Christopher Batenhorst
Chandler Holland
Nicholas Rodriguez
Megan Williams
Felice Wolfzahn

F6B 15M 10/81

Lincoln Center Institute

1983 Summer Session

Repertory for Study

Presented in

The Juilliard Theater

144 West 66th Street

July 5 - 22, 1983

These works will be available for presentation in schools
in the 1983-84 academic year

TUESDAY, JULY 5 - 1:45 P.M.

Welcome: Dr. Maxine Greene, William F. Russell Professor of Philosophy and Education, Teachers College, Columbia University

and

Mark Schubart, Director, Lincoln Center Institute

Music for chorus:

Juilliard Choral Singers
Brian Saunders, conductor

Giovanni Gabrieli : "Jubilate Deo"

J. S. Bach : Chorale: "Jesu, Meine Freude"

William Billings : "Rounds"

Orlando Lassus : "Echo Song"

Aaron Copland : "Lark"

Clément Janequin : "Song of the Birds"

Felix Mendelssohn : "Heilig"

Benjamin Britten : "Hymn to St. Cecilia"

Alberto Ginastera : "The Lamentations of Jeremiah"

Samuel Barber : "To Be Sung on the Water"

arr. Agnes Nebo : "African Dance Song"

arr. Brian Saunders : "Song of the Mouse"

WEDNESDAY, JULY 6 - 2:40 P.M.

Chamber Music:

Franz Josef Haydn : String Quartet in D-Major Op. 64, No. 5, "The Lark"

Allegro moderato
Adagio cantabile
Menuetto : Allegretto
Finale : Vivace

Igor Stravinsky : Concertino for String Quartet

Members of the St. Luke's Chamber Ensemble:

Naoko Tanaka, violin
Mayuki Fukuhara, violin
Louise Schulman, viola
Myron Lutzke, cello

Michael Feldman, Artistic Director

Story Theater:

"The Little Peasant"
"The Tar Baby"
"The Golden Goose"
- from "Story Theater" adaped for the stage by Paul Sills

Directed by Cheryl McFadden

Production Design : Kate Bucklin
Lighting Design : Mark Vassallo
Stage Manager : Mitchell Levine

Actors:

Gilbert Cole
Randy Kovitz
Angela Pietropinto
Anna Deavere Smith
David Strathairn

Some masks will be provided by Julie Taymor

Paints courtesy of Reality Dreams Hardware

THURSDAY, JULY 7 - 2:40 P.M.

Music for percussion quartet:

Michael Colgrass :	"Percussion Music"
Michael William Udow :	"Timbrack Quartet"
Larry London :	"Doggy Days and Starry Nights"
John Cage :	"Cage Construction No. 2"
Steve Reich :	"Clapping Music"
William Albright :	"Take That"

Percussionists:

Jason Arkis	Sam Rutenberg
Glenn Rhian	Scott Thomas

Dance:

"Food For Thought"

Choreographed, costumed, and performed by Blondell Cummings

"Chicken Soup"

Music : Brian Eno, Meredith Monk, and Colin Walcott
Words : Grace Paley and Pat Stein and a recipe from the Settlement Cookbook

"Meat and Potatoes"

Music collage : Linda Fisher
Words : Greg Tate

"Tossed Salad"*

Music : Linda Fisher

Food portraits between dances written by Patricia Jones and Mindy Levine in collaboration with Blondell Cummings

*Choreography for "Tossed Salad" done in collaboration with Trinket Monsad

FRIDAY, JULY 8 - 2:40 P.M.

Dance:

"A Crack on the Ceiling"
Dedicated to Audrey Sheets

Choreography :	James Cunningham
Music :	Tape collage
Costume Design :	Barbara Ellmann
Scenic Design :	Susan Sonz
Lighting Design :	Raymond J. Dooley

- a crack on the ceiling
had the habit
of sometimes looking
like a rabbit

from "Madeline," by Ludwig Bemelmans

Members of The Juilliard Dance Ensemble:

Christopher Batenhorst	Antonio Laginha
Gina Bonati	Kraig Patterson
Andrea Feier	Malini Singh
Lisa Green	Ani Udovicki

"Little Improvisations"

Choreography :	Antony Tudor
Music :	"Kinderscenen" by Robert Schumann
Direction :	Airi Hynninen

Members of the Juilliard Dance Ensemble:

Susan Gaydos and Christopher Batenhorst

Drama:

C. S. Lewis: "The Lion, the Witch and the Wardrobe"
from "The Chronicles of Narnia"
Adapted by le Clanché du Rand

Directed by Ken Grantham

Actors:

le Clanché du Rand
Eric Booth

MONDAY, JULY 11 - 2:40 P.M.

Dance:

I. "Congo Tango Palace" from "Come and Get the Beauty of it Hot"

Choreography : Talley Beatty
Music : "Sketches of Spain" by Miles Davis and Gil Evans
Costume Design : Jean Hays
Lighting Design : Bill Burd

"Half Moon Gypsies" from "I See the Moon...and the Moon Sees Me"

"The moon affects the tides. It's a known fact. Oceans are made of water and men are ninety percent of the same composition. Facts. If a heavenly body like the moon can move entire oceans, then the task of touching and tossing the liquid nebulous of our souls is infinitesimally more feasible."

- Lance Freed

Choreography : Ulysses Dove
Music : Robert Ruggieri
Costume Design : Judy Dearing
Lighting Design : Douglas Drew

Excerpt from "Revelations"

Choreography : Alvin Ailey
Music : Traditional
Decor and Costume Design : Ves Harper
Lighting Design : Nicola Cernovitch

Alvin Ailey Repertory Ensemble:

Adrienne Armstrong	Patricia Jacobs	Toni Pierce
Carl Askew	Nina Klyvert	Robert Smith
Wayne Barbaste	Beth Lane	Ray Tadio
Carl Fields	Dianne Maroney	Andre Tyson
Marey Griffith	Jonathan Riseling	Malinda Welty

Sylvia Waters, Artistic Director
Alvin Ailey, Artistic Advisor
Donald Moss, Business Manager

II. "Seven by Five"

Choreography : Bart Cook
Music : Septet for Trumpet, Piano, and Strings Op. 65 by Camille Saint-Saëns
Dancers : from The School of American Ballet

Commissioned jointly by the New York City Ballet and the Institute with the assistance of The Chase Manhattan Bank Production Fund of Lincoln Center and a generous gift from Mr. and Mrs. Jeffrey Beck.

TUESDAY, JULY 12 - 1:45 P.M.

Drama:

"The Glass Menagerie" by Tennessee Williams

Directed by David Shookhoff

Scenic and Costume Design : Brian Martin
Lighting Design : Mark Vassallo
Sound Design : Billy G. Harper, Jr.
Stage Manager : Teresa Elwert
Casting Consultant : Billy Hopkins

Cast
(in order of appearance)

Tom . . . . . Roscoe Born

Amanda . . . . . Lois Smith

Laura . . . . . Anne O'Sullivan

Jim . . . . . Michael Falmeth

Time : Late 1930's

Place : Tenement in St. Louis

There will be one 10-minute intermission*

* When performed in schools, there will be a short pause instead of an intermission

WEDNESDAY, JULY 13 - 2:40 P.M.

Chamber Music:

Bela Bartok: Contrasts for Clarinet, Violin, and Piano

Verbunkos (Military dance) Moderato ben ritmato
Pihenö (Relaxation) Lento
Sebes (Fast dance) Allegro vivace

Ludwig van Beethoven: Trio for Piano, Violin, and Cello in B-Flat Major Op. 97, No. 6, "Archduke"

First movement: Allegro moderato

Igor Stravinsky: Three Pieces for Solo Clarinet

Members of the St. Luke's Chamber Ensemble:

Naoko Tanaka, violin
Marcy Rosen, cello
William Blount, clarinet
Peter Vinograde, piano*

Michael Feldman, Artistic Director

*guest artist

THURSDAY, JULY 14 - 2:40 P.M.

Dance:

"Food For Thought"

Choreographed, costumed, and performed by Blondell Cummings

"Chicken Soup"

Music : Brian Eno, Meredith Monk, and Colin Walcott
Words : Grace Paley and Pat Stein and a recipe from the Settlement Cookbook

"Meat and Potatoes"

Music collage : Linda Fisher
Words : Greg Tate

"Tossed Salad"*

Music : Linda Fisher

Food portraits between dances written by Patricia Jones and Mindy Levine in collaboration with Blondell Cummings

*Choreography for "Tossed Salad" done in collaboration with Trinket Monsad

Music for chorus:

Juilliard Choral Singers
Brian Saunders, conductor

Giovanni Gabrieli : "Jubilate Deo"
J. S. Bach : Chorale: "Jesu, Meine Freude"
William Billings : "Rounds"
Orlando Lassus : "Echo Song"
Aaron Copland : "Lark"
Clément Janequin : "Song of the Birds"
Felix Mendelssohn : "Heilig"
Benjamin Britten : "Hymn to St. Cecilia"
Alberto Ginastera : "The Lamentations of Jeremiah"
Samuel Barber : "To Be Sung on the Water"
arr. Agnes Nebo : "African Dance Song"
arr. Brian Saunders : "Song of the Mouse"

FRIDAY, JULY 15 - 2:40 P.M.

Dance:

"A Crack on the Ceiling"
Dedicated to Audrey Sheets

Choreography : James Cunningham
Music : Tape collage
Costume Design : Barbara Ellmann
Scenic Design : Susan Sonz
Lighting Design : Raymond J. Dooley

- a crack on the ceiling
had the habit
of sometimes looking
like a rabbit

from "Madeline," by Ludwig Bemelmans

Members of The Juilliard Dance Ensemble:

Gina Bonati
Susan Gaydos
Antonio Laginha
Catherine Novak
Kraig Patterson
Malini Singh
Ani Udovicki
Douglas Vlaskamp

"Little Improvisations"

Choreography : Antony Tudor
Music : "Kinderscenen" by Robert Schumann
Direction : Airi Hynninen

Members of The Juilliard Dance Ensemble:

Ani Udovicki and Douglas Vlaskamp

MONDAY, JULY 18 - 2:10 P.M.

Chamber Music:

Franz Josef Haydn : String Quartet in D Major Op. 64, No. 5, "The Lark"

Allegro moderato
Adagio cantabile
Menuetto : Allegretto
Finale : Vivace

Igor Stravinsky : Concertino for String Quartet

Members of the St. Luke's Chamber Ensemble:

Naoko Tanaka, violin
Mayuki Fukuhara, violin
Louise Schulman, viola
Myron Lutzke, cello

Michael Feldman, Artistic Director

Dance:

"Seven by Five"

Choreography : Bart Cook
Music : Septet for Trumpet, Piano, and Strings Op. 65 by Camille Saint-Saëns
Dancers : from The School of American Ballet

Commissioned jointly by The New York City Ballet and the Institute with the assistance of The Chase Manhattan Bank Production Fund at Lincoln Center and a generous gift from Mr. and Mrs. Jeffrey Beck.

TUESDAY, JULY 19 - 1:45 P.M.

Drama:

"The Glass Menagerie" by Tennessee Williams

Directed by David Shookhoff

Scenic and Costume Design : Brian Martin
Lighting Design : Mark Vassallo
Sound Design : Billy G. Harper, Jr.
Stage Manager : Teresa Elwert
Casting Consultant : Billy Hopkins

Cast
(in order of appearance)

Tom . . . . . Roscoe Born

Amanda . . . . . Lois Smith

Laura . . . . . Anne O'Sullivan

Jim . . . . . Michael Falmeth

Time : Late 1930's
Place : Tenement in St. Louis

There will be one 10-minute intermission*

* When performed in schools, there will be a short pause instead of an intermission

WEDNESDAY, JULY 20 - 2:10 P.M.

Story Theater:

"The Little Peasant"
"The Tar Baby"
"The Golden Goose"
- from "Story Theater" adaped for the stage by Paul Sills

Directed by Cheryl McFadden

Production Design : Kate Bucklin
Lighting Design : Mark Vassallo
Stage Manager : Mitchell Levine

Actors:

Gilbert Cole
Randy Kovitz
Angela Pietropinto
Anna Deavere Smith
David Strathairn

Some masks will be provided by Julie Taymor

Paints courtesy of Reality Dreams Hardware

Chamber Music:

Bela Bartok: Contrasts for Clarinet, Violin, and Piano

Verbunkos (Military dance) Moderato ben ritmato
Pihenö (Relaxation) Lento
Sebes (Fast dance) Allegro vivace

Ludwig van Beethoven: Trio for Piano, Violin, and Cello in B-Flat Major
Op. 97, No. 6, "Archduke"

First movement: Allegro moderato

Igor Stravinsky: Three Pieces for Solo Clarinet

Members of the St. Luke's Chamber Ensemble:

Naoko Tanaka, violin
Marcy Rosen, cello
William Blount, clarinet
Peter Vinograde, piano*

Michael Feldman, Artistic Director

*guest artist

THURSDAY, JULY 21 - 2:10 P.M.

Music for percussion quartet:

Michael Colgrass :	"Percussion Music"
Michael William Udow :	"Timbrack Quartet"
Larry London :	"Doggy Days and Starry Nights"
John Cage :	"Cage Construction No. 2"
Steve Reich :	"Clapping Music"
William Albright :	"Take That"

Percussionists:

Jason Arkis	Sam Rutenberg
Glenn Rhian	Scott Thomas

Dance:

"Congo Tango Palace" from "Come and Get the Beauty of it Hot"

Choreography :	Talley Beatty
Music :	"Sketches of Spain" by Miles Davis and Gil Evans
Costume Design :	Jean Hays
Lighting Design :	Bill Burd

"Half Moon Gypsies" from "I See the Moon...and the Moon Sees Me"

"The moon affects the tides. It's a known fact. Oceans are made of water and men are ninety percent of the same composition. Facts. If a heavenly body like the moon can move entire oceans, then the task of touching and tossing the liquid nebulous of our souls is infinitesimally more feasible."

- Lance Freed

Choreography :	Ulysses Dove
Music :	Robert Ruggieri
Costume Design :	Judy Dearing
Lighting Design :	Douglas Drew

Excerpt from "Revelations"

Choreography :	Alvin Ailey
Music :	Traditional
Decor and Costume Design :	Ves Harper
Lighting Design :	Nicola Cernovitch

Alvin Ailey Repertory Ensemble:

Adrienne Armstrong	Patricia Jacobs	Toni Pierce
Carl Askew	Nina Klyvert	Robert Smith
Wayne Barbaste	Beth Lane	Ray Tadio
Carl Fields	Dianne Maroney	Andre Tyson
Marey Griffith	Jonathan Riseling	Malinda Welty

Sylvia Waters, Artistic Director
Alvin Ailey, Artistic Advisor
Donald Moss, Business Manager

Production Staff of the Institute:

Tony Diemont	Technical Director
Mark Vassallo	Lighting Designer
Barbara DeGast	Stage Assistant

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THE JUILLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Dance Faculty Date October 8, 1982

From: Martha Hill

Subject:

All faculty members are invited by the America-Israel Cultural Foundation to attend the single concert of the Batsheva Dance Company from Tel-Aviv at Carnegie Hall, Tuesday, October 26, 7:30 pm curtain. The occasion is a benefit for the America-Israel Cultural Foundation which subsidizes the Batsheva Dance Company and also for the purpose of presenting an award to Jerome Robbins at intermission. The program will consist of a short duet excerpted from a ballet of Robert Cohan, a ballet by Cranko and one by Ohad Naharin, the latter two being commissioned by Batsheva,built on Israeli themes. The tickets are being paid for by Mr. George Jaffin who is a patron of the Foundation and closely related to President Mennin and Juilliard and I will write to Mr. Jaffin to give him our thanks.

Please tear off the bottom portion of this note and RETURN TO MARY CHUDICK with information as to whether you will or will not attend. Wives and husbands are invited. KINDLY LET THE DANCE DIVISION OFFICE KNOW BY TUESDAY,OCTOBER 12, THE LATEST.

_____ will attend_____will not attend_____
(faculty member)

with_____.

Performance of Batsheva Dance Company at Carnegie Hall, Tuesday,Oct. 26, 7:30 pm.

NOTE: If your RSVP on this form cannot be delivered to the Dance Office by Oct. 12, you may telephone: (212) 799-5000,ext.255,256

_____
(faculty signature)

F6B 15M 9-79

THE JUILLIARD SCHOOL
Dance Division

November 5, 1982

Especially arranged
very brief

Dancers' Health Clinic

on

"Prevention and Care of Injuries"
(including financial aid)

$$$

50

THE JUILLIARD SCHOOL

LILA ACHESON WALLACE LIBRARY
New Acquisitions
Dance Books

June 1983

Added September 1982 - June 1983 (25)

****

Anderson, Jack; The one and only: The Ballet Russe of Monte Carlo.

Austin, Richard; Natalia Makarova: Ballerina.

Brady, Joan; The unmaking of a dancer; an unconventional life.

Clarke, Mary; The ballet goer's guide.

Cohen, Selma Jeanne; Next week, Swan Lake; reflections on dance and dancers.

Cohen-Stratyner, Barbara Naomi; Biographical dictionary of dance.

Croce, Arlene; Going to the dance.

Dance Studies, vol. 1-- (vols. 1-4); ed., Lange, Roderick.

De Mille, Agnes; America Dances.

Gale, Joseph; Behind barres: The mystique of masterly teaching.

Giselle and Albrecht: American Ballet Theatre's Romantic Lovers; Hering, Doris.

Knust, Albrecht; Dictionary of kinetography Laban (Labanotation).

Kostrovitskaya, Vera S.; 100 lessons in classical ballet.

Lazzarini, John and Roberta; Pavlova: Repertoire of a legend.

Martins, Peter; Far from Denmark.

Maynard, Olga; Judith Jamison; aspects of a dancer.

Money, Keith; Anna Pavlova: Her life and art.

Neale, Wendy; Ballet life behind the scenes.

Nijinska, Bronislava; Bronislava Nijinska: Early memoirs.

Petitjean, Pierre; Ten dancers; on stage, backstage, at home, and on the road.

Ruyter, Nancy Lee Chalfa; Reformers and Visionaries: The Americanization of the art of dance.

Striking a balance; dancers talk about dance; Newman, Barbara, compiler.

Stuttgart Ballet; text by Horst Koegler.

Terry, Walter; How to look at dance.

The art of Margot Fonteyn; Ninette de Valois, Frederick Ashton, Keith Money, Margot Fonteyn

* First performance
** First New York performance
*** First United States performance

June 1983

Choreographic works presented and/or produced for public performance by
The Juilliard School
Dance Division
Season of 1951-52 through Season of 1982-83

Dates are Juilliard production dates, not necessarily choreographic dates.

BETTIS, VALERIE

* Closed Door. Anton von Webern. Juilliard Dance Theater, May 1959.

The Desperate Heart. Bernardo Segall. Valerie Bettis, May 1959.

BLACK, MARGARET

* Gradus ad Parnassum: Enfantines. Ernest Bloch. Juilliard Dance Ensemble, March 1962

BJORNSSON, FREDBJORN

Badinage. Johan Halvorsen. Juilliard Dance Ensemble, May 1966.

BROWN, CAROLYN

* West Country. Edward Elgar. Juilliard Dancers, May 1970.

CARLISLE, KEVIN (alumna)

* Part-time Invention. Peter Schickele. Juilliard Dance Ensemble. March 1964.
Lincoln Center Student Program, Spring 1964.

CORVINO, ALFREDO

* Gradus ad Parnassum: Scenes d'Enfants. Federico Mompou. Juilliard Dance Ensemble, March 1962.

CURRIER, RUTH

* Brandenburg Concerto No. 4 in G Major. Johann Sebastian Bach, Juilliard Dance Theater, May 1959.
-Doris Humphrey in collaboration with Ruth Currier-
Quartet. Francesco Durante. Lincoln Center Student Program Tour 1982-83.
* Toccata. Henry Cowell. José Limón and Dance Co., April 1960.

DRAPER, PAUL

* Sometimes. Samuel Barber. Juilliard Dance Ensemble, April 1964.
Lincoln Center Student Program, Spring 1964.

* First performance
** First New York performance
*** First United States performance

FEUILLET, RAOUL

Ballet de Neuf Danseurs. Unknown. Juilliard Dance Ensemble, April 1960.

FOKINE, MICHEL

Excerpts from Le Carnaval. Robert Schumann. Juilliard Dance Ensemble, March 1962.

GRAHAM, MARTHA

* Canticle for Innocent Comedians. Thomas Ribbink. Martha Graham Company, April 1952.

Diversions of Angels. Norman Dello Joio. Juilliard Dance Ensemble, April 1967.
Juilliard Dance Ensemble, March 1968.
Juilliard Dance Ensemble, May 1971.
Juilliard Dance Ensemble, November 1971.

Errand into the Maze. Gian-Carlo Menotti. Martha Graham and Stuart Hodes, April 1952.

Herodiade. Paul Hindemith. Martha Graham and May O'Donnell, April 1952.
Ethel Winter and Linda Hodes, March 1963.

Judith. William Schuman. Martha Graham, April 1952.

**The Triumph of Saint Joan. Norman Dello Joio. Martha Graham, April 1952.

HARRISON, RAY

* Espial. Gerald Cook. Juilliard Dance Ensemble, March 1964.

HILTON, WENDY

* Celebration of Lully. (Chor. Masters of the Baroque era and Wendy Hilton)
Jean-Baptiste Lully. Juilliard Dance Ensemble, March 1983.

** Divertissement from Les Festes Venitiennes (after Louis Pécour). Andre Campra.
Juilliard Dance Ensemble. March 1978.

** An Entertainment for His Majesty George II (chor. Anthony L'Abbe and Wendy Hilton)
George Frideric Handel. The Juilliard Dance Ensemble. March 1980.
The Juilliard Dance Ensemble. April 1981.

*First performance
** First New York performance
*** First United States performance

ENGLUND, RICHARD (alumnus)

** Jigs 'n Reels. Malcolm Arnold. Juilliard Dance Ensemble, May 1966.

—

HIRABAYASHI, KAZUKO (alumna)

* Black Angels. George Crumb. Juilliard Dance Ensemble. May, 1973.

* Concerto. Johann Sebastian Bach. Juilliard Dance Ensemble. May, 1977.

* Dark Star. Toru Takemitsu. Juilliard Dance Ensemble. March, 1978.

* Mask of Night. George Crumb. Juilliard Dance Ensemble. April, 1975.

* Night of Four Moons with Lone Shadow. George Crumb. Juilliard Dance Ensemble. April, 1974.

* Nowhere But Light. Justin Dello Joio. Juilliard Dance Ensemble. May, 1976.

* Rounds. Teo Macero. Juilliard Dance Ensemble. May, 1977.

The Stone Garden. Ryohei Hirose, Marilyn Rosenberger. Juilliard Dance Ensemble. February, 1979 .

* The Darkening Green. George Crumb. Juilliard Dance Ensemble. March 1980

HOVING, LUCAS

* Suite for a Summer Day. Peter Schickele. Juilliard Dance Ensemble, April 1962.

HUG, WILLIAM (Alumnus)

Rhythm Ritual. Self-Accompanied. Lincoln Center Student Program. 1968-69.

*First performance
**First New York performance
**First United States performance

HUMPHREY, DORIS

* Brandenburg Concerto No. 4 in G Major. Johann Sebastian Bach
(in collaboration with Ruth Currier) Juilliard Dance Theater, May 1959.

* Dawn in New York. Hunter Johnson. Juilliard Dance Theater. April 1956; January 1957.
-Choreography commissioned by Juilliard Musical Foundation for the Festival of American Music.

Day on Earth. Aaron Copland.. José Limón And Dance Co., December 1952 and January & February 1954.
Juilliard Dance Ensemble, May 1972.

* Descent into the Dream. Goffredo Petrassi. Juilliard Dance Theater. January 1957.

Desert Gods from Song of the West. Roy Harris. Juilliard Dance Dept.. May 1953.

*** Fantasy and Fugue in C Major and Fugue in C Minor. Wolfgang Amadeus Mozart.
José Limón and Dance Co., December. 1952.

Lament for Ignacio Sanchez Mejias. Norman Lloyd. José Limón and Dance Co., December 1959, May 1959.
Juilliard Dance Ensemble, May 1972.

Life of the Bee. Paul Hindemith. Juilliard Dance Theater, April 1955, January 1957.

** Night Spell. Priaulx Rainier. José Limón and Dance Co., December 1952 and January & February 1954.

Lincoln Center Student Program Tour 1976-77
Lincoln Center Student Program Tour 1977-78

Partita. Johann Sebastian Bach. Juilliard Dance Theater, April 1958.

Passacaglia and Fugue in C Minor. Johann Sebastian Bach. Juilliard Dance Ensemble, April 1960, April 1961, May 1972.

The Race of Life. Vivian Fine. Juilliard Dance Theater, April 1956.

Ritmo Jondo. Carlos Surinach. José Limon and Dance Co., Jan-Feb. 1954
Juilliard Dance Ensemble, Feb. 1965 (re-arranged)
Lincoln Center Student Program, Spring 1965 (re-arr.)
Juilliard Dance Ensemble, May 1973.

* The Rock and the Spring. Frank Martin. Juilliard Dance Theater, April 1955.

** Ruins and Visions. Benjamin Britten. José Limón and Dance Co., Jan-Feb. 1954
Juilliard Dance Ensemble, April 1964 (excerpt)
Lincoln Center Student Program (excerpt) 1964.

(continued)

*First performance
**First New York performance
***First United States performance

HUMPHREY, DORIS (continued)

The Shakers. Traditional. Juilliard Dance Ensemble, May 1972.

* Theater Piece, No. 2. Otto Luening. José Limón and Dance Co., April 1956.
-Music and Choreography commissioned by the Juilliard Musical Foundation for the Festival of American Music.-

Variations and Conclusion from New Dance. Wallingford Riegger. José Limón and Dance Co., December 1952.
Juilliard Dance Ensemble. May 1963.

IVANOV, LEV

Pas de Deux from "Swan Lake". Peter I. Tchaikovsky. Juilliard Dance Ensemble, March 1964.

Pas de Trois from "Swan Lake". Peter I. Tchaikovsky. Lincoln Center Student Program, Spring 1964
Juilliard Dance Ensemble. March 1969.

KEANE, FIORELLA

* Gradus ad Parnassum: Suite Francaise. Francis Poulenc. Juilliard Dance Ensemble, March 1962.

KONER, PAULINE

* Barren Sceptre. Gunther Schuller. Pauline Koner and José Limón, April 1960.
(José Limón in collaboration with Pauline Koner)

** Cassandra. Aaron Copland. Pauline Koner. January-February 1954.

LA MERI

** The Seasons. Antonio Vivaldi. Juilliard Dance Department. Students, April 1960.

*First performance
**First New York performance
***First United States performance

LEWIS, DANIEL (alummus)

Irving the Terrific. Sound Collage (Pia Gilbert. Saul Goodman, Joseph Lyons, Rolling Stones).
Juilliard Dance Ensemble. May 1973.

* Moments: A Tribute to Jose Limon. Edgar David Grana.
Juilliard Dance Ensemble, March 1982.
Juilliard Dance Ensemble, March 1983.

* Mostly Beethoven. Ludwig van Beethoven. Juilliard Dance Ensemble, February, 1979.

*Proliferation. Saul Goodman. Juilliard Dance Ensemble. May 1976.

*The Waldstein Sonata. Ludwig van Beethoven. Juilliard Dance Ensemble. April 1975
José Limón/reconstructed and completed by Daniel Lewis.

LIMÓN, JOSÉ

* Barren Sceptre. Gunther Schuller. José Limón and Pauline Koner, April 1960.
-in collaboration with Miss Koner-.

A Choreographic Offering. Johann Sebastian Bach. Juilliard Dance Ensemble, April 1974.

Concerto in D Minor after Vivaldi. Johann Sebastian Bach.
Juilliard Dance Ensemble, May 1963
Juilliard Dance Ensemble, April 1964
Lincoln Center Student Program, Spring 1964.

* The Demon. Paul Hindemith. José Limón and Dance Co., March 1963.

*** El Grito. Silvestre Revueltas. José Limón and Dance Co., December 1952.

** The Exiles. Arnold Schoenberg. José Limón and Letitia Ide. December, 1952
Jan-Feb., 1952.

* King's Heart. Stanley Wolfe. Juilliard Dance Theater, April 1956.
-Music commissioned by the Juilliard Musical Foundation for the Festival of American Music.-

La Malinche. Norman Lloyd. José Limón and Dance Co., December 1952.
Juilliard Dance Ensemble. March 1968.
Juilliard Dance Ensemble. April 1981

* La Piñata (The Saint's Day). Burrill Phillips. Juilliard Dance Ensemble, March 1966.

* Mac Aber's Dance. Jacob Druckman. Juilliard Dance Ensemble. April 1967.

* Missa Brevis. Zoltan Kodaly. Juilliard Dance Theater. April 1958, May 1959.
Juilliard Dance Ensemble. May 1977.

(continued)

*First performance
**First New York performance
***First United States performance

LIMÓN, JOSÉ (continued)

The Moor's Pavane. Henry Purcell. José Limón and Dance Co., Jan-Feb., 1954.

* Ode to the Dance. Samuel Barber. José Limón and Dance Co., Jan-Feb., 1954.

* Performance. Variations on a Theme of William Schuman by Juilliard composers. Juilliard Dance Ensemble, April 1961.

** The Queen's Epicedium. Henry Purcell. José Limón and Dance Co., December 1952.

* Revel. Elizabeth Sawyer. Juilliard Dance Ensemble. November 1971.

** Symphony for Strings. William Schuman. José Limón and Dance Co., April 1956.

* There is a Time. (Variations on a Theme). Norman Dello Joio.
José Limón and Dance Co., April 1956
Juilliard Dance Ensemble, May 1966.
Juilliard Dance Ensemble. May 1970.
Juilliard Dance Ensemble. May 1978.
Lincoln Center Student Program Tour 1978-79 (abridged version)
Lincoln Center Student Program Tour 1979-80 (abridged version)
-Music and choreography commissioned by the Juilliard Musical Foundation for the Festival of American Music.

Tonantzintla. Antonio Soler. Juilliard Dance Ensemble. April 1981

The Traitor. Gunther Schuller. José Limón and Dance Co., May 1959.

* Two Essays for Large Ensemble. Johann Sebastian Bach. Juilliard Dance Ensemble, April 1964.

* The Unsung. Juilliard Dance Ensemble. May 1970.
Lincoln Center Student Program Tour 1982-83.

* Variations on a Theme of Paganini. Johannes Brahms. Juilliard Dance Ensemble. February, 1965.
Lincoln Center Student Program, Spring 1965.

* The Visitation. Arnold Schoenberg. José Limón and Dance Co., December 1952, Jan-Feb., 1954.

* The Waldstein Sonata. Ludwig van Beethoven. Juilliard Dance Ensemble. Reconstructed and completed by Daniel Lewis. April 1975.

The Winged. Hank Johnson. The Juilliard Dance Ensemble. May 1972.
The Juilliard Dance Ensemble. March 1980.

*First performance
**First New York performance
***First United States performance

MAULE, MICHAEL

Carib Pedlar. Darius Milhaud. Juilliard Dance Ensemble, March 1983.

MC KAYLE, DONALD

* Out of the Chrysalis. Ernest Bloch. Juilliard Dance Theater, April 1958.

Games. Lincoln Center Student Program Tour 1980-81.
Lincoln Center Student Program Tour 1981-82

MC GEHEE, HELEN

**Changes. Benjamin Britten. Juilliard Dance Ensemble. March 1978.

*I am the Gate. Paul Hindemith. Juilliard Dancers. May 1970.

*Incursion. Ramiro Cortes. Juilliard Dance Ensemble. April 1962.

**El Retablo de Maese Pedro. Manuel de Falla. Juilliard Dance Ensemble. February 1979.

MOORE, JACK

* Opticon. (a vaudeville of the mind). Jean Middleton. Juilliard Dance Ensemble. April 1962.

PECOUR, LOUIS

Trois Entrées Espagnoles (from the opera-ballet L'Europe Galante). Juilliard Dance Ensemble. April 1960.

PETIPA, MARIUS (arranged by Antony Tudor)

Swan Lake, Pas de Trois. Peter I. Tchaikovsky. Dennis Russell Davies, conductor. Juilliard Dance Ensemble, March 1969.

"The Sleeping Beauty" Excerpts. Peter. I. Tchaikovsky. Juilliard Dance Ensemble with the Philadelphia Orchestra. Eugene Ormandy, conductor. Juilliard Dance Ensemble, February 1961.

POSIN, KATHRYN "Waves" Laurie Spiegel. Lincoln Center Student Program Tour 1977-78.
Lincoln Center Student Program Tour 1978-79

REED, GILBERT

*The Clowns. Benjamin Britten. Alumni of Juilliard Dance Department April 1960.

REDLICH, DON

"Cahoots" (No music) Lincoln Center Student Program Tour 1976-77
Lincoln Center Student Program Tour 1977-78

*First performance
**First New York performance
***First United States performance

SOKOLOW, ANNA

Asi Es La Vida En Mexico. Silvestre Revueltas. Juilliard Dance Ensemble. February 1979.
La Noche de los Mayas.
*Mercado. Baile. Procesión.

* Ballade. Alexander Scriabin. Juilliard Dance Ensemble. February 1965.
Lincoln Center Student Program. Spring 1965.
Juilliard Dancers. May 1970.

* Come, Come Travel With Dreams. Alexander Scriabin. Juilliard Dance Ensemble. April 1974.

Deserts. Edgard Varese. Juilliard Dance Ensemble, March 1983.

* The Dove. Cristobal Halffter. Juilliard Dancers. May 1970.

* Echoes. John Weinzweig. Juilliard Dance Ensemble. March 1969.

* Ellis Island. Charles Ives. Juilliard Dance Ensemble. May 1976.

* Everything Must Go". Teo Macero. Juilliard Dance Ensemble. March 1982

* Four Preludes. Sergei Rachmaninoff. Juilliard Dance Ensemble, 1983.

* The Holy Place. Ernest Bloch. Juilliard Dance Ensemble. May 1977.

* Los Conversos. Richard J. Neuman. Juilliard Dance Ensemble. April 1981

Lyric Suite. Alban Berg. Juilliard Dancers. May 1972.

* Magritte, Magritte. Scriabin/Liszt/Douglas Finch. Juilliard Dance Ensemble. March 1980
Scriabin/Liszt/Satie. Juilliard Dance Ensemble. April 1981.

* Memories. Teo Macero. Juilliard Dance Ensemble. April 1967.

*Night. Luciano Berio. Juilliard Dance Ensemble. May 1966; May 1973.

* Odes. Edgar Varese. Juilliard Dance Ensemble. February 1965.
Odes. Excerpt--3rd Movement. Edgar Varese. Juilliard Dance Ensemble. March 1982

* Opus '63. Teo Macero. Juilliard Dance Ensemble, May 1963.

* Primavera. Domenico Cimarosa-Arthur Benjamin. Juilliard Dance Theater, April 1955

* The Question. Anton Webern. Juilliard Dance Ensemble. April 1964.

* Ride the Culture Loop. Teo Macero. Juilliard Dance Ensemble. April 1975.

(Continued)

*First performance
**First New York performance
***First United States performance

SOKOLOW, ANNA (continued)

Rooms. Kenyon Hopkins. Juilliard Dance Ensemble. May 1977.
Lincoln Center Student Program Tour 1979-80 (abridged version)

* Scenes from the Music of Charles Ives. Charles Ives. Juilliard Dancers. May 1971

* Session '58. Teo Macero. Juilliard Dance Theater, April 1958.

* Session for Six. Teo Macero. Juilliard Dance Ensemble, April 1964.
Lincoln Center Student Program. Spring 1964.

* Songs Remembered. David Diamond. Juilliard Dance Ensemble. March 1978.
Lincoln Center Student Program Tour 1976-77

* Three Poems. Joel Thome. Juilliard Dance Ensemble. May 1973.

STRATE, GRANT

* House of Atreus. Alberto Ginastera. Juilliard Dance Ensemble. April 1963.

TAMIRIS, HELEN

** Dance for Walt Whitman. David Diamond. Juilliard Dance Theater, May 1959.

TAYLOR, PAUL

Aureole. G.F. Handel. Juilliard Dance Ensemble. March 1982.
Lincoln Center Student Program Tour 1981-82
Lincoln Center Student Program Tour 1982-83

3 Epitaphs. American Folk Music. Juilliard Dance Ensemble. March 1982
Lincoln Center Student Program Tour 1981-82
Lincoln Center Student Program Tour 1982-83

Esplanade. J.S. Bach. Juilliard Dance Ensemble. April 1981.
Juilliard Dance Ensemble. March 1983.

*First performance
**First New York performance
***First United States performance

TUDOR, ANTONY

Brittania Triumphans. William Lawes. Juilliard Dance Dept. Dancers. Deeember 1953.
-Five Anti-Masques-
-Entry, Descent and Dances of the Grand Masquers.-

Cereus. Geoffrey Grey. Juilliard Dance Ensemble. April 1981

* A Choreographer Comments. Franz Schubert. Juilliard Dance Ensemble, April 1960.
Juilliard Dance Ensemble, April 1963.
(excerpts)..... Juilliard Dance Ensemble, March 1964.
Lincoln Center Student Program, Spring 1964.

(excerpts)..... Juilliard Dance Ensemble, March 1983.

* Dance Studies. (Less Orthodox). Elliott Carter. Juilliard Dance Ensemble,
March 1962,
April 1963.

* Elizabethan Dances. Orlando Gibbons Juilliard Dance Dept., December 1953.
Thomas Morley
Anthony Holborne
William Byrd
Thomas Tomkins

* Exercise Piece. Arriaga y Balzola. Juilliard Dancers, May 1953.

Fandango. Antonio Soler. Juilliard Dance Ensemble, March 1968

* Gradus ad Parnassum: From Musick's Hand-Maid. Henry Purcell,
Juilliard Dance Ensemble, March 1962.

* Gradus ad Parnassum: Passamezzi. Antonio Gardano. Juilliard Dance Ensemble,
March 1962.

Jardin Aux Lilas. Ernest Chausson. Juilliard Dance Ensemble, 1967.

(Continued)

*First performance
**First New York performance
***First United States performance

TUDOR, ANTONY (Continued)

** Little Improvisations. Robert Schumann. Juilliard Dance Ensemble, April 1960.
Juilliard Dance Ensemble, March 1962.
Juilliard Dance Ensemble, March 1964.
Lincoln Center Student Program, Spring 1964.
Juilliard Dance Ensemble, March 1968.
Lincoln Center Student Program, 1968-69.

"The Sleeping Beauty" (excerpts). Peter I. Tchaikovsky. Choreography: Marius Petipa
-arranged by Antony Tudor- Juilliard Dance Ensemble, Feb. 1961.

**Soiree Musicale. Benjamin Britten (after Rossini)
Juilliard Dance Ensemble. March 1982.
Juilliard Dance Ensemble. March 1983.

Swan Lake, Pas de Trois. Peter I. Tchaikovsky. Choreography: Marius Petipa.
-arranged by Antony Tudor- Juilliard Dance Ensemble. March 1969.

Trio Con Brio. Mikhail Ivanovitch Glinka. Juilliard Dance Ensemble. March 1962.

UTHOFF, MICHAEL (alumnus)

* The Pleasures of Merely Circulating. George F. Handel. Juilliard Dance Ensemble. March 1969.

WINTER, ETHEL

* The Magic Mirror. Arthur Murphy. Juilliard Dance Ensemble. April 1962.

ZARASPE, HECTOR

* Bolero. Giuseppe Verdi. Juilliard Dancers. February, 1979.

* excerpts from Debussyana. Claude Debussy. Juilliard Dancers. February 1979.
Mazurka
Soirée dans Grenade
Sicilienne

* Estancia. Alberto Ginastera. The Juilliard Dance Ensemble. March 1980

* Fantasy. Franz Schubert. Juilliard Dance Ensemble. March 1983.

* Goya Meets Granados. Enrique Granados. The Juilliard Dance Ensemble. March 1982

* Paso A Cuatro. Soler, Albinez, Rodriguez, Galles. Juilliard Dance Ensemble.
April 1981.

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March 24, 1983

The Juilliard School
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New York, New York 10023

JUILLIARD DANCE ABROAD

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

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(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

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(Grad. '54) Gluck, Rena: 3 Shamir Street/Afeka, TelAviv, Israel 69693. Tel: (03) 411188

(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

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52

ITALY

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

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('66 - '68) Atsugi, Bonjin; 2-7-38 Hase, Kamakura-shi, Kanagawa-ken, Japan. Tel: (0467)-25-5899

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

('57 - '58) Kanda, Akiko;

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

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('67 - '69) Takahara, Etsuko;

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('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.

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('76 - '78)
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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

(PSP 77-78) Haerter, Zenta; Trittligasse 15 Zurich, Switzerland 8001

(Grad. '73) Schwartz, Sheldon; Basler Ballet, Basler Theater, 4010 Basel. Tel: 061-221130

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).

June 22, 1983

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JUILLIARD DANCE ABROAD

(Partial Listing)

Please send corrections.

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(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; Sandhamnsgatan 36, S-115 28 Stockholm, Sweden.

SWITZERLAND

(PSP 77-78) Haerter, Zenta; Trittligasse 15 Zurich, Switzerland 8001

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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L&M = LITERATURE AND MATERIALS
OF MUSIC

THE JUILLIARD SCHOOL
DANCE DIVISION
1982-83
(subject to change)

January 25, 1983

MONDAY

9:00 - 10:15	St. 320	Ballet 2. Corvino, Inst; Lydia Lin, Acc.
	St. 321	
	Rm. 529	L&M I, Sec. 1. Ewazen, Inst.
10:30 - 11:45	St. 320	Ballet 3. Melikova, Inst; Sofia Glezerene, Acc.
	St. 321	Modern Dance 1. Lewis, Inst; Tom Nelson, Acc.
	Rm. 217	L&M II. Dennis, Inst.
12:00 - 12:45	St. 320	Adv. Pointe Class. Melikova, Inst; Sofia Glezerene, Acc.
	St. 321	Men's Class. Lewis, Inst; Tom Nelson, Acc.
1:00 - 2:15	St. 320	Ballet 1. Melikova, Inst; Sofia Glezerene, Acc.
	St. 321	Modern Dance 3. Hirabayashi, Inst; Tom Nelson, Acc.
2:30 - 3:45	St. 320	Dance Composition, Sec 1. Rudko, Inst; Marianna Rossett, Acc.
	St. 321	Modern Dance 2. Hirabayashi, Inst; Tom Nelson, Acc.
6:00 - 9:45	St. 305	(5:30-6:00, strike music set-up)
7:30 - 9:45	SAB STUDIOS	Check sign-up sheet each day for availability of SAB studios for that day.

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January 25, 1983

TUESDAY

9:00 - 10:15	St. 320	Ballet 2. Zaraspe, Inst; Holland, Acc.
	St. 321	Fencing Class. Glucksman, Inst; Konecny, Assist.
	Rm. 217	Notation II, Sec. 1. Mahoney, Inst.
10:30 - 11:45	St. 320	Ballet 3. Maule, Inst; Holland, Acc.
	St. 321	Modern Dance 1. Lewis, Inst; Hansen, Acc.
	Rm. 217	Notation II, Sec. 2. Mahoney, Inst.
12:00 - 12:45	St. 320	Basic Pas de Deux. Melikova, Inst; Holland, Acc.
	St. 321	
1:00 - 2:15	St. 320	Ballet 1. Maule, Inst; Sofia Glezerene, Acc.
	St. 321	Modern Dance 3. Shang, Inst; Hansen, Acc.
	Rm. 218	Notation 1, Sec. 1. Mahoney, Inst.
2:30 - 3:45	St. 320	
	St. 321	Modern Dance 2. Shang, Inst; Hansen, Acc
	Rm. 218	Notation 1, Sec. 2. Mahoney, Inst.
7:30 - 9:45	SAB STUDIOS	Check sign-up sheet each day for availability of SAB studios for that day.

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January 25, 1983

WEDNESDAY

9:00 - 10:15	St. 320	Ballet 2 Zaraspe, Inst; Holland, Acc.
	St. 321	Dance Composition, Sec. 2. Rudko, Inst; Hansen, Acc.
	St. 305	
	Rm. 546	L&M III. Smith, Inst.
10:30 - 11:45	St. 320	Ballet 3. Zaraspe, Inst; Holland, Acc.
	St. 321	Modern Dance 1. Hirabayashi, Inst; Hansen, Acc.
	St. 305	Spanish Dance Repertory. Marina, Inst. (tape)
12:00 - 12:45	St. 320	Adv. Spanish Class. Zaraspe & Marina, Insts; Kass, Acc.
	St. 321	Dance Composition. Hirabayashi, Inst.
	St. 305	Adv. Dance Composition. Rudko, Inst; Hansen, Acc.
1:00 - 1:45	St. 320	Beg. Spanish Dance Class. Zaraspe & Marina, Insts; Holland, Acc.
	St. 321	Hirabayashi Repertory
	St. 305	Winter Repertory
	Rm. 217	Dance Composition. Lewis, Inst.
1:00 - 2:00	ALICE TULLY HALL	ONE O'CLOCK CONCERT SERIES
2:00 - 3:15	St. 320	Ballet 1. Maule, Inst; Holland, Acc.
	St. 321	Modern Dance 3. Hirabayashi, Inst; Hansen, Acc.
	St. 305	Winter Repertory
3:30 - 4:45	St. 320	Dance Composition. Winter, Inst.
	St. 321	Modern Dance 2. Hirabayashi, Inst; Hansen, Acc.
	St. 305	Classic Indian Dance. Indrani, Inst.
5:00 - 9:45	St. 305	
7:30 - 9:45	SAB STUDIOS	Check sign-up sheet each day for availability of SAB studios for that day.

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THURSDAY

January 25, 1983

9:00 - 10:15	St. 320	Ballet 3. Corvino, Inst; Holland, Acc.
	St. 321	
	St. 305	
	Rm. 529	L&M 1. Sec. 1 Ewazen, Inst.
10:30 - 11:45	St. 320	Ballet 1. Zaraspe, Inst; Holland, Acc.
	St. 321	Modern Dance 3. Holm, Inst; Hansen, Acc.
	St. 305	
	Rm. 529	L&M II. Dennis, Inst.
12:00 - 12:45	St. 320	Men's Class. Maule, Inst; Holland, Acc.
	St. 321	Modern Dance 1 (and 2). Winter, Inst; Hansen, Acc.
	St. 305	Dance Composition, Sec 1. Soares, Inst; Fabregas, Acc.
1:00 - 2:15	St. 320	Melikova Repertory
	St. 321	Modern Dance 2 (and 1). Winter, Inst; Hansen, Acc.
	St. 305	Dance Composition, Sec. 2. Soares, Inst; Fabregas, Acc.
	Rm. 217	Dance History and Criticism. Hill, Inst.
2:15 - 3:15	St. 305	(3:15-4:00, music set-up)
2:30 - 3:45	St. 320	Ballet 2. Melikova, Inst; Lydia Lin, Acc.
	St. 321	Dance Composition, Sec. 3. Soares, Inst; Fabregas, Acc.
	Rm. 527	Basics of Movement (Anatomy for Dancers). Solimene & Hecox, Insts.
6:00 - 9:45	St. 305	(5:30-6:00, strike music set-up)
7:30 - 9:45	SAB STUDIOS	Check sign-up sheet each day for abailability of SAB studios for that day.

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FRIDAY January 25, 1983

9:00 - 10:15	St. 320	Ballet 2. Corvino, Inst; Holland, Acc.
	St. 321	
	St. 314	Notation II. Sec. 1. Mahoney, Inst; Lydia Lin, Acc.
	Rm. 546	L&M III. Smith, Inst.
10:30 - 11:45	St. 320	Ballet 3. Zaraspe, Inst; Holland, Acc.
	St. 321	Modern Dance 1. Hirabayashi, Inst; Hansen, Acc.
	St. 314	Notation II, Sec. 2. Mahoney, Inst.
	TBA	Spanish Dance Repertory. Marina, Inst. (tape)
12:00 - 12:45	St. 320	Men's Class. Zaraspe, Inst; Holland, Acc.
	St. 321	Winter Repertory
	St. 314	Beg. Pointe Class. Melikova, Inst; Lydia Lin, Acc.
1:00 - 2:15	St. 320	Ballet 1. Melikova, Inst; Holland, Acc.
	St. 321	Modern Dance 3. Lewis, Inst; Hansen, Acc.
	St. 314	Notation 1, Sec. 1. Mahoney, Inst; Lydia Lin, Acc.
2:30 - 3:45	St. 320	Melikova Repertory
	St. 321	Modern Dance 2. Lewis, Inst; Hansen, Acc.
	St. 314	Notation 1, Sec. 2. Mahoney, Inst; Lydia Lin, Acc.
2:30 - 5:15	Rm. 545	L&M IV. Dennis, Inst.
	Rm. 527	L&M 1, Sec. 2. Shuler, Inst.
4:00 - 5:00	St. 314	
6:00 - 9:45	St. 305	(5:30-6:00, strike music set-up)
6:30 - 9:45	St. 314	
7:30 - 9:45	SAB STUDIOS	Check sign-up sheet each day for availability of SAB studios for that day.

SATURDAY

9:00 - 10:30	St. 320	Ballet Class (All Levels). Zaraspe, Inst; Sofia Glezerene, Acc.
10:30 - 12:00	St. 320	Dance Composition. Corvino, Inst. (tape)
10:30 - 12:00	Rm. 208	Stagecraft Class. (Every other Saturday) Stage Dept. Personnel. (coordinator: Karen Armstrong)
12:00 - 1:30	St. 321	Classic Indian Dance. Indrani, Inst.

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THE JUILLIARD SCHOOL
DANCE DIVISION STUDENT LISTING
1982-83
First Semester

10/14/82

( ) : years at Juilliard
T : Transfers
G : Prospective Graduate

G(4)	ALVAREZ, Maria	BFA	B3;M3	L&MIV;DC415-6;DH&C;DRep401-2;AC421;AC321-2
T(2)	AMEND, Carole	DIP	B3;M2	L&MII;DC111-2;NII;Anat.;DRep201-2
GT(3)	BABA, Hikari	DIP	B3;M3	L&MIII-IV;DC315-6;DH&C;Anat.;DRep301-2
G(4)	BAIN, Anastasia	BFA	B2;M3	L&MIV;DC415-6;DH&C;DRep401-2;AC321-2
GT(3)	BATENHORST, Christopher	BFA	B3;M3	L&MIII-IV;DC415-6;DC315-6;DH&C;DRep301-2;AC340
G(4)	BENJAMIN, Shell	BFA	B3;M3	L&MIV;DC511-2;DH&C;DRep401-2;AC181-2;AC321-2
T(2)	BONATI, Gina	BFA	B2;M2	L&MII;DC215-6;NII;DRep201-2;AC111-2;AC181-2
(1)	BOWMAN, Kenneth	BFA	B2;M1	L&MI;DC111-2;NI;Stagcr.;Anat.;DRep101-2;AC111-2
(2)	BOYKAN, Rachel	BFA	B2;M2	L&MIV postponed;DC211-2;NII;DRep201-2;MUS111;AC281-2
GT(4)	BUTLER, Diane	BFA	B3;M3	L&MIV completed;DC511-2;DH&C;DRep401-2;AC340;AC346
T(2)	COLBY, Laura	BFA	B2;M2	L&MIII;DC315-6;NII;DRep201-2AC231
T(2)	COLLADO, Dennis	BFA	B2;M2	L&MII;DC315-6;NII;DRep201-2;AC231-2
T(1)	COURTNEY, Chad	BFA	B1;M1	L&MIII;DC211-2;NI;DRep101-2;AC231-2
T(2)	CYPIOT, Amy	BFA	B2;M2	L&MII;DC315-6;NII;DRep201-2;AC231-2
T(1)	DAVIS, Edward	DIP	B1;M1	L&MI;DC111-2;NI;Stagcr.;Anat.;DRep101-2
(2)	DICKEY, Peter	DIP	B2;M2	L&MII;DC211-2;NI;DRep201-2
(2)	DORAN, Laurel	BFA	B3;M2	L&MII;DC315-6;NII;DRep201-2
G(3)	ECKLER, Sari	BFA	B3;M3	L&MIV;DC415-6;NII;DH&C;DRep301-2;AC321
G(4)	EVERS, Robin	BFA	B3;M3	L&MIV COMPLETED;DC415-6;DH&C;DRep401-2;AC340;AC346

Total: 81
Returning: 58
New: 23
Prospective
Grad: 26
Transfer: 37
Women: 48
Men: 33

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T(1)	FEIER, Andrea	BFA	B2;M1	L&MII;DC111-2;NI;Stagecr.;DRep101-2;AC111-2
G(4)	FORD, Robbin	BFA	B3;M3	L&MIV;DC415-6;DH&C;DR401-2;AC471;AC321-2
T(2)	FRIEDMAN, Esther	BFA	B2;M2	L&MIII;DC211-2;NII;DRep201-2;AC321-2
T(2)	FRITTS, Susan	DIP	B2;M2	L&MIV;DC211-2;NII;Stagecr.;DRep201-2;MUS111-2
G(4)	GARLAND, Robert	BFA	B3;M3	L&MIV;DC415-6;DH&C;DRep401-2;AC321-2;AC471-2
(3)	GAYDOS, Susan	DIP	B3;M3	L&MIII;DC315-6;DRep301-2
T(1)	GEORGIANA, Toni	DIP	B1;M1	L&MI;DC111-2;NI;Stagcr.;Anat.;DRep101-2
T(2)	GIOBBI, Lisa	BFA	B1;M2	L&MII;DC211-2;NII;DRep201-2;AC231-2
(2)	GREEN, Lisa	BFA	B2;M2	L&MII;DC211-2;NII;Stagcr.;DRep201-2;AC231-2
GT(4)	HAIM, Mark	BFA	B3;M3	L&M and DC completed;DH&C;DRep401-2;AC340
(3)	HALSTEAD, Thomas	BFA	B3;M3	L&MIII;DC315-6;DRep301-2;AC111-2;AC181-2
T(1)	HANNA, Brian	DIP	B1;M1	L&MII;DC111-2;NI;DRep101-2
(1)	HARRIS, Bruce	BFA	B1;M1	L&MI;DC111-2;NI;Stagcr.;Anat;DRep101-2;AC111-2
G(3)	HENDERSON, Heather	BFA	B3;M3	L&MIV;DC415-6;DH&C;DRep301-2;AC321-2;AC471-2
GT(4)	HOLLAND, Chandler	BFA	B3;M3	L&MIV;DC415-6;DH&C;DRep401-2AC471;AC321-2
(3)	HUBER, Francine	BFA	B3;M2	L&MIII;DC211;DRep301-2;AC471-2;AC423
T(1)	HUGGINS, Christopher	BFA	B1;M1	L&MI;DC111-2;NI;DRep101-2;AC111-2
T(1)	JEON, James	DIP	B1;M1	L&MII;DC111-2NI;Stagcr.;DRep101-2
GT(3)	JOHNSON, Margherite	BFA	B3;M3	L&MIII-IV;DC415-6;DH&C;DRep301-2;AC321-2
(1)	JUNGELS, Rachael	BFA	B1;M1	L&MIDC111-2;NI;Stagcr.;Anat;DRep101-2;AC111-2
(3)	KRAMER, Jodi	BFA	B3;M2	L&MIII;DC315-6;DRep301-2;AC471-2;AC423
T(1)	LAGINHA, Antonio	DIP	B2;M1	L&MI;DC111-2;NIStagcr.;DRep101-2;Remedial English

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G(4)	LEINBACH, Jonathan	BFA	B3;M3	L&MIV;DC415-6;DH&C;DRep401-2;AC321-2
(1)	MCKAY, L. CORTEZ	DIP	B1;M1	L&MI;DC111-2;NI;Stagcr.;Anat
GT(4)	MCKNIGHT, Ted	BFA	B2;M3	L&MIV;DC315-6;DH&C;DRep301-2AC321;AC281-2;AC231-2
GT(4)	MACDONALD, Charles	DIP	B3;M3	L&MIV;DC415-6;DH&C;DRep401-2
GT(3)	MANTEL, Tina	BFA	B3;M3	L&MIV;DC315-6;DH&C;DRep301-2;AC471;AC321-2
T(1)	MARTINEAU, Dean	BFA	B1;M1	L&MI;DC111-2;NI;Anat;DRep101-2;AC231-2
T(3)	MAXWELL, Clara	DIP	B3;M2	L&MIV;DC315-6DRep301-2
(1)	MOSE, Nadine	BFA	B2;M1	L&MI;DC111-2;NI;Stagcr.;DRep101-2;AC111-2
(2)	MULLER, David	DIP	B1;M2	L&MIII;DC211-2;NII;DRep201-2
T(1)	NIEDER, Christine	BFA	B2;M1	L&MII;DC211-2;NI;Stagcr.;DRep101-2;AC181-2
T(2)	NOVAK, Catherine	BFA	B1;M2	L&MIII;DC315-6;NII;DRep201-2;AC321-2
(2)	OCRANT, Andrew	BFA	B2;M2	L&MII;DC211-2;NII;DRep201-2AC231-2
T(1)	OLSEN, Solveig	BFA	B1;M1	L&MI;DC111-2;NI;Ategcr.;Anat;DRep101-2;AC231-2
T(2)	PACE, Roberto	DIP	B2;M2	L&MII;DC211-2;NII;DRep201-2
(2)	PALNICK, Rachelle	BFA	B2;M2	L&MII;DC211-2;NII;Stagcr.;DRep201-2;AC281-2;AC231-2
T(1)	PATTERSON, Kraig	DIP	B1;M1	L&MI;DC111-2;NI;Stagcr.;DRep101-2
(1)	PULVERMACHER, Neta	DIP	B1;M1	L&MI;DC111-2;NI;Stagcr.;Anat;DRep101-2
G(3)	RAFFEL, Barrie	BFA	B3;M3	L&MIV;DC315-6;DH&C;DRep301-2;AC471;AC321-2
GT(4)	RODIN, Dircelia	BFA	B3;M3	L&MIV;DC315-6;DH&C;DRep401-2;AC321-2
(3)	RODRIGUEZ, Manuel	BFA	B3;M3	L&MIII;DC315-6;DRep301-2;AC471-2AC340
(3)	RODRIGUEZ, Nicholas	BFA	B3;M3	L&MIII;DC315-6;Anat;DRep301-2;AC346;AC471-2
(3)	ROGERS, Natalie	BFA	B3;M3	L&MIII;DC315-6;DRep301-2;AC471-2;

GT(3)	ROLLER, Sherree	BFA	B3;M3	L&MIII-IV;DC315-6;DH&C;DRep301-2
G(4)	SCHUMACHER, Michael	BFA	B3;M3	L&MIV com;leted;DC415-6;DH&C;DRep401-2;AC421;AC340
T(1)	SCOTT, Vernon	DIP	B1;M1	L&MII (audit I);DC111-2;NI;DRep101-2
G(4)	SEBEK, Herman	BFA	B3;M3	L&MIII-IV;DH&C;DRep401-2
T(1)	SIMON, Monica	BFA	B2;M1	L&MI;DC111-2;NI;Stagecr.;DRep101-2;AC231-2
(2)	SKANDS, Birgitte	DIP	B2;M2	L&MIII;DC211-2;NII;Stagcr.;DRep201-2
G(4)	SMITH, Ann Emily	BFA	B2;M3	L&MIV completed;DC415-6;DC511-2DH&C;AC321-2
(2)	SMITH, Peter	BFA	B2;M2	L&MII;DC211-2;NII;DR201-2;AC231-2
GT(3)	STEVENS, Adrienne	BFA	B2;M3	L&MIV;DC315-6;DC415-6;DH&CDRep301-2;AC231-2
(1)	TOOMAN, Stephanie	BFA	B2;M1	LMII;DC211-2;NI;Stagcr.;DR101-2;AC111-2
(1)	UDOVICKI, Ani	BFA	B2;M1	L&MI;DC111-2;NI;Stagcr.;Remedial English;DRep101-2;AC111-2
(2)	VALENCIA, Rosa	DIP	B2;M2	L&MII;DC211-2;NII;Stagcr.;DRep201-2;Remedial English
(3)	VLASKAMP, Douglas	BFA	B3;M3	L&MIII;DC315-6;Stagcr.;DRep301-2;AC471-2;AC340
(3)	WAINWRIGHT, George	BFA	B3;M2	L&MIII;DC315-6;Anat;DRep301-2;AC471-2;AC423
T(1)	WESTFALL, Lauri	DIP	B2;M1	L&MI;DC111-2;Stagcr.;DRep101-2
(3)	WILLIAMS, Megan	DIP	B3;M3	L&MIII;DC315-6;NI audit;DRep301-1
GT(3)	WOLFZAHN, Felice	BFA	B3;M3	L&MIV;DC415;DH&CDRep301-2;AC421;AC321-2
(3)	YOUNGBLOOD, Joseph	BFA	B2;M2	L&MIII;DC315-6;DRep301-2;AC471-2;AC423

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FACULTY AND STAFF OF THE JUILLIARD DANCE DIVISION 1982-83

Director — MARTHA HILL
Administrative Assistant — MARY CHUDICK
Secretary — MARY MACNEIL

Ballet and Ballet Repertory

Alfredo Corvino
Michael Maule
Genia Melikova
Hector Zaraspe

Modern Dance and Modern Dance Repertory

Mary Barnett*
Kazuko Hirabayashi
Hanya Holm
Sharon Kinney*
Daniel Lewis
Helen McGehee**
Ruby Shang
Anna Sokolow
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
Martha Hill
Kazuko Hirabayashi
Janet Soares
Daniel Lewis
Doris Rudko

Literature and Materials of Music

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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FACULTY in the Dance Division, 1981-1982

THE JUILLIARD SCHOOL
LINCOLN CENTER, NEW YORK NY 10023

FACULTY IN THE DANCE DIVISION
1981-1982-1983

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, Jose 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, Jose 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.

FACULTY in the Dance DIVISION, 1981-1982

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 Dance 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 Limon 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-NISOM. 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.

ERIC EWAZEN. b. Cleveland, Ohio. B.M., Eastman School of Music; M.M., D.M.A., Juilliard. Principal composition teachers: Samuel Adler, Milton Babbitt, Warren Benson, Eugene Kurtz, Gunther Schuller, Joseph Schwantner. Awards: BMI Award, 1973; Louis Lane Prize, 1974; Bernard Rodgers Award, 1975; Howard Hanson Prize, 1976; George Gershwin Memorial Foundation Fellowship, 1977; Peter David Faith Prize, 1978; Rodgers and Hammerstein Scholarship, 1979; Marion Freschl Award, 1980. Fellowship to Tanglewood Music Festival in Massachusetts; studied there with Schuller. Works performed by Juilliard Symphony, various chamber ensembles at Juilliard, Eastman. Member, Board of Directors, International Society of Contemporary Music, U.S.A. section. Pre-College Division Faculty, The Juilliard School since 1980.

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.

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.

12/1/81

RUBY SHANG. b. Tokyo, Japan. B.A. Brown University. Member, The Paul Taylor Dance Company, 1971-75. Toured U.S.A., Canada, Mexico, Europe. Guest Artist, Broadway season, "Nureyev & Friends." Recipient of choreographic grant from the Hawaii State Dance Council. Choreographed Bizet's "Pearl Fishers" for the Honolulu Symphony Orchestra and Opera Society. Established own company in New York, 1978. Invited to participate in first Choreographers & Composers Workshop at the American Dance Festival. Works produced by Riverside Dance Festival, East Hampton Dance Festival, Emanu-El Midtown Y, Dance Theatre Workshop; at Teatro Dimitri, Internationales Theatrefestival and the Kunsthalle in Switzerland. Guest teacher, Peking Ballet Company, People's Republic of China; faculty member of the American Dance Festival. Assisted reconstruction of Paul Taylor's "Esplanade" for the Juilliard Dance Ensemble, and mounted the same piece for Paris Opera Ballet. Dance Faculty, The Juilliard School since 1980.

Originated roles in "So Long Eden," "American Genesis", "Sports & Follies," and "Esplanade."

12/15/81

THE JUILLIARD SCHOOL
Dance Division

PETER SPARLING, B. Detroit, Michigan. Studied at the Interlochen Arts Academy. BFA, Juilliard. Professional study with Martha Graham, Jose Limon, Helen McGehee, Antony Tudor, Richard Thomas, Bertram Ross. Member of Jose Limon Dance Dompany, 1971-73 and Martha Graham, 1973-79, touring the Soviet Union, Asia, and Europe. Appeared in three PBS Television productions. Guest choreographer for the Ballet Gulbenkian in Lisbon, Portugal, and the University of Michigan Dance Company. Guest faculty at University of Minnesota, Oakland University, Northwestern University, University of Michigan, the Victorian College of the Arts in Melbourne, Australia, Sarah Lawerence College, Barnard College. Director of Composers-Choreographers Conference of the Victorian College, Melbourne, 1981. Twice a recipient of the Choreographers Fellowship from the National Endowment for the Arts. Presently Artistic Director of the Peter Sparling Dance Company and "Solo Flight". The Juilliard School since 1979.

Lincoln Center Student Program
Daniel Lewis

Carolyn Adams
Ruth Currier
Ruby Shang

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THE JUILLIARD SCHOOL
Dance Division

6/13/83

Dance Division Office
Closed July 1 - 31.

Dance Faculty Summer Addresses 1983

Wendy HILTON

June 17 - July 11
c/o Music Dept.
Stanford Univ.
Stanford, CA 94305

Kazuko HIRABAYASHI

London from end of July
to end of August

Hanya HOLM

June 14 - Sept 3
c/o Colorado College
Colorado Springs, CO
80903

INDRANI

June 23 - July 1
England, Italy and Greece
Return July 22

Daniel LEWIS

(May 29 - June 11 Teatrodanza Contemporanea di Roma, Via del Gesu, 57
00186 Roma ITALY)

June 12 - July 17
working: London Contemporary Dance School
16 Flaxman Terrace
London WC1H 9AB England
(01) 387-0152
living: c/o Dennis and Li Weinreich
28 Clifton Road
London N22 4XN England
(01) 889-5233

July 18 - July 23
On vacation

?July 24 - August 7 to Sweden?

?Return to New York July 24?

Michael MAULE

June 20 - July 1
Ballet Arts - Palm Beach, FL
Return to NYC July 2

August 22 - August 28
Rock Hill Concert Group School
Rock Hill, South Carolina

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Dance Faculty Summer Addresses 1983

Genia MELIKOVA

June 18 - July 9
at Reed College
Portland, Oregon

Doris RUDKO

June 18 - July 2
c/o Francesca Astoldi, Dir.
Centro Internazionale di Danza
Via San Francesco di Sales, 14
00165 Roma ITALY
Tel: 65 68 138

July 3 - July 18
c/o Heinz Laurenzen, Dir.
Internationale Sommerakademie des Tanzes
Vogelsanger Strasse 28-32
5000 Koln 30 (Edrenfeld)
WEST GERMANY

July 19 - July 23
home in New Jersey
(201) 744-3750

July 23 - August 4
Russian tour

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Ruby SHANG

June 10 - July 22
c/o American Dance Festival
P.O. Box 6097
College Station
Durham, NC 27708

July 24 - August 7
Ohio

August 11 - September 12
New Zealand

Anna SOKOLOW

June 8 - August 10
c/o America-Israel Foundation
32 Allenby Road
Tel Aviv, Israel

Peter SPARLING

4 week July tour with Graham Co.
Greece, Italy

beginning of August - Sparling Co.
at Interlochen in Michigan

August 22 - August 26
Graham Co. at Art Park (upstate NY)

September 1 - ?
London

Ethel WINTER

June 18 - approx. July 30
Ilke, England (Yorkshire)
teaching ballet seminar
(David Gayle in charge)

Hector ZARASPE

Leave NYC June 17 or 18 - July 15
Spain

Return NYC July 16

Leave July 17 - September 1
Brazil, Argentina, Columbia

September 1 - October 30
Cali, Columbia (UNESCO)

Return NYC October 30
Begin teaching Juilliard November 1

3/14/83

THE JUILLIARD SCHOOL
DANCE DIVISION

1982-83

	JANUARY		FEBRUARY		MARCH		APRIL		MAY
1	RECESS cont'd	1	X LCSP	1		1		1	
2		2	X Univ +	2	Examens	2	RECESS cont'd	2	SAB perfs
3	Dance MONDAY	3	+	3		3		3	Dance 2-6
4	DIV. in D.E. 8	4	X C	4	Aoc/m 5-9/stage	4	MONDAY	4	W Dance 10-6
5	J. 9	5		5		5		5	in Th 10-6
6	Thur 10	6		6		6		6	J-F 10-6
7	Love JUILLIARD	7	MONDAY LCSP	7	1-8 MONDAY Stage	7		7	Thurs-Sat 10-6
8	THEATER	8	Hist	8	11-3 Rehearsals	8	X LCSP	8	Univ
9		9	+ SEP	9	11-6 Set Dance	9	in sung	9	MONDAY 10-6 Final
10	MONDAY	10		10	11-6 Production	10	+	10	T 10-6 Exam
11		11		11	11-6 12:30-3:30 B	11	X MONDAY quartet	11	W 10-6 WEEK
12	Mid-	12		12	11-6 A	12	X	12	
13	Year Exams	13		13		13	X	13	
14		14	MONDAY	14	11-6 MONDAY	14		14	
15		15		15	12:30-3:30 A (T)	15	X	15	
16		16		16	11-6 am/B 12:45-3:30 Dance A (W)	16		16	major MONDAY
17	MONDAY	17		17	Dance B/A (T)	17		17	Jury
18		18		18	Prod 12:30-3:30 Mon/Wed 3/2 (F)	18	MONDAY	18	Exams
19		19		19	in J. Film-Video (G)	19		19	
20		20		20	Theater 3-6 B (G)	20		20	COMMENCEMENT
21	Music Performance Week	21	MONDAY	21	MONDAY 8pm B (F)	21		21	
22	(2 cm)	22		22		22	Op-	22	
23	(2 cm)	23		23		23	tra	23	MONDAY LCSP Ex Exams Univ C
24	SECOND SEMESTER BEGINS MONDAY (2 cm)	24	2nd	24		24		24	
25	Dance LENIS	25	Op.	25	RECESS	25	MONDAY	25	
26	Prod.	26	tra	26		26		26	
27	Jun in 301	27		27		27	SAB	27	
28		28	MONDAY Ex. Exams	28	MONDAY	28		28	
29				29		29		29	
30				30		30	SAB perfs	30	MONDAY
31	LCSP MONDAY Univ + C			31	cont.			31	
								1	
	* = In J. Theater	Contemporary Music						2	

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Student Academic Schedule 1982-83 First Semester 10/25/81

Monday

9:00-10:15
111 mose Udovicki
231 Courtney
Music Fritts

10:30-11:45
111 Bowman Colby

12:00-1:00
471 (11:45-1) Youngblood Wainwright VlasKamp Rogers N. Rodriguez Holland M. Rodriguez Russel Mantel Kramer Huber Henderson Garland Ford

1:00-2:45 (2:30-2:45)
() = section
231 Peter Smith (5) Doran (5) Simon (5) Cypiot (6) Palnick (5) Collado (7) Ocrant (5) Green (5)
Mon 1:30-2:45

2:30-3:45
340 Batenhorst VlasKamp Schumacher M. Rodriguez Haim Evers Butler
231 Stevens
345 Rogers
Mon 3:30-4:45

4:00-5:15
281 Palnick McKnight BoyKan
181 (3:30-4:45) Halstead Bonati Benjamin

5:00-6:15
Remedial English
Lagihna
Valencia
Udovicki
Skunds

Tuesday

231 (2) Giobbi martineau Olsen
111 (2) Harris Huggins Jungels

421 Alvarez Wolfzahn Schumacher
231 McKnight

TF 11:45-1

471 (11:45-1) Youngblood Wainwright VlasKamp Rogers N. Rodriguez Holland M. Rodriguez Russel Mantel Kramer Huber Henderson Garland Ford

423 Youngblood Wainwright Kramer Huber
111 Halstead Feier Bonati

321
111 Tooman
Alvarez Bain Wolfzahn A. Smith Rodin Russel Johnson Leinbach McKnight Mantel Nieder Novak Holland Henderson Garland Friedman Ford Eckler Benjamin

Wednesday

231
P. Smith (5) McKnight (4) Simon (5) Green (5) Palnick (5) Giobbi (2) Olsen (6) Ocrant (5) Doran (5) martineau (2) Cypiot (6) Courtney (1)
() = section
Collado (7) Colby (3)

12:00

1:00

231 (2:00-3:15)
() = section
P. Smith (5) Simon (5) Palnick (5) Ocrant (5) Green (5) Doran (5) Cypiot (6)

3:30

Thursday

111 mose Udovicki
Music Fritts
231 Courtney

111 Bowman Colby

321 (2:30) Ford Friedman Garland Henderson Holland Johnson Leinbach Alvarez Bain Wolfzahn A. Smith Rodin Russel Benjamin Eckler Nieder mantel Novak McKnight Butler
340 Batenhorst VlasKamp Schumacher M. Rodriguez Haim Evers
231 Stevens
345 Rogers

281 Palnick McKnight BoyKan
181 (3:30-4:45) Halstead Bonati Benjamin

Remedial English
Lagihna
Valencia
Udovicki
Skunds

Friday

231 (2) Giobbi martineau Olsen
111 (2) Harris Huggins Jungels

421 Alvarez Wolfzahn Schumacher
231 McKnight

471 (11:45-1) Youngblood Wainwright VlasKamp Rogers N. Rodriguez M. Rodriguez Russel Mantel Kramer Huber Holland Henderson Garland Ford

423 Youngblood Wainwright Kramer Huber
111 Halstead Feier Bonati

111 Tooman

THE NEW YORK TIMES, SATURDAY, JUNE 18, 1983

Peter Mennin, Juilliard President And Prolific Composer, Dies at 60

By BERNARD HOLLAND

Peter Mennin, the American composer and president of the Juilliard School of Music since 1963, died yesterday morning at Columbia Presbyterian Medical Center after a long illness. He was 60 years old.

Mr. Mennin enjoyed a dual reputation — first as a composer of sophisticated, well-made compositions and then as an educator. He was a tall, elegant, reserved man, and in addition to exercising discipline and self-control in his own creative life, he was a tough and effective operator in the difficult, and often political, professional world of music.

Mr. Mennin presided over Juilliard during its tremendous growth in prestige during the 1960's and 70's and supervised the school's move from Claremont Avenue to its headquarters at Lincoln Center in 1969.

At Juilliard, Mr. Mennin sharpened the competitive spirit within the student body and emphasized performing skills. "Our job," he once said, "is to teach people how to do it, not how to enjoy it."

Strengthened Factulty

One of his principal gifts to Juilliard was the strengthening of its faculty. He added Elliott Carter, Roger Sessions and Luciano Berio to the composition staff, even though the music of these men spoke a very different language from his own. He brought Sixten Ehrling and Alfred Wallenstein to the conducting faculty, and among the performers and singers he selected to teach at Juilliard were Jennie Tourel, Rudolf Firkusny, Ruggiero Ricci, Abbey Simon, Gyorgy Sandor and Syzmon Goldberg. One of his last appointments was that of Bella Davidovich, the Russian pianist, who will begin teaching at Juilliard next year.

He established the Juilliard Theater Center at the school in 1968 and the American Opera Center in 1970. He also founded the school's Contemporary Music Festival, which recently finished its fourth annual series of spring concerts. More than 100 new works have been played at the event.

Mr. Mennin was particularly concerned with the training of conductors, noting with alarm that the development of American conducting talent had not kept pace with the swift rise in excellence of the country's major orchestras. He established a permanent conducting program in 1972 and assembled an orchestra of students to work under its young conductors. Among the products of this program have been James Levine, Leonard Slatkin, James Conlon and Dennis Russell Davies.

Continued to Compose

But it was for his own music that Mr. Mennin wished principally to be known. "He always introduced himself first as a composer and then as president of Juilliard," Wriston Locklair, a spokesman for the school, said yesterday. By means of a well-organized way of life, Mr. Mennin managed to compose steadily despite his administrative duties.

"Discipline," he once said, "is one of the necessary talents. Any composer can find reasons why he can't write, if he lacks it." Mr. Mennin looked for the same kind of determination in auditioning students. "You look into the eyes of someone who's committed to something," he said. "He looks different."

Mr. Mennin wrote nine symphonies — the last of which was commissioned by the National Symphony in Washington for its 50th anniversary and given its premiere this spring. He had also recently completed a concerto for flute and orchestra, written at the request of the New York Philharmonic. It is scheduled to be played by it next year.

He composed instrumental concertos and music for chorus and orchestra, as well as chamber and other choral music. In recent weeks, the Milwaukee Symphony and Brooklyn Philharmonia, both under the direction of Lukas Foss, had played his Sinfonia for Strings.

High Degree of Technical Skill

Mr. Mennin's music is known for its restless sense of tension, but also for its high degree of technical skill. In style, it adheres neither to the more conservative elements in 20th-century American music nor to the more advanced methods of the post-World War II period.

In what is probably a representative critical comment on this music, Harold C. Schonberg of The New York Times wrote of Mr. Mennin's Sinfonia in 1971: "Like many of Mr. Mennin's scores, it is extremely busy and quite dissonant. But tonalities are nevertheless suggested, and there is a strong, if severe, melodic profile."

"The orchestra is brilliant," Mr. Schonberg continued. "On paper, the scoring looks overthick and overcomplicated, but on the stage it works. There is no deep message to this music; it is not that kind of piece. What is does is produce attractive sounds in a well-ordered manner."

Henri Dauman, 1970

Peter Mennin

Born in Erie, Pa.

Mr. Mennin was born in Erie, Pa., in 1923 to Attilio and Amelia Mennini. His father was a businessman and onetime restaurateur who passionately collected phonograph records. He began music lessons when he was 5, composed piano pieces at 7 and began to write his first symphony at 11. After high school in Erie, he studied at the Oberlin Conservatory of Music in the early 1940's. Following service in the United States Air Force, he entered the Eastman School, where he studied with Howard Hanson and Bernard Rogers.

Mr. Mennin attracted attention in 1945 for his Symphony No. 2, which won various prizes and was performed by Leonard Bernstein and members of the New York Philharmonic. He enjoyed a long relationship with the New York Philharmonic which, over the years, gave 32 performances of eight of his works, including premieres of his Third and Eighth Symphonies.

Mr. Mennin received his Ph.D. from Eastman in 1947 and joined the faculty of Juilliard, remaining there until 1958, when he took over as director of the Peabody Conservatory in Baltimore. In 1963, he succeeded William Schuman as president of Juilliard.

Mr. Mennin is survived by his wife, Georganne; a son, Mark, and a daughter, Felicia. Also surviving are his mother, Amelia Mennini, and a brother, Louis Mennini, both of Erie.

Funeral arrangements were incomplete. The Juilliard School will hold a memorial service for Mr. Mennin in the fall.

MENNIN—Peter. The Officers, Directors and Staff of Carl Fischer, Inc. mourn the passing of one of the most esteemed American composers. Our affiliation with Peter Mennin embraced 4 decades. His music will be a constant testament to the artistic history of this country. We join with others in paying homage to this great artist and friend.
Walter F. Connor, President

MENNIN—Peter, Dr. The Board of Directors of The Voice Foundation expresses its profound sympathy to the family and colleagues of Dr. Mennin, president of the Juilliard School and beloved fellow Board member.
Wilbur James Gould, M.D.
Chairman of the Board

MENNIN—Peter. We record with deep sorrow the death of our beloved member and colleague Peter Mennin, on June 17, in New York.
Hal David, President
ASCAP

MENNIN—Dr. Peter A., on June 17, 1983. Beloved husband of Georganne. Devoted father of Felicia and Mark. Friends may call at Frank E. Campbell, Madison Ave at 81 St, today, Sunday 2-8PM.

MENNIN—Peter. The Metropolitan Opera Club notes with deep regret the passing of esteemed member, Peter Mennin, distinguished composer and President of the Juilliard School of Music. To his family, friends and colleagues, we wish to extend our deepest sympathy.
Thomas S. Brush, President
Metropolitan Opera Club

MENNIN—Dr. Peter. Our Board of Directors, officers and staff mourn the death of our distinguished friend and colleague, Peter Mennin. A great President of the Juilliard School, a world renowned composer and musician, and a staunch friend of all the arts, Dr. Mennin's role at Lincoln Center and throughout the world will long be remembered. We extend our deepest sympathy and condolences to Georganne Mennin, Dr. Mennin's wife, and to their family.
Martin E. Segal, Chairman
Glenn W. Ferguson, President
Lincoln Center For
The Performing Arts, Inc.

MENNIN—Peter. The Faculty and Administration of the Mannes College of Music, mourn with our colleagues, at the Juilliard School of Music the loss of their distinguished President, Peter Mennin. A man of great dignity and of high accomplishment in music he ably served his art and his conservatory.
Dr. Charles Kaufman,
President

MENNIN—Peter. The New York City Opera is deeply saddened by the death of Peter Mennin. We, along with the rest of the music world, mourn the loss of our beloved colleague.
Beverly Sills, General Director

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NEW YORK POST, SATURDAY, JUNE 18, 1983

JULLIARD PREZ PETER MENNIN IS DEAD AT 60

By HARRIETT JOHNSON

PETER MENNIN, 60, distinguished composer and President of the Juilliard School since 1962, died here yesterday of cancer at Columbia-Prespyterian Hospital.

Three months ago he had undergone a stomach operation after which he returned home until rushed to the hospital only 48 hours before his death.

He is survived by his wife, Georganne, two children, Felicia and Mark; his mother Emilia Mennini and a brother, Louis, the latter two of Erie Pa.

Born in Erie, Pa., Mennin studied at the Oberlin Conservatory of Music and received his doctorate at the Eastman School of Music in Rochester in 1945 after serving with the U.S. Army Air Forces during World War II.

He taught composition at Julliard from 1947-58, when he was appointed director of the Peabody Conservatory of Music in Baltimore. He returned to Julliard as president in 1962, a post he held until his death.

Mennin, who had his symphony No. 8 performed by the New York Philharmonic in 1974 at Avery Fisher Hall, left unfinished a flute concerto which the Philharmonic had scheduled for this past spring but which was postponed.

PETER MENNIN
1965 photo

In February, 1982, Mennin's Symphony No 9, written for the National Symphony, Washington D.C., Mstislaw Rostropovich, music director, was given its premiere in Peking. The National Symphony did the world premiere in 1981.

There will be no funeral service. A memorial service will be held in the fall at the Juilliard.

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THE JUILLIARD SCHOOL

Peter Mennin, *President*

A FESTIVAL OF CONTEMPORARY MUSIC

January 21—25, 1983

Alice Tully Hall
and
The Juilliard Theater

Alice Tully Hall

The Juilliard Orchestra

Friday Evening, January 21, 1983 at 8:00

Jorge MESTER, *Conductor*

William BERGSMA — "Serenade, to Await the Moon" (1965) *

Marc-Antonio CONSOLI — "Odefonia" (1976)
Staccatissimo, martellato
Intermezzo

INTERMISSION

Lawrence WIDDOES — "Memento Mori" (1972, rev. 1980) †

William SCHUMAN — Symphony for Strings in Three Movements (1943)
(Symphony No. 5)
Molto agitato ed energico
Larghissimo
Presto leggiero

*New York premiere
†World premiere

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

* * *

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

Notes for the Festival

by Robert R. Neu

"Serenade, to Await the Moon" (1965)

WILLIAM BERGSMA

Born: April 1, 1921, in Oakland, California

William Bergsma received his training at Stanford University and with Howard Hanson at the Eastman School of Music. His many honors include the Bearns Prize, an award from the American Academy of Arts and Letters and two Guggenheim Fellowships. Mr. Bergsma has been the recipient of commissions from the Harvard Musical Association, Louisville Orchestra, Koussevitzky and Juilliard Foundations and the Elizabeth Sprague Coolidge Foundation in the Library of Congress. His works have been recorded by Columbia, Decca, Mercury, Crest and Composers Recordings, Inc.

Mr. Bergsma joined the composition faculty of The Juilliard School in 1946, assuming the post of Associate Dean in 1961. Since 1963 he has been director of the School of Music at the University of Washington in Seattle. At present he is a member of the Advisory Council of the American Music Center and is on the Board of Directors of the Composers Forum.

The composer's subtitle of *Serenade, to Await the Moon* is "Because, of course, she might not come." The moon Bergsma depicts is the moon of lovers, not of astronauts. The music is a restless nocturne, full of longing, anticipation and uncertainty.

The piece is written for small orchestra in a highly soloistic treatment. Great scope is given to individual players: flute, bass clarinet, bassoon, harp, violin, cellos, as well as a heavily burdened percussionist who almost never plays twice on the same instrument.

After an introduction, a quiet melody is stated and freely varied, interrupted by two groups of cadenzas. The first group, played by horns, bassoon, bass clarinet and flute, appears early. The second, by harp, clarinet, bass clarinet, horns, and finally full orchestra, comes just before a brief coda of unexpected intensity.

Serenade, to Await the Moon is dedicated to Milton Katims. It was commissioned by the Men's Advisory Committee of the Musical Arts Society of La Jolla, California, for its 1965 season.

"Odefonia" (1976)

MARC-ANTONIO CONSOLI

Born: May 19, 1941, in Italy

Marc-Antonio Consoli immigrated to the United States in 1956. He studied with Ernst Krenek at the Peabody Conservatory, Gunther Schuller and George Crumb at Tanglewood, Alexander Goerh at Yale University and Franco Donatoni at the Accademia Chigiana in Siena, Italy. Mr. Consoli has been the recipient of numerous awards including a Fulbright Fellowship, two Creative Arts Public Service grants, two National Endowment for the Arts grants, two Guggenheim Fellowships and the American Academy and Institute of Arts and Letters Award. He also won first prize in the International Composition Competition of Monaco in 1982 and second prize in the XX Consorso Internazionale di Trieste in 1981.

His commissions include the Steirischer Herbst Festival in Austria, Fromm Foundation at Harvard University, Festival Internationale d'Arte Contemporaine in France and Koussevitzky Music Foundation at the Library of Congress.

Mr. Consoli's music has been performed at various international festivals including

the Gaudeamus Music Week in Holland, Fromm Festival at Tanglewood and ISCM Festivals in Finland and Belgium. His music can be heard on the CRI recording label.

The composer offers the following information about his piece: *Odefonia* (Ode = poem, Fonia = sound) is a poem in sound more than a symphonic poem. That is, it does not carry the extra-musical meaning usually associated with music of this genre.

"Basic to its structure and sounds is a concertante concept: the opposition of different groups of instruments, articulative contrasts (legato vs. staccato) and dynamic opposition (one group of instruments making a crescendo while another simultaneously makes a diminuendo). The basic materials that make up the first movement are the repeated note, such as in the opening gesture; the sustained legato element following the opening where the cellos and contrabasses climb a two-octave range in a close network of small intervals; and seven twelve-note chords used as structural pillars throughout the movement. My concept was to juxtapose, then overlap, and finally mix these elements into a tapestry of sonorities.

"The second movement was written last to serve as a relaxing interlude between the more active outer movements. Though the music is pastorale in quality, the solo lines of the English horn, bass clarinet and piccolo take on a different meaning when overlaid on a nervous and tense string obbligato.

"Directly from the second movement, the orchestra plunges into the finale with an explosive repetition of a single chord. This mini-ritornello returns twice before the coda section as the movement ends with the seven chords from the first movement."

"Memento Mori" (1972, rev. 1980)

LAWRENCE WIDDOES

Born: September 15, 1932, in Wilmington, Delaware

Lawrence Widdoes attended The Juilliard School where he studied with Bernard Wagenaar, William Bergsma and Vincent Persichetti. In 1966, Mr. Widdoes received the S.P.A.M. Award for his *Sonatina for Fute and Piano* and the recording award from American Academy and Institute of Arts and Letters in 1980. He has also been a recipient of grants from the Ford Foundation and Creative Artists Assistance Program. Mr. Widdoes has been a member of The Juilliard School faculty since 1965.

The composer offers the following information concerning his work: *Memento Mori* was left incomplete in 1972 while I worked on other compositions, mostly chamber works, for specific performers' scheduled concerts. I returned to the work in 1976 and completed it and revised it exhaustively in 1980.

"I wanted to compose a work which alternated between tranquility and anger or anxiety. At the time, I was also interested in making musical use of some of the highly coloristic instrumental devices of the Penderecki school. The piece alternates between sparseness of texture to great complexity.

"The dedication is to James Hamill, a boyhood friend of mine who always wanted to be a pianist and for whom I frequently played the piano. His favorite piece was the Chopin *Polonaise in A-flat Major*, Opus 53, which I quote briefly at the very end of the piece. Consequently, there is a rather substantial piano part in the piece.

"My friend became progressively depressed and spoke frequently of death, hence the title. He is now, unfortunately, incapacitated.

"The work is freely twelve-tone and rather episodic in structure."

Symphony for Strings in Three Movements (1943) (Symphony No. 5)

WILLIAM SCHUMAN

Born: August 4, 1910, in New York City

William Schuman has studied with Max Persin, Charles Haubiel and with Roy Harris at The Juilliard School. The latter proved to be a dominant and enduring influence on Schuman's music and was responsible for bringing Schuman to the attention of Copland and Koussevitzky. In 1941, the public and critical success of the *Third Symphony* established Schuman as one of the leading composers of the U.S., and since that time his music has been widely performed.

Also well-known for his work as an administrator and teacher, Mr. Schuman has been on the faculty of Sarah Lawrence College and has served as director of publications for G. Schirmer. In 1945, he was appointed president of The Juilliard School and by 1948 had fused the usual theory curriculum into a course on the "Literature and Materials of Music." Another of his innovations was the formation of the Juilliard String Quartet, which became the model for many quartets-in-residence at American colleges.

In 1962, Mr. Schuman was made president of Lincoln Center for the Performing Arts, a position he held until 1969. He encouraged the commissioning and performance of American works, and the importance he placed on the Center's service to urban communities led to the Lincoln Center Student Program. Since that time, Mr. Schuman has devoted his time to composing and has served as consultant to a number of organizations.

The symphony opens with its principal melody, a brilliant and incisive theme set forth by the violins in unison on the G string, fortissimo. The melody is immediately repeated with a discrete accompaniment of the lower strings and a second theme is proclaimed by the violas. Both themes are then developed in a variety of harmonic and rhythmic patterns, while the vigor of the movement is maintained to the end.

The second movement begins with broad, polytonal chords that are related to both the climax and opening melody of the first movement. The main body of the second movement is built on a broadly arching melody related to both the opening of this movement, and, through it, to the opening of the first movement. The close reverts to the first part and dies away to pianissimo.

The finale of the symphony is in a free rondo form with the theme varied at each appearance. It first develops with pizzicato notes in contrast with the sustained sonorities of bowed notes. The second episode of contrasts is related to the main melody of the preceding movement with the violas alone taking the melodic lead, followed by cellos and later, by first and then second violins. The theme becomes more sustained and melodic, rising at last to a climactic coda-like conclusion.

Symphony for Strings was written for the Koussevitzky Music Foundation as a memorial to Mme. Natalie Koussevitzky. Its first performance was given on November 12, 1943 by the Boston Symphony Orchestra with Serge Koussevitzky conducting.

JORGE MESTER

Born: April 10, 1935, in Mexico City, Mexico

Jorge Mester has been Director of the Aspen Music Festival since 1970 and also holds the directorship of the Festival Casals. Born of Hungarian parents in Mexico City, he received his B.S. and M.S. degrees from The Juilliard School where he studied orchestral conducting with the late Jean Morel. He was recently appointed to teach conducting at Juilliard and to conduct the School's orchestras. Originally joining the Juilliard

faculty in 1956, Mr. Mester conducted the Juilliard Theater Orchestra for twelve years in many dance productions and Juilliard Opera Theater productions such as Weisgall's *Purgatory*, Session's *The Trial of Lucullus* and Mozart's *Marriage of Figaro*. He also conducted ballet and opera *(Salome)* at the Spoleto Festival, as well as performances with the New York City Opera and the Washington Opera. Mr. Mester has conducted such important operatic premieres as Cavalli's *L'Ormindo*, Henze's *Elegy for Young Lovers* and Hindemith's *Long Christmas Dinner*. His acclaimed performance of Menotti's *The Medium* with the Washington Opera Society led Columbia Records to record the production. In May of 1981, Mr. Mester conducted the Philadelphia Opera in performances of Janácek's *Cunning Little Vixen* and next season he will conduct a new production of the Pasiello-Henze *Quixote* for the Stuttgart Opera.

A frequent guest conductor of most of the major orchestras in the United States, Europe, Australia and Latin America in addition to his festival and opera activities, Jorge Mester is noted both for his affinity for the music of traditional composers and his encouragement of the works of contemporary composers. During his twelve-year tenure (1967-79) as Music Director of the Louisville Orchestra, he presented almost 200 premieres and produced seventy-two recordings of new music for the series "Louisville First Edition Records."

Music Director of the Kansas City Philharmonic (1972-75) during the same period, Mr. Mester also served as principal guest conductor for the St. Paul Chamber Orchestra and has been a frequent guest conductor for the Los Angeles Chamber Orchestra and the Cincinnati Symphony. Mr. Mester conducted the Juilliard American Opera Center productions of *Le Rossignol* and *La Vida Breve* in April 1980 and *Manon* last month, and has been appearing regularly for the last two seasons as conductor of all the Juilliard orchestras.

JUILLIARD ORCHESTRA

Violins
Bettina Mussumeli
Concertmaster
Robin Mayforth
Assistant
David Kim
Principal Second
Karen Marx
Assistant
Vahn Armstrong
Marie Bereau-Wolff
Denise Berginson
Neil Blachman
Claire Bright
Ryan Brown
Alain Dancyger
Emily Faxon
Aloysia Friedmann
Lisa Geller
Laurajean Goldberg
Hae Young Ham
Emily Honig
Claire Jolivet
Leonid Keylin
Yang Ho Kim
Eun Sun Lee
Mi Chen Liao
Ulrike Mathe
Sally Mermelstein
Felicia Moye
Amy Mugavero
Kurt Nikannen
Adela Pena
Ann Ricci
Jorge Schwarz
Cornelia Schwartz
Lee Ann Setzer
Laurie Shawger
Laura Smith
Seth Taylor
Shirien Kay Taylor
Stephan Tieszen
Elizabeth Treanor
Vera Tsu
Peter Winograd
Deborah Wong

Violas
Evan Wilson
Principal
Keith Conant
Assistant
Margaret Blackburn
Lee Coker
Valerie Dimond
Crystal Garner
Neil Gripp
Lisa Hefter
Lucina Horner
Deborah Judd
Judith Laibman
David Lennon
Paul Neubauer
Carol Traut
Rebecca Young

Cellos
Bonnie Thron
Principal
Diane Farrell
Assistant
Ted Ackerman
Grace Bahng
Stephen Balderston
Ohad Bar-David
Yari Bond
Gregory Fiocca
Max Fuller
Myles Jordan
Joanne Perron
Astrid Schween
Ronald Shawger
Roger Shell
Bruce Wang
Ellen Westermann
Christian Wolff
Peter Wyrick

Basses
William Ritchen
Principal
Mark Morton
Assistant
Marc Albert
Jered Egan
Kiyota Fugiwara
Rita Laurence
Gordon Smith
Sara Thompson
Erik Wendelken

Flutes
Janet Arms
Laura Gilbert
Teresa Patton
Amy Porter
Kristin Winter

Oboes
Paul Clive
Jeffrey Hale
Jenifer Kuhns
Jennifer Short
Melanie Wildsen

Clarinets
Edith Camp
Bryon Hysong
Alan Kay
Todd Levy
Ray McClellan
John Manasse
Marjorie O'Brien

Bassoons
Whitney Crockett
Marc Goldberg
Karen Kelland
Maureen Strenge

Horns
Mark Adams
Ozeas Arantes
James Cox
Victoria Eisen
Cynthia Jersey
Janet Lantz
Adam Lesnick
Sue Mattero

Trumpets
Walter Albach
Edward Cervenka
Edward Higgins
Cheryl Hollinger
Warren Wernick
James White

Trombones
James Decker
Richard Kessler
David Read
Steve Singer

Bass Trombones
Alan Futerfas
Edward Myers

Tuba
Andrew Rodgers

Percussion
Steve Burke
Barry Centanni
Peter Cooper
Randy Max
Ted Rubright

Harps
Mary Etters
Debbie Hoffman

Piano/ Celesta
Ori Steinberg

The Juilliard Theater

A Concert of Chamber Music

Saturday Evening, January 22, 1983 at 8:00

Daniel BREWBAKER — Piano Sonata No. 2 (1981) *
- Cantando
- Allegro, pesante e marcato
- Allegro non troppo, tempestoso
- Adagio molto, teneramente
- Allegro spiritoso, scherzando
- Largo, molto cantabile ed espressivo

Gary Steigerwalt, *piano*

Ian Kenrick HALL — String Quartet (1981) †
- Adagio
- Allegretto-Allegro
- Moderato (Thema con variazioni)

Vahn Armstrong, *violin*
Deborah Wong, *violin*
M. Leslie Blackburn, *viola*
Stephen Balderston, *cello*

Ronald CALTABIANO — Sonata for Solo Cello (1982) †
- Transformations: Allegro-Andante
- Variations: Andante-Allegro

Joel Krosnick, *cello*

INTERMISSION

Miriam GIDEON — "Spirit Above the Dust" (1980)
- Prologue
- Theory of Poetry
- The Two Trees
- The Linden Branch
- Black Boy
- My Caliban Creature
- The Snow Fall

Phyllis Jo Kubey, *mezzo-soprano*
Mia Wu, *violin*
Cornelia Schwartz, *violin*
Rose Weinberger, *viola*
Gregory Fiocca, *cello*
Christine Locke, *flute*
Jeffrey Hale, *oboe*
Linda Fitts, *bassoon*
Jeffrey Solomon, *horn*
JoAnn Falletta, *conductor*

Gunther SCHULLER — "Aphorisms" (1967)
- Lento
- Agitato
- Molto adagio
- ♩ = 60
- ♩ = 105

Kristin Winter, *flute*
Gwendolyn Hoebig, *violin*
Christian Euler, *viola*
Stephen Balderston, *cello*

*U.S. premiere
†World premiere

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

* * *

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

Piano Sonata No. 2 (1981)

DANIEL BREWBAKER

Born: October 31, 1951, in Elgin, Illinois

Daniel Brewbaker is completing his Doctor of Musical Arts degree at The Juilliard School where he has studied with Roger Sessions and Elliott Carter. He also has a Bachelor of Music degree from the University of Illinois, a Master of Music degree from Juilliard and a Diploma from the Staatliche Hochschule für Musik, Köln.

Mr. Brewbaker received an International Rotary Foundation Fellowship in 1980 to work with Hans Werner Henze in Cologne. The following year he was visiting artist at the American Academy in Rome and collaborated with Henze on the reconstruction of Claudio Monteverdi's opera "Il ritorno d'Ulisse in patria" for London's Convent Garden Royal Opera House.

This past summer he was awarded the Koussevitzky Foundation Fellowship to work with Luciano Berio at the Berkshire Music Center where his piece, *Battaglia* for solo percussionist and 47 wind instruments, was written and premiered. Other awards include the Charles E. Ives scholarship from the American Academy and Institute of Arts and Letters, a MacDowell Colony residence and commissions from the Westminster Choir and the ORF Radio Chamber Orchestra of Vienna.

Mr. Brewbaker has been teaching in the Pre-College Division of Juilliard since 1975, and has also taught at the Westminster Choir College and St. Stephan's School in Rome.

Piano Sonata No. 2 comprises six sharply contrasting movements, each one expressing one basic idea. But the entire work constitutes, in concise form, the elements of traditional sonata-allegro form. Tone rows are used freely as melodic and harmonic material in conjunction with rather strict invertible counterpoint, and motivic repetition and variation.

The brief first movement is both an introduction to and culmination of the entire work. In the middle section of the final movement, it is recapitulated with an accompaniment drawn from the other movements. The opening melodic statement is expanded in each succeeding phrase until the trill, after which the line is restated in the bass.

In the second movement the insistent main theme, with its repeated F-sharp enforced by rhythmic momentum, culminates on the repeated F-sharp octave. The tension is briefly relieved by a softer statement of the theme, and then returns with the recapitulation. The rhythmic momentum continues in the third movement where it assumes a more volatile, impulsive character through the more abrupt and explosive contrast of detail.

The homophonic fourth movement is the most tranquil, in sharp contrast with the preceding movements and is a preparation for the lyrical finale.

The fifth movement, a scherzo, is the lightest in character and texture. It functions as an intermezzo separating the two lyrical movements. The recapitulation is an exact retrograde of the exposition. The polyphonic sixth movement incorporates elements of the others (notably 1 and 3), and is at once the summation and final climactic statement of the work. It ends on B-flat, the note with which the sonata began.

Piano Sonata No. 2 was first performed in Cologne on June 2, 1981, by pianist Richard Braun.

GARY STEIGERWALT is on the piano faculty of Mount Holyoke College in Massachusetts. In 1981 he received the Doctor of Musical Arts Degree from Juilliard where he studied with the late Irwin Freundlich.

In 1976, Mr. Steigerwalt became the first American to win a major prize at the Liszt-Bartok International Piano Competition in Budapest, claiming both second prize and a special award for Bartok and contemporary music interpretation. The following year he won the National Federation of Music Club Young Artist Award.

His debut recital was sponsored by the Concert Artists Guild in 1974, while other major appearances here and in Europe have been under the auspices of the Pro Musicis Foundation. He has been soloist with the National Symphony at Wolf Trap under Aaron Copland, and with the Hungarian State Symphony, Seattle Symphony, Juilliard Orchestra, Hudson Valley Philharmonic and others.

Mr. Steigerwalt has recorded for Turnabout, Centaur, Orion and Leonarda Productions. Among his chamber music activities are duo programs with clarinetist Esther Lamneck and appearances as guest artist with The Music Project in New York.

String Quartet (1981)

IAN KENRICK HALL

Born: Septmeber 6, 1955, in Mineola, New York

Ian Kenrick Hall received his Bachelor of Arts in Music from Yale University in 1977 and is currently a candidate for the Master of Music degree at The Juilliard School, where his teachers have been David Diamond and Elliott Carter.

The three movements of the *String Quartet* are based on a single melodic idea. The first movement begins with this idea stated in the second violin. Additional melodic material is presented in the fugato exposition of this movement, which is later developed to create sections of contrasting character. The second movement, after a short introduction, alternates between two opposing musical forces: one based on an insistent 5/8 accompaniment pattern, the other characterized by flowing lines and a canonic treatment of the main idea. The final movement is a set of variations on a theme derived from the retrograde of the principal melody.

A number of compositional devices, including metric modulation, polyrhythms and rhythmic distortion, as well as numerous special techniques available on the stringed instruments, have been utilized in order to add coherence and variety to the work.

Violinist VAHN ARMSTRONG holds both Bachelor and Master degrees from The Juilliard School and is currently a scholarship student of Dorothy DeLay in the post-graduate program. He has attended master classes of Nathan Milstein and Sandor Vegh, and at Mr. Vegh's invitation participated in the 1982 International Musician's Seminar in Cornwall, England. He has performed in and around New York and at the Aspen Music Festival, as well as in England, Italy and Costa Rica. Mr. Armstrong studied chamber music with members of the Juilliard String Quartet.

DEBORAH WONG is currently enrolled in the Masters program at The Juilliard School where she is a violin student of Dorothy DeLay. A holder of the Victor Herbert Scholarship at Juilliard, Miss Wong has given numerous solo and chamber music performances on the East coast.

M. LESLIE BLACKBURN is in the Masters program of The Juilliard School where she studies with Paul Doktor. Miss Blackburn has been assistant principal violist with the Oklahoma Symphony in Oklahoma City and has also been a member of the Central State University Faculty Trio and Oklahoma Chamber Players. During the summer, she is on the faculty of the Eastern Music Festival in North Carolina and performs with the Skaneateles Music Festival in New York.

STEPHEN BALDERSTON is a cello student of Lynn Harrell at Juilliard. Mr. Balderston has attended the Music Academy of the West and Aspen Music Festival, both on fellowship grants, and was a scholarship student of Ivan Kalianov of the Moscow Conservatory in 1974.

His chamber music studies have included work with Felix Galimir, Joel Krosnick, Mitchell Lurie and Walter Trampler and he has won first prize in both the Coleman Chamber Music Competition and Carmel Chamber Music Competition.

Also active as an orchestral musician, Mr. Balderston's positions include principal cellist with the Young Musicians Foundation Debut Orchestra.

Mr. Balderston is presently a member of the Herrick Quartet.

Sonata for Solo Cello (1982)

RONALD CALTABIANO

Born: December 7, 1959, in New York City

Ronald Caltabiano is currently in the Masters program of The Juilliard School, where he is a student of Vincent Persichetti. He has previously studied with Peter Maxwell Davies, Elie Siegmeister and Andrew Thomas. His commissions include the Emerson String Quartet, Dances/Janet Soares and Peter Maxwell Davies. Among the honors he has received are two BMI Student Composer Awards, an ASCAP award, the Bearns Prize and three grants from Meet the Composer. At Juilliard, Mr. Caltabiano has received several scholarships, including the Richard Rodgers Scholarship and the Irving Berlin Fellowship, and has served as chairman of the Composition Forum since 1979.

Sonata for Solo Cello was commissioned by the Tcherepnin Society in honor of the fifth anniversary of the death of Alexander Tcherepnin.

The first movement begins with a dramatic declamando. This allegro section is interrupted by a short, lyrical fragment that ornaments a single note. The movement progresses, juxtaposing these two sets of materials, and the transformations begin: Each allegro section becomes shorter and uses fewer pitches, and each andante section is longer and assumes the pitches left out by the previous allegro. By the end of the movement, the allegro (now using only seven pitches) is reduced to a brief arpeggio interrupting a fully developed version of the first lyrical fragment. The andante section resumes and the final transformation leads to a quiet reference to a Tcherepnin pentatonic theme.

The second movement opens with a slow, sustained passage of harmonics comprising the theme. This material is an extended and chromaticized version of the final notes of the first movement. In each of the ensuing continuous and overlapping varia-

tions, the two opposing tendencies of ornamentation and thinning occur simultaneously. Fewer and fewer of the original notes of the theme appear, and those that remain are more and more highly ornamented as the movement becomes more energetic. By the final variation, only the twelve most important notes of the theme (the pitch material from the first movement) are present, allowing extensive ornamentation and quotes from the opening of the work.

JOEL KROSNICK is an alumnus of Columbia University where he was co-founder and director of the Group for Contemporary Music. For two seasons he was cellist with the New York Chamber Soloists and toured extensively throughout Europe with that ensemble. He has appeared as soloist with the Los Angeles Philharmonic and has performed recitals in London, Amsterdam, Berlin, Munich, Belgrade, Vienna and other capitals.

Mr. Krosnick has given a number of world premieres, including works by Peter Maxwell Davies, Gyorgy Ligeti, Milton Babbitt and Gerhard Samuel, and in 1981, he gave the New York premiere of the Donald Martino *Concerto for Violoncello and Orchestra* during The Juilliard School's Contemporary Music Festival. Mr. Krosnick joined the faculty of The Juilliard School and became a member of the Juilliard String Quartet in 1974.

"Spirit Above the Dust" (1980)

MIRIAM GIDEON

Born: October 23, 1906, in Greeley, Colorado

Miriam Gideon holds degrees from Boston University, Columbia University and the Jewish Theological Seminary, and her principal teachers have been Lazare Saminsky and Roger Sessions. Her works have been performed not only in the United States, but also in Europe, Asia and South America, and her music has been given premieres by such ensembles as the Walden String Quartet, Da Capo Chamber Players, St. Paul Chamber Orchestra and American Composers Orchestra.

In 1975, Miss Gideon became the second woman composer elected to membership in the American Academy and Institute of Arts and Letters. Boston University bestowed upon her two awards, election to the Collegium of Distinguished Alumni and honorary membership to Phi Beta Kappa. She has received awards from ASCAP and the National Federation of Music Clubs for contributions to symphonic and chamber music, a grant from the National Endowment for the Arts and the Ernest Bloch Choral Award. Miss Gideon has served on the faculties of Brooklyn College, New York University, Manhattan School of Music and the Jewish Theological Seminary.

Spirit Above the Dust, commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress to honor the fiftieth anniversary of the founding of the Music Library Association, is a setting for voice and eight instruments of works by three American poets: Anne Bradstreet, Archibald MacLeish and Norman Rosten.

The composer feels that the poems chosen represent a variety of poetic interpretations of American life.

Anne Bradstreet (1612-1672) was the first American woman poet to be published. Her "Prologue" states with elegant irony her creed of woman's independence. Archibald MacLeish, who served as Librarian of Congress from 1930 to 1944, reveals a forthright and humanistic attitude in the "Theory of Poetry" and a striking delicacy of perception in "The Two Trees," "The Linden Branch," and "The Snow Fall." Of the two poems by Norman Rosten, "Black Boy" is a searing indictment of lynching, while "Caliban" exhibits one of Rosten's characteristic traits—a sardonic wit.

PHYLLIS JO KUBEY, mezzo-soprano, is currently completing her Master's degree at The Juilliard School as a student of Richard Torigi. A native of Pittsburgh, Pennsylvania, Ms. Kubey has performed extensively in opera and recitals. Her operatic roles range from Ottavia in Monteverdi's *L'Incoronazione di Poppea* to the Mother in Menotti's *The Consul.*

She has performed with Pittsburgh Opera, Pittsburgh Ballet Theater, Pittsburgh New Music Ensemble, Aspen Chamber Orchestra and Pennsylvania Opera Festival. Ms. Kubey has also served as a faculty member at Carnegie-Mellon University and Carlow College. Ms. Kubey appeared last month as soloist with the Juilliard Conductors' Chorus in a performance of the Copland *In the Beginning.*

Violinist MIA WU is a Doctoral student studying with Joseph Fuchs at Juilliard. Her past teachers include Emanuel Zetlin and Ivan Galamian, and she is the holder of the Paul Kochanski Prize for Violin at Juilliard. Miss Wu has spent two summers at the Summer Chamber Music Institute in Orono, Maine, and Alfred, New York, with Joseph Fuchs. She performed during last year's Festival of Contemporary Music and was the winner of the Bartok Violin Concerto Competition last April and appeared as soloist with the Juilliard Symphony in Alice Tully Hall.

CORNELIA SCHWARTZ is a violin student of Szymon Goldberg at The Juilliard School. She has performed at the New World Festival in Miami, as soloist with the Pre-College Chamber Orchestra and as a member and soloist of the Pro-Arte Chorale Chamber Orchestra on tour in England and Scotland. In 1978-79 Miss Schwartz performed under the direction of Alexander Schneider at Carnegie Hall and Kennedy Center in Washington as a member of the New York String Orchestra. She also performed with Mr. Schneider at the State Department in Washington and the New School in New York. Miss Schwartz has participated in the Norfolk Festival in Connecticut and Nathan Milstein's master classes in Switzerland.

Violist ROSE WEINBERGER is currently a teaching assistant to William Lincer at The Juilliard School. She began her music career as a composer at age 6 and had won five composition competitions by age 12. As a violist, Miss Weinberger has concertized as soloist and chamber musician throughout the United States, Canada and Israel. In addition, she has performed with orchestras at the Spoleto and Aspen Festivals and with the Canadian Opera Orchestra and London (Ontario) Symphony Orchestra. Miss Weinberger will be making her European debut in February of 1983.

CHRISTINE LOCKE is a flute student of Julius Baker at Juilliard. She has been a winner of the New York Flute Club Competition and has appeared as soloist with the Hudson Valley Philharmonic. Other solo appearances include a performance of the Mozart *Flute and Harp Concerto* with Zubin Mehta and the New York Philharmonic and the Boismotier *Concerto for Five Flutes* at Avery Fisher Hall with Jean-Pierre Rampal conducting.

LINDA FITTS is a bassoon student of Stephen Maxym at The Juilliard School and is working towards her Masters degree. A native of Tulsa, Oklahoma, Miss Fitts has also studied at the New England Conservatory of Music and Hartt School of Music. Last year, she was the winner of the Emerson String Quartet Competition in Hartford, Connecticut.

JEFFREY SOLOMON is working towards his Master of Music degree at Juilliard and is a horn student of Harry Berv. Mr. Solomon has performed with the Dallas Civic Opera Orchestra, Dallas Ballet Orchestra and Dallas Symphony and has also attended Southern Methodist University.

JOANN FALLETTA is currently enrolled in the conducting program at The Juilliard School as a student of Jorge Mester. She is music director of the Queens Philharmonic and has guest conducted the Great Falls (Montana) Symphony, West-

chester Symphony, Nassau Symphony, Denver Chamber Symphony, Rome Festival Orchestra and the Orchestra Sinfonia of San Remo, Italy. Ms. Falletta was awarded a conducting fellowship to the Aspen Music Festival in 1980 and was a finalist in the Baltimore Conducting Competition the same year. She is also a member of the Exxon Arts Endowment Conductors Program. Ms. Falletta is on the faculty of the Aaron Copland School of Music and the Mannes College of Music.

Cellist GREGORY FIOCCA studies with Leonard Rose and Channing Robbins at The Juilliard School where he is working towards his Master of Music degree. Born in Akron, Ohio, Mr. Fiocca has also studied with Robert Perry and Stephen Kates.

Mr. Fiocca's performances include recitals on Miami University's Young Artist series, Akron University's Guzzetta Hall series, as well as a benefit concert for the Cleveland Women's Orchestra. Active in contemporary music, he performed the debut of David Erlanger's *Suite for Solo Cello* and Edgar Grana's *String Quartet No. 1.* Last year, Mr. Fiocca participated in a concert of new American composers given by Zaccho International at CAMI Hall in New York.

"Aphorisms" (1967)

GUNTHER SCHULLER

Born: November 22, 1925, in New York City

Gunther Schuller began his musical career as a horn player, performing with the Ballet Theater Orchestra, Cincinnati Symphony Orchestra and Metropolitan Opera Orchestra. His career in composition began in 1944 when he appeared as soloist in his *Horn Concerto*, and by 1959, when he gave up horn playing to give more time to composition, he had written over thirty works. Mr. Schuller has also involved himself in work as a conductor, broadcaster, editor, writer, teacher and administrator. His teaching activities include positions at the Manhattan School of Music, Yale School of Music and New England Conservatory, of which he was president from 1967-1977. He has also worked at Tanglewood as composition teacher, head of contemporary music activities and artistic co-director.

Mr. Schuller's activities as a conductor have included the concert series "Twentieth Century Innovations" at Carnegie Hall, as well as guest appearances with major orchestras in North America and Europe. In 1970 he received the Ditson Conducting Award for "his unselfish championship of fellow composers."

As a composer, Mr Schuller is entirely self-taught. His interests cover the Western tradition as well as modern art and popular forms. Jazz, especially, has always been a source of stimulation to him. The term "third stream music" was coined by him in 1957 to describe amalgamations of jazz and art music, and has gained wide currency.

Aphorisms was dedicated to Carleton College on the occasion of its centennial celebration by Robert Cole, flutist, and members of the Lenox String Quartet.

The work is in five movements; brief, concise statements in varying moods, hence the title. The first movement, introductory in character, employs a highly fragmented texture. A refrain that appears three times divides the movement into two complementary parts.

The second movement is light and humorous. Its main $\frac{6}{8}$ section, almost bucolic in character, features suave violin and viola dialogues and a stubbornly reiterative flute on a single pitch.

The next movement is subtitled "Epitaphs." This is followed by a cantilene movement featuring the flute in a lengthy dialogue with the muted violin. The movement is conceived in an arch-like (or pyramid) form at the climax of which the otherwise silent viola and cello join for one strummed chord. Flute and violin use complementary hexachordal pitch material throughout, both parts thus combining into twelve-tone complexes.

The final movement is a lively florid virtuoso piece. It is essentially a cadenza for flute, accompanied by the three strings, but gradually the accompaniment becomes involved in the flute's cadenza material, participating more and more in its florid runs. Similarly, the two hexachordal pitch collections, which initially are divided between solo and accompaniment, merge gradually and become common to both groups. The movement ends climatically as all four instruments compete with each other in violent cadenza passages in the extreme high register.

KRISTIN WINTER, a native of Southern California, has been the recipient of numerous awards, including a scholarship from the Young Musicians Foundation of Los Angeles and prizes in the Aspen Woodwind Concerto Competition and New York Flute Club Competition. She was just recently awarded the Bronze Medal in the Madeira International Flute Competition. Miss Winter is a student of Julius Baker at The Juilliard School.

GWENDOLYN HOEBIG has been a violin student of Sally Thomas at The Juilliard School since 1978. In 1980, she performed the Sibelius *Violin Concerto* with the Juilliard Orchestra and last spring she and her brother, Desmond, performed the Brahms *Double Concerto* with the Juilliard Symphony. In 1981, she was the winner of the Munich International Violin Competition. This year, Miss Hoebig is the recipient of the Jean Doyle Loomis Memorial Scholarship and the Joseph Machlis Prize.

CHRISTIAN EULER, violist, is currently in the Masters program at Juilliard as a student of Margaret Pardee. Born in Germany, Mr. Euler has played in recital throughout his native country and Italy. He is presently principal violist of the Juilliard Symphony.

The Juilliard Theater

The Juilliard Philharmonia

Sunday Afternoon, January 23, 1983 at 3:00

Jorge MESTER, *Conductor*

Peter SCULTHORPE — "Sun Music III" (1967) *

Stanislaw SKROWACZEWSKI — Concerto for Clarinet and Orchestra (1981) *
Lento misterioso-Allegro
Nocturne: Largo
Finale: Presto
Stanley Drucker, *soloist*

INTERMISSION

Alan BELKIN — Four Emily Dickinson Songs (1979) †
I like to see it lap the miles
She rose to his requirement
You've seen balloons set
Because I could not stop for Death
Ilya Speranza, *soloist*

Francis THORNE — Fanfare, Fugue and Fast Four (1972) *

*New York premiere
†World premiree

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

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"Sun Music III" (1967)

PETER SCULTHORPE

Born: April 29, 1929, in Launceston, Tasmania

Peter Sculthorpe studied at the University of Melbourne Conservatory of Music in the late 1940's. In 1956 he was awarded the first Lizette Bentwich Scholarship, which enabled him to study with Edmund Rubbra and Egon Wellesz at Wadham College, Oxford. He returned to Australia in 1960 and in 1963 accepted a teaching appointment with the Department of Music at the University of Sydney. In 1968 he was appointed Reader in Music, a post to which he has recently returned, following a three-year fellowship awarded by the Australia Council to enable him to devote more time to composition.

Mr. Sculthorpe was Composer-in-Residence at Yale University while visiting America on a Harkness Fellowship in 1966 and Visiting Professor of Music at the University of Sussex during 1972-73.

Early in his career, Peter Sculthorpe rejected the European influence on contemporary music, feeling they were inappropriate to a music that was attempting to reflect the life and atmosphere of his native Australia. He felt that a country like Australia, with its vast, largely uninhabited and monotonous landscape, required musical expression by means of an uncomplicated music, free from those philosophical and personal qualities which were the products of European history.

In the "Sun Music" series (there are four, dating from 1965-69), Mr. Sculthorpe minimized references to European notions by reducing the motivic, melodic and harmonic content of his music. To compensate for these self-imposed limitations, he developed individual rhythmic techniques for the organization of new musical materials.

At the same time, Mr. Sculthorpe began to employ Balinese melodies and their accompanying figurations; these were used to contrast with his orchestral sonorities. In borrowing from Asian music as an antidote to any European influences, he discovered a music with many of the same rhythmic and structural qualities as his own. Thus, beginning with *Sun Music III*, the pieces display an increasing integration of his own style with that of Balinese music.

Sun Music III was commissioned by the Australian Broadcasting Commission to mark the occasion of the 20th anniversary of A.B.C. Youth Concerts in Australia. Its first performance took place in March of 1967 with the West Australian Symphony Orchestra, conducted by Sir Bernard Heinze.

Concerto for Clarinet and Orchestra (1981)

STANISLAW SKROWACZEWSKI

Born: October 3, 1923, in Lwow, Poland

Stanislaw Skrowaczewski was a well-known conductor and composer in his native Poland and throughout Europe before he made his U.S. debut in 1958, conducting the Cleveland Orchestra at the invitation of George Szell. Since then he has conducted almost every major orchestra in the U.S., Canada, Europe, Israel and South America, and has made numerous recordings with the Minnesota Orchestra for Mercury Records and Vox Productions. His accomplishments as music director of the Minnesota Orchestra and his extensive guest conducting activities have placed him among the major conducting figures of our time. Music Director of the Minnesota Orchestra from 1960 to 1979, Mr. Skrowaczewski remains with the orchestra as conductor emeritus, while devoting more of his time to composing and guest conducting.

One of the earliest signs of Skrowaczewski's prodigious talent showed up at age five, when he wrote a small composition intended for orchestra. Six years later, he made his debut as a pianist on Polish radio, and in 1936, he played and conducted Beethoven's

Third Piano Concerto with the Lwow Musical Association. Shortly after the war ended, Mr. Skrowaczewski won the Szymanowski Composition Prize, the first of many awards for his works, the most recent being a prize from the Friedheim Competition, sponsored by Kennedy Center.

The scoring of the *Clarinet Concerto* already signals some of its coloristic and dramatic qualities. In general, the work focuses on dark colors. For instance, the composer has dispensed with all other clarinets, except for the somber bass clarinet; he also has eliminated the bright-toned oboes from the winds and the piercing trumpets from the brass. On the other hand, at the very top of the winds, there is a sizeable complement of flutes—three, plus alto flute and triple piccolos—to contrast with the velvety clarinet timbre.

A prologue presents the basic materials out of which the concerto's ideas evolve. In a pale tone, minus vibrato, strings establish the anchor of the work, a D-flat, to which the clarinet aspires in the soft call of a minor ninth. The expressive utterances of the soloist build to a short cadenza, and a fierce tutti outburst makes way for the Allegro, whose first topic is comprised of several sharp fragments. Another idea unfolds its long line high in the clarinet, the initial minor ninth interval of the opening now sprawling in the reversed direction. Yet a third thesis emanates from the horns, which intone a decisive theme. Not long past the midpoint of the movement, the soloist begins a rhapsodic cadenza followed by a free reprise in which the ideas are further transformed. A haunted world is evoked in the final bars by the ring of a gong, with freely swooping motion on cello strings.

The Nocturne is a rhythmically aleatoric movement, the free rubato motion merely organized by the conductor, while the players approximate the actual note values. The core of the movement dwells upon a sonorous theme, broadly sung by the soloist, who soon is joined in duet by the alto flute; other dark-toned instruments are drawn into the episode, its homogeneity at last broken by the addition of a piccolo. The opening strain returns to end the reverie.

The crisp opening theme of the finale clearly is the offspring of the first movement allegro, but it does not hold forth for long, giving way to a commanding idea that begins to make itself known in a series of hesitant, rising phrases. Ultimately they deliver a beautiful theme in the form of a long arioso that is gratifying for the voice-like clarinet. Further along the meter changes to 3/2 and the movement grows increasingly brilliant, activating a flurry of percussion. True to the preceding movements, the closing images of the presto are delicately drawn, with a wisp of pizzicato as punctuation.

The *Concerto for Clarinet and Orchestra* was commissioned in 1979 by the Minnesota Composers Forum with funds from the Jerome Foundation of St. Paul. The work was premiered April 15, 1981, in Minneapolis by the Minnesota Orchestra with Joseph Longo as soloist and the composer conducting.

Program note by Mary Ann Feldman.
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STANLEY DRUCKER has been Principal Clarinetist of the New York Philharmonic since 1960. In addition to over 100 solo performances with the Philharmonic, he has been featured with ensembles throughout the world, including the Yomiuri Nippon Symphony in Japan, the orchestras of Hartford, Helsingborgs (Sweden), San Antonio, Stockholm, Toronto and the Jupiter Symphony. Last summer Mr. Drucker gave highly acclaimed performances of Copland's *Clarinet Concerto* with the Philharmonic during its series of concerts in New York City parks and on its South American tour. This season he and his wife Naomi play with Philharmonic Virtuosi and Mr. Drucker travels to Sweden in February to perform with the Malmö Konserthusstiftelses.

Among his many recordings are Debussy's *Première rapsodie* and Nielsen's *Clarinet Concerto*, both with the New York Philharmonic under Leonard Bernstein. Mr. Drucker's recording of John Corigliano's *Clarinet Concerto* (commissioned for Mr. Drucker by the Philharmonic with funds from Francis Goelet) with Zubin Mehta and the Philharmonic was nominated for a 1982 Grammy Award for Best Classical Performance, Instrumental Soloist with Orchestra. He gave the world premiere of the concerto with the Philharmonic under Leonard Bernstein in December 1977.

Mr. Drucker began clarinet studies at age ten with Leon Russianoff and attended the High School of Music and Art and Curtis Institute of Music. He has been a member of the clarinet faculty of The Juilliard School since 1968.

Four Emily Dickinson Songs (1979)

ALAN BELKIN

Born: July 5, 1951, in Montreal, Canada

After preliminary studies in harmony and counterpoint with Marvin Duchow in Montreal, Alan Belkin studied composition with David Diamond and Elliott Carter at The Juilliard School, where he is currently completing his doctorate.

Mr. Belkin is a full-time faculty member at the Universite de Montreal and also a concert organist. He was the finalist in the Dublin International Organ Competition, and he is frequently heard on the Canadian Broadcasting Corporation, both as composer and performer. His other works include a symphony, string quartet, clarinet quartet, violin sonata and *Fantasy and Fugue for Organ.*

The composer states, "Although the poems of the *Four Emily Dickinson Songs* were not conceived as a group, they do show a progression: The first song is energetic and lively, the second is a rather troubled meditation, the third is quite violent and the last is a reflection on immortality."

ILYA SPERANZA is currently a student of Daniel Ferro at The Juilliard School pursuing her Master of Music degree. An advocate of contemporary music, Miss Speranza has performed works by American composers at New England Conservatory, Princeton University, Manhattan School of Music and Carnegie Recital Hall. She is a member of the Opera Training Department at Juilliard and is also an active member of "Artists to End Hunger."

Fanfare, Fugue and Fast Four (1972)

FRANCIS THORNE

Born: June 23, 1922, in Bayshore, New York

Francis Thorne's catalogue of compositions includes seventy-five works of which seventeen are recorded and over thirty are published. Premieres have been given by the Buffalo Philharmonic, Minnesota Orchestra, Cabrillo Music Festival and St. Paul Chamber Orchestra, among others.

Mr. Thorne's grandfather was Gustave Kobbé, author of *Kobbé's Complete Opera Book* and long-time music critic of the New York Herald. By trying to imitate his father's amateur ragtime piano playing, Mr. Thorne was self-taught in this instrument and has played jazz all his life, being an active professional in the 1950's as a protege of Duke Ellington. During his jazz career, he began to compose and for two years studied with David Diamond in Florence, Italy. In 1964 Eugene Ormandy and the Philadelphia Orchestra gave the premiere of his *Elegy*.

Active as an administrator, he has been Executive Director of the Naumburg Foundation, Lenox Arts Center/Music Theater Group and since 1975, the American Composers Alliance. He is also president of the American Composers Orchestra.

The composer offers the following information about his piece: "*Fanfare, Fugue and Fast Four* (originally titled *Fanfare, Fugue and Funk*) was commissioned by the Springfield (Massachusetts) Symphony and is dedicated to its music director Robert Gutter. It might well be subtitled "Homage to Ellington," especially the fanfare section in which the trumpets employ many of the Ellington innovations of the 1920's. The strings enter for the first time with the fugue subject, and gradually draw in the rest of the orchestra. Sustained and repeated notes on three French horns lead to the allegro section, in which the lead trombone and muted trumpet state a jazz-like-type theme which is the basis for a gradually developing complexity with electric guitar occasionally cutting through the masses of sound. At the dynamic climax of this near-pandemonium, underscored by a blast on a police whistle, the andante subito coda begins featuring, once again, the three trumpets with electric guitar, and the work ends with a brief return to allegro, resolving at last on a C major chord.

"The work received its premiere in Springfield in 1973."

JUILLIARD PHILHARMONIA

Violins
Benny Kim
Concertmaster
Per Enoksson
Assistant
Eileen Siegel
Principal Second Violin
Laura Kobayashi
Assistant
Masha Albrecht
Peter Brunt
Richard Chang
Bee-Darn Chao
Michelle Davis
Ray Dotoratos
Joseph Esmilla
Damian Falkowski
Ram Gepner
Gotfried von der Goltz
Fiorella Gonzalez
Lisa Hegyi
Lowell Hohstadt
Frieda Houng
Eileen Hyun
Virgilio Joven
Ho Young Kim
Won Ju Kim
Don Krishnaswami
William Law
Elizabeth Layton
Key-Thomas Markl
Yuko Mitsuzuka
Diane Montalbine
Sarn Oliver
Janet Orenstein
Jae Hong Park
Maria Radicheva
Tamara Seymour
James Stern
Tomoko Suzuki
Chun To
Nancy Tsung

Violas
Richard Fleischman
Principal
Caroline Baldacchini
Caroline Lee Benner
Allison Cornell
Gerald Daigle
Anastasia Efthimion
Elizabeth Gaver
Alan Gordon
Naomi Graf
Patrick Lemmonier
Domingo Mujica
Gregory Rupert
Eric de Waardt

Cellos
Steve Honigberg
Principal
Alex Cole
Assistant
Clyde Beavers
Luisa Bustamante
Wanda Glowacka
Pamela Greitzer
Chungsun Kim
Eric Kim
Suzanne Mueller
Omaira Naranjo
Patricia Natanek
Perry Rosenthal
Igor Scedrov
Sarah Seiver
Greg Shank
Dorothy Yopp

Basses
Alain Bourguignon
Principal
David Carbonara
Howard Carle
Anthony Falanga
Lindsey Horner
Jorge Preza
Laura Ruas
Webster Williams

Flutes
Koichi Aiba
Susan Hoeppner
Yuko Shibata
Nobutaka Shimizu
Sharon Wood

Oboes
Heidi Barnes
Joung Hea Kim
Cameron McCluskey
Karen Richardson

Clarinets
Elisa Alcabes
Anne Ament
Edward Gilmore
Pamela Loch
Julian Miklis
Edward Wojtowicz

Bassoons
Gines Cano
Lucy Mackall
Karen Meyer
Joan Sternecker

Horns
Mary Cavitt
Jeffrey Harrison
Michael Pandolfi
Lisa Pike
Jeff Solomon
Joel Tarpley

Trumpets
Emilio Marricondo
Peter Masitti
Paul Neebe
Glen Rowan
Walter White

Trombones
Wayne Groves
John Jowett
James Lebens
Mark Taddei

Bass Trombone
Edward Myers

Tubas
Richard Serpa
Joseph Szurly

Percussion
Jeff Broadhurst
Mona Kim
John Liester
James Musto

Harps
Sophie Clavel
Sarah Voynow

Piano/ Celesta
David Korevaar

The Juilliard Theater

A Concert of Chamber Music

Monday Evening, January 24, 1983 at 8:00

George WALKER — Sonata No. 1 for Piano (1953)
- Allegro energico
- Theme and variations: Moderato
- Allegro con brio

Daniel Paul Horn, *piano*

John HARBISON — Quintet (1978)
- Intrada
- Intermezzo
- Romanza
- Scherzo

Susan Hoeppner, *flute*
Jessica Lancaster, *oboe*
D. Ray McClellan, *clarinet*
Richard Kamm, *bassoon*
Stephen Nadel, *horn*

Ursula MAMLOK — Sextet (1977)
- With fluctuating tension
- Very calm
- Light and airy

Elizabeth Mann, *flute/piccolo*
Alan R. Kay, *clarinet*
Marjorie O'Brien, *bass clarinet*
Mia Wu, *violin*
Erik Wendelken, *bass*
David Korevaar, *piano*
JoAnn Falletta, *conductor*

INTERMISSION

Leo KRAFT — "Line Drawings" (1972)
Elizabeth Mann, *flute*
Jan Hagiwara, *percussion*

Miguel COELHO — "Ritmos" for Piano and Percussion Ensemble (1980)

Juilliard Percussion Ensemble
Roland Kohloff, *conductor*

Scott Wilkinson	Anthony Ambrogio
Ted Rubright	Maya Gunji
James Musto	Peter Cooper

John Leister

Antonio Barbosa, *piano*

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

* * *

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

Sonata No. 1 for Piano (1953)

GEORGE WALKER

Born: June 27, 1922, in Washington, D.C.

George Walker received his education at Oberlin College, Eastman School of Music and Curtis Institute of Music. At the latter, he studied with Gian-Carlo Menotti, Gregor Piatigorsky and William Primrose and served as Rudolf Serkin's assistant.

Active as a pianist as well as composer, Mr. Walker received a Fulbright Scholarship for piano study with Nadia Boulanger and has appeared at New York's Town Hall and throughout Europe.

He has been on the faculty of the University of Colorado, Rutgers University, University of Delaware and Peabody Institute as well as being a founder of the Peabody Summer Institute of Music.

As a composer, Mr. Walker has received commissions from the Cleveland Orchestra, University of Maryland International Piano Competition, Eastman School of Music and New York Philharmonic and has had his works recorded on Columbia, Desto, Orion and CRI Recordings, among others.

His other honors include two Rockefeller Fellowships for study in Italy, a grant from the National Endowment for the Arts and an award from the American Academy and Institute of Arts and Letters.

The first movement of the *Piano Sonata* is in sonata form and makes use of quartal fragments both harmonically and melodically. Considerable chromaticism produces a restless quality, but the sections remain well-defined.

The second movement is a theme with variations. The theme is based on a Kentucky folk song, "Oh, Bury Me Beneath the Willow."

The last movement has a rondo-like construction. The primary motive is essentially rhythmic and characterized throughout by octave transpositions. The first of the contrasting themes is also based on a folk song found in Carl Sandburg's *Songbag*.

Pianist DANIEL PAUL HORN, born in Detroit, is a Doctoral candidate at Juilliard, where he has studied with Martin Canin. In addition to Mr. Canin, he has worked with Walter Hautzig, Jerome Lowenthal and Gaby Casadesus. Recipient of the Carl M. Roeder Prize at Juilliard and a prize winner in the Kocziusko Foundation Competition, he has appeared as a recitalist and chamber musician throughout the United States and in France and has been soloist with the Detroit Symphony.

Quintet (1978)

JOHN HARBISON

Born: December 20, 1938, in Orange, New Jersey

John Harbison's principal teachers were Roger Sessions and Earl Kim, and he also studied with Walter Piston, Boris Blacher and Mathilde McKinney. Mr. Harbison currently holds a residency with the Pittsburgh Symphony Orchestra funded by the Exxon Corporation, Rockefeller Foundation and the NEA. He has received commissions from the Fromm, Koussevitzky, Rockefeller and Naumburg Foundations as well as from numerous performing organizations, including the Boston Symphony, New Haven Symphony and San Francisco Symphony.

His prizes and awards include an American Academy of Arts and Letters Award, the Brandeis Creative Arts Citation, a BMI Prize and a Kennedy Center Friedheim Award for orchestral music. His other awards include a Guggenheim Fellowship and residencies at the American Academy in Rome and the Santa Fe Chamber Music Festival.

Mr. Harbison's works are recorded on Nonesuch and CRI and he is published by Associated Music Publishers and Composers Collaborative.

Mr. Harbison is also an experienced conductor, having taken first prize in conducting under Herbert von Karajan at the Salzburg Sommerakademie and has continued an active conducting career as guest conductor of various organizations and Music Director of the Cantata Singers.

Quintet for winds was composed for the Aulos Quintet on commission from the Naumburg Foundation. The Aulos Quintet gave the first performance in Boston's Jordan Hall and recorded it for CRI. The piece has subsequently been performed by many groups, particularly by the Emmanuel Wind Quintet, which has performed it over forty times and gave the first New York performance in 1980.

The piece emphasizes mixtures and doublings, and maintains a classically simple surface. It moves from an unstable shifting tonal language in the beginning to a firmer and more explicit tonality at the end.

SUSAN HOEPPNER is a second year student at The Juilliard School and is studying with Julius Baker. Miss Hoeppner has toured extensively throughout Canada, England and Wales as soloist with the Calgary Youth Orchestra in addition to making several recordings with the ensemble on World Records. Miss Hoeppner has also made recital appearances in Calgary and New York and has starred in two television musical series in Canada.

Oboist JESSICA LANCASTER is a candidate for the Master of Music degree at Juilliard and a student of Ronald Roseman. A native of Fort Stockton, Texas, Miss Lancaster has also attended West Texas State University where she studied with Dr. Robert Krause.

D. RAY McCLELLAN, clarinetist, is a native of West Virginia and is currently in his third year at The Juilliard School as a scholarship student of David Weber. Mr. McClellan has also studied with Thomas O'Connell, Jonathan Lautman and Ethan Sloane. He has been principal clarinetist of the West Virginia University Symphony Orchestra and a member of the West Virginia Symphonette and is presently a member of the Juilliard Orchestra.

RICHARD KAMM, a native of Chicago, is currently in his second year at The Juilliard School where he is a student of Stephen Maxym.

STEPHEN NADEL is in his second year at The Juilliard School as a horn student of Harry Berv. A native of New Jersey, Mr. Nadel studied at the Juilliard Pre-College, where he was a concerto competition winner and recipient of the Outstanding Senior Award. He has also participated in the Tanglewood and Eastern Music Festivals and has studied with Forrest Standley.

Sextet (1977)

URSULA MAMLOK

Born: February 1, 1928, in Berlin, Germany

Ursula Mamlok started to compose as a child and continued her studies at the Mannes College in New York with George Szell. Among her other teachers were Roger Sessions, Stefan Wolpe, Erich Itor Kahn, Ralph Shapey and Gunther Schuller. She has received two grants from the National Endowment for the Arts and a grant from the C.U.N.Y. Faculty Research Foundation, in addition to an award from the American Academy and Institute of Arts and Letters. Her music is performed frequently in the Unitel States and Europe by such organizations as The Group for Contemporary Music, the League-ISCM, Music in Our Time, New Music Consort, Da Capo Chamber Players and Parnassus. She has taught at New York University, City University of New York and Manhattan School of Music.

She writes: "I aim to create a sound surface which displays such basic feelings as, for example, joy, sadness, calmness and elation; these are couched, however, in a technique which may make repeated hearings of a work necessary before the feelings become obvious. I sometimes enjoy working with pitch groups and organized time relations (the control of both the duration of individual sounds and larger tempo relationship). While I often use the principle of continuous variation as a compositional method, in my longer works I allow some sections to return, preferring rounded forms with large formula divisions to through-composed forms.

"*Sextet* was commissioned by Parnassus, which premiered it. The piece is built around a central tempo (72 quarter notes per minute). In the first movement, four interrelated tempos are active at the same time, creating a dense texture similar to a rapid discourse among six people. A contrasting section follows—a thinner texture of solos and their 'mirrors' that preserves the four tempos of the preceding section. The first section is then repeated with varied details. A transition leads to the second movement.

"This movement, in ABCBA form, presents a very calm and lyrical opening (Part A) which gives way to a section of intense five-part counterpoint (Part B). After a dance-like ostinato section (Part C), transformed versions of Parts B and A return.

"A violin harmonic acts as a bridge to the third movement. This cheerful rondo has a bravura conclusion that leaves the flute and clarinet lines suspended in mid-air."

ELIZABETH MANN is a flute student of Julius Baker at Juilliard. She is returning to school after spending one year serving as principal flutist with the Caracas (Venezuela) Philharmonic. She is presently a member of the National Orchestra of New York and performed this last summer with the Tanglewood Festival Orchestra, playing under Seiji Ozawa, Erich Leinsdorf and other renowned conductors. Miss Mann has also appeared as soloist with the Boston Symphony Orchestra and Boston Pops Orchestra, and in 1981 was the winner of the New York Flute Club Competition.

ALAN R. KAY is a clarinet student of Leon Russianoff pursuing his Master's degree at Juilliard. A native of Rochester, New York, Mr. Kay has also studied with Donald Coley and Michael Webster. He was a winner of the 1979 Rochester Philhar-

monic Youth Orchestra Competition and the 1981 Juilliard Clarinet Concerto Competition. He has performed solo works with orchestras in Rochester, White Plains and New York City and has given a variety of solo and chamber music performances in California, Michigan, Massachusetts and New York. In 1980, Mr. Kay joined the faculty of the Aaron Copland Music and Arts Festival in North Salem, New York, and returned the following year as Wind Ensemble Director and Assistant Director of Music. He presently holds a teaching fellowship at Juilliard and is an adjunct faculty member of the School for Strings. In addition, Mr. Kay is Chamber Music Director and Assistant Conductor of the Youth Symphony Orchestra of New York.

MARJORIE O'BRIEN is a Masters student at The Juilliard School, studying with Leon Russianoff. She has been a member of the Bergen Youth Orchestra, has performed at the Festival of Two Worlds in Spoleto, Italy and appears frequently with the Phoenix Quintet. Active in New York as a free-lance musician, Miss O'Brien has performed in several Broadway show orchestras and recorded for RCA and Paramount Pictures.

ERIK WENDELKEN is working towards his Bachelor of Music degree at Juilliard as a bass student of Homer Mensch. Mr. Wendelken is a recent winner of the A.S.T.A. String Competition and he has also studied with Linda McKnight and at the Manhattan School of Music.

DAVID KOREVAAR, pianist, is a student of Earl Wild at Juilliard. Mr. Korevaar has performed recitals throughout California and New York and in Boston and Washington, D.C. and chamber music programs at Juilliard, Alice Tully Hall, Victoria (Canada) International Festival and Bowdoin (Maine) Summer Festival.

Mr. Korevaar has participated in several competitions, including the Washington International Competition, VII Tchaikovsky Competition and VII International Competition Paloma O'Shea in Santander, Spain.

Also active as a composer, Mr. Korevaar studies with David Diamond and will have his *Variations for Clarinet, Cello and Piano* premiered in Carnegie Recital Hall in March 1983.

"Line Drawings" (1972)

LEO KRAFT

Born: July 24, 1922, in New York City

Leo Kraft holds degrees from Queens College and Princeton University. Among his teachers have been Karol Rathaus, Randall Thompson and Nadia Boulanger. Mr. Kraft has composed extensively in many media with chamber music being at the center of his output. His music is recorded on CRI and Serenus Recordings, and he is Professor of Music at the Aaron Copland School of Music and Queens College. Mr. Kraft plays an active role in organizations that further the cause of American music and of music in higher education.

The composer writes: " 'Line Drawings' was written for Paul Dunkel. The title suggested itself as the music was being composed. In one sense it refers to the linear nature of the music, in which the melodic line of the flute maintains a dialogue with the (surprisingly melodic) percussion instruments. In another sense, the title suggests the place of the piece within my oeuvre, analogous to the place of a drawing in the output of a painter—on a smaller scale, less formal, yet with the essential qualities set forth in a few quick strokes."

JAN HAGIWARA, a native of Hawaii, is presently a scholarship student of Scott Stevens at Juilliard. She has performed with orchestras at the Spoleto and Aspen Music Festivals and the Youth Symphony of the United States. In New York, Miss Hagiwara has been a member of the American Philharmonic Orchestra, Bronx Opera Orchestra, Brooklyn Opera Orchestra, Riverside Orchestra and has performed with the pit orchestra of the Broadway musical *Nine*. She teaches at the Hebrew Arts School, and her former teachers include Walter Rosenberger, Elden Bailey and Barry Jekowsky.

"Ritmos" for Piano and Percussion Ensemble (1980)

MIGUEL COELHO

Born: October 21, 1948, in New York City

Miguel Coelho, in addition to the education he received through a graduate fellowship at The Juilliard School, New York University and in Rio de Janeiro, also owes his musical training to the composers Julián Orbón, Carlos Chávez and Vincent Persichetti. In addition to composing, Mr. Coelho is editorial consultant to various music publishers. He has appeared as guest conductor of the Goldman Band and also lectured on music at Maison Francaise, New York University, Juilliard and recently on videotape for cultural exchange purposes. Mr. Coelho is a member of ISCM, American Music Center and ASCAP.

The music of *Ritmos* is based on the premise that there are no definite boundaries between folk and art music. This is reflected in the choice of instruments, techniques and practices for the work.

The introductory rhythmic canon slowly accelerates into the allegro 9/8, where each player enters one by one, until a pounding climax is reached by the bass drum. In this way, a common practice of carnival bands is simulated—that of a progressive instrumental build-up that comes to a sudden stop after a climax.

The next section features a modular rhythm that is interrupted by a dialogue between piano and timpani and by a piano solo. Eventually, a vibraphone melody appears. This proceeds to another building of an instrumental pyramid, now in a more classical mold, culminating in a fortissimo stroke on a large gong.

A bridge characterized by snare drum rolls and slapstick shots leads into the vivo 9/8. In this section, there are polyrhythmic games involving several instrumental groups, which are reminiscent of the improvised style of Afro-Cuban playing. After a brief time, the tempo surges, announcing the restatement of the theme. This is followed by a coda that features two distinct groups in a simultaneous ritardando and accelerando. The use of folk instruments such as guiro, cuica (friction drum), agôgô (cowbells) and bird whistle throughout the work achieves a joyous touch of Brazilian carnival.

ROLAND KOHLOFF studied at The Juilliard School with Saul Goodman. After graduating, Mr. Kohloff became principal timpanist of the San Francisco Symphony, and in 1972, was named principal timpanist of the New York Philharmonic. Mr. Kohloff has been a member of the percussion faculty of The Juilliard School since 1972.

ANTONIO BARBOSA is a native of Brazil and moved to the United States in 1970. Since his American debut in 1972, he has performed in major music centers throughout the U.S., Europe and South America, appearing with the orchestras of Boston, Cincinnati, Baltimore, Miami, Syracuse, Columbus, San Diego and Oklahoma.

Mr. Barbosa made his London debut in 1973 at Wigmore Hall. His first tour of Japan in March 1978 was followed later by a successful tour of Europe. Mr. Barbosa was the winner of the 1982 Gran Prix du Disque awarded by the Liszt Society of Budapest for his recording of the Schubert/Liszt transcriptions.

SCOTT WILKINSON is currently in his second year at The Juilliard School studying percussion with Elden C. Bailey. Formerly principal timpanist for the Charlottesville (Virginia) Symphony Orchestra, Mr. Wilkinson has also studied with Fred Begun of the National Symphony.

TED RUBRIGHT is pursuing his Master of Music degree at The Juilliard School and is a percussion student of Roland Kohloff. A native of St. Louis, Mr. Rubright has also attended the St. Louis Conservatory of Music and has studied with members of the St. Louis Symphony and with Saul Goodman.

Percussionist JAMES MUSTO is a Masters student of Elden C. Bailey at The Juilliard School. Mr. Musto has also studied with Fred Buda at the New England Conservatory of Music and with Barry Altschul in New York. He has toured with the Boris Goldovsky Opera Theatre Orchestra and performed with Rhode Island Philharmonic and New Music Ensemble of Brown University.

ANTHONY AMBROGIO, percussionist, is currently a second year student of Elden C. Bailey at The Juilliard School. Among his other teachers have been Ronald Gould of the New York City Ballet Orchestra and Leigh Howard Stevens.

MAYI GUNJI is presently studying with Elden C. Bailey at The Juilliard School. Miss Gunji began her studies in Wisconsin with David Heilman and later attended the National Music Camp in Interlochen where she studied with Frank A. Drager and Scott S. Stevens. This past summer, Miss Gunji traveled to Japan to study marimba with Kieiko Abe.

PETER COOPER, a native of Deerfield, Illinois, is presently a Masters student at Juilliard studying percussion with Roland Kohloff and Elden C. Bailey. Mr. Cooper has been a member of the Waterloo Festival Orchestra and Civic Orchestra of Chicago and has also attended Oberlin Conservatory of Music.

JOHN LEISTER is a percussion student in the Masters program at Juilliard studying with Roland Kohloff. Before coming to Juilliard, Mr. Leister attended the University of Illinois where he received the Edgard Varese Award. He has been a member of the Champaign-Urbana (Illinois) Symphony, Waterloo Festival Orchestra and Queens Philharmonic.

Alice Tully Hall

The Juilliard Symphony

Tuesday Evening, January 25, 1983 at 8:00

Eleazar de CARVALHO, *Guest Conductor*

Charles BOONE — "Second Landscape" (1973) *

Milton BABBITT — "Ars Combinatoria" (1981) *

INTERMISSION

Lukas FOSS — Folksong for Orchestra (1975)

Almeida PRADO — "Aurora" (1975) †
(for orchestra and piano obligato)

Sonia Muniz, *soloist*

*New York premiere
†U.S. premiere

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"Second Landscape" (1973)

CHARLES BOONE

Born: June 21, 1939, in Cleveland, Ohio

Charles Boone has studied with Karl Schiske at the Vienna Academy of Music and also with Ernst Krenek and Adolph Weiss in Los Angeles. In addition, Mr. Boone has attended the University of Southern California and San Francisco State College.

He has served as chairman of the San Francisco Composers' Forum and coordinator of the Mills College Performing Groups and Tape Music Center, and adviser to the San Francisco Chamber Music Society. He has also founded the BYOP Concerts (now Contemporary Chamber Players).

Active as a lecturer on new music, Mr. Boone has traveled throughout the U.S. and Europe and in 1975-76, was composer-in-residence at the Deutscher Akademischer Austauschdienst in Berlin.

Second Landscape was composed in Paris and premiered in April, 1973 at the La Rochelle Festival. Originally scored for fifteen solo instruments, the orchestra version was completed in December of 1979. The work was premiered by the San Francisco Symphony on May 7, 1980, with Edo de Waart conducting.

The piece unfolds at a slow, almost imperceptible pace, suggesting the process of viewing a long scroll. The element of time, which in music is generally felt as pulsation, is here enlarged into a tempo so slow that one is not likely to experience it in any physical sense at all. The pulse at the opening, a low D sounded first on the muted piano and later in the basses, occurs once every seven seconds. By creating a time line with movement as slow as this, the composer is able to freeze the music's motion into a kind of sonorous perspective where events come and go like figures on a plane, often without appearing to have any relationships to one another.

The work is in three sections with the first and last bearing considerable resemblances.

"Ars Combinatoria" (1981)

MILTON BABBITT

Born: May 10, 1916, in Philadelphia, Pennsylvania

Milton Babbitt received his early musical training in Jackson, Mississippi and, at the same time, revealed an innate flair for mathematics. This double faculty determined the formulation of his musical theories, in which he promulgated the principle of melodic and rhythmic sets and such concepts as time points relating pitch to duration, ultimately leading to the technique of integral serialism.

He holds degrees from New York University and Princeton University and was a student of Roger Sessions. Mr. Babbitt has been a faculty member at Princeton University, Berkshire Music Center and New England Conservatory, and he has taught at Juilliard since 1971. Among his many awards are membership in the National Institute of Arts and Letters, American Academy of Arts and Sciences, a New York Music Critics' Circle Citation, National Institute of Arts and Letters Award, Joseph Bearns Prize and a Guggenheim Fellowship.

His commissions include those from Brandeis University, Ford Foundation, Koussevitzky Foundation, New York Philharmonic Society, Concert Artists Guild and Naumburg Foundation.

Mr. Babbitt states the following about his piece: "*Ars Combinatoria*, for chamber orchestra, was first performed in July 1981 at the Indiana University School of Music, which commissioned it. Although the work was undertaken in the conviction that demanding contemporary works can be performed satisfactorily only under conditions available at schools of music, the composition is, in no sense, intended as didactic or pedagogical. Nevertheless, to encourage and facilitate sectional rehearsal, an initial condition of the work was the conceiving and treatment of the orchestra as divided into four constant, almost disjunct (only the piano participates in two sextets) groups of six instruments each. These sextets not only appear explicitly, alone and in combinations, but are autonomously coherent by virtue of the same contextual criteria. And that this partitioning of the orchestra does not provide merely an instrumental framework or design, but shapes the work's details, can be inferred from, for example, the circumstance that the contrapuntal and harmonic relations which are maintained within a sextet are not those which obtain between and among different sextets or individual lines of different sextets. Such distinctions are perhaps most apparent in the modes of occurrence of instrumental octaves and unisons: between instruments of different sextets they arise primarily as the result of temporal considerations; between instruments of the same sextet they occur only in the second half of the work, and then as a consequence of a basic transformation of the pitch structure.

"In their tutti and other apparent characteristics, the opening and closing sections of this one movement work stand in marked contrast to the chamber music character of the rest of the composition. But the obvious sonic similarities of these sections also should serve to delineate their very different particulars, as the opening section predictively, while the closing section recollectively, project aspects of the work's total progression, including the elective affinities among instruments.

"The composition's title has been appropriated from more or less pertinent nonmusical sources ranging from Leibniz to Weyl, with only a casual relation to the eighteenth century musical application of the expression. However, its referents here are intended as exclusively, pervasively, and variously musical."

Folksong for Orchestra (1975)

LUKAS FOSS

Born: August 15, 1922, in Berlin, Germany

At the age of 18, Lukas Foss was widely known as a musical "wunderkind" and was already a graduate of the Curtis Institute of Music where he studied conducting with Fritz Reiner. Shortly thereafter he was taken under the wing of Serge Koussevitzky, with whom he worked at the Berkshire Music Center at Tanglewood. Mr. Foss also studied at the Yale School of Music under Paul Hindemith, and at 23 was the youngest composer to be awarded a Guggenheim Fellowship.

Mr. Foss was music advisor and conductor of the Jerusalem Symphony in Israel for four years, and has guest conducted the Berlin Philharmonic, Leningrad Symphony, Tokyo Philharmonic and the Santa Cecilia Orchestra in Rome, among others. In the U.S. he has conducted almost all the major orchestras, and as music director of the Buffalo Philharmonic from 1963-1970, he made the city a focus of national attention and a mecca for composers and performers. Prior to this, he was named successor to Arnold Schoenberg as professor of composition at U.C.L.A., a post he held for ten years. Mr. Foss has just completed his first season as music director of the Milwaukee Symphony Orchestra, a post he holds concurrently with music director of the Brooklyn Philharmonic Symphony Orchestra.

Lukas Foss has received numerous commissions, awards and honors for his music which has been played throughout the U.S. and Europe. Recent premieres have been given by the New York Philharmonic under Leonard Bernstein, Yehudi Menuhin with the Cantilena Chamber Players, and soprano Phyllis Curtin with the Dorian Quintet.

The composer offers the following information regarding his work: "A landscape of traveling sounds—country sounds, train and boat sounds, a fog horn, a train whistle . . . Then: Scraps of folksongs in different keys, modes; illuminated moments emerging from darkness, fading into darkness, inaudibility.

"To be precise: After a short introduction, six tunes appear one by one in twelve different keys. Each appearance happens in three tempos simultaneously, going in and out of inaudibility at different moments. The effect is that of familiar object reflected in mirrors broken, incomplete in every one of them.

"*Folksong for Orchestra* was revised twice. It is always difficult to do something meaningful with simple, familiar tunes that have been done before. For all of its innovative 'ordering' of audible and inaudible moments of juxtapositions and superimpositions of six tunes, plus their accompaniment, *Folksong for Orchestra* is, in essence, an impressionistic, even nostalgic evocation of what the composer heard and loved when he came to America as a boy."

"Aurora" (1975)

ALMEIDA PRADO

Born: February 6, 1943, in Santos, Brazil

After studying in Brazil with Dinorah de Carvalho, Oswaldo Lacerda and Camargo Guarnieri, Almeida Prado completed his compositional studies under Olivier Messiaen and Nadia Boulanger in Paris. In 1973 he was appointed Director of the Conservatory in Cubatao in Brazil and since October 1974, has been a professor of composition at Campinas University.

Mr. Prado is a member of honor of the International Percussion Center in Geneva and has been the recipient of two Lili Boulanger Prizes.

The composer writes about his composition: "*Aurora,* for piano solo, wind quintet and orchestra, was composed for and dedicated to pianist Sonia Muniz.

"The composition is very simple: it depicts the transition from the darkness of night to the light of dawn and all the more brighter intensity of morning. Everything in the course of the composition responds to the rising light: the permanent vibration of piano sounds, replies of the wind quintet, the sonorous background of the violins, the bright flashes of the xylophone and vibraphone. The developed piano cadence leads to a strongly rhythmical fragment in which the wind quintet, wind quartet (placed at the back of the stage) and violins participate.

"After this lively segment, another cadence exposed by the piano follows in a kind of chorale; the quintet and quartet share this moment of exaltation. Unexpectedly comes the time of calm. The piano creates garlands of elusive sounds, which resemble light penetrating through the branches of trees.

"Suddenly, a piercing explosion of sound erupts and the piece draws to its conclusion with a dry crackle.

"*Aurora* is based on four sounds: E, F, D-sharp and F-sharp. These sounds, particularly E and F, constitute in my composition a permanent point of reference, a kind of tonic."

Pianist SONIA MUNIZ has led a career as soloist, chamber musician, recitalist and teacher. She has been heard with many orchestras throughout Brazil, including those of Buenos Aires and Montevideo.

Born in Sao Paulo, Brazil, where she began her musical studies, she made her professional debut with the Sao Paulo Symphony Orchestra and later received her Master of Music degree at the Vienna Academy. For many years, Miss Muniz has been a distinguished faculty member of the Municipal School of Music in Sao Paulo as well as a member of the chamber music faculty at Campos do Jordao in Sao Paulo and Gramado International Festival of Music in Rio Grande de do Sul, Brazil.

Miss Muniz has premiered many contemporary works, including the *Aurora* on tonight's program which was written for and dedicated to her.

ELEAZAR DE CARVALHO

Born: July 28, 1912, in Ignatu, Brazil

Eleazar de Carvalho, principal conductor of the Symphony Orchestra of Sao Paolo, was born in Brazil and received his doctorate of music there in 1940. After joining the orchestra of the Teatro Municipal in Rio as tuba player, he was appointed assistant conductor of the Brazilian Symphony Orchestra. Within the next few seasons he established his conducting reputation in his native land, alternating between opera and symphonic concerts at the Teatro Municipal. In 1946 Carvalho visited the U.S. and studied with Koussevitzky at Tanglewood. Along with Leonard Bernstein, he became Koussevitzky's assistant for the next five years in the orchestral division of Tanglewood, and on Koussevitzky's death in 1951, Carvalho took over the post. He has made frequent guest appearances with the New York Philharmonic, the Boston Symphony and the orchestras of Chicago, Cleveland and other U.S. cities, and has been guest conductor with the Berlin and London Philharmonics, the Belgian National Orchestra and the leading orchestras of France, Austria and Italy. For five years he served as Music Director of the St. Louis Symphony, and was the first permanent Music Director of the Pro Arte Symphony. Among his decorations are the Chevalier and Officer in Belgium's Order of Tirendentas, Commander in Yugoslavia's Order of Tito and the White Cross of Luxemburg. A composer himself, Mr. de Carvalho has led many first performances of contemporary works. He has previously appeared at Juilliard during the School's 1981 Festival of Contemporary Music and also conducted the Juilliard Philharmonia in February of 1981.

JUILLIARD SYMPHONY

Violins
Gwendolen Hoebig
Concertmaster
Eva Grusser
Assistant
Philip Pan
Principal Second
Amy Hiraga
Assistant
Stephanie Arado
Yoon Il Auh
Alain Babouchian
Eun Hwan Bai
Laura Bald
Nicolai Blacher
Martin Denning
Karen Eley
Paul Gati
Spring Grossman
Michael Haefliger
Thomas Hanulik
Marie Henson
Zanta Hofmeyr
Christus Kanettis
Tomoko Kato
Daniel Korn
Fritz Krakowski
Byung Kwak
Hee Jung Kwon
Maria Larionoff
Stephan Latzko
Virginia Lee
Elizabeth Lim
John McGrosso
Maria Nunez
Stacey Phelps
Sarah Plum
Liba Shact
Maryellen Shea
Kelly Smith
Dean Stein
Kay Stern
Sandra Tancibudek
Colin Twigg
John Underwood
Yoshiko Wakuda
Kyung Hak Yu

Violas
Christian Euler
Principal
Anna Lackschewitz
Assistant
Jesus Alfonzo
Lori Bockol
Catherine Brubaker
Stephanie Firdman
Donna Jerome
David Lennon
Soon Wha Oh
Terese Parisoli
Eufrosina Raileanu
Anthony Rapoport
James Timm
Asdis Valdimarsdottir

Cellos
Kathe Jarka
Principal
Robert Albrecht
Karl Bennion
Ulrich Boeckheler
Odile Bourin
Francois Chanon
Jennifer Eley
Sung-Eun Hong
Cheryl House
Helen Kim
Frank Murphy
Ann Roper
Matthew Sager
Sara Sant 'Ambrogio
Nicholas Saunders
Steve Taylor
Lawrence Zoernig

Basses
Chris Hanulik
Principal
Dan Via
Assistant
Andrew Blickenderfer
Kimberly Brencic
Jacqueline de los Santos
Richard Ostrovsky
Edith Polvay
Yang Wang
Karen Zimmerman

Flutes
Lisa Allen
Joy Kairies
Christine Locke
Marina Piccinini
Marc Stocker

Oboes
Kim Lee Haan
Jessica Lancaster
Susan Morcott
Ellen Sherman

Clarinets
Ronald Camacho
Rena Feller
Alan Greenfield
Albert Hunt
Fred Jacobowitz

Bassoons
Linda Fitts
Richard Kamm
Martin Mangrum
Catherine Marchese

Horns
Jeanine Gilson
Stephen Nadel
Lawrence Price
Duncan Shaw
Carolyn Shults
Pamela Titus

Trumpets
Darcie Bishop
Curt Christensen
Jane Hill
Glenn Sandberg
Scott Thornburg

Trombones
Terry Nigrelli
Mitchell Ross
Nathan Thomas
Kelly Young

Bass Trombone
Richard Ford

Tuba
Erika Kay

Percussion
Anthony Ambrogio
Joseph Bracchitta
Jan Hagiwara
Howard Potter
Scott Wilkinson

Harps
Maria Casale
Wendy Kerner
Rana Park

Piano/ Celesta
Kyota Hashimoto
David Korevaar

Composers whose works were presented in previous festivals

John ADAMS
Milton BABBITT
Leonardo BALADA
Leslie BASSETT
Luciano BERIO
Easley BLACKWOOD
Braxton BLAKE
Pierre BOULEZ
Earle BROWN
John CAGE
Elliott CARTER
Ronald CALTABIANO
Carlos CHAVEZ
Aaron COPLAND
George CRUMB
Mario DAVIDOVSKY
Peter Maxwell DAVIES
David DIAMOND
Lucia DLUGOSZEWSKI
Franco DONATONI
Jacob DRUCKMAN
Henri DUTILLEUX
Eric EWAZEN
Gudmundur HAFSTEINSSON
Roy HARRIS
Charles IVES
Ulysses KAY
Leon KIRCHNER
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Robert Hall LEWIS
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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.

# # # #

March 1, 1982

September 1983

LINCOLN CENTER INSTITUTE Report

The Center's programs in education are presented collaboratively by the Institute and the Center's member institutions: The Chamber Music Society of Lincoln Center; New York City Ballet; New York City Opera; The Film Society of Lincoln Center; The Juilliard School; Metropolitan Opera and Metropolitan Opera Guild; New York Philharmonic; The New York Public Library at Lincoln Center.

Summer Session, 1983

The Institute's eighth annual summer session was held July 5th through July 22nd in the Juilliard building at Lincoln Center, once again presented in association with Teachers College, Columbia University. 445 full-time participants were enrolled, 215 of whom were joining the program for the first time. In addition, 200 auditors – teachers who have been active participants in past summer sessions – attended performances and other events. The Institute's nine staff members coordinated the talents of 41 teaching artists, 25 artist/demonstrators, 74 performers, and 38 directors, choreographers, and designers.

113 visitors came to observe, including educators, artists and administrators from cities where institutes patterned after the Lincoln Center Institute are in operation or being formed, including Albany, Buffalo, Rochester and Syracuse, New York, and Detroit, Houston, Nashville, Tulsa and Wilmington.

Although much of the format of the summer program for teachers remained the same as it has been in previous years, there were several innovations:

- Principals and other administrators from schools new to the Institute attended a three-day workshop to familiarize themselves with the program and to exchange ideas on program implementation. The workshop included discussions with Dr. Maxine Greene and the Institute staff, participation in activities led by teaching artists, and attendance at afternoon performances.
- Institute teaching artists led review sessions on the repertory of dance, music and drama works presented in the summer session. Teachers had an opportunity to share ideas with one another about how they might use the various works in their aesthetic education programs in the classroom, and to get new insights into the works from the teaching artists' point of view.
- Teachers were invited to participate in specialized three-day seminars, including an opera seminar led by Bridget Paolucci, lecturer, writer, and opera broadcaster; a seminar on the history of dance led by dance critic Jean Battey Lewis; and a seminar by Dr. Greene entitled "The Live Context of Aesthetic Education," an exploration of the arts in contemporary culture.

On the final day of the summer session, participants, teaching artists, guest lecturers, and the Institute staff gathered on the stage of the Juilliard Theatre for a farewell celebration.

Perspectives

Excerpts from remarks at the opening of the summer session, July 5, 1983.

"Now More Than Ever"

by Dr. Maxine Greene
Teachers College, Columbia University

In this day of increasing national concern about education, the preoccupations are with basic literacy, including computer literacy, with special emphasis upon mathematics and science. Art is mentioned by the way, but most of what is said is oriented to what is called "national interest," to rising productivity, and to America's supremacy in a dangerous world. Here we are introducing you to an institute in aesthetic education. Never has this endeavor seemed to

(Continued on pg. 2)

James Cunningham's dance "A Crack on the Ceiling" in performance by the Juilliard Dance Ensemble in the summer session Photo: Lainie Wilser

(Continued from pg. 1)
be so consequential, not only for American education but for learning in general – and for the enhancement of our own and our children's lives.

Aesthetic education is not sensitivity training. Nor is it art education, as we ordinarily understand it; as education for self-expression for its own sake, or the exploration of media, or performance. Nor is it art appreciation as we used to know it: that passive process of being introduced to and presumably improved by great works of art. Aesthetic education is a deliberate effort to move persons to perceive, to imagine, to reach beyond themselves. It is a process of nurturing more informed awareness and more discriminating sensitivity where works of art are concerned. It involves direct exposure to and engagement with actual works.

Our notion is that the more intimate you become with the medium, let us say, of sound, the more informed you become about textures, tonalities, sonorities, forms, and about what can happen in the course of composition and performance, the more you will be able to hear, pay heed to, resonate to, and perhaps enjoy when you listen to Haydn, Stravinsky, Bartók, and the rest. And the more you will understand what is asked of you and what happens to you as you allow your energies to go out to the music.

An aesthetic experience is one in which cognition, imagination, perception, intuition, and feeling all come together to open up a new, an untapped dimension of existence, new facets of the experience of being alive and in the world. The wonderful thing is that there is no guarantee that this will happen. It lies in the realm of the unpredictable, in the realm of freedom. All we know is that it will be more likely for those who are willing truly to attend, to be personally present in the domains of art.

How can there be a future if individuals are deprived of visions of open possibility – their own visions of what might be? How can there be vigorous students in our classrooms, productive students aware of craft, striving for quality, if they are never empowered to create through their own efforts and their own mastery, their own imaginative vistas, their own alternative realities? This is what informed awareness of the arts makes conceivable, this and the joy, the plain untrammelled joy, for which no one need apologize.

"The Institute Partnership"

by Mark Schubart

Director, Lincoln Center Institute

Collectively we represent the unique partnership we have forged to achieve a common goal. We are engaged in this enterprise for the single purpose of helping young people in our schools to discover and develop their capacity to respond to the world aesthetically; to care about how a room looks as well as how it functions; to experience music as a man-made miracle and not just a mindless background to shut out less pleasant sounds; to sense the texture of a play above and beyond the story it tells; to see movement as a kind of living architecture and not just a way of getting from here to there.

Among really good teachers and imaginative administrators it has always been recognized that the aesthetic way of looking at the world should be a part of the learning experience of every child. But never before has so concerted an effort been made to find ways of dealing with this dimension in so direct a way. Bits and pieces have always been present in any good school. But what we are struggling to evolve here is a whole set of schemes and strategies to weave together response and thought, feelings and intellect, doing and observing, in order to focus on the very specific but elusive qualities we all agree need greater emphasis in this high-tech world of ours.

For example: what do you say and do to help a child to discover the wonder of two simple lines of music coming together to create more than when either is heard separately? How do you open up the world of a play by experiencing it first from the perspective of one character and then another? How do you get inside a painting so that the eye of the painter becomes your eye, and the subject matter is seen as the vehicle for an aesthetic statement, rather than a sort of handmade photograph?

The task is not easy, but we are making good progress. For one thing, I think it is now clear that aesthetic education is not something invented at Lincoln Center or at Teachers College and then handed out to schools. It is a developing process that is owned and managed by all of us collectively. And each year it becomes progressively clearer that the greatest impact the program achieves is in schools where the partnership is most strongly established, and teachers, teaching artists, and administrators each play their distinctive roles.

Those who have been part of the Institute in other years are aware of changes in each summer session and in arrangements for each school year's activities. These changes are made in response to problems that surface each year. And more changes will be made next year. So we are an institution, in the sense that we have been working together for almost a decade. But because of the pioneering nature of our assignment, we cannot become a monument poured in concrete, doing things this way because they were done this way last year, or clinging to a process or an idea just because that's the way it always was.

Antony Tudor's "Little Improvisations" with Ani Udovicki and Douglas Vlaskamp
Photo: Lainie Wilser

The School Roster for 1983-84

Beginning this Fall, 31 schools from New York City, the surrounding suburbs, and nearby New Jersey and Connecticut will be joining the Institute's program, bringing the total number of participating schools to 186. These include 142 elementary and intermediate schools, and 44 junior and senior high schools, all from 42 school districts in the area.

The Institute's participating schools for 1983-84 are:

NEW YORK

District #1, Manhattan:	P.S. 97 P.S.188 J.H.S. 25
District #3, Manhattan:	I.S. 44 J.H.S. 54 J.H.S. 118
District #4, Manhattan:	Central Park East East Harlem Performing Arts J.H.S. Manhattan East J.H.S.
District #5, Manhattan:	I.S. 195
District #6, Manhattan:	J.H.S. 52 P.S. 98 P.S. 115* J.H.S. 143 P.S. 152* J.H.S. 164 P.S. 187 P.S. 189*
District #10, Bronx:	P.S. 7 P.S. 9 P.S. 81 P.S. 85 I.S. 137
District #11, Bronx:	P.S. 16 P.S. 21 P.S. 41 P.S. 76 P.S. 78 P.S. 87 P.S. 89 P.S. 96 P.S. 103 P.S. 105 P.S. 106 P.S. 108 J.H.S. 135 P.S. 153 P.S. 160 P.S. 175 P.S. 178 I.S. 180 I.S. 181
District #12, Bronx:	C.S. 47 P.S. 57 P.S. 61 P.S. 67* I.S. 116
District #13, Brooklyn:	Satellite Four*
District #15, Brooklyn:	P.S. 29 P.S. 32* P.S. 58 P.S. 94 P.S. 131 J.H.S. 142* P.S. 154 P.S. 169 P.S. 230 P.S. 261* P.S. 321*
District #22, Brooklyn:	I.S. 14* J.H.S. 240 J.H.S. 278
District #26, Queens:	J.H.S. 67* P.S. 98* P.S. 115* P.S. 133* J.H.S. 158* P.S. 159* P.S. 162* P.S. 178* P.S. 186* P.S. 188* P.S. 203* P.S. 213*
District #29, Queens:	P.S. 118* P.S. 195*
New York City High Schools:	Jane Addams Vocational, Bronx Beach Channel, Rockaway Park Bushwick, Brooklyn Canarsie, Brooklyn Christopher Columbus, Bronx Hillcrest, Jamaica James Madison, Brooklyn Julia Richman, Manhattan Richmond Hill, Richmond Hill George Washington, Manhattan
New York City Independent Schools:	Town School, Manhattan Hunter College, Manhattan
Bedford:	Fox Lane High Fox Lane Middle
Chappaqua:	Robert Bell Middle Grafflin Horace Greeley High Roaring Brook Westorchard
Croton-Harmon:	Carrie E. Tompkins*
East Williston:	North Side Wheatley High Willets Road Middle
Eastchester:	Eastchester High
Floral Park:	Bellerose John Lewis Childs
Great Neck:	Baker Great Neck North High Great Neck South Middle Lakeville Saddle Rock
Herricks:	Center Street Denton Avenue Herricks Middle Searingtown
Lynbrook:	Lynbrook High Marion Street Waverly Park West End
Mamaroneck:	Central Chatsworth Avenue Hommocks Middle Mamaroneck Avenue Mamaroneck High Murray Avenue
Nanuet:	A. MacArthur Barr Middle George Miller Nanuet Senior High
New Rochelle:	Columbus Davis Jefferson Albert Leonard Junior Trinity Ward Webster Isaac Young Junior
Pelham:	Pelham High
Roslyn:	East Hills* Harbor Hill*
Scarsdale:	Edgewood Fox Meadow Green Acres Heathcote Quaker Ridge Scarsdale High Scarsdale Junior
Sewanhaka:	H. Frank Carey High Elmont Memorial High Floral Park Memorial High New Hyde Park Memorial High Sewanhaka High
South Orangetown:	South Orangetown Middle*

NEW JERSEY

Englewood:	Cleveland Lincoln Quarles Roosevelt
Fort Lee:	Louis Cole Middle*
Hillsdale:	Meadowbrook Anne Blanche Smith White School
Jersey City:	P.S. 5 P.S. 8 P.S. 11
Morristown:	Frelinghuysen Alexander Hamilton Thomas Jefferson Morristown High* Sussex Avenue
Paramus:	East Brook Middle Memorial Paramus High Ridge Ranch* West Brook Middle
Princeton:	Princeton Day
South Brunswick:	Brunswick Acres Cambridge Constable Crossroads Junior Deans/Dayton Monmouth Junction South Brunswick High

CONNECTICUT

Greenwich:	Cos Cob Julian Curtiss Glenville Hamilton Avenue New Lebanon North Mianus North Street Old Greenwich Riverside

*new to the program

A Gala Day

A special event was held on July 19th to thank the various people who play key roles in supporting the Institute and participating in its program. Representatives from the New York State Legislature, the Board of Regents and the State Education Department, the New York City Board of Education, foundation and corporation officers, individual donors, representatives from other institutes, state and city officials, and superintendents of participating school districts were invited to a demonstration of the Institute's training process followed by a luncheon on the Grand Promenade of Avery Fisher Hall.

The demonstration, which took place on the stage of the Juilliard Theatre, consisted of a presentation of two repertory dance works – "Half Moon Gypsies," choreographed by Ulysses Dove and danced by members of the Alvin Ailey Repertory Ensemble, and "Seven by Five," choreographed by Bart Cook and featuring dancers from the New York City Ballet's School of American Ballet. Teaching artist James Cunningham demonstrated different ways in which a dance work might be explored by teachers and students.

At luncheon, Francis Keppel, Chairman of the Institute's Board of Directors and Vice Chairman of Lincoln Center, stressed the importance of aesthetic education in the United States. He also took the opportunity to recognize and express the Institute's appreciation for the support of the participating schools, government agencies, foundations, corporations, and individuals. Following lunch, all were invited to join the summer session's teacher-participants in the Juilliard Theater for a performance of Tennessee Williams' "The Glass Menagerie," which was directed by teaching artist David Shookhoff.

→

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The gala luncheon on the Grand Promenade, Avery Fisher Hall
Photo: Lainie Wilser

The Summer Session Faculty

Forty-one teaching artists and Dr. Maxine Greene of Teachers College, Columbia University, made up the Institute's 1983 Summer Session faculty. Dr. Greene, who has helped guide and shape the Institute since its inception, delivered lectures and met individually with each workshop group. The summer's artist faculty included:

Edward Bilous, *composer/conductor*
Paula Chan Bing, *flutist*
Andrea Blum, *sculptor*
Eric Booth, *actor*
Jason Buzas, *director*
Faith Catlin, *actress*
Alice Eve Cohen, *composer*
Madeline Cohen, *costume designer*
Blondell Cummings, *choreographer/dancer*
James Cunningham, *choreographer*
le Clanché du Rand, *actress/playwright*
Barbara Ellmann, *visual artist/dancer*
Kermit Frazier, *playwright/actor*
Kenneth Grantham, *director/actor*
Miranda Hentoff, *pianist/singer/composer*
Naaz Hosseini, *choreographer/dancer/musician*
Brad Keimach, *conductor*
Susan Keiser, *painter/designer*
Ellen Kogan, *dancer/choreographer*
Leah Kreutzer, *choreographer/dancer/actress*
Paul Lazarus, *director*
Tania Leon, *conductor/composer/pianist*
Jean Battey Lewis, *dance critic and lecturer*
Joyce Lindorff, *harpsichordist*
Robbie McCauley, *actress/director*
Cheryl McFadden, *mime/actress/director*
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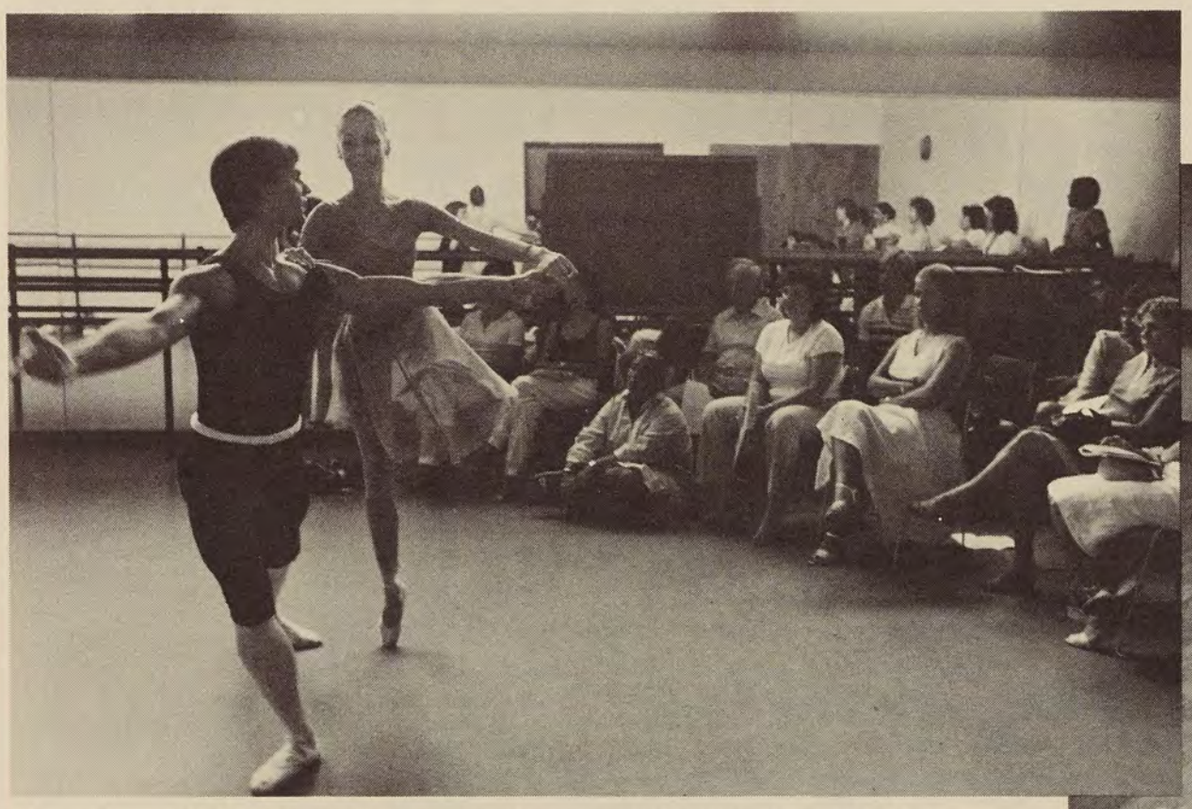
Glyn O'Malley, *playwright*
Bridget Paolucci, *opera writer and lecturer*
Carey Perloff, *director*
Joanne Robinson, *choreographer/dancer*
David Shookhoff, *director*
Stuart C. Smith, *dancer/choreographer*
Ellen Stavitsky, *painter*
Harry Streep, *dancer/choreographer*
Susan Thomasson, *dancer/choreographer*
Paul Thompson, *dancer/choreographer*
Barbara Valenta, *sculptor*
Cathryn Williams, *dancer/choreographer*
Andrew Wolk, *writer/director*

Teachers with Barbara Valenta at the Whitney Museum
Photo: Roberta Raeburn

Dr. Maxine Greene at the summer session
Photo: Lainie Wilser



American Ballet Theater dancers demonstrating in Jean Battey Lewis's dance seminar
Photo: Lainie Wilser

An exercise being shown to colleagues at the workshop for principals
Photo: Roberta Raeburn

A teacher workshop (above) and (right) Bridget Paolucci's opera seminar
Photos: Lainie Wilser

1983 Summer Session Repertory for Study

and for presentation in schools in the 1983-84 academic year

MUSIC

Music for chorus:

Juilliard Choral Singers:
Brian Saunders, conductor

Giovanni Gabrieli: "Jubilate Deo"
J. S. Bach: Chorale: "Jesu, Meine Freude"
William Billings: "Rounds"
Orlando Lassus: "Echo Song"
Aaron Copland: "Lark"
Clément Janequin: "Song of the Birds"
Felix Mendelssohn: "Heilig"
Benjamin Britten: "Hymn to St. Cecilia"
Alberto Ginastera: "The Lamentations of Jeremiah"
Samuel Barber: "To Be Sung on the Water"
arr. Agnes Nebo: "African Dance Song"
arr. Brian Saunders: "Song of the Mouse"

Chamber Music:

Franz Joseph Haydn: String Quartet in D-Major Op. 64, No. 5, "The Lark"
Allegro moderato
Adagio cantabile
Menuetto: Allegretto
Finale: Vivace

Igor Stravinsky: Concertino for String Quartet

Members of the St. Luke's Chamber Ensemble:
Naoko Tanaka, violin
Mayuki Fukuhara, violin
Louise Schulman, viola
Myron Lutzke, cello
Michael Feldman, Artistic Director

Music for percussion quartet:

Michael Colgrass: "Percussion Music"
Michael William Udow: "Timbrack Quartet"
Larry London: "Doggy Days and Starry Nights"
John Cage: "Cage Construction No. 2"
Steve Reich: "Clapping Music"
William Albright: "Take That"

Percussionists:
Jason Arkis
Glenn Rhian
Sam Rutenberg
Scott Thomas

Chamber Music:

Béla Bartôk: Contrasts for Clarinet, Violin and Piano
Verbunkos (Military dance)
Pihenö (Relaxation)
Sebes (Fast dance)

Ludwig van Beethoven: Trio for Piano, Violin and Cello in B-Flat Major Op. 97, No. 6, "Archduke"
First movement: Allegro moderato

Igor Stravinsky: Three Pieces for Solo Clarinet

Members of St. Luke's Chamber Ensemble:
Naoko Tanaka, violin
Marcy Rosen, cello
William Blount, clarinet
Peter Vinograde, piano*
Michael Feldman, Artistic Director

*guest artist

DRAMA

Story Theater:
"The Little Peasant"
"The Tar Baby"
"The Golden Goose"

from "Story Theater" adapted for the stage by Paul Sills
Directed by Cheryl McFadden

Production Design: Kate Bucklin
Lighting Design: Mark Vassallo
Stage Manager: Mitchell Levine

Actors:
Gilbert Cole
Randy Kovitz
Angela Pietropinto
Anna Deavere Smith
David Strathairn

C. S. Lewis: "The Lion, the Witch and the Wardrobe" from "The Chronicles of Narnia"

Adapted by le Clanché du Rand
Directed by Ken Grantham

Actors:
le Clanché du Rand — Eric Booth

"The Glass Menagerie" by Tennessee Williams

Directed by David Shookhoff

Scenic and Costume Design: Brian Martin
Lighting Design: Mark Vassallo
Sound Design: Billy G. Harper, Jr.
Stage Manager: Teresa Elwert
Casting Consultant: Billy Hopkins

Cast (in order of appearance)
Tom . . . . . Roscoe Born
Amanda . . . . . Lois Smith
Laura . . . . . Anne O'Sullivan
Jim . . . . . Michael Falmeth

Time: Late 1930's

DANCE

"Food For Thought"

Choreographed, costumed, and performed by Blondell Cummings

"Chicken Soup"

Music: Brian Eno, Meredith Monk, and Colin Walcott
Words: Grace Paley and Pat Stein and a recipe from the Settlement Cookbook

"Meat and Potatoes"

Music collage: Linda Fisher
Words: Greg Tate

"Tossed Salad"*

Music: Linda Fisher

Food portraits between dances written by Patricia Jones and Mindy Levine in collaboration with Blondell Cummings

*Choreography for "Tossed Salad" done in collaboration with Trinket Monsad

"A Crack on the Ceiling"

Choreography: James Cunningham
Music: Tape collage
Costume Design: Barbara Ellmann
Scenic Design: Susan Sonz
Lighting Design: Raymond J. Dooley

"Little Improvisations"

Choreography: Antony Tudor
Music: "Kinderscenen" by Robert Schumann
Direction: Airi Hynninen

Members of The Juilliard Dance Ensemble:
Christopher Batenhorst
Gina Bonati
Andrea Feier
Susan Gaydos
Lisa Green
Antonio Laginha
Catherine Novak
Kraig Patterson
Malina Singh
Ani Udovicki
Douglas Vlaskamp

I. *"Congo Tango Palace" from "Come and Get the Beauty of it Hot"*

Choreography: Talley Beatty
Music: "Sketches of Spain" by Miles Davis and Gil Evans
Costume Design: Jean Hays
Lighting Design: Bill Burd

"Half Moon Gypsies" from "I See the Moon . . . and the Moon Sees Me"

Choreography: Ulysses Dove
Music: Robert Ruggieri
Costume Design: Judy Dearing
Lighting Design: Douglas Drew

Excerpt from "Revelations"

Choreography: Alvin Ailey
Music: Traditional
Decor and Costume Design: Ves Harper
Lighting Design: Nicola Cernovitch

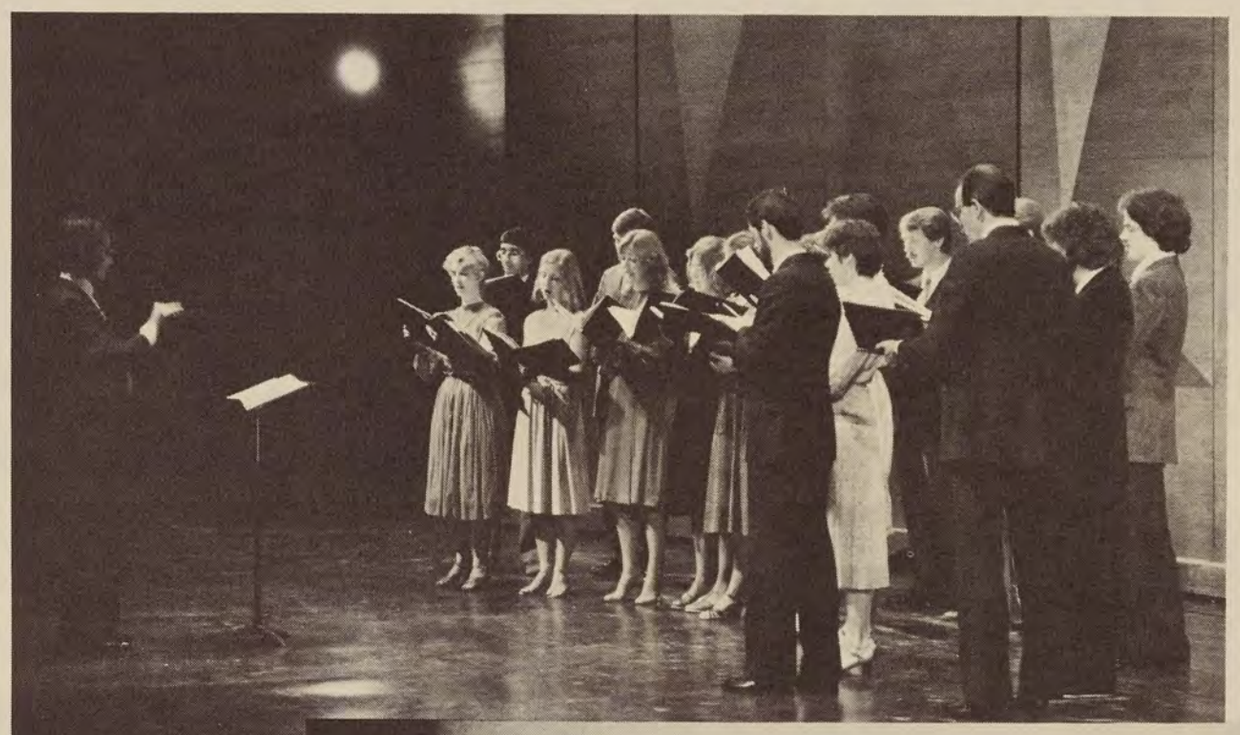
Alvin Ailey Repertory Ensemble:
Adrienne Armstrong
Carl Askew
Wayne Barbaste
Carl Fields
Marey Griffith
Patricia Jacobs
Nina Klyvert
Beth Lane
Dianne Maroney
Jonathan Riseling
Toni Pierce
Robert Smith
Ray Tadio
Andre Tyson
Malinda Welty

Sylvia Waters, Artistic Director
Alvin Ailey, Artistic Advisor
Donald Moss, Business Manager

II. *"Seven by Five"*

Choreography: Bart Cook
Music: Septet for Trumpet, Piano and Strings, Op. 65 by Camille Saint-Saëns
Dancers: from The School of American Ballet

Commissioned jointly by the New York City Ballet and the Institute with the assistance of The Chase Manhattan Bank Production Fund of Lincoln Center and a generous gift from Mr. and Mrs. Jeffrey Beck.



The Juilliard Choral Singers in performance at the summer session
Photo: Roberta Raeburn

Dancers from the Alvin Ailey Repertory Ensemble in a scene from "Revelations"

St. Luke's Chamber Ensemble in the Bartok "Contrasts"
Photo: Lainie Wilser

The percussion quartet takes a bow
Photo: Roberta Raeburn

Blondell Cummings in her dance, "Food for Thought"
Photo: Lainie Wilser

Story Theater: "The Little Peasant"
Photo: Lainie Wilser

le Clanché du Rand and Eric Booth in "The Lion, the Witch and the Wardrobe" (above) and (right) Lois Smith and Anne O'Sullivan in "The Glass Menagerie" produced with the assistance of a grant from the Christian A. Johnson Endeavor Foundation
Photos: Roberta Raeburn and Lainie Wilser

Made to Order

New productions of existing works and the commissioning of new pieces for the repertory constitute an important aspect of the Institute program. A special fund established at the Institute by The Chase Manhattan Bank has made possible a new production of Julie Bovasso's play, "Schubert's Last Serenade," which was performed at the 1982 summer session and toured schools in 1982-83; and the joint commissioning with the New York City Ballet of "Seven by Five," choreographed by Bart Cook, which had its premiere performance at the 1983 summer session and will tour schools in 1983-84.

"Schubert's Last Serenade"

Photo:
Mariette Pathy Allen

"Seven by Five"

Photo: Steven Caras

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