

THE JUILLIARD SCHOOL

LINCOLN CENTER
NEW YORK, NEW YORK 10023

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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

28. 1983/1984

91/2
1

The Juilliard School



Catalog 1983-1984

Calendar

1983

Closing dates for new applications:	
For March entrance examinations	Saturday, January 15**
For May entrance examinations	Friday, April 15**
For September entrance examinations	Thursday, June 30**
March entrance examinations (Classes dismissed)	February 28, March 1 and 2
Registration of currently enrolled students	
for the academic year 1983-84	April 25 through May 6
Commencement	Friday, May 20, 11 a.m.
May entrance examinations	May 23, 24 and 25
September entrance examinations	September 6 and 7
Registration for currently enrolled students:	
Students who completed Spring Registration	Thursday, September 15
Students who filed late reservations	September 16 and 19
Registration for new and readmitted students	September 16 and 19
Orientation Day (for new students)	Wednesday, September 21, 11 a.m.
First semester begins	Thursday, September 22
Final date for adding classes	Friday, October 7
Final date for dropping classes	Friday, October 21
Thanksgiving recess begins	Wednesday, November 23, 10 p.m.
Classes resume	Monday, November 28, 9 a.m.
Candidates for graduation file	
applications	December 1, 1983 through January 15, 1984
Christmas recess begins	Friday, December 16, 10 p.m.

1984

Classes resume	Monday, January 2, 9 a.m.
Registration for Second Semester	January 4 through 13
Mid-year examinations	January 9 through 13
Performance week (Classes dismissed)	January 16 through 21
Second semester begins	Monday, January 23
Final date for adding classes (second semester)	Friday, February 10
Final date for dropping classes (second semester)	Friday, February 24
Final date to apply for scholarships for	
the year 1984-85	Wednesday, February 15
March entrance examinations (Classes dismissed)	March 5, 6 and 7
Spring and Easter recess begins	Wednesday, April 11, 10 p.m.
Classes resume	Monday, April 23, 9 a.m.
Graduation examinations begin	Monday, April 30
Registration of currently enrolled students	
for the year 1984-85	April 30 through May 11
Final date to file reservation for the year 1984-85	Friday, May 11*
Final examinations in class subjects	May 21 through 25
Major jury examinations	May 28 through 31
Commencement	Friday, June 1, 11 a.m.

Faculty

Opera

AMERICAN OPERA CENTER
ERICA CASTELLI
(Administrator)
MARTIN SMITH
(Head Coach)
UBALDO GARDINI
(Specialist-Italian Repertory)

OPERA TRAINING DEPARTMENT
NORMAN AYRTON (Acting)
UBALDO GARDINI (Vocal Coach)
BERTHA MELNIK (Vocal Coach)
VIOLA PETERS (Vocal Coach)
MARSHALL WILLIAMSON (Vocal Coach)

Dance Division

MARTHA HILL (Director)
ALFREDO CORVINO
ROBERT DENNIS
ERIC EWAZEN
BERNADETTE HECOX
WENDY HILTON
KAZUKO HIRABAYASHI
HANYA HOLM
LUCAS HOVING
AIRI HYNINEN
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 SOKOLOV
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 LEIFER-HELMAN
TIMOTHY MONICH
AMY PELL
MARIANNA ROSETT
MARIAN SELDES
EVE SHAPIRO
ELIZABETH SMITH
ANNA SOKOLOV
JOHN STIX
JOHN WEST
ROBERT NEFF WILLIAMS
MONI YAKIM

Stage Department

TED OHL (Production Manager)

4

THE JUILLIARD SCHOOL



Peter Mennin

BORN, MAY 17, 1923 ERIE, PENNSYLVANIA
DIED, JUNE 17, 1983 NEW YORK CITY

On May 31, 1963, Peter Mennin appeared before the Graduating Class of the School and made his first Commencement Address as Juilliard's President. Much of what he said on that occasion is remarkably applicable 20 years later:

The truly educated person has a deep belief in what he is doing. He has an inner conviction and drive that permit him the courage of risking occasional errors of judgment resulting from exuberance and a sense of urgency. However, it is he who insists on higher standards, on excellence in performance, and on dedication to ideal, and who does not share the debilitating view that dedication and drive are obsolete virtues of a "civilized" people.

The possession of talent is heady stuff to find in yourself. It is exhilarating to find out that you can perform on your instrument or compose or dance better than most of your colleagues. But talent alone has its own built-in dangers, in that it can easily be confused with real accomplishment.

There is nothing more disheartening than the young prodigy who cannot understand why the raves he received as a child draw only polite applause now that he's an adult. It is possible that in the intervening years he has merely used his talent rather than developed it. It is arrogant to think that excellence can be developed without persistent, hard work and all the constant self-discipline it implies.

Today, the ominous threat of nuclear war is ever-present in our daily lives, and it is difficult for us to put it in proper perspective. This we must do, or all our efforts and talents and dreams and contributions become unfilled responses of the moment—as has happened in many cases. And if the nuclear threat were not present, what then? It has been stated that peace without purpose is "anesthesia." Our purpose is the concern of the future growth and higher standards of the performing arts we serve.

TUESDAY, OCTOBER 25, 1983

AT 5:00 P.M.

A Memorial Tribute

GIDEON WALDROP

PETER S. PAINE

VINCENT PERSICHETTI

MARTHA HILL

MICHAEL LANGHAM

Mennin: Ninth Symphony (1981)

Adagio arioso

The Juilliard Orchestra
Jorge Mester, Conductor

THE JUILLIARD SCHOOL
Dance Division

11/8/83

STUDENT ADDRESS LISTING

AMEND, Carole
57 West 73rd, Apt. 4B
New York, NY 10023
595-4036

BANKS, Kenneth
61 Jefferson Ave. 2nd Fl.
Brooklyn, NY 11216
789-3315

BATENHORST, Christopher
216 Seventh Ave., Apt. 4D
New York, NY 10011
989-0694

BONATI, Gina
158 Sixth Ave., Apt. 2
Brooklyn, NY 11217
857-8406

BOWMAN, Kenneth
440 West 47th St., Apt. 1E
New York, NY 10036
489-8361

BOYD, Charlton
445 Gregory Ave.
Passaic, NJ 07055
(201) 473-6238

BOYKAN, Rachel
c/o Coulter Apt. 21
410 Riverside
New York, NY 10025
222-2870

BRAGDON, Sara
c/o Curley
88 East End Ave.
New York, NY 10028
831-2150

CHAMPLIN, Katherine (Kate)
5 West 63rd St., Apt. 1058
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787-4400

COLBY, Laura
241 Kane
Brooklyn, NY 11231
852-5488

COLLADO, Dennis
362 West 46th St.
New York, NY 10036
757-9533

COURTNEY, Chad
320 Manhattan Ave., Apt. 21
New York, NY 10026

CYPIOT, Amy
220 West 98th St., Apt. 9F
New York, NY 10025
222-1709

DAVIS, Edward
321 West 103rd St., Apt. 2A
New York, NY 10025
865-9436

DICKEY, Peter
42-10 Ditmars Boulevard
Astoria, NY 11105
274-2050

DONNELLY, Cathleen
5 West 63rd St., No. 1024
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DORAN, Laurel
120 West 80th St., Apt. 1F
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580-9006

FEIER, Andrea
172 West 82nd St., Apt. 3B
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873-7467

FOSTER, Gregory
5 West 63rd St., No. 1142
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GAYDOS, Susan
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799-2428

GERRING, Elizabeth (Liz)
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GIOBBI, Lisa
273 East 3rd St., Apt. 4W
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228-8778

GREEN, Lisa
172 West 82nd St., Apt. 3B
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873-7467

GRIMES, Errol
717 East 5th St., Apt. 4D
New York, NY 10009
254-1412

HAARANEN, Oona
1140 Fifth Avenue, Apt. 3A
New York, NY 10028
722-1625

HALSTEAD, Thomas
412 West 110th St., Apt. 83
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866-1405

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2130 Broadway, Apt. 1507
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HARRIS, Suzanne
5 West 63rd St., No. 1031
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787-4400

HILDEBRANDT, Michele
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787-4400

HUBER, Francie
435 East 74th St., Apt. 1D
New York, NY 10021
628-8316

HUGHEY, Elizabeth
242 West 76th St., Apt. 2C
New York, NY 10023
362-1006

JARVI, Kristine
118 West 13th St., No. 717
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242-6566

JEON, James
224 West 104th St., Apt. B
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864-1500

JUNGELS, Rachael
327 Eighth
Jersey City, NJ 07302
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KRAMER, Jodi
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New York, NY 10019
765-6567

LAGINHA, Antonio
860 Ninth Avenue, Apt. 5RN
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LONDON, Peter
15 Butler Place, Apt. 4E
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636-4829

LOWE, Lisa
35 West 67th St.,
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787-1130

MARGULIES, Laura
2130 Broadway, Apt. 802
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787-1100 x802

MAXWELL, Clara
123 West 85th St., Apt. 9
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724-3245

MORAY, Monica
95 Horatio St., Apt. 9D
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691-8526

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239-4068

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222-0034

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787-1873

OLSEN, Solveig
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927-2460

PATTERSON, Kraig
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316-3265

PAVLAKOS, Lenore
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Brooklyn, NY 11230
853-7561

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500 Riverside Dr., No. 406
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678-4613

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179 DeKalb Avenue
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330-0425

RODRIGUEZ, Manuel
508 West 29th St., Apt. 16
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563-3779

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STENBERG, Torbjörn
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THOMAS, Kaisha
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Staten Island, NY 10304
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5

PAGE 4

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35 West 67th St., No. 304
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UDOVICKI, Ani
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VALENCIA, Rosa
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Flushing, NY 11355

VLASKAMP, Douglas
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947-6954

WAINWRIGHT, George
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326-0151

WESTFALL, Lauri
95 Horatio St., Apt. 9D
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691-8526

WILK, Adam
5 West 63rd St.
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787-4400

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

THE JUILLIARD SCHOOL
Dance Division

11/8/83

FACULTY AND STAFF LISTING
1983-84

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

ADMINISTRATIVE STAFF

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

DIRECTOR

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

ADMINISTRATIVE ASSISTANT

Robert Howard
325 West 45th St., Apt. 418
New York, NY 10036
581-0937

SECRETARY

+++++

Dr. Carol Minnerop (ext. 282)
Juilliard office hours:
T,TH 2pm - 4pm

JUILLIARD SCHOOL DOCTOR

Mrs. Oney Isaacs, RN (ext. 282, Rm. 203)
Monday through Thursday, 10:30 am - 5:00 pm

JUILLIARD SCHOOL NURSE

Ms. Debbie Mehta
Friday 9:00 am - 5:00 pm
Saturday 9:30 am - 4:30 pm

NURSE

Roosevelt Hospital Orthopedic Clinic
428 West 59th St.
New York, NY 10019
Hospital: 554-7000
Emergency: 554-7031
M,T,TH,F, 1:00 - 2:00 pm
544-7363
(Students must be referred
from emergency room.)

Dr. William Hamilton (Orthopedic Surgeon) Dr. Francesca Thompson
343 West 58th St.
New York, NY 10019
Office: 765-2262
(Foot and ankle specialist)
765-2373

Dr. Arthur J. Rudy
145 CPW Apt. 1A (74th St.)
New York, NY 10023
874-6336

JUILLIARD SCHOOL PSYCHOLOGIST

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

6
PAGE 2

Mr. Henry Friend, Acoustics Dept.
Ext. 284, Rm 319
165 Sherwood Place
Englewood, NH 07631
Home: (201) 569-0317
Night line: 799-5008

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

DANCE FACULTY

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

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

Mr. James Cunningham
323 West 14th Street
New York, NY 10014
989-7125

Mr. Joel Glucksman
317 West 98th St.
New York, NY 10024
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also:
Columbia University
280-4040

Miss Bernadette Hecox
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724-1860

also:
Columbia-Presbyterian
Medical Center
694-3781

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

Miss Wendy Hilton
151 East 33rd St.
New York, NY 10016
532-5446

[Miss Peggy Stephens]
[asst. to Miss Hilton]

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

Miss Kazuko Hirabayashi
57 Purchase Street
Purchase, NY 10577
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also:
309 West 71st St., Apt. 2B
New York, NY 10023
877-8315

also: (studio)
330 Broome Street
New York, NY 10002
966-6414
also:
SUNY College at Purchase
Dance office: (914) 253-5018
(914) 253-5000

6
PAGE 3

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

also:
Atwin Nikolais "The Space"
777-1120 (Wednesday, 10am - 1pm)

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

Indrani (Mrs. Habib Rahman)
314 West 95th St., Apt. 1C *314 W. 96 Street*
New York, NY 10019 *Apt 1C*
541-6286 *ny ny 10019*

Miss Hope Konecny
317 West 98th Street
New York, NY 10024
866-8063

Mr. Daniel Lewis
260 West 22nd St., Apt. 4R
New York, NY 10011
243-6979

also:
Pentacle (Daniel Lewis Dance -
A Repertory Company)
104 Franklin Street
New York, NY 10013
226-2000

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

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

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

also:
Original School of Ballet
98-00 62nd Drive
Rego Park, NY 11374
830-9056
M: 3:30 - 7; W: 5:30 - 7
Sat: 9 - 10:30

6
PAGE 4

Mr. Michael Maule
150 East 61st Street
New York, NY 10021
752-8046

also:
Alvin Ailey School
Minskoff Studios
1515 Broadway (45th)
New York, NY 10036
997-1980
M,W,F: 10:30 - 12:00
T,TH: 4:30 - 6:00

Miss Genia Melikova
35 West 92nd Street, Apt. 9F
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222-9834

Miss Amy Pell
155 West 81st St., Apt. 3A
New York, NY 10024
877-4433

Miss Janis Pforsich (Mrs. Laurance T. Gillaspie)
521 East 87th St., Apt. 5E
New York, NY 10028
734-2004

Miss Ann L. Rodiger
430 West Broadway
New York, NY 10012
966-5259

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

also:
New York University
589-4359 or 589-4881
M,F: 11:15 - 1:15, TH: 6 - 9pm

Miss Marian Seldes
17 West 71st St., Apt. 9D
New York, NY 10023
496-6516

also:
Theater Center
The Juilliard School
Ext. 251

Miss Ruby Shang
127 West 26th Street
New York, NY 10001
620-0905

also:
New York University
589-4359 or 589-4881
M - F: 11:30 - 12:45

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

also:
Barnard College
PE Office: 280-2085
Dance Office: 280-2995
Playhouse (messages): 280-2079
M,W: 12-4pm; F 12-2pm

6
PAGE 5

Miss Anna Sokolow
1 Christopher Street, Apt. 5H
New York, NY 10014
929-5043

Dr. Alfonso Solimene
1128 Eastern Avenue
Somerset, NJ 08873
(201) 247-6974

Mr. Peter Sparling
724 Amsterdam Avenue, Apt. 2C
New York, NY 10024
864-8279

Mr. John West
114 West 70th St., Apt. 8B
New York, NY 10023
595-6305

Miss Ethel Winter (Mrs. Charles Hyman)
306 East 30th Street
New York, NY 10016
685-5569

Mr. Hector Zaraspe
Residence: 43 West 70th Street
New York, NY 10023
873-0023

Mailing: Box 703
Ansonia Station
New York, NY 10023

also:
Theater Center
The Juilliard School
Ext. 251

also:
Rutgers Medical School
Dept. of Anatomy
Piscataway, NJ 08854
Office: (201) 463-4042
Secretary: (201) 463-4265
Main Office: (201) 463-4300

also:
Laprida 2298
San Miguel de Tucuman, Argentina
Tel: 24893

also:
Ballet Nationale de Caracas
Penthouse 201, Edificio Tajamar
Parque Central
Caracas, Venezuela
571-8843

MUSIC (DANCE) FACULTY

Mr. Robert Dennis
885 West End Avenue
New York, NY 10025
749-2219
662-7242 (messages)

Mr. Eric Ewazen
308 West 82nd St., Apt. 11C
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799-5059

Mr. Craig Shuler (on leave)
RD # 1, Box 173E
Phillipsburg, NJ 08865
(201) 995-7233

Mr. Larry Alan Smith
800 West End Avenue, Apt. 7A
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678-7934

Frieda Alfonin
154-156 Broome St., Apt. 14A
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260-2189

Geoffrey Armes
(no permanent address)
678-7413 (messages)

Elisenda Fabregas
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Sofia Glezerene
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853-0524

Reed Hansen
235 East 22nd St.
New York, NY 10010
686-5364
also:
MG Studio
838-5886

Barbara Holland
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New York, NY 10024
787-7000, ext. 610

Lydia Lin
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Marianna Rosette
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also:
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The Juilliard School
Ext. 251

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Amy Cypiot
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Thomas Halstead
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Antonio Laginha
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Douglas Vlaskamp
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Lauri Westfall
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Megan Williams
161 West 75th St., Apt. 15F
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496-9543

THE JULLIARD SCHOOL
Dance Division
1983-84

11/8/83

SUBSTITUTE INSTRUCTORS

Miss Carolyn Adams
(home)
17 East 128th St.
New York, NY 10035
722-6334
(school)
144 West 121st Street
New York, NY 10027
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Diane Butler
215 West 88th St., Apt. 2F
New York, NY 10024
874-7919

Mrs. Jane Carrington Lewis
260 West 22nd St., Apt. 4R
New York, NY 10011
243-6979

Miss Andra Corvino
503 West 47th St., Apr. 2RW
New York, NY 10036
586-4821
also: (studio)
Dance Circle
541-7986

Miss Ernesta Corvino
451 West 50th Street
New York, NY 10019
247-2564
also: (studio)
Dance Circle
541-7986

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

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

Miss Laura Glenn (Mrs. Gary Lund)
162 West 21st St., Apt. 3S
New York, NY 10011
255-9479 or 929-5733

Miss Diane Gray also: MG Studio
1160 Third Avenue 838-5886
New York, NY 10021
737-3843

Miss Joyce Herring
145 West 55th St., Apt. 12G
New York, NY 10019
757-2019

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

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

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

Peggy Lyman
231 East 76th Street
New York, NY 10021
288-5085

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

Mr. Gary Masters
175 West 87th Street
New York, NY 10024
724-7960

7
PAGE 2

Miss Jennifer Muller
131 West 24th Street
New York, NY 10011
691-3803

Mr. Ohad Naharin
241 West 108th St., Apt. 4A
New York, NY 10025
663-8608

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

Mr. Bertram Ross
411 East 51st Street
New York, NY 10022
753-5748

Mr. Don Saddler
c/o Dance Talent, Inc.
170 West End Avenue, Suite 7D
New York, NY 10023
799-5419

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

Mr. Robert Swinston
c/o Tobias
9 Great Jones Street
New York, NY 10012
982-1785

Miss Lee Theodore
24 East 73rd Street
New York, NY
288-4438

Mr. Lance Westergard
75 Gold Street
Brooklyn, NY 11201
875-0750

Felice Wolfzahn
161 West 75th St., Apt. 11A
New York, NY 10025
496-7396

* First Year
G Prospective Graduate '84

THE JULLIARD SCHOOL
DANCE DIVISION
STUDENT LISTING 1983-84

9/22/83
Total: 73
Returning: 47 / New: 26
Prospective Graduates: 16-21
Woman: 47 / Men: 26

G Amend, Carole

* Banks, Kenneth

G Batenhorst, Christopher

Bonati, Gina

Bowman, Kenneth

* Boyd, Charlton

Boykan, Rachel

* Bragdon, Sara

* Champlin, Katherine

G Colby, Laura

?G Collado, Dennis

Courtney, Chad

Cypiot, Amy

Davis, Edward

Dickey, Peter

* Donnelly, Cathleen

?G Doran, Laurel

Feier, Andrea

* Foster, Gregory

G Friedman, Esther

* Fukutani, Lisa

G Gaydos, Susan

* Gerring, Elizabeth

Giobbi, Lisa

G Green, Lisa

* Grimes, Errol

* Haaranen, Oona

G Halstead, Thomas

Harris, Bruce

* Harris, Suzanne

* Hildebrandt, Michele

G Huber, Francie

* Hughey, Elizabeth

* Jarvi, Kristine

Jeon, James

Jungels, Rachael

G Kramer, Jodi

Laginha, Antonio

* London, Peter

* Lowe, Lisa

* Margulies, Laura

G Maxwell, Clara

Moray, Monica

* Mose, Michelle

Mose, Nadine

* Nelson, Leslie

Nieder, Christine

G Novak, Catherine

?G Ocrant, Andrew

Olsen, Solveig

Palnick, Rachelle

Patterson, Kraig

* Pavlakos, Lenore

Pulvermacher, Neta

* Rapp, Rachel

G Rodriguez, Manuel

G Rodriguez, Nicholas

G Rogers, Natalie

* Sanchez, Daniel

?G Scott, Vernon

Skands, Birgitte

Smith, Peter

* Starosta, Beth

* Stenberg, Torbjörn

* Thomas, Kaisha

Tooman, Stephanie

Udovicki, Ani

Valencia, Rosa

G Vlaskamp, Douglas

G Wainwright, George

Westfall, Lauri

* Wilk, Adam

G Williams, Megan

MEN (26)

Banks, Kenneth
Batenhorst, Christopher
Bowman, Kenneth
Boyd, Charlton
Collado, Dennis
Courtney, Chad
Davis, Edward
Dickey, Peter
Foster, Gregory
Grimes, Errol
Halstead, Thomas
Harris, Bruce
Jeon, James
Laginha, Antonio
London, Peter

Ocrant, Andrew
Patterson, Kraig
Rodriguez, Manuel
Rodriguez, Nicholas
Sanchez, Daniel
Scott, Vernon
Smith, Peter
Stenberg, Torbjörn
Vlaskamp, Douglas
Wainwright, George
Wilk, Adam

Total: 73
Returning: 46 New: 27
Prospective Grads: 20
Women: 48 Men: 25

8
Returning Students: 52
March Admits: 15

THE JUILLIARD SCHOOL
Dance Division
Student Listing

4/12/84

Banks, Kenneth

Bonati, Gina

Bowman, Kenneth

Boyd, Charlton

Boykan, Rachel

Bragdon, Sara

Champlin, Katherine

Courtney, Chad

Cypiot, Amy

Davis, Edward

Dickey, Peter

Donnelly, Cathleen

Feier, Andrea

Foster, Gregory

Fukutani, Lisa

Gabriel, Christina

Gerring, Elizabeth

Giobbi, Lisa

Grimes, Errol

Haaranen, Oona

Harris, Bruce

Harris, Suzanne

Hildebrandt, Michele

Jarvi, Kristine

Jungels, Rachael

Laginha, Antonio

London, Peter

Margulies, Laura

Moray, Monica

Mose, Michelle

Mose, Nadine

Nelson, Leslie

Nieder, Christina

Olsen, Solveig

Palnick, Rachelle

Patterson, Kraig

Pavlakos, Lenore

Pulvermacher, Neta

Ramirez (Valencia), Rosa

Rapp, Rachel

Robertson, Karen

Sanchez, Daniel

Scott, Vernon

Skands, Birgitte

Smith, Peter

Starosta, Beth

Stenberg, Torbjörn

Thomas, Kaisha

Tooman, Stephanie

Udovicki, Ani

Westfall, Lauri

Wilk, Adam

MARCH ADMITS (15)

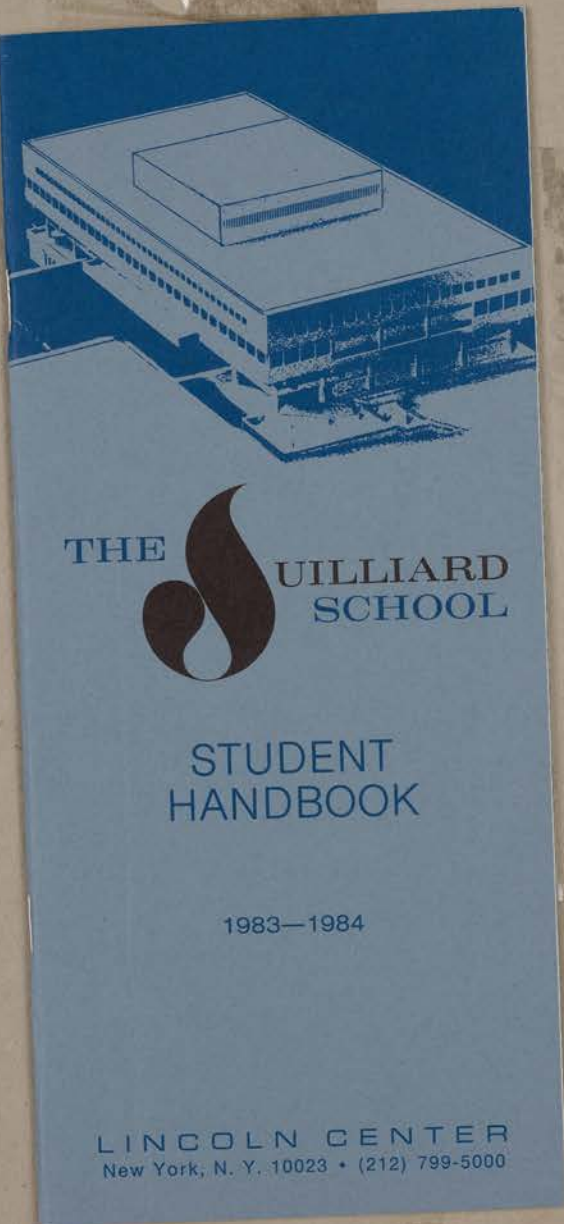
Brousseau, Vincent
Claxon, Kristin
Eid, Diane
Fields, Bonnie
Huskey, Lisa
McManus, Thomas
Moret, Luis
Murray, Lisa
Nedrow, Carrie
Plauche, Emilie
Rosas, Riccardo
Shankman, Adam
Sharff, Scott
Voetberg, Eric
Zinman, Rachel

MEN (17)

Banks, Kenneth
Bowman, Kenneth
Boyd, Charlton
Courtney, Chad
Davis, Edward
Dickey, Peter
Foster, Gregory
Grimes, Errol
Harris, Bruce
Laginha, Antonio
London, Peter
Patterson, Kraig
Sanchez, Daniel
Scott, Vernon
Smith, Peter
Stenberg, Torbjörn
Wilk, Adam

MARCH ADMITS - MEN (7)

Brousseau, Vincent
McManus, Thomas
Moret, Luis
Rosas, Riccardo
Shankman, Adam
Sharff, Scott
Voetberg, Eric





May 17, 1923—June 17, 1983

"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
<i>May 17, 1923—June 17, 1983</i>	
GIDEON WALDROP	Dean
RICHARD J. PORTER	Director of Development
WRISTON LOCKLAIR	Assistant to the President, Director of Public Relations
CHARLES C. LUCAS, JR.	Controller
A.J. PISCHL	Concert Manager
MARY H. SMITH	Registrar
LOUIS JEAN BRUNELLI	Associate Dean
BRINTON JACKSON	Librarian
SALVATORE BIANCHI	Director, Facilities and Engineering
MADELEINE ALBRIGHT	Administrator, Student Services
<hr/>	
MARTHA HILL	Director, Dance Division
MICHAEL LANGHAM	Director, Theater Center
STANLEY WOLFE	Director, Extension Division
OLEGNA FUSCHI	Director, Pre-College Division

TABLE OF CONTENTS

Executive Officers	2
Faculty	4
Administration and Staff	8
Calendar	10
Performance Opportunities and Student Recitals	12
Concerts	13
Practice Facilities	14
Announcements and Publications	14
Libraries	15
Public Relations	15
Teaching Fellowships	15
Fulbright Grants	16
Scholarships/Financial Aid	16
Student Employment	16
Tuition and Refunds	17
Housing	17
Cafeteria	17
Health Office	17
Student Lounge	17
Lockers	17
Lost and Found	18
Bookstore	18
Mail and Messages	18
Addresses and Schedules	18
Fire Drills	18
Recording Studio	19
Course of Study	19
Satisfactory Progress	19
Attendance	20
Orchestra Participation	20
Excused Absences	20
Courses—Drop and Add	21
Examinations	21
Grading	22
Change of Major, Major Teacher, Major Lesson Schedules	22
Change of Class Schedule	22
Requirements for Graduation	23
Foreign Students	23
Official Document Requests	23
Student Conduct	23
Withdrawal	24
Student Identification	24
Visitors	24

FACULTY

ORCHESTRAS

ELEAZAR De CARVALHO
SIXTEN EHRLING

JORGE MESTER
STANISLAW SKROWACZEWSKI

CHORAL MUSIC

RICHARD WESTENBURG
BRIAN SAUNDERS (Assistant)

PIANO

MARTIN CANIN
BELLA DAVIDOVICH
ANIA DORFMANN
RUDOLF FIRKUSNY
SASCHA GORODNITZKI
JOSEPH KALICHSTEIN
JACOB LATEINER
ADELE MARCUS

WILLIAM MASSELOS*
JOSEF RAEIFF
GYORGY SANDOR
ABBEY SIMON
BEVERIDGE WEBSTER
EARL WILD
OXANA YABLONSKAYA
HERBERT STESSIN (Assistant)

VOICE

ROSE BAMPTON
OREN BROWN
ELLEN FAULL

DANIEL E. FERRO
BEVERLEY JOHNSON
ELEANOR STEBER

RICHARD TORIGI

STRINGS

CLAUS ADAM	Cello
DOROTHY DeLAY	Violin
PAUL DOKTOR	Viola
JOSEPH FUCHS	Violin
LILLIAN FUCHS	Viola
SZYMON GOLDBERG	Violin
LYNN HARRELL	Cello
LEWIS KAPLAN	Violin
WILLIAM LINCER	Viola
HOMER MENSCH	Double Bass
MICHAEL MORGAN	Double Bass
LORNE MUNROE	Cello
MARGARET PARDEE	Violin
CHANNING ROBBINS	Cello
LEONARD ROSE	Cello
JOHN SCHAEFFER	Double Bass
HARVEY SHAPIRO	Cello
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
JAMES KREGER	Assistant, Cello
ALAN SCHILLER	Assistant, Violin

HARP

SUSANN McDONALD

*leave of absence

HARPSICHORD

LIONEL PARTY

ORGAN

LEONARD RAVER

GERRE HANCOCK

WOODWINDS

JULIUS BAKER	Flute
SAMUEL BARON	Flute
ELAINE DOUVAS	Oboe
STANLEY DRUCKER	Clarinet
LOREN GLICKMAN	Bassoon
ALBERT GOLTZER	Oboe
HAROLD GOLTZER	Bassoon
JUDITH LE CLAIR	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	French Horn
MYRON BLOOM	French Horn
PER BREVIG	Trombone
MELVYN BROILES	Trumpet
JAMES CHAMBERS	French Horn
RANIER De INTINIS	French 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

SCOTT STEVENS

ROLAND KOHLOFF

CHAMBER MUSIC AND ENSEMBLE

CLAUS ADAM
JOSEPH ALLARD
PER BREVIG
JANE CARLSON
EARL CARLYSS†
JAMES CHAMBERS
RANIER De INTINIS
PAUL DOKTOR
LILLIAN FUCHS

FELIX GALIMIR
LOREN GLICKMAN
SZYMON GOLDBERG
MARK GOULD
JOEL KROSNIK†
WILLIAM LINCER
ROBERT MANN†
SAMUEL RHODES†
RONALD ROSEMAN

DAVID WALTER

COMPOSITION

MILTON BABBITT
ELLIOTT CARTER
DAVID DIAMOND

LEON KIRCHNER
VINCENT PERSICETTI
ROGER SESSIONS

†Member, Juilliard String Quartet

LITERATURE AND MATERIALS OF MUSIC

BARUCH ARNON
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
ALBERT FULLER Graduate 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

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
RACHELLE L. KNAPP French
BONA KOSTKA Italian
EDWARD KOSTKA German
TOBY LELYVELD Literature
MARIE-FRANCOISE VACHON French

HISTORY OF WESTERN CULTURE: ART AND LITERATURE

RAE BECKER
GRETA BERMAN
MUTIE FARRIS
ANN HARRIS

VIRGINIA HEADY
JAMES V. MIROLLO
MARIE SQUERCIATI
SAMUEL STETNER

BEATRICE TAUSS

DICTION

EVELINA COLORNI Italian
ALICE HOWLAND German
MADELINE MARSHALL English
MARGUERITE MEYEROWITZ* French

*leave of absence

OPERA

AMERICAN OPERA CENTER OPERA TRAINING DEPARTMENT

MARTIN SMITH Head Coach
UBALDO GARDINI Specialist, Italian Repertory
NORMAN AYRTON Acting
BERTHA MELNIK Vocal Coach
VIOLA PETERS Vocal Coach
MARSHALL WILLIAMSON Vocal Coach

DANCE

MARTHA HILL Director

ALFREDO CORVINO
ROBERT DENNIS
ERIC EWAZEN
BERNADETTE HECOX
WENDY HILTON
KAZUKO HIRABAYASHI
HANYA HOLM
LUCAS HOVING
AIRI HYNINEN
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 SOKOLOV
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 LEIFER-HELMAN

TIMOTHY MONICH
AMY PELL
MARIANNA ROSETT
MARIAN SELDES
EVE SHAPIRO
ELIZABETH SMITH
ANNA SOKOLOV
JOHN STIX
JOHN WEST
ROBERT WILLIAMS

MONI YAKIM

STAGE DEPARTMENT

TED OHL Production Manager

ADMINISTRATION AND STAFF

PRESIDENT	PETER MENNIN <i>May 17, 1923—June 17, 1983</i>
SECRETARY TO THE PRESIDENT	JEANNE SUSSKIND SIEGEL
DEAN	GIDEON WALDROP
SECRETARY TO THE DEAN	REGINA WYNNE
ASSOCIATE DEAN	LOUIS JEAN BRUNELLI
SECRETARY TO THE ASSOCIATE DEAN	RONDINE HOBSON

DEPARTMENT	ROOM
Acoustics/Recording Studios	319
DIRECTOR	HENRY P. FRIEND
Assistant Director	Robert Taibbi
Admissions Office	224
ADMINISTRATOR	IRENE ANDERSON
Receptionist	Deborah Higgins
Secretary	Rosemary Hyziak
American Opera Center	403
ADMINISTRATOR	ERICA GASTELLI
Administrative Assistant	Doris Woolfe
Bookstore	S-13
MANAGER	A.J. PISCHL
Building Maintenance/Facilities/Engineering	214
DIRECTOR	SALVATORE BIANCHI
Secretary to the Director	Elsa Rush
Supervisor	Michael Lopez
Concert Office	S-13
CONCERT MANAGER	A.J. PISCHL
Administrative Assistant	Robert Neu
Ticket Distribution	Asalee D. Mosley
Controller's Office	226
CONTROLLER	CHARLES C. LUCAS, JR.
Assistant Controller	Irving Ruckens
Accounts Payable	Zita Gerr
Bookkeeper	Yun Sha Liu
Payroll	Irene Mackay
Tuition Payments/Accounts Receivable	Mary Baysinger
Copy Room Services	229
Dance Division	477
DIRECTOR	MARTHA HILL
Administrative Assistant	Mary Chudick
Secretary	James R. Kass
Development Office	213
DIRECTOR	RICHARD PORTER
Assistant to the Director	Joan Dayton
Faculty Services	225
SEE REGISTRAR	
Financial Aid Office	233
SEE STUDENT SERVICES	
Foreign Student Office	224
Adviser	Irene Anderson
Health Services	203
NURSE	ALFONIA ISAACS, R.N.
Consulting Physician	Carol Minnerop, M.D.
Consulting Psychologist	Arthur J. Rudy, Ph.D.

DEPARTMENT	ROOM
Libraries	
Lila Acheson Wallace Library	538
LIBRARIAN	BRINTON JACKSON
Assistant Librarian	Deborah Davis
Administrative Assistant	Sofia Krass
Bookbinders	Dorothy Dickerson
	Ruth Gouck
Cataloger and Reference Librarian	Cornelia Weininger
Circulation and Reader Service	C. Richard Glasford
Record Librarian	Sandra Czajkowski
Orchestra Library	317
LIBRARIAN	BAIRD HASTINGS
Lincoln Center Student Program	228
DIRECTOR	RICHARD KILLOUGH
Assistant to the Director	Mary Ann Cureton
Mail Services	234
	Alan Bailey
Piano Supervision	101
MASTER TECHNICIAN	MATTHIAS BARTH
Placement Services	233
SEE STUDENT SERVICES	
Pre-College Division	236A
DIRECTOR	OLEGNA FUSCHI
Secretary	Cheryl Laser
Public Relations	221
DIRECTOR	WRISTON LOCKLAIR
Assistant to the Director	Carole Convisser
Registrar's Office	225
REGISTRAR	MARY H. SMITH
Assistant Registrar	Karen Wagner
Faculty Secretary	Susan Ryder
Receptionist	Deborah Higgins
Recorder	Phyllis Jo Kubey
Secretary to the Registrar	Johnell Francis
Stage Department	212
PRODUCTION MANAGER	TED OHL
Production Assistant	Carolyn Haas
Production Secretary	Helen Taynton
Student Employment	233
SEE STUDENT SERVICES	
Student Records	233
Supervisor	Amanda Engels
Student Services	233
ADMINISTRATOR	MADELEINE ALBRIGHT
Administrative Assistants	Jean Fogarty
	J.B. Gallegos, Jr.
	Catherine Gerardi
	Sylvia Tover
Switchboard	220
Chief Operator	Gugurtha Dudley
Theater Center	402
DIRECTOR	MICHAEL LANGHAM
Assistant Director	Harold Stone
Manager	Barbara DeGast
Programming/Planning Administrator	Cynthia Friedman
Secretary	Ingrid Thompson
Stage Managers	Patricia Christian
	Kathleen Phelan

ACADEMIC

The Academic Calendar begins with Registration in the Fall and ends with Commencement in the Spring. It is important for students to be aware of various dates and respond to certain deadlines during the school year so that information can be processed efficiently and accurately. The following Calendar will assist students in monitoring these dates.

1983

September 15, 16, 19*	..... Fall Registration
September 15	..... Pre-registered students only
September 16, 19*	..... Students who filed late reservations
September 16, 19*	.. New and readmitted students
September 21	..... Orientation Day, 11 a.m.
September 22	..... First semester begins
October 7	..... Last day to ADD classes
October 21	..... Last day to DROP classes
November 24 and 25	..... Thanksgiving recess
December 1	..... Candidates for Graduation '84 file application to Registrar (\$35.00 Graduation Fee)
December 1	..... D.M.A. applications accepted
December 16	..... Last day of classes before Christmas recess

1984

January 2 Classes resume
January 4* Second semester tuition due
January 4-13 Spring Registration
January 9-13 Mid-year examinations

CALENDAR

WATCH BULLETIN BOARDS

The Registrar's office will post important information and reminders from time to time during the school year. These notices may be found on boards at the 3rd, 4th, & 5th floor elevators and the Registrar's boards on the 2nd floor. Dance and Drama students are advised to watch the 4th floor Dance and Drama boards.

1984

January 16*	<i>Deadline</i> for Graduation & D.M.A. applications
January 16-21	Performance Week (classes dismissed)
January 23	Second semester begins
February 3	Last day to ADD classes
February 15	<i>Deadline</i> for Scholarship Applications 1984/85
February 17	Last day to DROP classes
March 5, 6, 7	Entrance Examinations (classes dismissed)
March 8-31	Candidates for Graduation may be measured for caps & gowns
April 11	Last day of classes before Spring recess
April 23	Classes resume
April 30	Graduation Juries begin
May 7-18*	Pre-Registration 1984/85 (\$100 Reservation Fee)
May 21-25	Final examinations in class subjects
May 28-30	Major Juries
June 1	Commencement, 11 a.m.

*After this date a late fee will be charged

THE JUILLIARD SCHOOL

The Juilliard School is a major performing arts institution enjoying a worldwide reputation and influence. It is considered that any student accepted for study at Juilliard has made a total commitment to his or her chosen field and that in many instances genuine sacrifices have been made to enable the student to study at the School.

This commitment signifies complete dedication to study, work, and performance to the best of the student's capabilities, and in accordance with the standard of excellence expected at the School.

STUDENT INFORMATION

PERFORMANCE OPPORTUNITIES AND STUDENT RECITALS

As a school devoted to training professional performers, Juilliard offers varied opportunities 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 and repertory is determined by the Faculty. Students wishing to appear as soloists or in ensemble should consult the major teacher or ensemble instructor. Application forms are available from the Associate Dean.

C. Michael Paul Hall on the first floor is available for full-length student recitals. Graduation recitals receive priority in scheduling. Arrangements for recitals must be made in the Concert Office, with applications being approved by the major teacher. Each student is allowed to sign up for only one concert each school year.

First year students are eligible for recitals in Room 313 only. Booking begins October 24.

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.

*For information on outside engagements, see Student Employment, page 16.

Recital reservations for available dates:

- until October 21 for DMA students only
- October 24 to 27 for DMA students and students graduating with Master's Degrees only
- October 31 to November 4 for DMA students, students graduating with Master's Degrees, and all other graduating students
- after November 7, open reservation privileges for all undergraduates and students enrolled in the Professional Studies program
- starting January 28, 1984, a Saturday evening recital time 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.

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 Program. These performers are recommended to the Program Office by the major Faculty and are screened by an Administrative reviewing committee.

CONCERTS

CONCERT OFFICE

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

At Juilliard

Juilliard presents a variety of public performances of 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 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. Tickets are distributed from the Concert Office. Opportunities to attend often include

- the **New York City Opera**, for select rehearsals
- the **Metropolitan Opera**, for score desks
- the **New York Philharmonic**, for student rush tickets
- Shows** and **Special Productions** throughout the City, for little or no charge.

PRACTICE FACILITIES

Registered students may avail themselves of any vacant practice room. 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 will be assigned to any one student—use of practice rooms is on a first-come/first-served basis.

No practice is permitted in classrooms unless scheduled through the Registrar's Office. Rooms may be signed out between 10 a.m. and 12 noon and 2 and 4 p.m.

NO PRACTICE IS PERMITTED AT ANY TIME IN TEACHING STUDIOS.

Regulations Governing the Use of Practice Rooms:

1. Food and beverages are not allowed.
2. Pianos may not be moved.
3. Piano stools, benches, or chairs may not be removed.
4. Smoking is not allowed.
5. Nothing may be placed on pianos.

ANNOUNCEMENTS AND PUBLICATIONS

Students are encouraged to make a regular review of the official School bulletin boards. Boards are located on each floor and are reserved for official School announcements. Students may not post notices of concerts, meetings, or any other communications on the Boards, in elevators, or on doors and walls. Such notices will be removed.

Published six times during the School year, the Juilliard News Bulletin reports on activities of the School, its students, Faculty, and alumni. Students who wish to have their professional activities mentioned in the Bulletin are requested to submit their material to the Concert Office for consideration.

LIBRARIES

Lila Acheson Wallace Library

Fifth Floor

HOURS: Monday through Thursday 9 a.m.–9 p.m.
Friday 9 a.m.–5 p.m.
Saturday 9 a.m.–4 p.m.

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

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. Outstanding library fines may prevent a student's officially registering, or receiving a diploma.

The loss of books or music should be reported at once to the Library to prevent the accumulation of overdue fines. 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 result in discipline in accordance with School regulations.

Orchestra Library

Room 317

HOURS: Monday through Friday 10 a.m.–5 p.m.

The Library contains a collection of 1500 scores and parts. Lost material is charged to the borrower, generally \$2 to \$20 per part.

PUBLIC RELATIONS

All news concerning the School is the responsibility of the Director of Public Relations.

TEACHING FELLOWSHIPS

ASSOCIATE DEAN

A number of Teaching Fellowships are offered each year in L & M, Secondary Piano, Ear Training, Conducting, and instrumental instruction. These fellowships carry a small stipend and offer teaching experience to advanced students in classes under the supervision of the Faculty.

FULBRIGHT GRANTS

ASSOCIATE DEAN

Information on and applications for Fulbright Grants are available for qualified and interested advanced students.

SCHOLARSHIPS/FINANCIAL AID

STUDENT SERVICES

Scholarships and Tuition Aid are awarded on the basis of overall record, comparative financial need, and the availability of funds allocated for the department to which a student has been accepted. All qualified Diploma and Degree students are encouraged to apply. Honorary Scholarships, carrying no financial assistance, are also awarded to qualified students. Application deadlines: for new admits, no later than the date of scheduled entrance examination; for returning students, no later than February 15.

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

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

STUDENT EMPLOYMENT

STUDENT SERVICES

College Work Study (CWS) or Juilliard Student Payroll (JSP) provide a limited number of eligible students with various part-time employment at the School. CWS is a federally funded program. Payment is at minimum hourly wage with a maximum of 15 hours per week. Application through the Student Services office is required.

Juilliard offers assistance in finding professional employment and free-lance opportunities for students and alumni. A free-lance bulletin board is located outside Room 233; an adjacent bulletin board is used for posting part-time non-music-related jobs.

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 for accompanying must be approved and confirmed in the Student Services office and are invalid until such confirmation is received.

TUITION AND REFUNDS

Detailed information concerning tuition and refunds is listed in the Juilliard Catalog, pages 38 and 39.

HOUSING

STUDENT SERVICES

Juilliard has no dormitories. Current housing availability is on file in the Student Services Office, and includes information on live-in arrangements with families, student rooming houses, Y's, hotels, and apartments.

CAFETERIA

Second Floor

HOURS: Monday through Thursday 8 a.m.-6:30 p.m.
Friday 8 a.m.-3 p.m.
Saturday 10 a.m.-3 p.m.

The cafeteria offers 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.

HEALTH OFFICE

The services of a Registered Nurse are available, as well as those of a Consulting Physician and a Psychologist. Appointments may be made through the Health Office.

Health Insurance

Through registration for the 1983-84 school year, all Regular Division students at the School are covered by a *very limited* health insurance policy. It is suggested that students supplement it with an individual private policy. Coverage on the School policy continues for registered students until June 15, 1984. Information forms for filing claims are available in the Health Office.

STUDENT LOUNGE

Second Floor

HOURS: Monday through Friday 9 a.m.-9:45 p.m.
Saturday 9 a.m.-6 p.m.

LOCKERS

CONTROLLER

Lockers may be reserved for use during the school year. Located on the third and fourth floors, lockers have space for music, books, and small instruments; there are a few larger ones available for students with larger instruments.

PERSONAL PROPERTY/LOST AND FOUND

BUILDING MAINTENANCE OFFICE

Students are urged not to leave instruments, books, music, or other valuables unguarded in the building.

All thefts or lost and found items should be reported immediately to the Office of Facilities and Engineering, or to 20th Precinct Headquarters, 580-6411.

Student's 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.

BOOKSTORE

HOURS: Monday, Thursday, and Friday 10 a.m.-5 p.m.
Tuesday and Wednesday 10 a.m.-7:30 p.m.
Saturday 11 a.m.-4 p.m.

Academic texts, music, and supplies may be purchased in the Store.

MAIL AND MESSAGES

STUDENT LOUNGE

Student mailboxes should be checked regularly for official notices and correspondence, as well as messages from Faculty or Administrative Staff.

The School is not able to call students to the telephone or to deliver telephone messages, except in cases of extreme emergencies. Important messages will be taken, and placed in student mailboxes.

Messages for Faculty members from students should be dropped in the inter-office mail chute on the fifth floor near the Faculty mailboxes.

ADDRESSES AND SCHEDULES

REGISTRAR

A current file of student and Faculty addresses and schedules are available during the working day. Any change of address or telephone number must be reported promptly.

Copies of the Juilliard catalog may be obtained in the adjacent Admissions Office.

FIRE DRILLS

City regulations require that warning gongs be installed throughout the building. When the alarm sounds, all students must proceed at once to the nearest exit and must not re-enter the building until notified by authorized personnel.

RECORDING STUDIO

HOURS: Monday through Friday 10 a.m.-12 noon
2-4 p.m.

The School Studio 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 private recordings to be made.

Arrangements for scheduling and rates should be made well in advance of the event.

ACADEMIC REGULATIONS

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.

COURSE OF STUDY

REGISTRAR

Students must complete each academic year in the registered course of study (Bachelor of Music, Diploma, etc.) Requests to transfer from one course to another in the next academic year should be filed by May 18, 1984. No changes of course are permitted during the School year.

SATISFACTORY PROGRESS

All students are required to maintain at least a grade of B in the major subject, and an average grade of no lower than C in secondary and academic subjects. If these minimum requirements are not met, the student will be placed on probation. Such a student must be removed from probation by the end of one year if he or she is to maintain Satisfactory Progress; this is an absolute requirement for continued eligibility for financial assistance from federal and state sources, including loans. Students who do not maintain satisfactory progress will be reviewed to determine whether or not they have the ability to complete an approved program of study. Failure to demonstrate this ability may result in dismissal or transfer to a non-degree program.

ATTENDANCE

Students are expected to attend all classes and lessons and required rehearsals. Promptness is required. Unexcused absences or repeated lateness may result in a failing grade or, in extreme cases, dismissal from the School.

ORCHESTRA PARTICIPATION

ASSOCIATE DEAN

Orchestra concerts at Juilliard provide the students with major performance opportunities. 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 absence other than proved cases of illness. The initiative for clarifying an absence lies with the student, who will be expected to contact the Associate Dean. Failure to comply with these regulations may result in disciplinary action, suspension and/or loss of scholarship aid.

EXCUSED ABSENCES

Students may be allowed limited absences on the basis of official excuses, as follows:

Medical Excuse

HEALTH OFFICE

Illness is a valid excuse for absence, but only if the illness has been reported to the School's Registered Nurse. Immediately upon the student's return to School after an illness, an excuse slip should be obtained from the Nurse. This slip should be presented to all instructors whose classes have been missed. Failure to submit excuse slips promptly will cause absences to be listed as "unexcused."

(The Faculty Secretary will take cancellation of MAJOR LESSONS ONLY by telephone in the Registrar's Office. All other medical excuses should be handled as outlined above. Students are totally responsible for reporting absences due to illness.)

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, as well as Paul Hall Recitals.

Professional Engagements

OFFICE OF THE DEAN

Limited leaves of absence for professional engagements may be granted by the Dean or Associate Dean only after the student has obtained the teacher's per-

mission. 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.

Juilliard Rehearsals

ASSOCIATE DEAN

The Administration makes every effort to keep rehearsal conflicts at a minimum. However, when large forces of chorus and orchestra are combined, some conflicts may occur, and absences from class work will be excused upon notification by the Associate Dean to the Faculty.

Absence From a Major Lesson

FACULTY SECRETARY

Students unable to attend major lessons or coaching for ensemble should notify the Faculty Secretary in advance. Failure to do so will result in loss of credit for the lesson missed.

COURSES—DROP AND ADD

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 must be made up by the student. After the initial four-week period, students who drop a course will receive a permanent grade of WD/F (Withdrawn/Failing) 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.

No fee will be charged to those students required to change schedules by decision of the Dean, Registrar, or Faculty.

Students are responsible for the work already covered in any class entered after classes have begun.

EXAMINATIONS

Students are required to take all class examinations and performance juries AT THE ANNOUNCED TIME. All students in the Departments of Music and Dance are required to take a jury examination at the end of each year of study. Permission to postpone annual or graduation jury examinations must be approved in writing by the major teacher and submitted to the Dean for approval. Permission to change the time for a class examination must be obtained from class teachers.

GRADING

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

- A — Honors
- B — High Pass
- C — Pass
- D — Low Pass
- F — Failure
- IA — Insufficient Attendance—a failing grade. (Student will be dropped from the course and must re-take it in next school year.)
- I — Incomplete—work is incomplete as to required assignments. If the requirement is not completed within the next semester, the mark will be recorded as a failure (F).
- NA — No Attendance
- NC — No Credit

At the close of each semester students will receive photostatic copies of their complete record.

If permission is granted to drop a class in which the student is doing failing work, the failure will be recorded. Once grades have been recorded on a student's transcript, they will not be removed. Altered grades will be entered below the original grade.

CHANGE OF MAJOR

REGISTRAR

Applications to change major must be filed by January 16, 1984. Students are required to take an entrance examination in the new field (during the March Entrance Examination period) and to pay an examination fee of \$35. A place in the present major may be reserved pending the results of the new examination.

CHANGE OF MAJOR TEACHER

DEAN

A change of major teacher will be authorized only if the reasons for such a change are deemed valid by the Administration and by the current major teacher. Requests for a change of major teacher must be initiated in the Office of the Dean.

CHANGE OF MAJOR LESSON SCHEDULES

Changes in scheduled lesson times should be arranged directly with the major teacher. Procedures in case of illness are outlined under EXCUSED ABSENCES on page 20.

CHANGE OF CLASS SCHEDULE

REGISTRAR

Failure to attend a scheduled class without having obtained written official permission to drop the class will result in a failing grade. Students will receive credit only for classes in which they are officially registered. *No addition, cancellation, or change of subject will be official unless recorded by the Registrar.*

REQUIREMENTS FOR GRADUATION

REGISTRAR

Detailed information on course requirements for graduation will be found in the Juilliard Catalog, page 62. Students taking graduation jury performance examinations will be required to submit a full recital program in their major subject two weeks prior to the scheduled date of their jury.

FOREIGN STUDENTS

The Foreign Student Adviser should be consulted in all matters pertaining to visas, employment restrictions, and immigration reports.

English Requirement

Foreign applicants to the School must present proof of English language comprehension and/or pass an English examination before gaining admission to the School. A minimum score of 450 is required on the Test of English as a Foreign Language (TOEFL). A course in Remedial English is offered to assist with a student's steady improvement in the language.

OFFICIAL DOCUMENT REQUESTS

REGISTRAR

Transcript requests must be made in writing. Transcript copies are \$2 each and are available ten business days from the day of request.

Certifications of Enrollment may also be obtained and take ten business days for processing.

NON-ACADEMIC REGULATIONS

STUDENT CONDUCT

A student's admission and continuation in the School and the granting of academic credit are subject to the disciplinary powers of The Juilliard School. The School reserves the right to modify or withdraw any course without notice. It also reserves the right to require a student to withdraw if such action is deemed necessary to the welfare of the student or of the School. Disciplinary authority is vested in the Administrative Officers of The Juilliard School, especially the Dean of the School.

Any 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 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.

A student may be requested to withdraw from the School at any time during the academic year for the following reason(s):

- A. Unsatisfactory academic progress (see SATISFACTORY PROGRESS, page 19.)
- B. Attitude or deportment in conflict with standards deemed desirable by the School.
- C. Theft of School property, including library books and materials, or the property of others in the School.
- D. Conduct which may endanger the health of the student himself, or others.
- E. Deliberate damage to or destruction of School property.
- F. Interference with any class, lesson, or performance.

WITHDRAWAL

ASSOCIATE DEAN

Requests for withdrawal from the School should be made in writing. The date on which the request is received will be the date of withdrawal.

STUDENT IDENTIFICATION (I.D.)

REGISTRAR

An official Identification Card will be issued to all students at Registration. 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 the student does not have an Identification Card on his or her person when asked to show it, the student may be asked to leave the building.

This card is issued for the student's exclusive use. Loss of a card should be reported to the Controller's Office. Any use of the card prior to the report of its loss is the responsibility of the student. The card must be returned to the Registrar's Office on withdrawal from the School.

A new Identification Card will cost \$5.

VISITORS

ASSOCIATE DEAN

PASSES ISSUED: Monday through Friday 10 a.m. to 12 noon
2 p.m. to 4 p.m.

Passes for outside visitors to the School are issued to students on presentation of the student's Identification Card and are strictly for visiting. NO practice facilities are available for visitors.

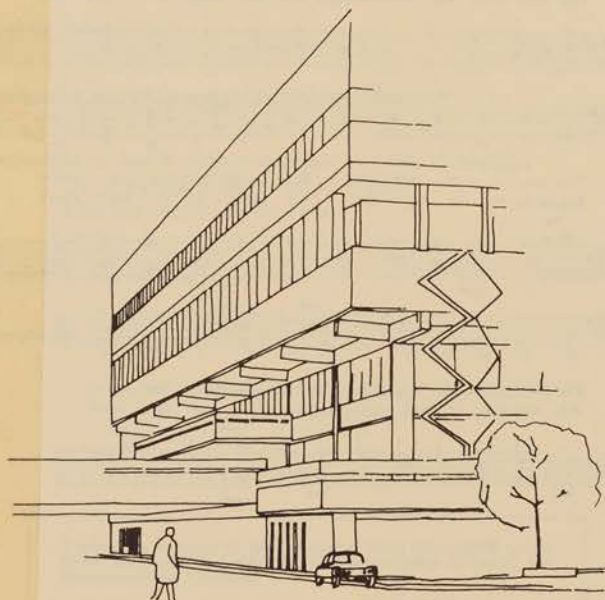
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1983—1984 Season

THE JUILLIARD SCHOOL

Peter Mennin, President

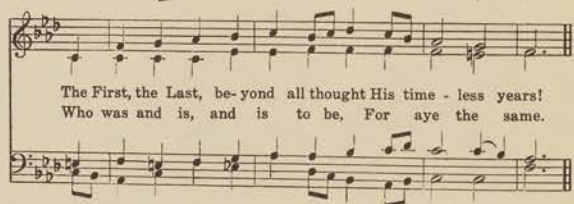
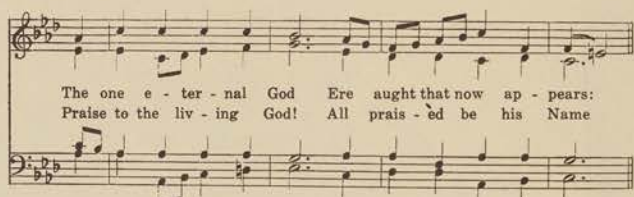
(1923 - 1983)



PRAISE TO THE LIVING GOD!

LEONI

Traditional Melody,
arr. MEYER LYON, c. 1770



ACADEMIC EXERCISES

Friday Morning, June 1, 1984 at 11:00

ALICE TULLY HALL

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

PROGRAM

Processional

Chorale: "Praise to the Living God!"

Traditional

Introduction: Gideon Waldrop, *Acting President*

Speaker: Itzhak Perlman

Presentation of Diplomas and Conferring of Degrees*

Presentation of Awards, Scholarships and Teaching Fellowships

Gideon Waldrop, *Acting President and Dean*

Louis Jean Brunelli, *Associate Dean*

Chorale: "O God, Our Help in Ages Past"

William Croft

Recessional

Metropolitan Brass Quartet
Eroica Brass Quintet

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

O God, our help in a - ges past, Our hope for years to come,
Be - fore the hills in or - der stood, Or earth re - ceived her frame,
O God, our help in a - ges past, Our hope for years to come,

Our shel - ter from the storm - y blast, And our e - ter - nal home:
From ev - er - last - ing thou art God, To end - less years the same.
Be thou our guide while life shall last, And our e - ter - nal home.

GRADUATES

Diploma Course

JESUS ALFONZO, *Viola**
WENDY BRENNAN, *Drama*
ARACELI CHACON, *Piano*
MELODY ANNE COMBS, *Drama*
MICHAEL ELICH, *Drama*
ALBERT ARTHUR FARRAR, JR., *Drama*
SUSAN FINCH, *Drama*
HIROKO ISHIMOTO, *Piano*
ANNE KAARINA KAUPPI, *Piano*
LEONID KEYLIN, *Violin*
FRITZ VICTOR KRAKOWSKI, *Violin*
KI-SUN LEE, *Choral Conducting*
PATRICK LEMONNIER, *Viola*

MARTIN MANGRUM, *Bassoon*
AIDA MARIA I RIBEIRO
DA SILVA MECHETTI, *Piano*
YUKO MITSUZUKA, *Violin*
MARIA ZARALINA NUNEZ, *Violin*
SARIE OIKAWA, *Piano*
CHARLES SCHNEIDERHAN, *Drama*
JÖRG-MICHAEL SCHWARZ, *Violin*
SANDRA SOUBRADA, *Drama*
NANAE TANIKAWA, *Piano*
MARK TANKERSLEY, *Drama*
MARIA JACI TOFFANO, *Piano**
YOSHIKO WAKUDA, *Violin*

Post-Graduate Diploma Course

JESUS ALFONZO, *Viola*
ULRICH BOECKHELER, *Violoncello*
ODILE BOURIN, *Violoncello*
PAUL COLETTI, *Viola*
PER ENOKSSON, *Violin*
KIYOTO FUJIWARA, *Double Bass*
HOWARD W. POTTER, III, *Percussion*

FEI-PING HSU, *Piano*
CHRISTOS JACOB KANETTIS, *Violin*
RITSUKO KOBATA, *Piano*
FRITZ VICTOR KRAKOWSKI, *Violin*
KEIRI NAKANO, *Piano*
ROLF PLAGGE, *Piano*

Bachelor of Fine Arts Degree Course

CAROLE ANN AMEND, *Dance*
CHRISTOPHER A. BATENHORST, *Dance*
MARINA COBLENTZ, *Drama*
LAURA ELISABETH COLBY, *Dance*
DENNIS CHRISTOPHER COLLADO, *Dance*
MARCIA ANNE CROSS, *Drama*
ESTHER SARAH FRIEDMAN, *Dance*
SUSAN JANE GAYDOS, *Dance*
LISA BONNIE GREEN, *Dance*
THOMAS LAMAR HALSTEAD, *Dance*
FRANCES ANNE HUBER, *Dance*
JODI ELLEN KRAMER, *Dance*

CLARA GIBSON MAXWELL, *Dance*
CATHERINE ANN NOVAK, *Dance*
MANUEL RODRIGUEZ, *Dance*
NICHOLAS RODRIGUEZ, *Dance*
NATALIE ROSE ROGERS, *Dance*
NEIL SIMS, *Drama*
DEREK DAVID SMITH, *Drama*
ANA REGINA A.S. VALDÉS, *Drama*
DOUGLAS HARTSHORN VLASKAMP, *Dance*
TERRANCE GERARD VORWALD, *Drama*
GEORGE H. WAINWRIGHT, *Dance*
MEGAN DIANA WILLIAMS, *Dance*

*As of May, 1983.

Bachelor of Music Degree Course

ROBERT ALBRECHT, *Violoncello*
SEANN ALDERKING, *Piano*
ANTHONY AMBROGIO, JR., *Percussion*
JASON ALEXANDER ARKIS, *Percussion*
EUN HWAN BAI, *Violin**
CLYDE EDWIN BEAVERS, *Violoncello*
DENISE CAROL HOAR BERGINSON, *Violin**
PIERRE BOURNAKI, *Violin**
ANNA von BREMZEN, *Piano*
CATHERINE ANN BRUBAKER, *Viola*
STEPHEN L. BURKE, *Trumpet**
RACHEL HEARD CALHOUN, *Piano*
MARIA THERESA CASALE, *Harp*
NOREEN ELIZABETH CASSIDY, *Piano*
MARY ELLEN CAVITT, *French Horn**
SEUNG-HYE CHOI, *Piano*
SOPHIE ANNE CLAVEL, *Harp**
JOY MICHELE CLINE, *Piano*
DMITRIY A. COGAN, *Piano**
ALEX JULIAN COLE, *Violoncello*
STANLEY HILBORN COX, *Organ**
WHITNEY L. CROCKETT, *Bassoon*
KENNETH VAUGHAN DAKE, JR., *Piano*
ALAN BORIS DANCYGER, *Violin**
MICHELLE BRONWEN DAVIS, *Violin*
JOSEPH SERGIO P. ESMILLA, *Violin*
DAMIAN WOJCIECH FALKOWSKI, *Violin**
RICHARD FLEISCHMAN, *Viola*
ALAN SAMUEL FUTERFAS, *Bass Trombone*
REYNALD S. GILLAMAC, *Piano*
LAURAJEAN GOLDBERG, *Violin*
FIORELLA GONZÁLEZ, *Violin**
WILLIAM BARTLEY GOODWIN, *Piano**
ALAN DAVID GREENFIELD, *Clarinet*
PATRICK JEAN-MARIE GREGOIRE, *Piano**
SPRING SHIRLEY GROSSMAN, *Violin*
ANDREAS HAEFLIGER, *Piano*
HAE-YOUNG HAM, *Violin*
CHRISTOPHER HANULIK, *Double Bass*
THOMAS ARTHUR HANULIK, *Violin*
LEON ALEXANDER HARSHENIN, *Piano*
LISA HEGYI, *Violin*
AMY HIRAGA, *Violin*
ZANTA ELIZABETH HOFMEYER, *Violin**
STEVEN A. HONIGBERG, *Violoncello**
MARK AN-LIN HSIAO, *Piano*
ANNA JOSEPH, *Violin*
VIRGILIO MARTINEZ JOVEN, *Violin**
RENITA TESS KALHORN, *Piano*
HOWARD E. KILIK, *Composition*
EUN OK (ROSA) KIM, *Voice*
MAKOTO YANG HO KIM, *Violin*
DANIEL KORN, *Violin*
DONALD STOCKTON KRISHNASWAMI, *Composition*

*As of May 1983

KATHRYN M. LAMBERT, *Piano*
SANGJIN LEE, *Piano*
ADAM BENN LESNICK, *French Horn*
ELAINE SHU-KUAN LEUNG, *Piano*
TODD ROBERT LEVY, *Clarinet*
SUSAN ANN LUND, *Flute*
PETER PAUL MASITTI, *Trumpet*
STEPHANIE MATERA, *Piano*
BRIAN FRANCIS MATTHEWS, *Voice**
ROBIN L. MAYFORTH, *Violin*
D. RAY McCLELLAN, *Clarinet**
MARK ALISON MORTON, *Double Bass**
NANA MUKHADZE, *Piano**
PAUL MICHAEL NEEBE, *Trumpet*
SOON-WHA OH, *Viola**
KEVIN WILLIAM OLDHAM, *Piano*
RICHARD OSTROVSKY, *Double Bass*
HEE YOUNG PAIK, *Piano*
ANNE KAREN PAOLINI, *Piano*
ADELA PEÑA, *Violin*
EDITH MARIE POLVAY, *Double Bass*
MARTHA PRAMNIEKS, *Organ*
WALTER R. PROSSNITZ, *Piano**
MARIA RADICHEVA, *Violin*
TATIANA RANKOVIC, *Piano*
GREGG PIERCE REDNER, *Organ*
YOON-MIE RHEE, *Piano*
ANN MASON ROPER, *Violoncello*
ANATOL ROSINSKY, *Violin*
GLEN ROWAN, *Trumpet**
PETER JOSEPH SAIANO, *Saxophone*
MARK SALMAN, *Piano*
MARC ANDRE SAVOIE, *Violin*
IGOR SCEDROV, *Violoncello*
CORNELIA W. SCHWARTZ, *Violin*
ASTRID CHRISTIANE SCHWEEN, *Violoncello*
HISAYO SHIMIZU, *Piano*
MARK RUSSELL SMITH, *Violoncello*
JAMES OLIVER STERN, *Violin*
JOAN ELIZABETH STERNECKER, *Bassoon*
MARC BERNARD STOCKER, *Flute**
MARK STUBIS, *Piano*
HAIKYUNG SUH, *Piano**
DAVID LEWIS SYME, *Piano**
ROBERT S. TENNEN, *Violoncello*
BONNIE THRON, *Violoncello**
PAMELA JANE TITUS, *French Horn*
NANCY HSU-HSIEN TSUNG, *Violin*
ADDIS VALDIMARSDOTTIR, *Viola*
WARREN WERNICK, *Trumpet*
KRISTIN FRANZ WINTER, *Flute**
SHARON J. WOOD, *Flute*
DAVID CLARK WUTRICH, *Oboe*
KYUNG HAK YU, *Violin*

Master of Music Degree Course

TED E. ACKERMAN, *Violoncello*
AMIRA RACHELLE ACRE, *Piano*
KOICHI AIBA, *Flute*
WALTER CARL ALBACH, JR., *Trumpet*
MARC EDWARD ALBERT, *Double Bass*
ANNE FRANCES AMENT, *Clarinet*
YOON-IL AUH, *Violin*
GRACE MIHI BAHNG, *Violoncello*
EUN HWAN BAI, *Violin/Viola*
DONALD B. BATCHELDER, *Trumpet†*
JAMES ELIOT BEHR, *Piano*
CAROL LEE BENNER, *Viola*
DENISE CAROL HOAR BERGINSON, *Violin*
JEFFREY ROBERT BIEGEL, *Piano*
DAVID EDWARD BILGER, *Trumpet*
NEIL F. BLACHMAN, *Violin*
IGNACIO MARIN BOCANEGRA, *Piano*
PIERRE BOURNAKI, *Violin*
DUNCAN RICHARD BRINSMEAD, *French Horn*
STEPHEN L. BURKE, *Percussion*
GINES-DIDIER CANO, *Bassoon*
BARRY ELLEN CAVITT, *French Horn*
BARRY CARMINE CENTANNI, *Percussion*
LI-HUI CHEN, *Piano*
SOPHIE ANNE CLAVEL, *Harp*
DMITRIY A. COGAN, *Piano*
DAVID CORNISH COOPER, *Piano*
PETER STEPHEN COOPER, *Percussion*
STANLEY HILBORN COX, *Organ*
ALAN BORIS DANCYGER, *Violin*
ROHAN CHANDRAKUMAR DE SILVA, *Piano*
ANDREAS DELFS, *Orchestral Conducting*
VALERIE DELMAIN DIMOND, *Viola*
JENNIFER LYNNE ELEY, *Piano*
KAREN E. ELEY, *Violin**
DAMIAN WOJCIECH FALKOWSKI, *Violin*
RENA D. FELLER, *Clarinet*
STEPHANIE GAIL FIRDMAN, *Viola*
RICHARD W. FORD, *Bass Trombone*
CRYSTAL ESTELLE GARNER, *Viola*
WILLIAM BARTLEY GOODWIN, *Piano*
TIMOTHY PETER GOPLERUD, *Double Bass*
PATRICK JEAN-MARIE GREGOIRE, *Piano*
WAYNE GERARD GROVES, *Trombone*
KIM LEE HAAN, *Oboe*
JOYCE HAMMANN, *Violin*
JEFFREY WEEKS HARRISON, *French Horn*
ZANTA ELIZABETH HOFMEYER, *Violin*
STEVEN A. HONIGBERG, *Violoncello*
LINDSEY HORNER, *Double Bass*
CHERYL ELIZABETH HOUSE, *Violoncello*
LIZ HUANG, *Piano*
ALBERT THOMPSON HUNT, *Bass Clarinet*
SACHIKO ISIHARA, *Piano*
FRED JACOBOWITZ, *Clarinet*
CYNTHIA R. JERSEY, *French Horn*
VIRGILIO MARTINEZ JOVEN, JR., *Violin*
JOHN ROBERT GAYFER JOWETT, *Trombone*
DEBORAH ANN JUDD, *Viola*
JOY ELIZABETH KAIRIES, *Flute*

*As of May 1983

†As of January 1984

NINA GAMBLE KENNEDY, *Piano*
WENDY KERNER, *Harp*
HELEN BYUNG-SON KIM, *Piano*
MAKOTO YANG HO KIM, *Violin*
MI-WON KIM, *Piano*
UN HUI YANG KIM, *Voice*
YANG-JOON KIM, *Violin*
MOISES SALOMON KNOLL, *Piano*
JESSICA ANNE KRASH, *Piano*
BARBARA J. KUNTZ, *Voice*
ANGELA SABEL LABA, *Piano*
JUDITH LEONE LAIBMAN, *Viola*
DOROTHY MARGARET ELDER LAWSON, *Violoncello*
JAMES C. LEBENS, *Trombone*
JOYCE SHUAN LEE, *Piano*
A. C. LEWIS, *Percussion*
CLARK HOUSTON LEWIS, JR., *Choral Conducting**
LOWELL SETH LIEBERMANN, *Composition*
HUN-JOUNG LIM, *Composition†*
AN-LI LIN, *Piano*
LYDIA LIN, *Piano*
DAVID PAUL LOWE, *Voice*
JAMES ALEXANDER MANSON, *Piano*
CATHERINE T. MARCHESE, *Bassoon*
BRIAN FRANCIS MATTHEWS, *Voice*
D. RAY McCLELLAN, *Clarinet*
CAMERON ALAN McCLUSKEY, *Oboe*
FABIO MECCHETTI, *Orchestral Conducting/Composition*
LISA ALLEN MEIER, *Flute*
JULIAN J. MILKIS, *Clarinet*
SAYURI MIYAMOTO, *Piano*
JUNCWON MOON, *Piano*
LINDA FITTS MORTON, *Bassoon*
MARK ALISON MORTON, *Double Bass*
EDWARD FREDRIC MYERS, IV, *Bass Trombone*
PHILIP DANIEL PAN, *Violin*
RICHARD JAN PARENT, *Piano*
SOYON PARK, *Piano*
DEBRA LYNN PARKER, *Voice*
DANA ELIZABETH PIELT, *Piano*
LAWRENCE DAVID PRICE, *French Horn*
WALTER R. PROSSNITZ, *Piano*
EUFROSINA RAILEANU, *Viola*
KAREN LOUISE RICHARDSON, *Oboe*
ANDREW MARTIN RODGERS, *Tuba*
MARIA SOLEDAD ROJAS, *Harpichord*
GLEN ROWAN, *Trumpet*
PETER JOSEPH SAIANO, *Saxophone*
PAMELA MARIE SAVO, *Organ*
JOHN CHARLES SCHUCKER, *Piano*
GARY ALAN SCHWARTZ, *Trumpet*
SARAH JOHANNAH SEIVER, *Violoncello*
LIBA K. SHACHT, *Violin*
HAIGANUSH SHAHINIAN, *Piano*
LAURIE JOAN SHAWGER, *Violin*
RONALD B. SHAWGER, *Violoncello*
ROGER N. SHELL, *Violoncello*
JENNIFER SIMPSON SHORT, *Oboe*

Master of Music Degree Course (Con't)

ANDREW SIEGLER, *Composition*
KELLY LYNNE SMITH, *Violin**
LAURA JANE SMITH, *Violin*
BRUCE ALAN STARK, *Composition*
DALE GLENN STINE, *Voice*
MARC BERNARD STOCKER, *Flute*
HAIKYUNG SUH, *Piano*
BETH BARRIE SUSSMAN, *Piano*
KRISTINA SUTOR, *Piano*
DAVID LEWIS SYME, *Piano*
SCOTT W. THORNBURG, *Trumpet*
BONNIE THRON, *Violoncello*
MARIA JACI TOFFANO, *Piano*
SYLVIA TORAN MIRA, *Piano*
COLIN MATTHEW PETER TWIGG, *Violin*

RUTH VAINBERG, *Piano**
JACQUELINE LEIGH VENABLE, *Voice*
CHLORIS VOWELS, *Flute*
JOSEPH C. WALCK, *Bassoon*
JAMES DAVID WILLIAMS, *Organ*
MELANIE JANE WILSDEN, *Oboe*
KRISTIN FRANZ WINTER, *Flute*
EDWARD THADDEUS WOJTOWICZ,
Clarinet
MI-SUN YOUN, *Piano*
KYUNG HAK YU, *Violin*
YOUNG MEE YUN, *Piano*
DAMING ZHU, *Piano*
LAWRENCE FELTEN ZOERNIG, *Violoncello*
SAMUEL ZYMAN, *Composition*

Doctor of Musical Arts Degree Course

EDWARD WILLIAM BILOUS, *Composition*
DANIEL MARTIN BREWBAKER,
Composition
DENNIS M. KEENE, *Organ*

CORDES JEFFREY LANGLEY, *Composition*
MARSHA HEATHER LONG, *Organ*
J. CLARE SHORE, *Composition*
REYNOLD KIMPLE SIMPSON, *Composition*

*As of May 1983

THE JUILLIARD SCHOOL

BOARD OF TRUSTEES

Peter S. Paine, *Chairman*

Ralph F. Leach, *Vice-Chairman*

Mrs. Watson K. Blair
Hewitt A. Conway
John J. Costello
Alfred de Liagre, Jr.
Mrs. Frank Y. Larkin
John H. G. Pell

Eben W. Pyne
John J. Roberts
Mrs. John D. Rockefeller 3rd
Richard D. Spizzirri
Alice Tully
R. Thornton Wilson, Jr.

EXECUTIVE OFFICERS

Gideon Waldrop, *Acting President and Dean*
Charles C. Lucas, Jr., *Controller*
Louis Jean Brunnelli, *Associate Dean*
A. J. Pischl, *Concert Manager*
Porter McKeever, *Director of Development*
Mary H. Smith, *Registrar*
Brinton Jackson, *Librarian*
Salvatore Bianchi, *Director of Facilities and Engineering*
Madeleine Albright, *Director, Student Services*

Michael Langham, *Director, Theater Center*
Martha Hill, *Director, Dance Division*
Stanley Wolfe, *Director, Extension Division*
Olegna Fuschi, *Director, Pre-College Division*

THE JUILLIARD SCHOOL
Dance Division
1983-84

THREE DANCE EVENTS
in
THE JUILLIARD THEATER

-Lincoln Center Student Program Dance Tour Pieces-
-Works from Repertory Classes-
-Student Dance Studies-

[Different Program for each Event]

EVENT I	WEDNESDAY, OCTOBER 26	5:30-7:00 PM
EVENT II	THURSDAY, OCTOBER 27	5:30-7:00 PM
EVENT III	FRIDAY, OCTOBER 28	1:00-2:15 PM

* * * * *

DANCE EVENT I

WEDNESDAY, OCTOBER 26, 5:30-7:00 PM

includes

A CRACK ON THE CEILING

James Cunningham/Tape Collage

DANCE EVENT II

THURSDAY, OCTOBER 27, 5:30-7:00 PM

includes

LITTLE IMPROVISATIONS (Cast I)

Tudor/Schumann

-and-

THE UNSUNG

Limon/Self-accompaniment

DANCE EVENT III

FRIDAY, OCTOBER 28, 1:00-2:15 PM

includes

LITTLE IMPROVISATIONS (Cast II)

Tudor/Schumann

-and-

PASO A CUATRO

Zaraspe/Soler, Albeniz, Rodriguez, Galles

* * * * *

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

THE JUILLIARD SCHOOL
Dance Division

*

DANCE EVENT I
Wednesday, October 26, 1983
5:30 - 7:00 pm

%%

I.

Prepared for Lincoln Center Student Program November Tour
"A CRACK ON THE CEILING"

- a crack on the ceiling
had the habit
of sometimes looking
like a rabbit

from "Madeline," by Ludwig Bemelmans

Choreography
and Direction : James Cunningham
Music : Tape collage
Costume Design : Barbara Ellmann
Scenic Design : Susan Sonz

Christopher Batenhorst
Gina Bonati
Andrea Feier
Susan Gaydos

Antonio Laginha
Catherine Novak
Kraig Patterson
Malini Singh

II.

"BACHIANAS BRASILEIRAS"
Choreography : Andre Lergen
Music : Heitor Villa-Lobos

Natalie Rogers

III.

"TWO MINUTES OF SILENCE"
Choreography : Cher Geurtze
Music : Joackim Holbaek

Birgitte Skands

IV.

"DO YOU KNOW?"
Choreography : Ann Paula and Diane Young
Music : Theme from "Mahogany"

Kaisha Thomas

V.
 "EN DOLOR"
 Choreography : Ethel Winter
 Music : Manuel de Falla
 from "El amor brujo"

Jodi Kramer

VI.
 "MOONLIGHT SONATA"
 Choreography : Kazuko Hirabayashi
 Music : Ludwig van Beethoven
 Sonata in c-sharp minor, Op. 27, No. 2
 -Adagio sostenuto

Gina Bonati

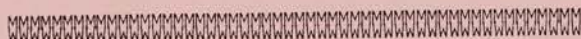
VII.
 from "THE STONE GARDEN"
 Choreography : Kazuko Hirabayashi
 Music : Ryohei Hirose
 "Shakuhachi '69"

Conversation

Natalie Rogers
 Christopher Batenhorst Thomas Halstead
 Vernon Scott Douglas Vlaskamp

Duet

Susan Gaydos Christopher Batenhorst



Accompaniments are recorded.

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

Production Director : Martha Hill
 Production Assistants : Mary Chudick and Robert Howard
 Stage Manager and Sound : Derek Hodel
 Assistant Stage Manager : Richard Ross

★

Thursday, October 27, 1983
5:30 - 7:00 pm

[illegible]

I.

"LITTLE IMPROVISATIONS"

Music : "Kinderszenen" by Robert Schumann

Direction : Airi Hynninen

Christopher Batenhorst

II.

(Dance for two figures in the space)

Music : Closing from "Glass Work"
by Philip Glass

Neta Pulvermacher

III.

Studies in form, with occasional companion pieces

Studies in form, with occasional companion pieces *English*
Music taken from the French and Italian Suites of J. S. Bach
Additional music by J. E. Galliard, Jacob Hassler and Vangelis

Additional music by J. E. Galliard, Jacob Hassler and Vangelis

"GAVOTTE"

and danced by : Solveig Olsen

"SARABANDE"

and danced by : Kraig Patterson

"BOURRÉE"

and danced by : Andrea Feier

"ALLEMANDE AND SARABANDE"

and danced by : Nadine Mose

"GAVOTTE"

Choreography : Antonio Laginha

Antonio Laginha

Choreography : Neta Pulvermacher

Neta Pulvermacher Ani Udovicki

Choreography : Neta Pulvermacher

Christine Nieder Douglas Vlaskamp

Elisenda Fabregas, Pianist

IV.

"CRY"

Choreography : Natalie Rogers

Music : "Hush (Somebody's Calling My Name)"
by Quincy Jones

Peter S. London

 γ

"MOONLIGHT SONATA"

Choreography : Kazuko Hirabayashi

Music : Sonata in c-sharp minor, Op. 27, No. 2

-Adagio sostenuto

by Ludwig van Beethoven

Rachelle Palnick

VI.

"QUARTET"

(A matter of commitment)

Choreography : Nancy Scattergood Jordan

Music : Eddie Sauter

Jane Carrington*

VII.

Prepared for Lincoln Center Student Program November Tour

"THE UNSUNG"

Choreography : José Limón

Direction : Daniel Lewis

Kenneth Bowman

Vernon Scott

Dennis Collado

Peter Smith

Daniel Sanchez

Douglas Vlaskamp

~~~~~

Accompaniments are recorded unless otherwise indicated.

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

Production Director : Martha Hill

Production Assistants : Mary Chudick and Robert Howard

Stage Manager : Derek Hodel

Assistant Stage Manager : Richard Ross

LCSP Tour Stage Managers : Carol Klein and Mitch Levine

\*guest alumna



THE JUILLIARD SCHOOL  
Dance Division

\*

DANCE EVENT III  
Friday, October 28, 1983  
1:00 - 2:15 pm

EEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEE

I.

"SNOW AT ADVENT"

Choreography : Gina Bonati  
Music : Sonata in D Major, Op. 10, No. 3

|                        |                  |                    |
|------------------------|------------------|--------------------|
| Christopher Batenhorst | Laura Margulies  | Kraig Patterson    |
| Rachel Boykan          | Nadine Mose      | Neta Pulvermacher  |
| Amy Cypiot             | Christine Nieder | Ani Udovicki       |
| Laurel Doran           | Catherine Novak  | Rosa Valencia      |
| Bruce Harris           | Solveig Olsen    | Joseph Youngblood* |

II.

"GALOP"

from LA BOUTIQUE FANTASQUE  
Choreography : Genia Melikova  
Music : Gioacchino Rossini  
arranged by Ottorino Respighi

|                    |                   |                   |
|--------------------|-------------------|-------------------|
| Katherine Champlin | Elizabeth Gerring | Beth Starosta     |
| Peter Dickey       | Kristine Jarvi    | George Wainwright |
| Gregory Foster     | Rachel Rapp       | Adam Wilk         |

III.

"FALLEN SPARROW"

Choreography : Joseph Holmes  
Music : Lora Nyro

Suzanne Harris

IV.

"HALLOWEEN MADNESS"

Choreographed  
and danced by : Bruce Harris  
Sound : Brian Matthews

V.

"CONVERSATION"

from THE STONE GARDEN  
Choreography : Kazuko Hirabayashi  
Music : "Shakuhachi '69" by Ryohei Hirose

Andrea Feier

|                        |                 |
|------------------------|-----------------|
| Christopher Batenhorst | Kraig Patterson |
| Chad Courtney          | Peter Smith     |

VI.  
Prepared for Lincoln Center Student Program November Tour  
"PASO A CUATRO"

Choreography : Hector Zaraspe  
Music : Mateo Albéniz, Padre Antonio Soler,  
Padre Félipe Rodriguez, Padre José Galles

Lisa Green                      Ani Udovicki  
Francie Huber                  Rosa Valencia

VII.  
"TENDON"  
Choreography : Errol Grimes  
Music : "Choi Moiré" by Jon Hassell

Christopher Batenhorst              Elizabeth Hughey  
Katherine Champlin                  Rachel Rapp

VIII.  
Prepared for Lincoln Center Student Program  
"LITTLE IMPROVISATIONS"  
Choreography : Antony Tudor  
Music : "Kinderscenen" by Robert Schumann  
Direction : Airi Hynninen

Laura Colby                      Douglas Vlaskamp

oooooooooooooooooooooooooooooooooooooooooooooooooooooooooooo

Accompaniments are recorded.

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 Robert Howard

Stage Manager : Derek Hodel  
Assistant Stage Manager : Richard Ross  
LCSP Tour Stage Managers : Carol Klein and Mitch Levine

\*alumnus



14

THE JUILLIARD SCHOOL  
Dance Division

DANCE EVENT IV

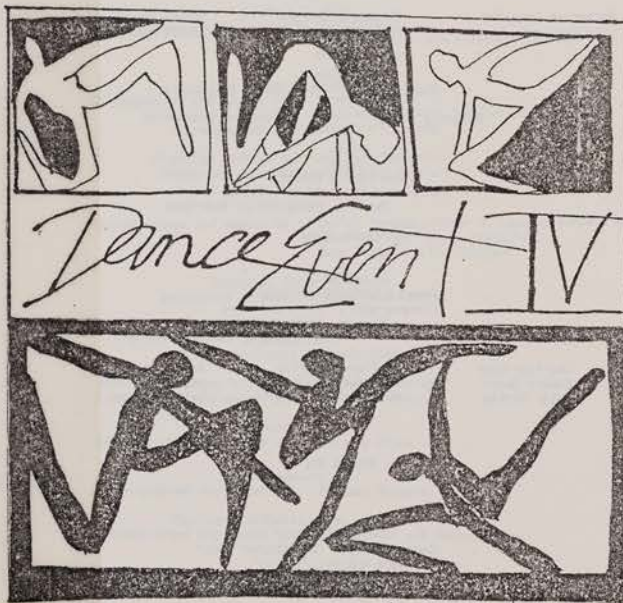
.....  
STUDENT CHOREOGRAPHY  
PREVIEW OF JANUARY TOUR WORKS  
PREVIEW OF WORKS FOR  
JANUARY EVENTS IN JUILLIARD THEATER  
.....

Wednesday, December 7, 1983  
5 - 7 PM  
Studios 320 & 321

NO TICKETS REQUIRED

Next Dance Events: Weeks of January 2 and 9 -- Juilliard Theater

14



Wednesday  
December 7, 1983



THE JUILLIARD SCHOOL  
Dance Division  
Wednesday, December 7, 1983  
5:00 - 7:00 pm

STUDIO 320

I.  
Variations  
from COPPELIA  
Choreography : Genia Melikova  
Music : Léo Delibes

Katherine Champlin  
Lisa Fukutani

Elizabeth Gerring  
Kristine Jarvi

Lenore Pavlakos  
Rachel Rapp

II.  
Untitled  
Choreography : Christopher Batenhorst  
Birgitte Skands Christopher Batenhorst

III.  
Solo  
from PASO A CUATRO  
Choreography : Hector Zaraspe  
Music : Padre Felipe Rodriguez

Laura Colby

IV.  
Galop  
from LA BOUTIQUE FANTASQUE  
Choreography : Genia Melikova  
Music : Gioacchino Rossini  
arranged by Ottorino Respighi

Charlton Boyd  
Edward Davis  
Peter Dickey

Cathleen Donnelly  
Lisa Fukutani  
Michele Hildebrandt

James Jeon  
Lenore Pavlakos  
Kaisha Thomas

STUDIO 321

V.  
THE RIGHT WAY  
Conceived by : Christopher Colt\*  
Arranged and  
danced by : Lisa Green and Christopher Colt  
Music : Dick Riess

VI.  
INDULGENT DANCE STUDY - NO. 13  
Choreographed and danced by : Chad Courtney  
Music : "Oneness" by Do'a

VII.  
SUITE DE LA TRINIDAD  
Choreographed and directed by : Peter S. London  
Music : Traditional

Charlton Boyd  
Elizabeth Gerring  
John Isaacs\*\*

Joanne Kilgour\*  
Peter S. London  
Nadine Mose  
Lenore Pavlakos

Natalie Rogers  
Daniel Sanchez  
Birgitte Skands

James Cherry\* and Bradley Simmonds\*, drummers

VIII.  
From the classes of Doris Rudko  
A composite of dances that have evolved from choreographic  
exploration of time/space/energy/motion components of movement.

PART 1  
Body and Its Parts Studies  
Choreographed and danced by : Cathleen Donnelly and Michele Hildebrandt  
Errol Grimes  
Torbjörn Stenberg

Gesture Studies  
Choreographed and danced by : Rachel Rapp  
Suzanne Harris and Elizabeth Gerring  
Michelle Mose

Space Studies  
Choreographed and danced by : Errol Grimes  
Cathleen Donnelly, Suzanne Harris,  
Choreographed by : Torbjörn Stenberg

Staged by Errol Grimes and Beth Starosta  
Improvised accompaniment by Kent Tittle

PART 2  
Choreographed and danced by : Daniel Sanchez, Peter S. London, Kenneth Banks  
Oona Haaranen, Laura Margulies,  
Sara Bragdon, Lisa Fukutani

Staged by Peter S. London  
Improvised accompaniment by Reed Hansen

IX.  
DANCING IDEAS  
From the classes of Janet Soares  
"My grandpop's gonna die, I don't know why"  
Choreographed and danced by : Kraig Patterson

"School for Daze"  
Choreographed and danced by : Solveig Olsen

"Misdemeanors"  
Choreographed and danced by : Rachael Jungels

"Psychoneurosthetic: Too much T.V."  
Choreographed and danced by : Gina Bonati and Andrea Feier

"Reflections"  
Choreographed and danced by : Nadine Mose  
Music : "Kari" by Earl Klugh

"Bird Man"  
Choreographed and danced by : Antonio Laginha  
Music : from "Noctuelles" by Maurice Ravel

\* Juilliard Theater Center student  
\*\* New York University student  
• Alvin Ailey School

X.  
CHINESE UMBRELLA I (work in progress)  
Choreography : Errol Grimes  
Music : "Trauermusic" by Witold Lutoslawski

Gina Bonati

XI.  
Recitativo  
from STREAMS  
Choreography : Alvin Ailey  
Direction : Mari Kajiwara  
Music : "Eight Inventions". Op. 45 by Miloslav Kabelac

Megan Williams

XII.  
Excerpt from NAROMIWA  
Choreography : Lorrice Beckles  
Direction : Natalie Rogers  
Music : "Kuru/Speak like a Child" by Jaco Pastorius

Chad Courtney  
Andrea Feier  
Gregory Foster  
Francie Huber  
Rachael Jungels

Jodi Kramer  
Peter S. London  
Nadine Mose  
Catherine Novak  
Kraig Patterson

Manuel Rodriguez  
Natalie Rogers  
Birgitte Skands  
Peter Smith  
Vernon Scott

XIII.  
JESSICA  
Choreography : Rachel Boykan  
Music : Tape collage by Deena Burke and Wendell Pierre

Rachel Boykan      Lisa Green

~~XIV.  
BABES IN THE WOOD...THE ESCAPE  
Choreography : Bruce R. Harris  
Music : The Steve Miller Band~~

~~Elizabeth Hughey~~

XV.  
EN LARME  
Choreography : Peter Dickey

Sara Bragdon

XVI.  
Two excerpts from FLIGHT THREE O...NO  
Choreographed  
and directed by : Neta Pulvermacher  
Music : "Big Science" by Lauri Anderson

Christopher Batenhorst  
Gina Bonati  
Rachel Boykan  
Katherine Champlin  
Chad Courtney  
Laurel Doran

Elizabeth Gerring  
Lisa Giobbi  
Laura Margulies  
Nadine Mose  
Leslie Nelson  
Christine Nieder

Solveig Olson  
Kraig Patterson  
Birgitte Skands  
Torbjörn Stenberg  
Megan Williams

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

Accompaniments are recorded unless otherwise indicated.

Production director : Martha Hill  
Production assistants : Mary Chudick and Robert Howard

Cover : Karen Zuegner



THE JUILLIARD SCHOOL  
Dance Division  
1983-84

---

FOUR DANCE EVENTS in THE JUILLIARD THEATER  
Lincoln Center Student Program Dance Tour Pieces  
Works from Repertory Classes  
Student Choreography

|               |                           |                |
|---------------|---------------------------|----------------|
| DANCE EVENT V | Thursday, January 5, 1984 | 5:00 - 6:30 PM |
|---------------|---------------------------|----------------|

|                |                         |                |
|----------------|-------------------------|----------------|
| DANCE EVENT VI | Monday, January 9, 1984 | 5:00 - 6:30 PM |
|----------------|-------------------------|----------------|

Including  
LITTLE IMPROVISATIONS Tudor/Schumann

|                 |                           |                |
|-----------------|---------------------------|----------------|
| DANCE EVENT VII | Tuesday, January 10, 1984 | 5:00 - 6:30 PM |
|-----------------|---------------------------|----------------|

Including  
PASO A CUATRO Zaraspe/Soler, Albeniz, Rodriguez, Galles

|                  |                            |                 |
|------------------|----------------------------|-----------------|
| *****            |                            |                 |
| DANCE EVENT VIII | Thursday, January 12, 1984 | 12:00 - 1:00 PM |
| *****            |                            |                 |

Horst Centennial Celebration  
  
Louis Horst  
January 12, 1884 - January 23, 1964  
The Juilliard School Faculty 1951 - 1964

---

Different Program for Each Event  
Faculty, Students and Friends Invited  
No Tickets Required

THE JUILLIARD SCHOOL  
Dance Division

.....  
DANCE EVENT V  
Thursday, January 5, 1984  
5:00 - 6:30 pm  
Juilliard Theater  
.....

I.

NAROMIWA

Choreography : Lorrice Beckles  
Direction : Natalie Rogers  
Music : "Kuru/Speak Like a Child" by Jaco Pastorius

Chad Courtney  
Andrea Feier  
Gregory Foster  
Francie Huber  
Rachael Jungels

Jodi Kramer  
Peter S. London  
Nadine Mose  
Catherine Novak  
Kraig Patterson

Manuel Rodriguez  
Natalie Rogers  
Birgitte Skands  
Peter Smith  
Vernon Scott

II.

UMBRELLA II

Choreography : Errol Grimes  
Music : "Trauermusic" by Witold Lutoslawski

Gina Bonati                      Christopher Batenhorst

III.

SUMMERTIME FRIEND

Choreography : Bruce R. Harris  
Music : "The Seduction" by Moroder  
"Across the Sea" by Eric Robertson

Kenneth Banks  
Charlton Boyd

Michele Hildebrandt  
Beth Starosta

Torbjörn Stenberg  
Kaisha Thomas

Beth Starosta                      Torbjorn Stenberg

IV.

DAWN INCANTATION

Choreography : Laura Margulies and Lydia Shigekane  
Music : "Mountain on Needles" by David Byrne  
and Brian Eno

Laura Margulies

V.

RSVP

Choreography : Arlene Greenburg  
Music : "Fais-Moi Mal, Johnny" by Alain Gorgner  
and Boris Vian

Katherine Champlin

Errol Grimes



VI.

ONE RED HERRING

-something that draws attention from matter of issue at hand  
(from the use of red herring to distract hunting dogs from the scent).

Choreography : Beth Corning

Music : untitled by Keith Jarret

Torbjörn Stenberg

VII.

Osceola Solo

from THE UNSUNG

Choreography : Jose Limon

Direction : Daniel Lewis

Kraig Patterson

VIII.

TRISTESSE

Choreography : Natalie Rogers

Music : "Graceful Ghost" by William Bolcom

Birgitte Skands

IX.

POLKA and WALTZ in Mid-1800's Style

Choreography : Lisa Green

Music : Traditional Social Dance Music

Gina Bonati                      Douglas Vlaskamp  
and Honored Guests

Pianist : John Cannon

. . . . .

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

Accompaniments are recorded unless otherwise indicated.

Production Director : Martha Hill

Production Assistants : Mary Chudick and Robert Howard

Stage Manager : Kent Godwin

Sound : Rick Ross

THE JUILLIARD SCHOOL  
Dance Division

.....

DANCE EVENT VI  
Monday, January 9, 1984  
5:00 - 6:00 pm  
Juilliard Theater

.....

I.

Prepared for the Lincoln Center Student Program February Tour

LITTLE IMPROVISATIONS

Choreography : Antony Tudor  
Direction : Airi Hynninen  
Music : "Kinderscenen" by Robert Schumann

Ani Udovicki                      Douglas Vlaskamp

II.

AXOLOTL

Choreography : Nicholas Rodriguez  
Music : Morton Sobotnick

Francie Huber                      Nicholas Rodriguez

III.

"My grandpop's gonna die & I don't know why"

Choreographed  
and danced by : Kraig Patterson

IV.

Two Variations  
from SLEEPING BEAUTY  
Restaged by : Genia Melikova  
Music : Peter I. Tchaikowsky

"Fairy of the Crumbs"

Rachel Rapp

Silver Variation

Lenore Pavlakos

V.

Variation  
from COPPELIA  
Restaged by : Genia Melikova  
Music : Léo Delibes

Gregory Foster



VI.

FADING LIGHT

Choreography : Nicholas Rodriguez  
Music : Excerpts from "Aqua Rhythm" by Richard Vimail

Charlton Boyd  
Amy Cypriot

Christine Nieder  
Manuel Rodriguez

Daniel Sanchez  
Birgitte Skands

VII.

A SPIRITUAL PASSAGE

Choreography : Ethel Winter  
Music : Prelude in Bb minor  
from "The Well-tempered Clavier" Book I  
by J. S. Bach

Lisa Green

VIII.

TENDON

Choreography : Errol Grimes  
Music : "Choi Moiré" by Jon Hassell

Christopher Batenhorst  
Katherine Champlin

Elizabeth Hughey  
Rachel Rapp

IX.

UNCLE SAM

Choreography : Ernesta Corvino  
Music : "The Stars and Stripes Forever" by J. P. Sousa  
Impromptu in Two Keys by George Gershwin  
Traditional Hoedown  
"The Star Spangled Banner" by Francis Scott Key

Charlton Boyd  
Kim Fisher\*

Coco Johnson\*  
Laureen Melli\*

Daniel Sanchez  
Kevin Thomas\*

. . . . .

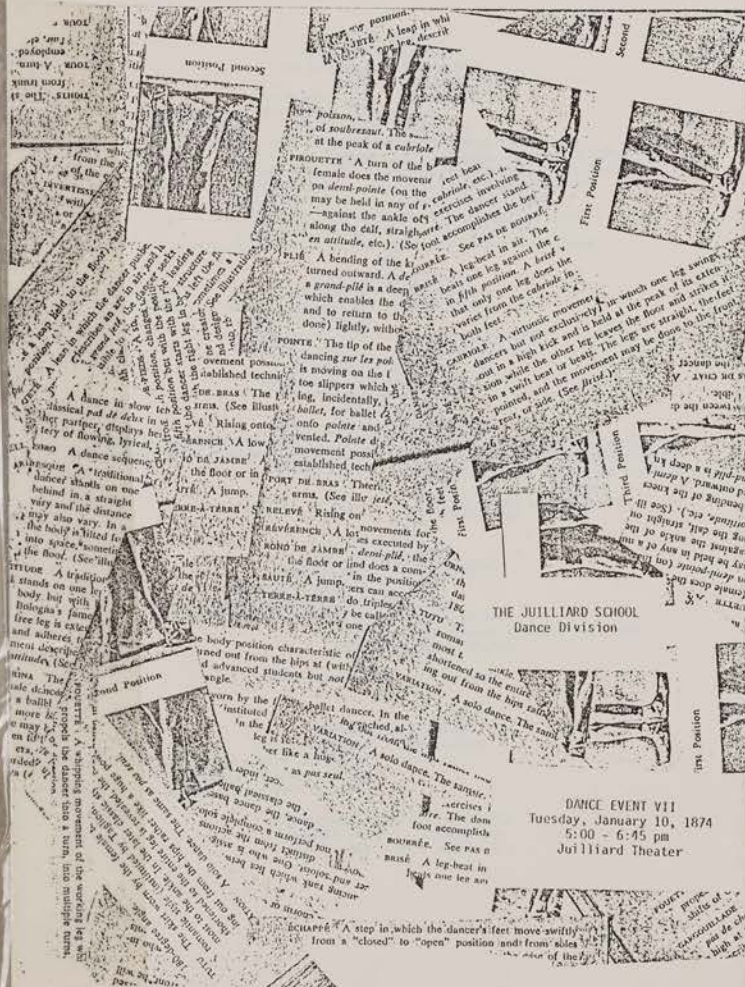
Accompaniments are recorded unless otherwise indicated.

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

Production Director : Martha Hill  
Production Assistants : Mary Chudick and Robert Howard

Stage Manager : Kent Godwin  
Sound : Richard Ross

\*Inner City Ensemble





I.  
FLIGHT THREE O...NO  
(work in progress)  
Choreographed  
and directed by : Neta Pulvermacher  
Music : "Big Science" by Laurie Anderson

Christopher Batenhorst, Gina Bonati, Rachel Boykan  
Katherine Champlin, Chad Courtney, Laurel Doran  
Elizabeth Gerring, Lisa Gjobbi, Lisa Green  
Laura Margulies, Nadine Mose, Leslie Nelson  
Christine Nieder, Solveig Olson, Craig Patterson  
Birgitte Skands, Torbjörn Stenberg, Megan Williams

II.  
NIDOR  
(work in progress)  
Choreography : Genia Melikova  
Music : Ballade, Op. 10, No. 3 in b minor  
by Johannes Brahms

Monica Moray Peter Dickey

III.  
Prepared for Lincoln Center Student Program February Tour  
PASO A CUATRO  
Choreography : Hector Zazaspe  
Music : Mateo Albéniz, Padre Antonio Soler,  
Padre Felipe Rodriguez, Padre José Galles  
Assistant : Gloria Marina

Laurel Doran Nadine Mose  
Laura Colby Christine Nieder

IV.  
A SPIRITUAL PASSAGE  
Choreography : Ethel Winter  
Music : Prelude in Bb minor  
from "The Well-tempered Clavier"  
by Johann Sebastian Bach

Clara Maxwell

Jessica Freeman-Krash, pianist

V.  
DOMINGOS COM BONTENPO  
Choreography : Antonio Laginha  
Music : Sonata No. 7 in g minor, Op. 18  
by Joao Domingos Bontempo  
-Allegro Moderato Cantabile

Elizabeth Gerring, Gregory Foster  
Ani Udovicki, Douglas Vlaskamp  
Christine Nieder, Edward Davis

VI.  
REFLECTIONS  
Choreographed  
and danced by : Nadine Mose  
Music : "Kari" by Earl Klugh

VII.  
THIEME and TWO VARIATIONS  
Choreography : Mark Haim  
Music : Concerto per due cori in F Major  
by G. F. Handel - Tempo Glusto  
"Random-438" by Joe Diehl  
"Basin Street Blues"

Laura Colby, Hikari Baba\*, Megan Williams  
Chad Courtney, Vernon Scott, Peter Smith, Douglas Vlaskamp

VIII.  
ANCIENT FESTIVAL  
Choreography : James Jeon

Lisa Fukutani, James Jeon, Torbjörn Stenberg

Improvised accompaniment by  
Jason Arkis, Jim Musto, Bruce Stark

IV.  
DOWN AND UP  
Choreography : Clara Maxwell and Jessica Freeman-Krash  
Music : Piano Sonata No. 23 in f minor, Op. 57  
"Appassionata" by Ludwig van Beethoven  
-Andante con moto (excerpt)  
-Allegro ma non troppo; Presto

Clara Maxwell

Jessica Freeman-Krash, pianist

X.  
VIGIL FOR JESSICA  
Choreography : Rachel Boykan  
Music : Tape Collage by Deena Burke and  
Wendell Pierce

Rachel Boykan Lisa Green

XI.

EMPTY HOUSE

Choreography : Jonathan Leinbach

Music : String Quartet No. 4 by Bela Bartok  
-Prestissimo, con sordino  
-Allegro ma non troppo; Presto

Laura Colby

Amy Cypriot

XII.

Mazurka

from LES SYLPHIDES

Restaged by : Genia Melikova

Music : Frederick Chopin

Lisa Fukutani

Katherine Champlin, Elizabeth Gerring, Oona Haaranen  
Suzanne Harris, Michele Hildebrandt, Kristine Jarvi  
Lenore Pavlakos, Rachel Rapp, Beth Starosta, Kaisha Thomas

§

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

Accompaniments are recorded unless otherwise indicated.

Production Director : Martha Hill  
Production Assistants : Mary Chudick and Robert Howard

Stage Manager : Kent Godwin  
Sound : Richard Ross

\*alumna



THE JUILLIARD SCHOOL  
Dance Division

Thursday, January 12, 1984  
12:00 - 1:00 pm  
The Juilliard School

A LOUIS HORST CENTENNIAL CELEBRATION

Louis Horst  
January 12, 1884 - January 23, 1964  
The Juilliard School Faculty 1951 - 1964

I

Brief studio scene of Louis Horst (1937)

Opening of the documentary film "Pacific Island" (1949)  
- score by Louis Horst

Courtesy of Sam Bryan, International Film Foundation, Inc.

II

As I Remember

Anna Sokolow, Pearl Lang, Dorothy Bird, Jane Dudley  
Harry Bernstein - The Dance Observer  
Ruth Lloyd - Louis Horst, Theater Musician and Composer  
Ted Dalbotten - The Horst Wit  
Jean Erdman - Medusa Meets the Composer

III

THE TRANSFORMATIONS OF MEDUSA  
(1942)

Choreography : Jean Erdman  
Music : Louis Horst  
Costume : Charlotte Trowbridge

Temple Virgin  
Lady of the Wild Things  
Queen of Gorgons

Muna Tseng

Jerry Benton, Pianist

The music in the air as you enter the Theater is the Louis Horst sound track for Julien Bryan's "Housing in Chile" (1943).

Photographs above the theater entrance are on loan from Barbara Morgan. Sculpted portraits are by Peter Lipman-Wulf, a gift of Paul and Marianne Gourary to The Juilliard School, and by Elena Kepalas, on loan from Doris Rudko.

An exhibit of Horstiana including original scores and photographs may be viewed through January 14 in the Lila Acheson Wallace Library of The Juilliard School on the fifth floor of this building.

#### THE LOUIS HORST CENTENNIAL COMMITTEE

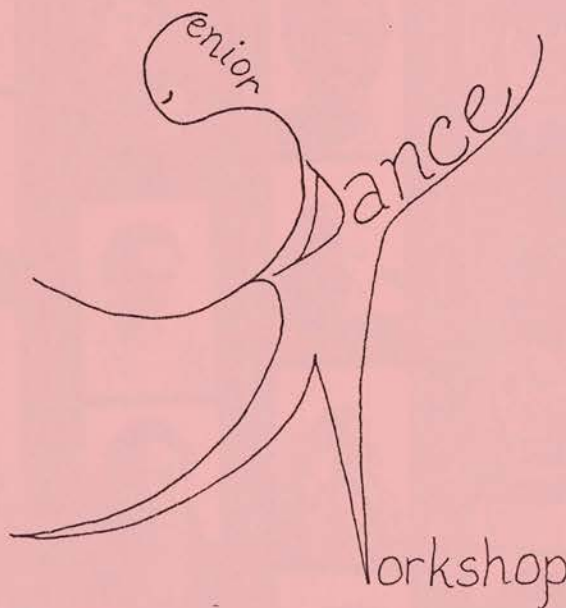
Harry Bernstein, Dorothy Bird, Sam Bryan, Ted Dalbotten, Jane Dudley, Jean Erdman, Nina Fonaroff, Marvin Gordon, Baird Hastings, Martha Hill, Hazel Johnson, Elena Kepalas, Pearl Lang, Daniel Lewis, Gertrude Lippincott, Ruth Lloyd, David K. Manion, Carol Newman, A. J. Pischl, Doris Rudko, Marlon Sarak, Ricky Schussel, David Sears, Janet Soares, Anna Sokolow, Ernestine Stodelle, Ralph Taylor, Ethel Winter, Yuriko, Deborah Zall, Hortense Zera

Martha Hill . . . . . Production Director  
Mary Chudick, Robert Howard . . . . . Production Assistants

Ted Ohl . . . . . Head of Juilliard Stage Department  
Barbara Pook . . . . . Production Coordinator  
Kent Godwin . . . . . Stage Manager  
Richard Ross . . . . . Sound  
Dan Kanter . . . . . Projectionist  
Donna Brueger, Jeff Schneider . . . . . Crew



THE 1984 PRODUCTION CLASS  
OF DANIEL LEWIS  
PRESENTS

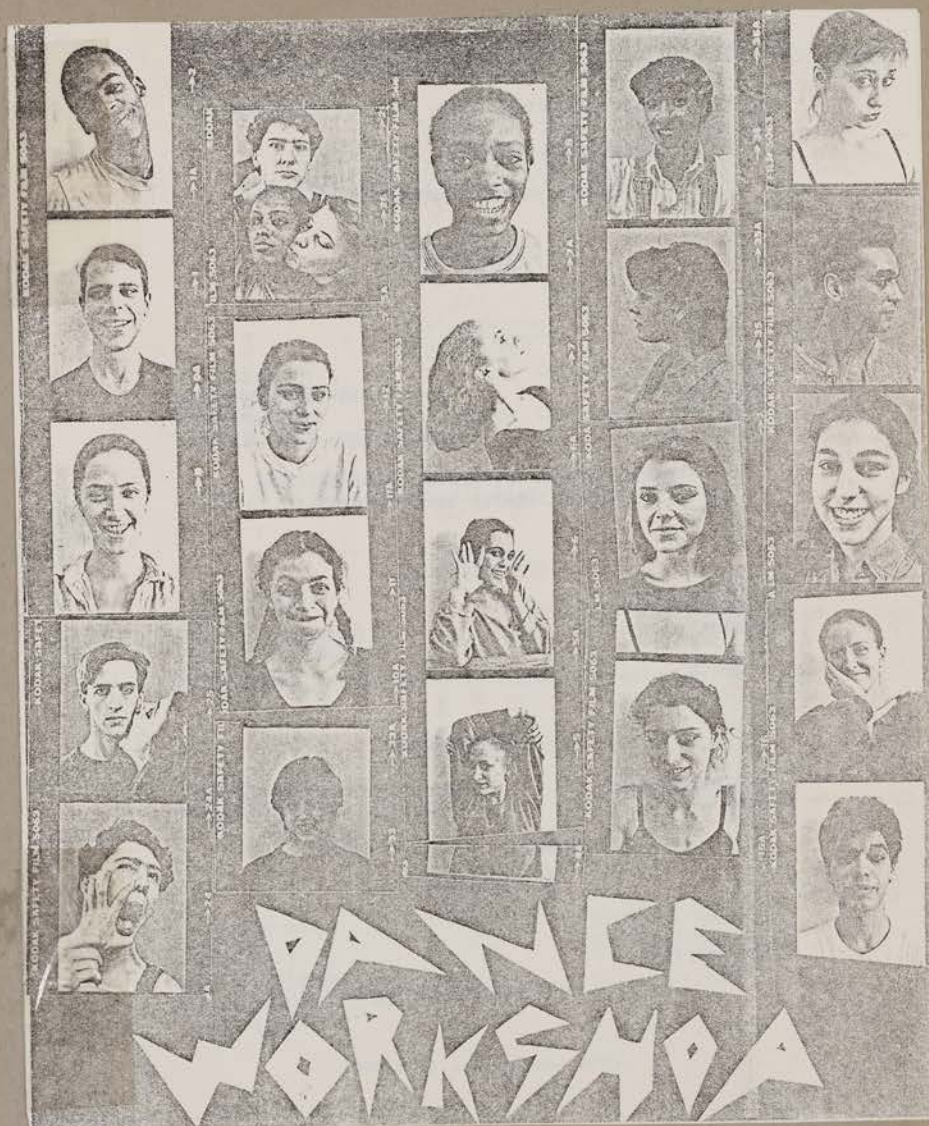


STUDIO 301  
THE JULLIARD SCHOOL  
TUES. JAN. 31 (OPEN DRESS) 7 PM  
WED. FEB. 1, 8 PM  
THURS. FEB. 2, 7 PM  
FRI. FEB. 3, 7 PM

-LIMITED SEATING -  
TICKETS AVAILABLE  
TUES. JAN. 29  
JULLIARD DANCE OFFICE  
OR CALL 799-5000 ext. 255

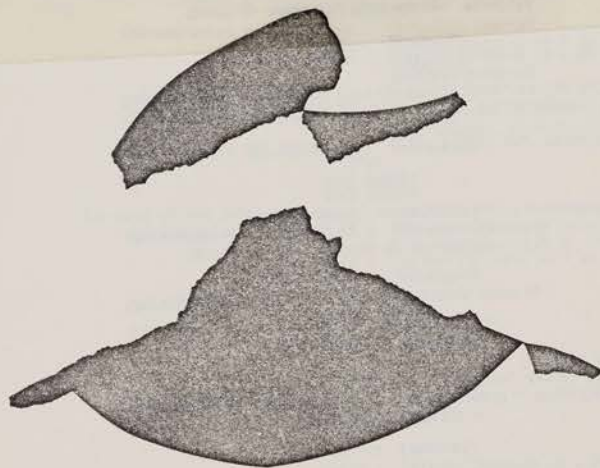
CHOREOGRAPHIC WORKS BY:

CAROLE AMEND  
CHRISTOPHER BATENHORST  
LISA GIOBBI  
LISA GREEN  
CLARA MAXWELL  
CATHERINE NOVAK  
NICHOLAS RODRIGUEZ  
GEORGE WAINWRIGHT  
MEGAN WILLIAMS





20



THE JUILLIARD SCHOOL  
Dance Division  
Dance Event IX  
Thursday, April 26, 1984  
4:30 - 5:30 pm  
Studio 321

I.  
From the classes of Doris Rudko  
Staged by Elizabeth Gerring, Katherine Champlin, Kaisha Thomas

BACH DANCES  
Three solos that happen to be performed simultaneously  
Choreographed and danced by : Katherine Champlin, Lenore Pavlakos,  
Kaisha Thomas  
Music : Italian Concerto in F by J. S. Bach  
(excerpt)

FOUND OBJECT DANCES  
Choreographed and danced by : Suzanne Harris, Michelle Mose,  
Leslie Nelson, Rachel Rapp,  
Errol Grimes, Torbjörn Stenberg  
Accompaniment : Improvised

SIGHT - SEARCH  
Choreographed and danced by : Elizabeth Gerring  
Accompaniment : Improvised

UNSUSPECTINGLY SOOTHED BY SPRING SPROUTING  
Choreographed and danced by : Katherine Champlin  
Accompaniment : Improvised

BACH DANCES  
Duet  
Choreographed and danced by : Errol Grimes and Michele Hildebrandt  
Three solos that happen to be performed simultaneously  
Choreographed and danced by : Michelle Mose, Leslie Nelson,  
Torbjörn Stenberg  
Music : Italian Concerto in F by J. S. Bach  
(excerpt)

Geoffrey Armes and Reed Hansen, Pianists

II.  
From the classes of Janet Soares  
BAZAAR  
Choreographed and danced by : Edward Davis, Rachael Jungels,  
Nadine Mose, Christina Nieder,  
Solveig Olsen, Kraig Patterson,  
Neta Pulvermacher

III.  
From the classes of Doris Rudko  
Staged by Sara Bragdon and Laura Margulies  
BACH DANCES  
Choreographed and danced by : Christina Gabriel  
Music : Italian Concerto in F by J. S. Bach  
(excerpt)

NEW IDENTITIES  
Choreographed and danced by : Kristine Jarvi, Daniel Sanchez,  
Sara Bragdon, Christina Gabriel  
Accompaniment : Improvised

BACH DANCES  
Two sets of two solos that happen to be performed simultaneously  
Choreographed and danced by : Kristine Jarvi and Daniel Sanchez  
Sara Bragdon and Peter London  
Music : Italian Concerto in F by J. S. Bach  
(excerpt)

BEACON  
Choreographed and danced by : Sara Bragdon  
Accompaniment : Improvised

PASSAGE  
Choreographed and danced by : Oona Haaranen  
Accompaniment : Improvised

Reed Hansen, Pianist

IV.  
...AND  
Choreographed and danced by : Andrea Feier  
Music : String Quartet No. 8 by Dmitri Shostakovich  
Allegretto (excerpt)



V.

THREE VARIATIONS ON MS.

1. Exposition: Two Ladies & Cello
  2. Anna Magdalena
  3. Virginia Slims
  4. Walking Down the Street
- Choreography : Neta Pulvermacher  
Music : Suite No. 3 for Solo Cello  
"Bist du bei mir"  
"Et exultavit" from Magnificat in D  
"Lobe, Zion, deinen Gott" from  
Cantata 190  
by J. S. Bach

Esther Friedman, Solveig Olsen, Neta Pulvermacher, Ani Udovicki

VI.

QUALITY CONTROL GOES HOME WITH US

Choreography : Andrew Ocrant  
Music : Traditional, Improvised

Lisa Green, Thomas Halstead, Andrew Ocrant, Vernon Scott

Sarah Oliver, Violin

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

Accompaniments are recorded unless otherwise indicated.

Production director : Martha Hill  
Production assistants : Mary Chudick and Robert Howard

A N N O U N C E M E N T

1984 Spring Dance Series

Dance Division  
The Juilliard School  
in  
The Juilliard Theater

\* \* \* \* \*

New choreography by faculty and students, repertory works  
-featuring-

Ballet from "La Vie Parisienne" by Genia Melikova

\* \* \* \* \*

[Different program for each Event]

EVENT X

Thursday, May 17, 5-6 pm

EVENT XI

Friday, May 18, 1-2 pm

EVENT XII

Thursday, May 24, 5-6 pm

EVENT XIII

Friday, May 25, 1-2 pm

-Faculty, Students and Friends are invited. No tickets required-





THE JUILLIARD SCHOOL  
Dance Division

EVENT X

Thursday, May 17, 1984, 5:00 - 6:00 pm  
The Juilliard Theater

I.

BAMBOO DELIRIUM

Choreography : Hikari Baba

Music : "Tangerine Dream" by Paul Chara  
"Deuter" by Seiko Kokimo

Hikari Baba\*, Birgitte Skands, Neta Pulvermacher

II.

PÅ VÄRAN GÅRD

Choreography : Torbjörn Stenberg

Music : "He's A Dream" by Shandi Sinnamon  
and Ronald Magness

Lisa Fukutani, Suzanne Harris, Elizabeth Hughey  
Kraig Patterson, Peter Smith

III.

OXYGENE

Choreographed and danced by : Peter Dickey

Music : Jean Michel Jarre

IV.

LONGING

Choreography : Anna Sokolow

Music : Prelude Op. 11, No. 10 by Alexander Scriabin

Clara Maxwell

Jessica Krash, pianist

V.

TWO PEOPLE

(A work in progress)

Choreography : Laura Margulies

Music : "Le Gibet" from LES GASPARDS DE LA NUIT  
by Maurice Ravel

Elizabeth Gerring, Oona Haaranen

VI.

...PLAY...

Choreography : Bruce Harris

Music : "General Lavine" and "Les collines d'Anacapri"  
by Claude Debussy

Kristine Jarvi, Bruce Harris

VII.

"Sphinx" from THE WINGED

Choreography : José Limón

Music : Hank Johnson

Direction : Laura Glenn

Carole Amend

\*graduate



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

Accompaniments are recorded unless otherwise indicated.

Production Director : Martha Hill  
Production Assistants : Mary Chudick and Robert Howard

Stage Manager : Pat Cowdery  
Sound : Richard Ross



22

THE JUILLIARD SCHOOL  
Dance Division

EVENT XI



Friday, May 18, 1984  
1:00 pm

The Juilliard Theater



I.

NIGHTSHIFTS

Choreographed and danced by : Andrea Feier and Nadine Mose  
Music : "Despair" by Japan

II.

Ballet from  
LA VIE PARISIENNE

Choreography : Genia Melikova  
Music : Jacques Offenbach

Michele Hildebrandt, Monica Moray  
Lenore Pavlakos, Kaisha Thomas, Lauri Westfall  
Edward Davis, Peter Dickey, Gregory Foster

III.

ROMANIAN DANCES

Choreography : Hector Zaraspe  
Music : Six Romanian Dances by Bela Bartok

Esther Friedman, Andrew Ocrant

IV.

"Sphinx" from THE WINGED  
Choreography : José Limón  
Music : Hank Johnson  
Direction : Laura Glenn

Birgitte Skands

V.

Variation from  
DON QUIXOTE  
Choreography : Genia Melikova  
Music : Ludwig Minkus

Beth Starosta

VI.

Variation from  
COPPELIA  
Choreography : Genia Melikova  
Music : Léo Delibes

Oona Haaranen, Michele Hildebrandt  
Kristine Jarvi, Kaisha Thomas

VII.

WILD WOMEN  
Choreography : Lisa Giobbi  
Music : "Wild Women" and "St. Louis Blues"  
by The Coleman Hawkins Quintet

Lisa Giobbi, Chad Courtney

VIII.

BUFFALO SOLDIERS

Choreography : Siri Sat Nam Singh Kalsa  
Music : Quincy Jones

Francie Huber, Kenneth Bowman, Charlton Boyd  
Manuel Rodriguez, Nicholas Rodriguez, Daniel Sanchez

IX.

From the Beginning Spanish Dance Class.  
SEVILLANAS

Choreography : Gloria Marina  
Music : Popular music arranged by Elisenda Fabregas

Sara Bragdon, Katherine Champlin, Lisa Fukutani, Elizabeth Gerring  
Oona Haaranen, Suzanne Harris, Michele Hildebrandt  
Kristine Jarvi, Laura Margulies, Leslie Nelson  
Lenore Pavlakos, Beth Starosta, Kaisha Thomas, Peter London

Elisenda Fabregas, pianist

X.

CARACÓLES  
(Flamenco Dance)

Choreography : Gloria Marina  
Music : Popular music

Birgitte Skands

XI.

FADING LIGHT

Choreography : Nicholas Rodriguez  
Music : Excerpts from "Aqua Rhythms"  
by Richard Vimal

Francie Huber, Natalie Rogers, Lauri Westfall  
Charlton Boyd, Manuel Rodriguez, Daniel Sanchez

XII.

PASSAGE

Choreographed and danced by : Oona Haaranen  
Music : Improvised

Reed Hansen, pianist

XIII.

OXYGENE

Choreography : Peter Dickey  
Music : Jean Michel Jarre

Sara Bragdon

XIV.

HOW I GOT OVER

Choreography : Joseph Holmes  
Music : Mahalia Jackson

Suzanne Harris, Charlton Boyd

XV.  
IN YOUR EYES

Choreography : Nicholas Rodriguez  
Music : James Ingram and Patti Austin

Francie Huber, Nicholas Rodriguez

XVI.  
SPINNAKER

Choreography : Ernesta Corvino  
Music : Sonatina in C for mandolin and harpsichord  
by Ludwig van Beethoven

Clara Maxwell

XVII.  
TARANTELLA

Choreography : Orest Sergievsky  
(reconstructed from Labanotation score)  
Music : La Danza Tarentella by Gioacchino Rossini  
Direction : Billie Mahoney

Oona Haaranen, Suzanne Harris, Michele Hildebrandt  
Michelle Mose, Leslie Nelson, Rachel Rapp, Beth Starosta

John Gavalchin, pianist

Dances in this program were prepared in the classes of  
Alfredo Corvino, Daniel Lewis, Billie Mahoney, Gloria Marina,  
Genia Melikova, Doris Rudko, Janet Soares and Hector Zaraspe.

Accompaniments are recorded unless otherwise indicated.

Production Director : Martha Hill  
Production Assistants : Mary Chudick and Robert Howard

Stage Manager : Pat Cowdery  
Sound : Richard Ross





THE JUILLIARD SCHOOL  
Dance Division

EVENT XII

Thursday, May 24, 1984  
5:00 PM

I.

WATER STUDY

Choreography : Doris Humphrey (Reconstructed from Labanotation  
by third year notation class)

Direction : Billie Mahoney

Carole Amend, Rachel Boykan, Laura Colby, Laurel Doran  
Esther Friedman, Jodi Kramer, Catherine Novak  
Rachelle Palnick, Rosa Ramirez, Megan Williams

II.

Lament from  
DAY ON EARTH

Choreography : Doris Humphrey

Music : Piano Sonata by Aaron Copland

Direction : Randall Faxon Parker and Jim May

Lisa Green, Douglas Vlaskamp

III.

Sphinx from THE WINGED

Choreography : José Limón

Music : Hank Johnson

Direction : Laura Glenn

Solveig Olsen

IV.

CANTATE DE L'ENFANT ET DE LA MÈRE\*

Choreography : Kazuko Hirabayashi

Music : Darius Milhaud

Susan Gaydos

V.

EN ROUTE

Choreography : Rachel Boykan

Music : Etude des Allures by Pierre Schaeffer

Lisa Green, Rachelle Palnick, Charlton Boyd

VI.

PASSING

Choreographed and danced by : Peter Smith

Music : Nocturne in E by Norman Dello Joio

Elisenda Fabregas, piano

VII.

Variation from

DON QUIXOTE

Choreography : Genia Melikova

Music : Ludwig Minkus

Lisa Fukutani

VIII.

SERENATA ESPANOLA

Choreography : Gloria Marina

Music : Malats

Laura Colby

Elisenda Fabregas, piano

IX.

"There's Gotta Be Something Better Than This"

from SWEET CHARITY

Choreography : Bob Fosse (reconstructed from Labanotation)

Music : Cy Coleman and Dorothy Fields

Reconstruction and direction : Billie Mahoney

Vocal Coach : John West

Laurel Doran, Clara Maxwell, Natalie Rogers

X.

A NIGHT OUT

(inspired by Beth Corning's "A Cocktail Party")

Choreography : Torbjörn Stenberg

Music : Numbers by Kraftwerk

Nadine Mose, Torbjörn Stenberg

XI.

NEURON

Choreography : Errol Grimes

Music : Original score by Michael Schumacher

Katherine Champlin, Lisa Fukutani, Elizabeth Gerring  
Elizabeth Hughey, Christopher Batenhorst, Errol Grimes

XII.

SACROMONTE

Choreography : Gloria Marina

Music : Joaquín Turina

Laura Colby, Laurel Doran, Catherine Novak  
Ani Udovicki, Bruce Harris

Elisenda Fabregas, piano

XIII.

BIRDS (No. 2)

Choreography : Antonio Laginha

Music : Charnes Nos. IV and V  
by Federico Mompou

Clara Maxwell, Antonio Laginha



XIV.

Excerpt from THE EXILES

Choreography : José Limón

Music : Chamber Symphony by Arnold Schonberg

Direction : Jane Carrington Lewis

Francie Huber, Nicholas Rodriguez

XV.

ON LAND\*

Choreography : Kazuko Hirabayashi

Music : Lantern Marsh

Unfamiliar Wind (Leeks Hills)

A Clearing

by Brian Eno

Katherine Champlin, Chad Courtney, Andrea Feier, Susan Gaydos  
Elizabeth Gerring, Oona Haaranen, Thomas Halstead, Suzanne Harris  
Kristine Jarvi, Nadine Mose, Christina Nieder, Solveig Olsen  
Kraig Patterson, Neta Pulvermacher, Vernon Scott, Birgitte Skands  
Peter Smith, Kaisha Thomas, Stephanie Tooman, Ani Udovicki

\*Première performance

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Dances in this program were prepared in the classes of  
Kazuko Hirabayashi, Billie Mahoney, Gloria Marina  
Genia Melikova, Doris Rudko, Janet Soares and Hector Zaraspe.

Accompaniments are recorded unless otherwise indicated.

Production Director : Martha Hill

Production Assistants : Mary Chudick and Robert Howard

Stage Manager : 'Rene Byrne Ohl

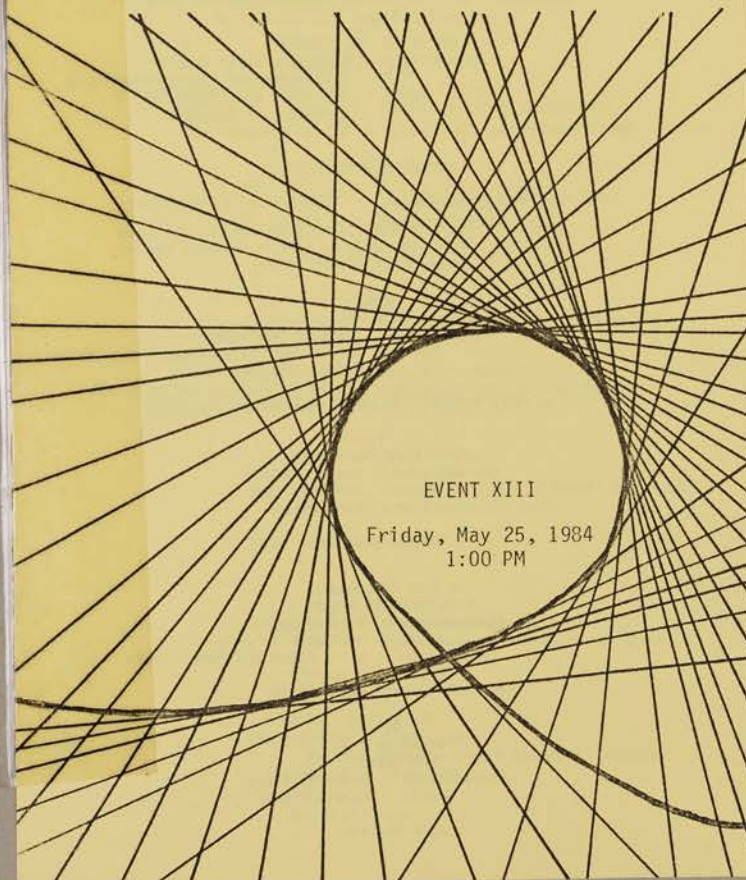
Assistant Stage Managers : Andrew Ness and Richard Ross

24

THE JUILLIARD SCHOOL  
Dance Division

EVENT XIII

Friday, May 25, 1984  
1:00 PM





I.

ON LAND

Choreography : Kazuko Hirabayashi  
 Music : Lantern Marsh  
 Unfamiliar Wind (Leeks Hills)  
 A Clearing  
 by Brian Eno

Katherine Champlin, Chad Courtney, Andrea Feier, Susan Gaydos  
 Elizabeth Gerring, Errol Grimes, Oona Haaranen, Thomas Halstead  
 Suzanne Harris, Kristine Jarvi, Nadine Mose, Christina Nieder, Solveig Olsen  
 Kraig Patterson, Neta Pulvermacher, Vernon Scott, Birgitte Skands  
 Peter Smith, Kaisha Thomas, Stephanie Tooman, Ani Udovicki

II.

AND AFTER THE JOURNEY

Choreography : Georgette Weisz Amowitz  
 (reconstructed from Labanotation)  
 Music : Bachianas Brasileiras No. 5  
 by Heitor Villa-Lobos

Reconstructed and directed by : Billie Mahoney

Lisa Green

Geraldine Glass, soprano      Andreas Delfs, conductor

Cellos : Carl Bennion, Joshua Gordon, Trevor Handy  
 Eric Kim, Dorothy Lawson, Suzanne Mueller  
 Annie Roper, Sarah Seiver

III.

CLINGING

Choreography : Nicholas Rodriguez  
 Music : Sonata for Clarinet and Piano (Romanza)  
 Francis Poulenc

Lauri Westfall, Nicholas Rodriguez

IV.

Sphinx from THE WINGED

Choreography : José Limón  
 Music : Hank Williams  
 Direction : Laura Glenn

Rachel Boykan

V.

A Time to Embrace

from THERE IS A TIME  
 Choreography : José Limón  
 Music : Norman Dello Joio  
 Direction : Laura Glenn and Daniel Lewis

Megan Williams, Peter Smith

VI.

Variation from

DON QUIXOTE

Choreography : Genia Melikova  
 Music : Ludwig Minkus

Lenore Pavlakos

VII.

SERENATA ESPAÑOLA

Choreography : Gloria Marina  
 Music : Malats

Lisa Green

VIII.

PUERTA DEL CARMEN (JOTA)

Choreography : Gloria Marina  
 Music : Balaguer

Oona Haaranen, Suzanne Harris, Michele Hildebrandt  
 Beth Starosta, Torbjörn Stenberg

IX.

BARGEN'S THEME

Choreographed and danced by : Dennis Collado  
 Music : Abraham's Theme by Vangelis

X.

Recitativo from STREAMS

Choreography : Alvin Ailey  
 Music : Miloslav Kabelac  
 Direction : Mari Kajiura

Megan Williams

XI.

INCUBATOR

Choreography : Christina Nieder and Solveig Olsen  
 Music : Tape collage

Andrea Feier, Lisa Fukutani, Clara Maxwell  
 Christina Nieder, Solveig Olsen, Kraig Patterson, Kaisha Thomas  
 Stephanie Tooman, Ani Udovicki, Douglas Vlaskamp

XII.

Excerpt from THE EXILES

Choreography : José Limón  
 Music : Chamber Symphony by Arnold Schönberg  
 Direction : Jane Carrington Lewis

Susan Gaydos, Peter Smith

XIII.

Solo from

MASK OF NIGHT

Choreography : Kazuko Hirabayashi  
 Music : Makrococosmos No. 2 by George Crumb

Thomas Halstead

XIV.

A HALF BUBBLE OFF

Choreography : Gary Lund  
 Music : Bix Biederbeck and J. P. Johnson  
 Costume : Eric Bass

Megan Williams

XV.

WESTMINSTER BRIDGE

Choreography : Lisa Green  
Music : Five Preludes for piano  
by Malcolm Williamson  
Poetry : William Wordsworth

Ships  
Towers  
Domes  
Theaters  
Temples

Lisa Green, Douglas Vlaskamp

Miriam Brickman, piano

XVI.

TEN FOLK DANCES

Choreography : Michael and Mary Ann Hermann  
(reconstructed from Labanotation by  
the classes of Billie Mahoney)  
Music : Traditional

1. Schottische Step
2. Masquerade - Danish social dance
3. Seven Step (Siebenschritt) - Austrian couple dance
4. Norwegian Polka
5. Korobushka - Russian couple dance
6. Road to the Isles - Scottish dance
7. Greek Dance
8. Sarajevkakolo - Yugoslav dance from Serbia
9. Cherckessia - Israeli dance
10. Debka - Israeli line dance based on Arabic steps

Sara Bragdon, Charlton Boyd, Katherine Champlin, Lisa Fukutani  
Christina Gabriel, Elizabeth Gerring, Kristine Jarvi, Peter London  
Laura Margulies, Lenore Pavlakos, Daniel Sanchez, Kaisha Thomas

John Gavalchin, piano

---

Elisenda Fabregas is the pianist for  
VII. Serenata Española and  
VIII. Puerta del Carmen (Jota)

---

Dances in this program were prepared in the classes of  
Kazuko Hirabayashi, Billie Mahoney, Gloria Marina,  
Genia Melikova, Doris Rudko, Janet Soares and Hector Zaraspe.

Accompaniments are recorded unless otherwise indicated.

Production Director : Martha Hill  
Production Assistants : Mary Chudick and Robert Howard

Stage Manager : 'Rene Byrne Ohl  
Assistant Stage Manager : Andrew Ness



THE JUILLIARD SCHOOL  
Dance Division

1984 GRADUATION EXAMINATIONS

Tuesday, May 22, 2:00 - 6:00 pm  
The Juilliard Theater

Christopher Batenhorst  
Laura Colby  
Dennis Collado  
Lisa Green  
Thomas Halstead  
Francie Huber

Clara Maxwell  
Catherine Novak  
Manuel Rodriguez  
Nicholas Rodriguez  
Megan Williams

1. Francie Huber, Catherine Novak, Manuel Rodriguez  
and Laura Colby with Natalie Rogers, Kraig Patterson,  
Peter Smith Danza from STREAMS  
Ailey/Kabelac
2. Thomas Halstead with Kenneth Bowman Scherzo from STREAMS  
Ailey/Kabelac
3. Christopher Batenhorst Solo from MUDAI II  
Hirabayashi/Kosugi
4. Clara Maxwell  
Jessica Krash, piano LONGING Sokolow/Scriabin
5. Francie Huber, Nicholas Rodriguez, Manuel Rodriguez  
with Hikari Baba, Natalie Rogers, Lauri Westfall  
Charlton Boyd, Kenneth Bowman, Daniel Sanchez COUNTDOWN N. Rodriguez/  
Lande, Patrol
6. Catherine Novak with Kraig Patterson A Time to Embrace from  
THERE IS A TIME Limón/  
Dello Joio
7. Thomas Halstead Drummer Boy from GRADUATION  
BALL Lichine/Corvino/  
J. Strauss
8. Dennis Collado with Amy Cypriot, Birgitte Skands TRAP Baba/Harrison,  
Cowell, Roldan
9. Manuel Rodriguez Solo from BATUCADA FANTASTICA  
Nebrada
10. Catherine Novak with Carole Amend, Esther Friedman EVASIONS Novak/Dudziak
11. Clara Maxwell Crucifixus from MISSA BREVIS  
Limón/Kodaly
12. Thomas Halstead Solo from MASK OF NIGHT  
Hirabayashi/Crumb

1984 GRADUATION EXAMINATIONS - Tuesday, May 22 (continued)

- |                                                                             |                                                                |
|-----------------------------------------------------------------------------|----------------------------------------------------------------|
| 13. <u>Francie Huber, Nicholas Rodriguez</u>                                | Excerpt from THE EXILES<br>Limón/Schönberg                     |
| 14. <u>Megan Williams</u> with Peter Smith                                  | A Time to Embrace from<br>THERE IS A TIME Limón/<br>Dello Joio |
| 15. <u>Christopher Batenhorst</u> with Andrea Feier                         | Duet from LYRIC SUITE<br>Sokolow/Berg                          |
| 16. <u>Catherine Novak</u>                                                  | Joan the Maid from<br>SERAPHIC DIALOGUE<br>Graham/Dello Joio   |
| 17. <u>Megan Williams</u>                                                   | Recitativo from STREAMS<br>Ailey/Kabelac                       |
| 18. <u>Nicholas Rodriguez</u>                                               | Second Movement from<br>AUREOLE Taylor/Handel                  |
| 19. <u>Dennis Collado</u>                                                   | Variation after Colin<br>Melikova/Keogh                        |
| 20. <u>Clara Maxwell</u> with Robert Garland                                | Canzonetta from SOIRÉE<br>MUSICALE Tudor/Britten               |
| 21. <u>Megan Williams</u>                                                   | A HALF BUBBLE OFF<br>Lund/                                     |
| 22. <u>Lisa Green</u> with Amy Cypriot, Rachel Boykan,<br>Neta Pulvermacher | Excerpt from KADAJDAIT<br>Green/Traditional                    |



THE JUILLIARD SCHOOL  
Dance Division

1984 GRADUATION EXAMINATIONS

Wednesday, May 23, 2:00 - 6:00 pm  
The Juilliard Theater

Carole Amend  
Christopher Batenhorst  
Laura Colby  
Dennis Collado  
Laurel Doran

Esther Friedman  
Susan Gaydos  
Lisa Green  
Francie Huber  
Jodi Kramer

Natalie Rogers  
Douglas Vlaskamp  
George Wainwright

1. Lisa Green  
Andreas Delfs, conductor; Geralind Glass, soprano
2. George Wainwright
3. Carole Amend with Vernon Scott
4. Christopher Batenhorst
5. Laura Colby, Laurel Doran, Lisa Green  
with Nadine Mose
6. George Wainwright with Ani Udovicki
7. Susan Gaydos, Jodi Kramer, Natalie Rogers  
with Francie Huber, Kraig Patterson,  
Manuel Rodriguez, Peter Smith
8. Laurel Doran
9. Laura Colby, Esther Friedman, Natalie Rogers
10. Laura Colby, Natalie Rogers with Peter London
11. Natalie Rogers
12. Lisa Green, Douglas Vlaskamp
13. Susan Gaydos
14. Dennis Collado with Laura Colby, Francie Huber  
Vernon Scott, Douglas Vlaskamp

AND AFTER THE JOURNEY  
Arnowitz/Villa-Lobos

Agnus Dei from MISSA BREVIS  
Limon/Kodaly

NIDOR Melikova/Brahms

Second Movement from  
AUREOLE Taylor/Handel

PASO A CUATRO  
Zaraspe/Soler, Albeniz,  
Rodriguez, Galles

Tirolese from SOIREE  
MUSICALE Tudor/Britten

Danza from STREAMS  
Ailey/Kabelac

NIDOR Melikova/Brahms

Sanctus from MISSA BREVIS  
Limon/Kodaly

Benedictus from MISSA BREVIS  
Limon/Kodaly

Crucifixus from MISSA BREVIS  
Limon/Kodaly

Excerpts from DAY ON EARTH  
Humphrey/Copland

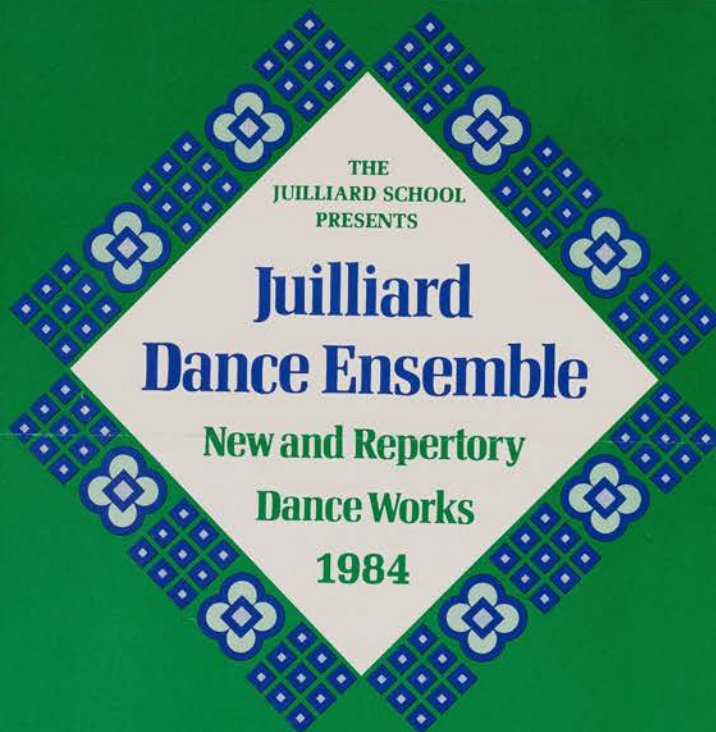
CANTATE DE L'ENFANT ET  
DE LA MERE Hirabayashi/  
Milhaud

Tom Thumb from BARNUM  
Coleman/Stewart  
restaged by Collado

1984 GRADUATION EXAMINATIONS - Wednesday, May 23 (continued)

- |                                                                                                                                          |                                                                                                    |
|------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|
| 15. <u>Christopher Batenhorst</u> with Laura Colby,<br><u>Douglas Vlaskamp</u>                                                           | Untitled (Sections 2 & 3)<br>Batenhorst/Monk<br>Set by Chirstopher Batenhorst<br>and Karen Zuegner |
| 16. <u>Esther Friedman</u>                                                                                                               | Joan the Maid from<br><u>SERAPHIC DIALOGUE</u><br>Graham/Dello Joio                                |
| 17. <u>Carole Amend</u>                                                                                                                  | Sphinx from <u>THE WINGED</u><br>Limon/Johnson                                                     |
| 18. <u>Susan Gaydos</u> with Peter Smith                                                                                                 | Excerpt from <u>THE EXILES</u><br>Limon/Schonberg                                                  |
| 19. <u>Laura Colby</u> with Christopher Batenhorst                                                                                       | Tirolese from <u>SOIREE</u><br><u>MUSICALE</u> Tudor/Britten                                       |
| 20. <u>Jodi Kramer</u>                                                                                                                   | AS WATER SO TREE<br>Hirabayashi/Miyoshi                                                            |
| 21. <u>Carole Amend</u>                                                                                                                  | EBB Hirabayashi/Weill                                                                              |
| 22. <u>Douglas Vlaskamp</u> with Nadine Mose                                                                                             | Pas de deux, Variation<br>from <u>LE CORSAIRE</u><br>Mazillier/Corvino/Adam                        |
| 23. <u>Laurel Doran</u>                                                                                                                  | Crucifixus from <u>MISSA BREVIS</u><br>Limon/Kodaly                                                |
| 24. <u>George Wainwright</u> with Lisa Giobbi                                                                                            | <u>THE BOYFRIEND</u><br>Zaraspe/Wilson                                                             |
| 25. <u>Jodi Kramer</u>                                                                                                                   | Sphinx from <u>THE WINGED</u><br>Limon/Johnson                                                     |
| 26. <u>Natalie Rogers</u>                                                                                                                | EBB Hirabayashi/Weill                                                                              |
| 27. <u>Carole Amend, Laura Colby, Dennis Collado</u><br><u>Laurel Doran, Francie Huber, Douglas Vlaskamp</u><br><u>George Wainwright</u> | Excerpt from <u>CATS</u><br>Lynn/Weber                                                             |





THURSDAY, MARCH 15 AND SATURDAY, MARCH 17 AT 8 P.M.

**\*CELEBRATION OF THE FRENCH BAROQUE**

/ WENDY HILTON / LULLY, CAMPRA, RAMEAU

**A CHOREOGRAPHER COMMENTS / ANTONY TUDOR / FRANZ SCHUBERT**

**\*DESIGNS IN MOVEMENT / HECTOR ZARASPE / DOMENICO CIMAROSA**

ESPLANADE / PAUL TAYLOR / JOHANN SEBASTIAN BACH

FRIDAY, MARCH 16 AT 8 P.M. AND SUNDAY, MARCH 18 AT 3 P.M.

**STREAMS / ALVIN AILEY / MILOSLAV KABELAC**

**DREAMS / ANNA SOKOLOV / BACH, WEBERN, MACERO**

**MISSA BREVIS / JOSE LIMON / ZOLTAN KODALY**

**\*PREMIERES**

**JULLIARD CHAMBER ENSEMBLE**

**JULLIARD CONDUCTORS CHORUS**

**THE JULLIARD THEATER, 155 WEST 65th STREET**

Mail orders only until February 26. Box Office opens February 27. A Benefit for the Juilliard Student Aid Scholarship Fund. Tickets distributed on basis of minimum donation of \$7.00 per ticket for orchestra & mezzanine, \$5.00 for balcony.

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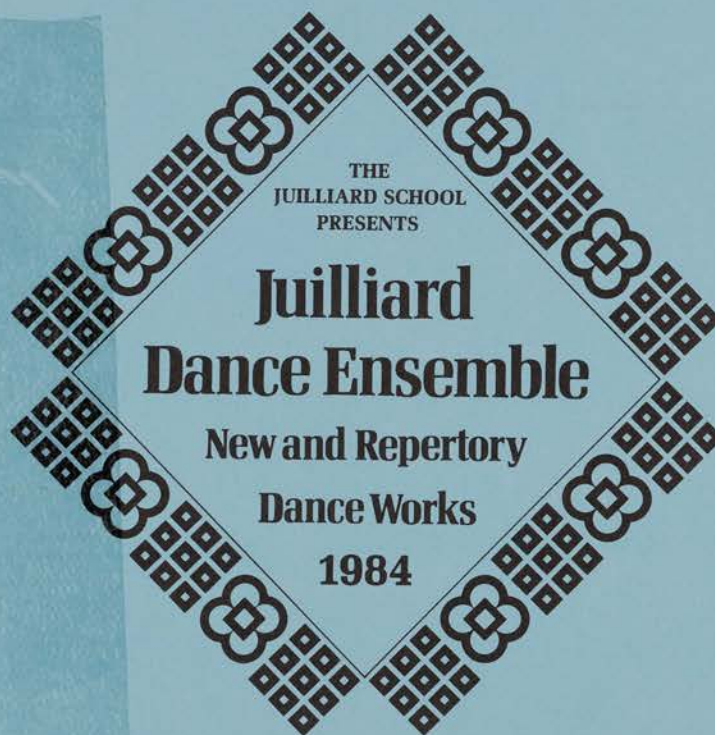
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| Thurs., March 15, 8:00 p.m. |  |  |  |
| Fri., March 16, 8:00 p.m.   |  |  |  |
| Sat., March 17, 8:00 p.m.   |  |  |  |
| Sun., March 18, 3:00 p.m.   |  |  |  |
| TOTAL                       |  |  |  |



THE JULLIARD THEATER  
155 West 65th Street

Thursday, March 15, 1984 at 8:00 P.M.  
Friday, March 16, 1984 at 8:00 P.M.  
Saturday, March 17, 1984 at 8:00 P.M.  
Sunday, March 18, 1984 at 3:00 P.M.



THURSDAY, MARCH 15 AND SATURDAY, MARCH 17 AT 8:00 P.M.

# CELEBRATION OF THE FRENCH BAROQUE

|                                       |                                                    |
|---------------------------------------|----------------------------------------------------|
| Choreography                          | Masters of the Baroque Era                         |
| Additional Choreography and Direction | WENDY HILTON                                       |
| Music                                 | JEAN-BAPTISTE LULLY (1632-1687)                    |
|                                       | ANDRE CAMPRA (1660-1744)                           |
|                                       | JEAN PHILIPPE RAMEAU (1683-1764)                   |
| Costumes                              | JOHN LEE                                           |
| Decor                                 | LASZLO L. FUNTEK                                   |
| Lighting                              | CHENAULT SPENCE                                    |
| Overture                              | Lully                                              |
| Gavotte for the Courtiers             | Hilton/Lully                                       |
|                                       | GINA BONATI, ANDREA FEIER, LISA GREEN, NADINE MOSE |
|                                       | CHRISTOPHER BATENHORST, PETER DICKEY               |
|                                       | TORBJORN STENBERG, DOUGLAS VLASKAMP                |
|                                       | with                                               |
|                                       | CLARA MAXWELL, LESLIE NELSON, CATHERINE NOVAK      |
|                                       | SOLVEIG OLSEN, KAISHA THOMAS, ANI UDOVICKI         |
|                                       | EDWARD DAVIS, GEORGE WAINWRIGHT                    |
| L'Allemande (1702)                    | Louis Pécour/Lully                                 |
|                                       | GINA BONATI, CHRISTOPHER BATENHORST                |
| Chaconne d'Arlequin*                  | Montaigne/Lully                                    |
|                                       | PETER SMITH                                        |
| Jeux                                  | Hilton/Lully                                       |
|                                       | DAVID MULLER                                       |
| Aimable Vainqueur (1701)              | Pécour/Campra                                      |
|                                       | LISA GREEN, DOUGLAS VLASKAMP                       |
|                                       | RACHEL ROSALES, Soprano                            |
| Menuet                                | Hilton/Rameau                                      |
|                                       | LADIES OF THE COURT                                |
| Rigaudon*                             | Hilton/Rameau                                      |
|                                       | SUZANNE HARRIS, RACHEL RAPP                        |
|                                       | PETER DICKEY, GEORGE WAINWRIGHT                    |
| Tambourin*                            | Hilton/Rameau                                      |
|                                       | SARA BRAGDON, RACHEL RAPP                          |
|                                       | SUZANNE HARRIS, BIRGITTE SKANDS                    |
|                                       | CHRISTOPHER BATENHORST, PETER DICKEY               |
|                                       | TORBJORN STENBERG, GEORGE WAINWRIGHT               |

## Juilliard Chamber Ensemble

FABIO MECHETTI, Conductor

BAIRD HASTINGS, Music Collaborator

MARIA ROJAS, Harpsichordist JOHN SCHUKER, BRIAN ZEGAR, Rehearsal Pianists

\*The Chaconne d'Arlequin and the steps used in the Rigaudon and the Tambourin are from an undated MS.

The music is taken from Lully's *Thésée*, *Le Bourgeois Gentilhomme*, *Fragments de Mr. de Lully* and *Le Ballet du Temps*; Campra's *Hésionne* and Rameau's *Dardanus*.

## A CHOREOGRAPHER COMMENTS (Excerpts)

Dance Arrangements (1960)  
Reconstruction and Direction  
Octet in F Major, D.803 (1824)  
Lighting  
Assistant Director

ANTONY TYDOR  
AIRI HYNINEN  
FRANZ SCHUBERT (1797-1828)  
CHENAULT SPENCE  
GENIA MELIKOVA

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

LISA FUKUTANI, BETH STAROSTA (March 15)  
LAURA COLBY, NADINE MOSE (March 17)  
PETER DICKEY, EDWARD DAVIS

COMMENT II: *Pas de Bourrée*—Three transfers of weight from one foot to the other.  
MONICA MORAY, KENNETH BOWMAN (March 15)  
CHRISTINE NIEDER, TORBJORN STENBERG (March 17)

COMMENT III: *Tour*—A turn.  
60 *Tours*

CHRISTINE NIEDER, ANI UDOVICKI (March 15)  
RACHAEL JUNGELS, RACHEL RAPP (March 17)  
BETH STAROSTA, STEPHANIE TOOMAN

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

COMMENT V: *Bourrée Couru*—Small running steps.  
ANI UDOVICKI (March 15)  
NADINE MOSE (March 17)

COMMENT VI: *Petite Batterie*—Small jumping steps in which the legs beat together.  
597 *Beats*  
CATHLEEN DONNELLY (March 15), CHRISTINE NIEDER (March 17)  
LISA FUKUTANI, RACHEL RAPP, BETH STAROSTA

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

CHRISTINE NIEDER (March 15)  
RACHAEL JUNGELS (March 17)

COMMENT VIII: *Tour*—A turn.  
184 *Tours*

MONICA MORAY, ANI UDOVICKI (March 15)  
NADINE MOSE, BETH STAROSTA (March 17)  
LISA FUKUTANI, RACHEL RAPP

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

CATHLEEN DONNELLY (March 15)  
LAURA COLBY (March 17)  
EDWARD DAVIS

Juilliard Chamber Ensemble  
MARK STRINGER, Conductor

## MUDAI II

(Premiere Performances)

Choreography (1984) and Direction  
Music\* (1984)

Costumes  
Lighting

KAZUKO HIRABAYASHI  
TAKEHISA KOSUGI (1938- )  
JOHN LEE  
CHENAULT SPENCE

ANDREA FEIER, SUSAN GAYDOS  
NADINE MOSE, NATALIE ROGERS  
CHRISTOPHER BATENHORST, CHAD COURTNEY  
VERNON SCOTT, PETER SMITH, DOUGLAS VLASKAMP  
ROBERT SWINSTON, Assistant to Miss Hirabayashi

\*Recording

## DESIGNS IN MOVEMENT

(Premiere Performances)

Choreography (1984) and Direction  
Concerto for Oboe and Strings in C Major  
(Arranged by Arthur Benjamin from Piano Sonatas)

Costumes

Decor

Lighting

Assistant Director

HECTOR ZARASPE  
DOMENICO CIMAROSA (1749-1801)

JOHN LEE  
JAMES BARTEK  
CHENAULT SPENCE  
GLORIA MARINA

### Introduzione

EDWARD DAVIS LENORE PAVLAKOS GREGORY FOSTER

### Allegro

BETH STAROSTA PETER DICKEY

### Siciliana

LESLIE NELSON ANDREW OCRANT  
KRISTINE JARVI SOLVEIG OLSEN

### Allegro Giusto

DENNIS COLLADO CHAD COURTNEY  
LAURI WESTFALL NETA PULVERMACHER  
DAVID MULLER BRUCE HARRIS

### Juilliard Chamber Ensemble

KAREN RICHARDSON, Oboe  
FABIO MECHETTI, Conductor

## 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 15, 1984

AMY CYPRIOT NICHOLAS RODRIGUEZ VERNON SCOTT RACHELLE PALNICK  
LAURA COLBY ANDREW OCRANT GINA BONATI SUSAN GAYDOS  
STEPHANIE TOOMAN

Saturday, March 17, 1984

NATALIE ROGERS KENNETH BOWMAN MANUEL RODRIGUEZ FRANCIE HUBER  
LAURA COLBY CHRISTOPHER BATENHORST MEGAN WILLIAMS ANDREA FEIER  
CAROLE AMEND

### Juilliard Chamber Ensemble

DANIEL KORN, Violin  
ROBIN MAYFORTH, Violin  
MARK STRINGER, Conductor

ROBERT KAHN, Assistant to Miss Shang



FRIDAY, MARCH 16 AT 8 P.M. AND SUNDAY, MARCH 18 AT 3 P.M.

# STREAMS

Choreography (1980)  
Eight Inventions, Opus 45\* (1963)  
Direction  
Lighting

ALVIN AILEY  
MILOSLAV KABELAC (1908-1979)  
MARI KAJIWARA  
CHENAUULT SPENCE

**Corale**  
PETER LONDON and Entire Cast

**Giubiloso**  
LAURI WESTFALL, ANDREW OCRANT (March 16)  
NADINE MOSE, VERNON SCOTT (March 18)

**Recitativo**  
MEGAN WILLIAMS (March 16), ANDREA FEIER (March 18)

**Scherzo**  
KENNETH BOWMAN, THOMAS HALSTEAD

**Lamentoso**  
STEPHANIE TOOMAN (March 16), MONICA MORAY (March 18)

**Danza**  
SUSAN GAYDOS, JODI KRAMER, NATALIE ROGERS, BETH STAROSTA (March 16)  
LAURA COLBY, CATHLEEN DONNELLY, FRANCIE HUBER, CATHERINE NOVAK (March 18)  
KRAIG PATTERSON, PETER SMITH  
MANUEL RODRIGUEZ (March 16), ADAM WILK (March 18)

**Aria**  
ENTIRE CAST

**Diabolico**  
ENTIRE CAST

JUDITH JAMISON and SYLVIA WATERS, *Rehearsal Assistants*

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# DREAMS

Choreography (1961)  
Music\*

ANNA SOKOLOV  
JOHANN SEBASTIAN BACH (1685-1750)  
TEO MACERO (1925- )  
CHENAUULT SPENCE

Lighting

LISA GIOBBI (March 16), CLARA MAXWELL (March 18)  
CHRISTOPHER BATENHORST, CHAD COURTNEY, PETER DICKEY  
ERROL GRIMES, BRUCE HARRIS, GEORGE WAINWRIGHT

FRANCIE HUBER, CHAD COURTNEY (March 16)  
RACHEL BOYKAN, PETER DICKEY (March 18)  
BRUCE HARRIS (March 16), KRAIG PATTERSON (March 18)

BRUCE HARRIS (March 16), KRAIG PATTERSON (March 18)

LISA GREEN, BIRGITTE SKANDS, ROSA VALENCIA (March 16)  
SUSAN GAYDOS, NADINE MOSE, RACHELLE PALNICK (March 18)

LISA GIOBBI (March 16), CLARA MAXWELL (March 18)  
LOREN MAY†

CHRISTOPHER BATENHORST (March 16), CHAD COURTNEY (March 18)

SOLVEIG OLSEN, ERROL GRIMES (March 16)  
NATALIE ROGERS, GEORGE WAINWRIGHT (March 18)

CHRISTINE NIEDER, ANI UDOVICKI (March 16)  
NETA PULVERMACHER, STEPHANIE TOOMAN (March 18)  
and  
ENTIRE CAST

\*Recording  
†Guest

## MISSA BREVIS

These performances are dedicated to the memory of José Limón.

Choreography (1958)  
Music\* (1945)  
Direction  
Lighting

JOSE LIMON  
ZOLTAN KODALY (1882-1967)  
DANIEL LEWIS  
CHENAULT SPENCE

### Introitus

#### Kyrie

ENTIRE COMPANY

#### Gloria

ENTIRE COMPANY

#### Qui Tollis

PETER LONDON

#### Cum Sancto Spiritu

KENNETH BOWMAN, THOMAS HALSTEAD, PETER SMITH

#### Credo

LAURA COLBY, ANDREA FEIER, NADINE MOSE  
KENNETH BOWMAN, THOMAS HALSTEAD, PETER SMITH

#### Crucifixus

NATALIE ROGERS

#### Et Resurrexit

ENTIRE COMPANY

#### Sanctus

ESTHER FRIEDMAN, NATALIE ROGERS, MEGAN WILLIAMS

#### Benedictus

NATALIE ROGERS, MEGAN WILLIAMS

PETER LONDON

#### Hosanna

MEGAN WILLIAMS

#### Agnus; Ite, Missa Est

ENTIRE COMPANY

CAROLE AMEND  
RACHEL BOYKAN  
LAURA COLBY  
AMY CYPLOT  
LAUREL DORAN  
ANDREA FEIER  
ESTHER FRIEDMAN

SUSAN GAYDOS  
LISA GREEN  
FRANCIE HUBER  
JODI KRAMER  
CLARA MAXWELL  
NADINE MOSE

CHRISTINE NIEDER  
CATHERINE NOVAK  
RACHELLE PALNICK  
NATALIE ROGERS  
ANI UDOVICKI  
MEGAN WILLIAMS

CHRISTOPHER BATENHORST  
KENNETH BOWMAN  
CHARLTON BOYD  
CHAD COURTNEY  
THOMAS HALSTEAD

PETER LONDON  
KRAIG PATTERSON  
NICHOLAS RODRIGUEZ  
DANIEL SANCHEZ

VERNON SCOTT  
PETER SMITH  
TOREJOHN STENBERG  
DOUGLAS VLASKAMP  
GEORGE WAINWRIGHT

### Juilliard Conductors Chorus

DAVID FRIDDLE, *Organ*

BRIAN SAUNDERS, *Conductor*

LAURA GLENN and JANE CARRINGTON, *Assistants to Mr. Lewis*

Zoltan Kodaly wrote the *Missa Brevis in Tempore Bely* at the end of World War II.  
The first performance was given in the cellar of a bombed-out church in Budapest.

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| Hanya Holm         | Helen McGehee** | Ethel Winter |
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| AIRI HYNINEN, <i>Ballet</i>                  |
| INDRANI, <i>Classical Dance of India</i>     |
| MARI KAJIWARA, <i>Modern Dance</i>           |
| GLORIA MARINA, <i>Classic Spanish Dance</i>  |
| HECTOR ZARASPE, <i>Classic Spanish Dance</i> |

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28

THE JUILLIARD SCHOOL  
PETER MENNIN, PRESIDENT  
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Bulletin - March

Dance Ensemble Season March 15-18

Will Offer New Works and Revivals

There will be two premieres, several revivals and works of special interest during the Juilliard Dance Ensemble's Spring season in the Juilliard Theater.

Performances will take place Thursday, Friday and Saturday, March 15, 16 and 17, at 8 o'clock, and on Sunday afternoon March 18 at 3 o'clock.

A new work, presently untitled, by Ruby Shang, set to music by Larry Alan Smith, will be seen for the first time on March 15, along with the premiere of Designs in Movement by Hector Zaraspe, with music by Domenico Cimarosa.

Wendy Hilton's Suite of Baroque Dances, to music of Lully, Campra and Rameau will open the programs of March 15 and 17. There will be repeat performances from last season of A Choreographer Comments, by Antony Tudor, to music of the Schubert Octet in F Major, and Paul Taylor's Esplanade, danced to Bach violin concerti.

The March 16 and 18 programs will offer the first performances by the Ensemble of Alvin Ailey's Streams, with music by Miloslav Kabelac. Other works include Dreams by Anna Sokolow, to music of Bach, Webern and Macero, and a revival of one of José Limón's major works, Missa Brevis, with music by Zoltan Kodaly.

28

THE JUILLIARD SCHOOL  
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-2-

Dance (concl)

The four performances are a benefit for the Juilliard Dance Scholarship Fund. Tickets are distributed on the basis of minimum donations of \$7.00 and \$5.00 per person. Further information is available from the Juilliard Concert Office, 9:30 a.m. to 5:30 p.m., Monday through Friday, (212) 874-7515 or 874-0465.

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29

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

Wriston Locklair  
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FOR IMMEDIATE RELEASE

JUILLIARD DANCE ENSEMBLE SEASON  
MARCH 15-18 INCLUDES TWO PREMIERES  
BY ZARASPE AND HIRABAYSHI

The Juilliard Dance Ensemble's Spring season will feature world premieres of works by Hector Zaraspe and Kazuko Hirabayshi, as well as two company premieres of works by Alvin Ailey and Anna Sokolow.

The season, which opens on Thursday, March 15, continues Friday, March 16, and Saturday, March 17 - all at 8 P.M. - with a Sunday matinee at 3 P.M. All performances are in the Juilliard Theater and are a benefit for the Juilliard Student Aid Fund.

The March 15 program, to be repeated on March 17, includes the first performances of Mudai II by Miss Hirabayshi, to music of Takehisa Kosugi, and Mr. Zaraspe's "Designs in Movement," to music of Cimarosa. The Juilliard Chamber Ensemble will be led by Fabio Mechetti and Mark Stringer on March 15 and 17.

Other works on this program include "Celebration of the French Baroque" by Wendy Hilton, to music of Lully, Campra and Rameau; "A Choreographer Comments" by Antony Tudor, to music of Schubert, and Paul Taylor's "Esplanade," to music of Bach.

On the program of March 16 and 18, two works being danced for the first time by the Ensemble are featured: "Streams" by Alvin Ailey, to music of Miloslav Kabelac, and Anna Sokolow's "Dreams," to music of Bach, Webern and Teo Macero. The program concludes with Jose Limon's "Missa Brevis," to the Zoltan Kodaly score, in which the Juilliard Conductors Chorus, directed by Brian Saunders, will perform.

Information about tickets may be had from the Juilliard Concert Office, Monday through Friday, from 9:30 A.M. to 5:30 P.M. 874-7515 or 874-0465.

\* \* \*

2/27/84

## Dance: Juilliard Ensemble's Annual Spring Program

By ANNA KISSELGOFF

The annual spring concert by the Juilliard Dance Ensemble is always an event in the dance world. So many of the Juilliard School's dance-division alumni can be found in today's top modern-dance companies that such concerts consistently offer a preview of tomorrow's talent.

But above all, these programs are designed as a showcase for young dancers and dance students. And this end was admirably served again Thursday night in the Juilliard Theater by the variety of idioms and mix of new and old works on the first of two programs in this weekend's series.

There could have been no better opener than the refined and lively display of Baroque dances from France as reconstructed by Wendy Hilton. Excerpts from Antony Tudor's 1960 classroom suite "A Choreographer Comments" showed a master ballet choreographer in a sophisticated mood within a minor genre. Two premieres by faculty members consisted of Kazuko Hirabayashi's modern-

dance piece "Mudai II" and Hector Zaraspe's ballet "Designs in Movement." "Esplanade" by Paul Taylor — a former Juilliard student — represented the classic borrowed from professional companies.

The freshness, simplicity and poetic clarity of Mr. Zaraspe's ballet "Designs in Movement" was especially welcome. Set to Cimarosa's Concerto for Oboe and Strings in C Major (with the Juilliard Chamber Oboe and Fabio Mechetti conducting), the ballet used a circus image as a conceit. Two men tied a clown to a swing. From his perch, high above, he watched a long-limbed and high-jumping springlike trio — Edward Davis, Lenore Paviakos, Gregory Foster — in changes of pattern and line. Beth Starosta, a strong clean dancer with an impressive jump, and Peter Dickey danced a lively pas de deux, followed by an evocatively Romantic quartet, with Andrew Ocrant and Leslie Nelson framed in mirror images by Kristine Jarvi and Solveig Olsen. A clown number, more free-

form, was performed by Dennis Colado, Chad Courtney, Lauri Westfall, Neta Pulvermacher, Bruce Harris and David Muller.

Mr. Muller was the juggler who appeared in the middle of Miss Hilton's "Celebration of the French Baroque." The staging, with period costumes by John Lee, a backcloth of formal gardens and palace wings by Laszlo L. Funtek and lighting by Chevalier Spence, contributed to the veritable entertainment that Miss Hilton presented.

Variety within form was the theme. An 18th-century allemande by Louis Pécour, led by Gina Bonati and Christopher Batenhorst, was a contrast to an aristocratic gavotte, and was followed by Peter Smith in a Harlequin juggle and Mr. Muller as the dancing juggler.

Rachel Rosales was the soprano who introduced Lisa Green and Douglas Vlaskamp in another intricate pas de deux, which was succeeded by a spectacular minuet in triangular formation for the women. Courtiers

playing at being peasants produced an even more dazzling — and stamping — dance, choreographed by Miss Hilton. It was led by Suzanne Harris, Rachel Rapp, Mr. Dickey and George Wainwright.

Miss Hirabayashi's premiere, "Mudai II," which in Japanese means untitled, was murky in theme but splendid as a pure-movement exercise for the dancers. There were lifts and twists, constant and intricate formal variations on movement stated by one dancer and then picked up by others. There were curves and straight lines, turns and stillness — a wide gamut within a range that initially appeared restricted.

"Esplanade," danced more emphatically than usual, was nonetheless danced well and with utter fearlessness in the final body-hurling-to-the-floor section. Another kind of playfulness was apparent in Mr. Tudor's ballet, which wittily demonstrated individual ballet steps, worked them into sequences and sometimes spoofed them. Mark Stringer conducted this staging by Airi Hymminen.



## Dance: Juilliard Group In Limón 'Missa Brevis'

By JENNIFER DUNNING

The Juilliard Dance Ensemble's second program of the season, presented on Friday at the Juilliard Theater, provided not just a suggestion of the variety of American modern dance but the occasion for some impressive performing.

The triumph of the evening was a stirring performance of José Limón's signature "Missa Brevis," set to the Kodaly score, restaged here by Daniel Lewis and danced with a vibrant energy and authority that has been missing in some recent performances of the work. The dance, a folk-tinged, communal hymn against war, was performed by these students from the Juilliard School's Dance Division with devotion and a clean, strong attack that was true of the entire program.

Not a toe looked out of place, but at the same time distinctive personalities emerged with the dance. Peter London was imposing, warm and filled with grave dignity in the role of the Christlike figure who weaves through the dance, a role he danced with a feel both for the weighted modern-dance gesture of the 1950's, when the dance was created, and the lightness of the balletically influenced 1980's.

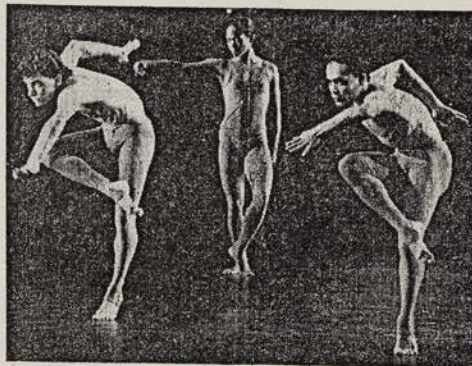
In the Crucifixus and throughout, Natalie Rogers stood out for the in-

tense, gutsy but controlled way she threw herself into the dance, and Megan Williams looked as if she were being carried along by the music in the Hosanna.

The dancers received strong support from the Juilliard Chamber Ensemble and Conductors Chorus. And in the end, the quality of the performance seemed a very fitting memorial to the recently deceased Wriston Locklair, Juilliard's director of publicity, whose gentle presence will be much missed.

Alvin Alley's "Streams," set to music by Miloslav Kabelac and directed here by Mari Kajiwara, gave the dancers a chance to show off their long, lyrical line and strong extensions. Also notable in this taut ritual were Kenneth Bowman and his high, buoyant jump, and Thomas Halstead, who dances with such fine detail, in the Scherzo, and Miss Rogers and Miss Williams. The cast of leads also included Mr. London, Lauri Westfall and Andrew Ocrant, and Stephanie Tooman.

The program was completed by Anna Sokolow's "Dreams," set to music by J. S. Bach, Teo Macero and Anton Webern, and lit dramatically by Chenault Spence. This is the prototypical Sokolow picture of loneliness



Peter Schaaf

Members of the Juilliard Dance Ensemble in "Streams."

and failed dreams. Her vision is one of unremitting darkness, but it is a vision so strong that it seems these writhing, clinging, battered youngsters are all that's living at that moment on the earth.

Lisa Giobbi was a figure of frailty but enduring warmth as the young girl who is jostled in the first dance, and later is a grieving mother, comforted poignantly by Loren May, the tiny daughter of the dancers Lori and Jim May. Francis Huber and Chad Courtney were powerful in the implacable, slow lifts of the second dance, and

Bruce Harris caught the right stark calligraphy of despair in the solo that followed.

Lisa Green, Birgitte Skands and Rosa Valencia danced three dollies with perfect, shocking pliability, in a trio balanced by a duet performed with fierce longing by Solveig Olsen and Errol Grimes. Christopher Batenhorst completed the fine cast, which seemed to have learned well from Miss Sokolow the power of stillness in the theater.

The program will be repeated this afternoon.

## Dance Reviews By Joseph Gale

# The Dance At Juilliard

Seasonally, the Juilliard Dance Ensemble, assisted by the Juilliard Chamber Ensemble and the Juilliard Conductors Chorus, presents public performances in the lovely theater at the Juilliard School where all of them are students.

They perform before other students throughout the tri-state area, but it is on their own stage that they shine the brightest. Concerts by such an ensemble, whose alumni include Paul Taylor, Bruce Marks and Joyce Trisler; whose current faculty includes Hector Zaraspe, Anna Sokolow, Marian Seldes and Martha Hill, and which has performed works created for it by Tudor, Graham, Humphrey and Limon, may not be disregarded.

Accordingly, there we recently came to enjoy the first of two programs in the present ensemble's initial general appearance of the year. The high points should have been the premieres of "Mudai II" by Kazuko Hirabayashi and of "Designs in Movement" by Zaraspe, both highly regarded teachers at the school, of modern dance and ballet, respectively.

"Mudai II" came close to being a major work. It is an eerie, plotless and alien landscape that in its shiftings of space seems to emulate the Merce Cunningham manner. The unattractive taped music - a minimalist electronic score by the contemporary Takehisa Kosugi - would not have been out of place in the world of John Cage. The dance was consistently absorbing until the close when Hirabayashi ran out of material. She would have been well-advised to eliminate the last few

minutes. No one would have known the difference - and the work is worth saving.

Zaraspe, an unreconstructed Romantic, turns out workmanlike and small-scale ballets designed principally for his students. Here, to Cimarosa's Concerto for Oboe and Strings in C Major, Zaraspe has made a little Allegro, a little Siciliana and a little Allegro Giusto that illustrate the literary courtliness of his own character. Beth Starosta and Peter Dickey were fine technicians in the Allegro. In the closing *commedia dell'arte* Allegro, Dennis Collado, Chad Courtney and Lauri Westfall were noteworthy.

The program opened with "Celebration of the French Baroque," with some choreography from the period, but most of the rest by Wendy Hilton to music by Lully, Campra and Rameau. The program resurrected "A Choreographer Comments," arrangements of nine dance steps for classroom illustration by Antony Tudor, one of Juilliard's early faculty members, and it closed with Paul Taylor's "Esplanade."

The brave little hops, skips and leaps of the pre-classical period were dictated as much by costume as by development of the form. Neither the presence of one nor the absence of the other could hide the flirtatiousness and sexuality of court dancing, and the Juilliard dancers realized both beautifully. Bows go to Gina Bonati, Peter Smith, David Muller, Suzanne Harris, Rachel Rapp, Peter Dickey and George Wainwright.

The small-scale, clever Tudor work incorporated each step within a mini-

sequence that ended on a *bon mot*, such as Rachael Jungels illustrating a step onto a straight leg that turns into a hobble of pain and sympathy. Or Laura Colby using a quotation from "Swan Lake" to illustrate a *pas de chat* (literally, step of a cat). Among the mentionables were Nadine Mose, Christine Nieder, Torbjorn Stenberg, and Rapp and Starosta.

In the world of ballet and dance of the past half-century there are few, a very few, works in which the marriage of music and dance is so consummated as to produce divine results. (Interesting that the music in those cases I have in mind is by Johann Sebastian Bach, the universal composer.)

Here the afflatus is "Esplanade," a running game set to Bach's Violin Concerto in E Major and D minor. No greater affirmation of life is available in the dance theater today than this masterpiece.

Now, how did it all go? Remembering that the performers are students? The level was shakiest in "Designs in Movement" and highest in "Mudai II," to which these youngsters seemed to take as if by first nature. But "Esplanade," though a little beyond them, got their best shot, and they deserve cheers for their very physical efforts in this sublime work of art.

Juilliard should, and does, take its show on the road. Some years are better than others, but these student dancers - not to mention the musicians led by Fabio Mechetti and Mark Stringer - are the equal or better of many civic ballets. Their quality is a testament to Juilliard's training.

LOTTE GOSLAR.

PRIME MIME

To see Lotte Goslar is to love her. She

and her Pantomime Circus, at the Joyce Theater, are professional whimsies in age where whimsicality has gone out of style.

The company consists of nine trained dancers who have become accomplished hamsters under her watchful eye. And a piano accompanist, Richard Mercier, who has a role to play - though not at the keyboard.

The act, generally unchanged since Lotte began performing several decades ago, is made up of little sketches - on the surface simplistic and naive, but underneath, shy, sly and wry.

In "Liebestraum," Mercier plays the Liszt piece while Lotte, who tended him as a child, sits next to him and gently unhinges the performance. In "Valse Very Triste," Lotte is the eternal optimist in a cloud of gloom that cannot stifle her. Lotte and Stephanie Godino are burlesque hoofers in "Midnight Show." (Remember that Lotte is 68, while Stephanie is in her shapely twenties?)

In "Dancer (Like a Moth)," Lance Westergard seeks the flame and perishes. In "Splendor in the Grass," Gene French, Charles Haack, Lance and Janis Roswick are nocturnal beasts in heat. In "Grandma Always Danced," Lotte ages from cradle to grave in seven minutes.

One could list, and revel in, all 20 sketches (including the dark and dour "Circus Scene," written for Lotte by Bertolt Brecht). Nearly all are funny, ingenious and worth no more time than it takes to spell them out. But within that span, the ancient art is raised to forgotten heights whenever Lotte is around. With her dumpy, scrunched down figure, mobile face, false nose and floppy shoes she is an anodyne for all seasons.



# Juilliard and ABT II's young stars of tomorrow shine brightly

DANCE / JANE RIGNEY

"Where are the stars of yesteryear?" is a question nobody thinks to ask in the Dance Division of the Juilliard School. Having produced a goodly number of the modern dancers and choreographers of today, they are busy with the dance stars of tomorrow.

And judging from the talent on display Friday evening during the spring season of the Juilliard Dance Ensemble, that tomorrow looks very bright.

The 1984 troupe, comprising mostly those on the brink of graduation, was cutting its teeth on the work of some of the best modern dance makers, among them Anna Sokolow, Hector Zaraspe, Kazuko Hirabayashi and Wendy Hilton (all on the current faculty); Antony Tudor and Jose Limon (both faculty members in the past); Paul Taylor (a distinguished alumnus); and Alvin Ailey. On the Friday night program were "Dreams" by Sokolow, "Missa Brevis" by Limon and "Streams" by Ailey (who was watching from the audience).

The abstract "Streams" is set to music of Anton Webern and Miloslav Kabelac that is heavy on percussion and excitement — to which the cast was more than equal. The work, taught to the Juilliard dancers by veteran Ailey star Mari Kajiwaru, was thoroughly professional both in performance and production, and Chenault Spence's lovely lighting was a plus.

There is in this choreography a powerful sense of reaching, yearning, questing, and a hunger that will endure until what is sought is found. The ensemble was

fine, and dancers whose exceptional work must be singled out included the piquant and petite Natalie Rogers, the smooth Manuel Rodriguez, the lithe Thomas Halstead, the sinewy Kenneth Bowman, and the glorious Megan Williams, who stretches like a rubber band and completes each gesture with minute exactness, developing each movement as beautifully as a rosebud opens.

The Sokolow piece was a change of pace and mood. Set to J.S. Bach, "Dreams" seems as much about the alienation of the complex modern world as is Jerome Robbins' "Glass Pieces," but with less optimism. At the outset, Lisa Giobbi is discovered standing alone at center stage. One by one, six men run in, each jostling her as he passes. But all are assembled, she runs around agitatedly trying, and failing, to get someone's attention; the only sign of life from them is an occasional, almost reflexive, movement of a hand slapping a thigh.

Sokolow plays tricks with the score. Dancers huddle together, seeming to share some camaraderie, until the music abruptly ceases, breaking the mood and disrupting whatever the performers were doing. They scatter, alone. A couple sits quietly, looking into each other's faces; a change in the music jars them and ends their serene tableau. In a touching section, a long-haired, long-legged, barefoot child (Loren May) enters and comforts a despondent Giobbi by stroking her hair. Giobbi responds by taking the little girl in her arms and crooning a lullaby.

A sensitive performance of

Limon's "Missa Brevis," a modern anti-war classic directed by faculty member and former Limon artist Daniel Lewis, ended the evening on a majestic note. Outstanding, again, were Natalie Rogers in the Crucifixus, Megan Williams in the Hosanna, and Bowman, Halstead, Peter Smith and Peter London throughout. The able Brian Saunders conducted the Juilliard Chamber Ensemble and Conductors Chorus in the music by Kodaly.

Several major ballet and modern dance companies today (American Ballet Theatre among them) form second-string troupes to appear in colleges and other places too small for the main company, while also giving apprentice dancers performing experience to bridge the gap between class and full career. An occupational hazard of such second companies is that, if they do their job well, they constantly lose their dancers to either their main troupe or someone else's and must start all over again with raw material.

ABT II, which gave its only New York performance of the season in Colden Center for the Performing Arts at Queens College on Saturday evening, is regenerating itself after just such a normal turnover in its ranks. The quality of performance, therefore, was as mixed as one might expect, with both happy and less than happy surprises in store.

ABT, the parent company, has always prided itself on being the keeper of many classical flames. For this reason, it was fitting that the ABT II dancers should essay "Grand Pas: Raymonda" by the great Marius Petipa. But it is a mystery why the music had to be

played at such a breakneck speed, miraculously, no one fell.

And the delicacy, precision and grand style of this work, especially of the variations, is beyond this cast at this point. Everyone needs to work on *legato* movement; "Raymonda" must flow smoothly. The men are stronger than the women, all of whom must learn to control those wildly flailing arms.

The two leads, Roger Van Fletteren and Jennifer Griffith, are on the right track, he with the right regal bearing and she with the most graceful arms. And four male corps members (Theodore Brunson, Michael Foster, Sean Kelly and Ross Yearsley) won the hearts of the audience when the tape broke. Forced to complete their quartet with no music to set their timing, they did so with a jolly business-as-usual air and even managed to finish together.

The whole company did better with John McFall's "Fragments," apparently more at ease with a contemporary style. But although the dancers here get to show much of what they do well (Michael Foster seems an especially promising clump of talent), the choreography is not worthy of the Stravinsky music.

Van Fletteren and Sally Rojas were the triumph of the night in another contemporary work, Norbert Vesak's "Belong." This sinuous lovers' pas de deux has a nice lyrical flavor to it, and there are myriad kinetic beauties: the many lovely lifts with Rojas in full leg extension; his curving her, in *arabesque*, into a U-shape.

The best surprise, and possibly the find of the season, came last on the program. Partnered in the "Bournonville Divertissement" by the always impressive Andrew



ABT II, the junior company of American Ballet Theatre, danced "Bournonville Divertissement" at Queens College on Saturday evening. Pictured are Kim Sagami and Andrew Needhammer.

Needhammer was an enchanting red-haired beauty of a dancer, few as her dancing, was the central jewel, whose destiny seems assured.

troupe, and the sprightly Ryken-Lewis, whose smile is as dazzling as her dancing, was the central jewel, whose destiny seems assured.

34

The Juilliard School  
Peter Mennin, *President*  
(1923-1983)



OPERA IN FOUR ACTS BY  
Giacomo Puccini

THE JUILLIARD THEATER  
155 West 65th Street

Thursday, December 8, 1983 at 8:00 p.m.

Friday, December 9, 1983 at 8:00 p.m.

Saturday, December 10, 1983 at 8:00 p.m.

Sunday, December 11, 1983 at 3:00 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 Jean Morel. He was appointed three years ago to teach orchestral conducting at Juilliard and to oversee orchestral activities. 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*, Sessions' *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'Ormino*, 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 Janáček's *Cunning Little Vixen* and next season he will conduct a new production of the Paisiello-Henze *Don Quixote* for the Stuttgart Opera as well as Mozart's *Don Giovanni*.

A frequent guest conductor of many 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, the Buffalo Philharmonic 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* in 1982. He appears regularly with the Juilliard orchestras and was principal conductor for the recent Juilliard Orchestra tour of Germany, Austria and Italy.

GRAZIELLA SCIUTTI. This production of *La Bohème* marks Graziella Sciutti's New York debut as a director of opera. Born in Torino, Italy to a musically gifted family, she proved herself adept with languages, music and theater, and in 1951 made her operatic debut in Aix-en-Provence in Menotti's *The Telephone*. Her distinguished operatic career resulted in collaborations with numerous directors, including Franco Zeffirelli and Luchino Visconti. She was Musetta in the historic *La Scala Bohème* directed by Zeffirelli and conducted by von Karajan. In 1975 she was invited by director John Copley to join him in the staging of *L'Elisir d'Amore* at Covent Garden; soon after, she was asked to both sing in and direct Glyndebourne's production of *La Voix Humaine* which, when seen by Canadian Opera's General Director, Lotfi Mansouri, prompted him to engage her as director for the 1978 *Le Nozze di Figaro*. Since then, she has staged productions throughout Italy, including a *Così* in Palermo and Offenbach's *Orphée* for ASLICO of Milan, as well as a *Così fan tutte* for the Chicago Lyric Opera in 1982. In the summer of 1983, Miss Sciutti directed *The Marriage of Figaro* at the Chataqua Festival. She has just returned from Dallas where she directed *The Daughter of the Regiment* for the Dallas Opera. Upcoming directorial engagements include: *L'Elisir d'Amore* with the San Francisco Opera (1984 season) and a *Barber of Seville* in Dallas. During the 1984 season, she will also sing the role of Despina in *Così fan tutte* in Dallas, under Nicola Rescigno.

MING CHO LEE (set designer) was awarded a Tony for his set for *K2* in 1983. His design for John Dexter's production of *The Glass Menagerie* with Jessica Tandy is currently on the Broadway stage where other credits include *The Shadow Box* as well as *Two Gentlemen of Verona* and *For Colored Girls Who Have Considered Suicide . . .* both of which originated at the New York Shakespeare Festival where Mr. Lee was principal designer for eleven years, designing 26 productions including the original *Hair* in 1967. Current designs include *Death of a Salesman* for the Stratford Shakespearean Festival in Ontario, and *The Entertainer* at the Guthrie, and most recently, *Turandot*

Juilliard American Opera Center

## LA BOHÈME

An Opera in Four Acts by

GIACOMO PUCCINI

Based on "La Vie de Bohème" by Henry Murger

Libretto by Giuseppe Giacosa and Luigi Illica

Conducted by: JORGE MESTER

Directed by: GRAZIELLA SCIUTTI (New York debut)

Sets designed by: MING CHO LEE

Costumes designed by: HAL GEORGE

Lighting designed by: BEVERLY EMMONS

### Cast in Order of Vocal Appearance

|                                  | Dec. 8, 10         | Dec. 9, 11         |
|----------------------------------|--------------------|--------------------|
| Marcello, a painter              | JOHN CIMINO        | VICTOR RAMIREZ     |
| Rodolfo, a poet                  | WILLIAM LIVINGSTON | ROGER OHLSEN       |
| Colline, a philosopher           | STEPHEN DUPONT     | LAURENCE MARTINO   |
| Schaunard, a musician            | DAVID HAMILTON     | BEN HOLT           |
| Benoit, a landlord               | JULIAN RODESCU     | JULIAN RODESCU     |
| Mimi                             | MARGARET VASQUEZ   | NICOLE PHILIBOSIAN |
| Parpignol, a toyseller           | RUBEN BROITMAN     | RUBEN BROITMAN     |
| Musetta                          | KATHERINE TERRELL  | RENEE FLEMING      |
| Alcindoro, a councillor of state | ROBERT MARKEL      | ROBERT MARKEL      |
| Custom House Guards              | GEORGE FRIDLENDER  | GEORGE FRIDLENDER  |
|                                  | DALE STINE         | DALE STINE         |

Townpeople, Children, Bandsmen

There will be three fifteen-minute intermissions

\* \* \*

Chorus Master: Patricia Handy

Musical Preparation: Ubaldo Gardini

Coaching Assistants: Cynthia Hoxie, Cliff Jackson, Douglas Martin

\* \* \*

### THE JUILLIARD SYMPHONY

\* \* \*

Thursday, December 8, 1983 at 8:00 P.M.

Friday, December 9, 1983 at 8:00 P.M.

Saturday, December 10, 1983 at 8:00 P.M.

Sunday, December 11, 1983 at 3:00 P.M.

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Evening performances will end at approximately 10:50; matinee at approximately 5:50

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

for the Opera Company of Boston. Mr. Lee's regional work has taken him to Long Wharf, The Guthrie, The Mark Taper Forum, and Arena Stage where *K2* originated. His dance credits include The Joffrey, José Limón, Alvin Ailey, Eliot Feld and Martha Graham companies, and for Antony Tudor at American Ballet Theatre. In the opera world, he has designed for the Houston Grand Opera, Lyric Opera of Chicago, San Francisco Opera, Staatsoper in Hamburg, and Teatro Colon in Buenos Aires. His work at the Metropolitan Opera includes *Boris Godunov*, *I Puritani*, and *Lohengrin*, as well as designs for the Met National Company and "Mini Met." For City Opera his designs include *Don Rodrigo*, *Julius Caesar* and *Maria Stuarda*. Mr. Lee was the principal designer for the Juilliard Opera Theatre from 1964 to 1969. His work includes the 1972 production of *La Bohème* and more recently *Montezuma* and *I Capuleti e I Montecchi*. Mr. Lee now serves as co-chairman of the design department for the Yale School of Drama.

HAL GEORGE (costume designer) has created costumes for major theatre and opera houses across the country. His Broadway credits include Arthur Miller's *The Creation Of the World And Other Business*, Joseph Papp's production of *Hamlet* at the Vivian Beaumont, and the current season's *Zorba* with Anthony Quinn. His work for the opera stage includes Verdi's *Attila* for New York City Opera, for which he also designed Boito's *Mefistopheles*. Other credits include *Manon* for the San Francisco Opera House, and the American premieres of operas by Henze and Schoenberg for the Santa Fe Opera. His designs have also been seen at the Guthrie Theatre, San Diego Shakespeare Festival, Washington Opera, and the Netherlands Opera, Amsterdam. Mr. George has also been a resident designer for The Juilliard School.

BEVERLY EMMONS lit Robert Wilson's *Einstein on the Beach*, for which she won the 1977 Lumen Award, as well as *I Was Sitting On My Patio*, and *Death, Destruction and Detroit* which was performed at the Schaubühne of Berlin. Her designs include Joseph Chaikin's *Endgame* and *The Dybbuk*, Bette Midler's *Clams on the Half Shell Revue*, *The Elephant Man*, *A Day In Hollywood . . .*, *Amadeus* and *Piaf*. She won Tony nominations for *The Elephant Man* and *A Day in Hollywood . . .*, and won an Obie Award last season for her distinguished lighting. Her dance credits include the Merce Cunningham Company and the Stuttgart Ballet at the Metropolitan Opera House.

## THE STORY OF THE OPERA

### ACT I - A GARRET

Marcello is painting while Rodolfo gazes out of the window. It is Christmas Eve in Paris, and it is bitter cold. There is no fire, so the manuscript of Rodolfo's drama is used for fuel. Colline, a philosopher, enters shivering, soon followed by Schaunard, a musician, laden with food, wood, wine and cigars. While the others immediately begin to feast, he tells them how he has come by his riches. There is a knock at the door. It is the landlord, Benoît, who has come for the rent. The four Bohemians ply him with wine and wit and manage to get rid of him without paying the rent. The money is then divided, and all but Rodolfo leave for the Latin Quarter. Rodolfo must finish an article for the newspaper and will rejoin them shortly. He has barely begun to work when another knock is heard at the door. It is Mimi, a pretty neighbour whose candle has been snuffed out in the drafty staircase. Rodolfo invites her in and offers her wine to revive her from a momentary fainting spell. She soon leaves but immediately returns, saying she has lost her keys. Her candle goes out again. Rodolfo quickly extinguishes his own; while searching for the key on the floor, their hands touch. Two beautiful arias follow. "Che gelida manina" and "Si, mi chiamano Mimi," in which they tell each other all about their simple lives. They sing a rapturous duet, "O soave fanciulla," exulting in their newfound love. The waiting friends impatiently call Rodolfo. He would much prefer to remain at home with Mimi, but when she promises to return with him, he takes her to meet his friends.

### ACT II - THE LATIN QUARTER

A gay holiday crowd is thronging the streets: students, street vendors, shopgirls, children and parents. Rodolfo buys Mimi a pink bonnet and introduces her to his friends, who have secured a table at the Café Momus. Mimi and Rodolfo have eyes only for each other. Marcello is in a bitter mood, which is not lightened by the arrival of his ex-lover, Musetta, richly dressed and in the company of a wealthy admirer, Alcindoro. Trying to gain Marcello's attention, Musetta breaks into her famous waltz "Quando me'n vo," in which she extols the quality of her not inconsiderable charms. To get rid of the old man, Musetta sends him away on a fruitless errand. A great ensemble ensues, during which Marcello and Musetta fall into each others' arms. By now the four friends have spent all their money: Musetta comes to their rescue by simply adding their bill to Alcindoro's. A military band appears: the whole crowd joins in behind them. Alcindoro returns. Upon being presented with the outrageous bill, he falls on a chair in a state of collapse.

### ACT III - AT THE OUTSKIRTS OF PARIS

It is an early February morning, by the Customs gate into Paris. There is a small inn on the square, where Marcello and Musetta have taken up residence. Mimi enters, coughing violently. She sends for Marcello, and when he comes out of the tavern tells him that she must leave Rodolfo and that she needs his help in telling him so. They have been quarreling incessantly, and Rodolfo left her the night before. Marcello shows her that Rodolfo is sleeping on a bench in the inn. Just then he awakens and comes looking for Marcello. Mimi hides from view, but listens to their exchange. Rodolfo at first accuses Mimi of being a flirt, and uses that excuse to justify his wanting to leave her. But he cannot hide his anguish for long. He loves Mimi more than anything in the world, but he is afraid. Mimi is desperately ill, she needs proper care, but, being abjectly poor, he can do nothing to help her. Mimi has overheard. She sadly bids farewell to her lover in the aria "Donde lieta uscì." However, as it is too cold to be alone in the winter, they decide to separate in the spring. While they rejoice in their decision to wait, the other pair of lovers, Marcello and Musetta, hurl insults at each other and each goes his separate way.



## ACT IV - THE GARRET

Rodolfo and Marcello are once more alone in their garret. Though they pretend to work, neither can concentrate, and in a beautiful duet "Ah, Mimi tu più non torni," they show where their thoughts really lie. Their spirits soon revive with the arrival of Colline and Schaunard. Even though the only available food is a salted herring, and water the only drink, they engage in such pranks as a Spanish dance and a mock duel. The gaiety comes quickly to an end when Musetta enters, followed by a desperately ill Mimi. There is nothing in the house, so Musetta goes with Marcello to sell her precious earrings. Colline removes his old coat and sings a fond farewell to it in the aria "Vecchia Zimarra" before going to pawn it. For a few moments Mimi and Rodolfo are left alone - they relive their romantic past, the losing of the key, the buying of the pink bonnet. Mimi falls asleep as the others return from their various errands of mercy. Musetta has brought a muff for Mimi's cold hands. Thinking it is a gift from Rodolfo, Mimi hugs it to herself, closes her eyes and quietly dies. Musetta is praying to the Madonna; Rodolfo is at the window. Only Schaunard, who is near the cot, realizes that she has stopped breathing. He tells Marcello. Rodolfo, turning from the window, reads the dreaded news in the eyes of his friends. Crying "Mimi, Mimi," he rushes to the cot, taking her lifeless body in his arms while the curtain falls.

## BIOGRAPHIES OF CAST

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

**JOHN CIMINO (Marcello)** studied with Ettore Campogalliano in Italy before coming to Juilliard, where he now studies with Daniel Ferro. He has won more than a dozen national and international awards, including the prize for baritone in the International Verdi Competition in Busseto. He was one of the winners of the first Pavarotti International Voice Competition in Philadelphia, where he later sang the role of Marcello opposite Pavarotti. He has also sung with the New Jersey State Opera, the New Orleans Opera, the Knoxville Opera, the Piedmont Opera and the New York City Opera Touring Company as well as solo concerts with orchestra, including an invitational performance at the recent Knoxville World's Fair. Most recently he sang the title role in the San Francisco Opera Center's National Tour of *Rigoletto* and the title roles in *Most Happy Fella* and *Man of La Mancha*. His previous roles at Juilliard have been as Germont in *La Traviata* and Enrico in *Lucia di Lammermoor*.

**STEPHEN DUPONT (Colline)**, originally from Texas, has a B.M. in Opera Performance from Memphis State, where he performed roles such as Colline, Dr. Grenvil in *La Traviata* and others before coming to New York, where he has been seen with the New York Grand Opera this past summer as the Sacerdote in *Nabucco*, Talbot in *Giovanna d'Arco*, and Monterone and Sparafucile in *Rigoletto*. He joins the AOC with this role, and this coming summer will perform the Cardinal in Menotti's *La Loca* at the Spoleto Festival in Italy.

**RENEE FLEMING (Musetta)** also makes her AOC debut with this role. She holds a B.M. in Music Education from Potsdam State and an M.M. from the Eastman School of Music, with performer's certificates in both opera and recital. In addition to performing extensively in oratorio and concert, she has recorded two pieces for Eastman's Symposium of Contemporary Music, and this summer performed Peter Mennin's *Voices* at the Aspen Festival. Her roles include Laurie in *The Tender Land*, Zerlina in *Don Giovanni*, and the Governess in Britten's *The Turn of the Screw*. Last summer she sang Anne Sexton in Susa's *Transformations* at Aspen, where she also won the Bel Canto Aria Competition. Next January, she will represent the Eastman School in the First International Vocal Competition in Pretoria, South Africa. She studies with Beverley Johnson.

**DAVID HAMILTON (Schaunard)** holds a Master's in Music from Juilliard, and has also studied at Tanglewood, the San Diego Opera Center, the Merola Opera Program and at the Britten-Pears School in England. While at Juilliard he performed Mengotto in *La Buona Figliuola*, Raymond in Menotti's *The Hero* and Donald Gallup in *The Mother of Us All*. He has won prizes in the Munich International Competition, the Washington International Competition, the National Arts Club Young Artist Auditions, and the New York District Metropolitan Opera Auditions in 1983. His roles include Marcello, Mercury in *La Calisto* for Wolf Trap, Dolabella in the Spoleto Festival's recent *Antony and Cleopatra*, Yamadori in the Tulsa Opera's *Butterfly*, The Commissioner in *Butterfly* and the Notary in *La Perichole* for the San Diego Opera last year, where he will return to do Morales in *Carmen*. Other future engagements include Papageno with the Sarasota Opera, Morales for the Tulsa Opera, and Mercutio in *Romeo and Juliet* for Opera Columbus. He studies with Daniel Ferro.

**BEN HOLT (Schaunard)**, who has appeared in previous Juilliard productions as Demetrius in Britten's *Midsummer Night's Dream*, Mercury in Cavalli's *La Calisto*, the Bonzo in *Madama Butterfly* and Papageno in *The Magic Flute*, as well as in the nationally televised Juilliard Pavarotti master classes, has a number of first prizes to his credit: this year, he won the Young Concert Artists International Auditions and the Kathleen Ferrier Prize; last year, the Joy of Singing Competition and the Oratorio So-



ciety Prize; earlier, the Washington International and the Independent Black Opera Singers' Competitions. He has sung with Opera South, the San Francisco Merola program, the Spoleto (Italy) and Innsbruck Festivals, and appeared with orchestras such as the Los Angeles Philharmonic at the Hollywood Bowl, the National Symphony in Carnegie Hall, the Baltimore Symphony and in the Young People's Concerts and with Musica Sacra in Avery Fisher Hall, as well as performing Melchior in *Amahl and the Night Visitors* at Kennedy Center, where he also recently sang Porgy in a concert version of *Porgy and Bess*.

WILLIAM LIVINGSTON (*Rodolfo*) makes his debut at the American Opera Center in this role. Recently appearing at the New York City Opera in *Of Mice and Men*, he also sung Rodolfo with English National Opera North; Camille in *The Merry Widow* with the Des Moines Opera; Rinuccio in *Gianni Schicchi* with the San Antonio Symphony; Nemorino in *L'Elisir d'amore* with the Chattanooga Opera; and with the Seattle Opera, Rodolfo, Ernesto in *Don Pasquale*, Pinkerton in *Madame Butterfly*, and Don Ottavio in *Don Giovanni*, among other lead roles. Among his awards are the Mozart Prize at the Francisco Vinas Vocal Competition in Barcelona; and grants from the San Francisco Opera Merola Program, National Opera Institute, Rockefeller and Sullivan Foundations and the Metropolitan Opera.

LAURENCE MARTINO (*Colline*) from New Haven, Connecticut, appeared in last season's AOC production of Massenet's *Manon* as the Count des Grieux, and as Capellio in Bellini's *I Capuleti e i Montecchi*. A 1981 first place winner in the Metropolitan Opera District auditions and the N.F.M.C. State auditions, his roles include Monterone in *Rigoletto*, which he performed with the Savannah Symphony, as well as the Bonze in *Madama Butterfly* with both the Dayton Opera and Glimmerglass Opera. Colline with the New Orleans Opera, and Daniele in *Il Duca d'Alba* with the Opera Orchestra of New York. He was also seen in the New York premiere of Kandinsky's *The Yellow Sound* and as Ramfis in the New York Grand Opera's *Aida*. He has appeared in concert with the Yale Symphony, New Haven Symphony, and the Eastern Connecticut Symphony, as well as with the Connecticut Grand Opera, and in Stamford and Duluth.

ROGER OHLSEN (*Rodolfo*) is from Edmonton, Canada, where he took his B.M. at the University of Alberta. He was heard here last season in the AOC production of *Manon* as Des Grieux. He had 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* and The Steersman in *The Flying Dutchman*. He was in residence with the Canadian Opera in Toronto, and also in residence at the Theatre-am-Turm in Frankfurt, Germany where he premiered a work by Jorge Zulueta, *Helen's Oper*, which was written for him. This month he joins the Metropolitan Opera.

NICOLE PHILIBOSIAN (*Mimi*) is from Colorado and is a student of Beverley Johnson at Juilliard, and a graduate of the Eastman School of Music. A finalist in both the Eleanor Steber Competition and the Metropolitan National Council Auditions, she was a first place winner in the Khachaturian Competition in 1980 and this year won the Joy in Singing Competition. Her roles include the title role in Cavalli's *La Calisto*, the Countess in *The Marriage of Figaro*, the mother in *Amahl*, Gilda in *Rigoletto*, Norina in *Don Pasquale*, and the title roles in *Suor Angelica* and *Madama Butterfly*, as well as Fiordiligi and Rosalinda. She joins the AOC with this role, and will make her debut with the New York City Opera in 1984 in the role of Musetta. She has sung with Wolf Trap, Texas Opera Theatre, Eastman Opera Theater and the Central City Opera, among others.

VICTOR RAMIREZ (*Marcello*) is from Mexico, where he studied cello and voice at the National Conservatory of Music and the University of Veracruz. After further studies at Peabody and the Academy of Vocal Arts in Philadelphia, he came to New York to join the AOC. He is a first prize winner of both the Moralez Estavez and the Carlo Morelli Competitions and a national semi-finalist in the 1982 Metropolitan auditions. Among his roles are Enrico in *Lucia*, Silvio in *Pagliacci*, Escamillo in *Car-*

*men*, and the Count in *The Marriage of Figaro*, all with the National Opera Company of Mexico, as well as Lescart in *Manon Lescaut* and Dr. Malatesta in *Don Pasquale*. He makes his debut with the AOC in this role.

JULIAN RODESCU (*Benoit*) started his musical career as a cellist. While obtaining a Master's Degree at Juilliard he began studies in voice, and is now a pupil of Beverley Johnson. He has appeared as Plutone in a production of Monteverdi's *Il Ballo delle Ingrate*, and as one of the giants in Kandinsky's *The Yellow Sound*. At Juilliard he was seen in Britten's *Midsummer Night's Dream* and as Hunding in last season's concert version of *Die Walküre*, Act I.

KATHERINE TERRELL (*Musetta*) is from Illinois, with a B.A. from Eastern Illinois University and a diploma in opera performance from the University of Toronto. She has previously been seen in the Juilliard AOC productions of *La Rondine* as Magda, as Violetta in *La Traviata*, and Giulietta in last season's *I Capuleti e i Montecchi*. Her repertoire includes such roles as Marguerite in *Faust*, Micaela in *Carmen*, Antonia in *Tales of Hoffmann*, Rosalinda in *Die Fledermaus*, Leila in *Pearl Fishers* and Donna Elvira in *Don Giovanni*, sung for Opera Columbus, the St. Petersburg and Chautauqua Operas, Artpark and the Canadian Opera Company, among others. She also played Josephine in *H.M.S. Pinafore* (later televised) for the Stratford Festival in Canada, and took part in a national Canadian Menotti tour. Among her recordings are R. Murray Schafer's *Loving*, which received a Juno Award nomination in Canada, and she has been heard in concert with the Toronto Symphony, the National Art Centre Orchestra, the Syracuse Symphony and the Chicago Symphony. Upcoming engagements include performances with the Cincinnati and Winnipeg Symphonies and a *Musetta* for the Canadian Opera Company. She is a student of Ellen Faul.

MARGARET VASQUEZ (*Mimi*), who joins the Juilliard American Opera Center with this role, is a New Yorker, a Baltimore Opera Competition First Prize winner and a finalist in the Metropolitan Opera National Council Auditions and the G. B. Dealey Competition this year. Her roles include *Musetta* in *La Bohème* for the Baltimore Opera, Clara in *Porgy and Bess*, the Countess in *The Marriage of Figaro* and Rosalinda in *Die Fledermaus* with companies such as Connecticut, Cincinnati, Pittsburgh and the Puerto Rican Opera. She has also sung Beethoven's *Missa Solemnis* with the Hartford Symphony and Choral.

## AMERICAN OPERA CENTER CHORUS

Vanessa Ayers, Ruben Broitman, Andrea Cawelti, Sara Chaiken, Robert Craig, Yun Deng, George Fridlender, Peter Gillis, Yanyu Guo, David Harris, Keith Heimann, Kyunghie Hwang, Un Hui Kim, Jong Mee Lee, Dianne Legro, Mel Logan, Joanna Lo Monaco, Julian Long, Brian Matthews, Mi-Hae Park, Kristin Paulus, Rachel Rosales, Carolyn Sebron, James Seiler, Young Ok Shin, Ying Shuong, Dale Stine, Korliss Uecker, Jacqueline Venable, Anne Wilkinson, Kurt Willett, Richard Wilson, Joseph Wolverton.

## CHILDREN'S CHORUS

New York City Opera Children's Chorus, Mildred Hohner, Director  
Serena Benedetti, Sigrid Benedetti, Christopher Byars, Daniel Fried, Samuel Marks, Paul Sanchez, Alistair Thurber, Dana Watkins

## SUPERNUMERARIES

Esther Aubort, Lucy Hatschek, Richard Hatschek, Peter Mesney, David Muller, Monica Moray  
Alice Rhoades, Steven S. Simring, Lauri Westfall



## JUILLIARD SYMPHONY

### Violins

Eva Grusser  
*Concertmaster*  
 Damian Falkowski  
*Assistant*  
 Elizabeth Layton  
*Principal Second*  
 Anna Joseph  
*Assistant*  
 Michelle Davis  
 Ram Cepner  
 Joyce Hamman  
 Yion Hung  
 Virgilio Joven  
 Jacqueline McCreadie  
 Key-Thomas Markl  
 Takayuki Mori  
 Sam Oliver  
 Min-Jun Park  
 Mark Preston  
 Maria Radicheva  
 Anatoly Rosinsky  
 James Stern  
 Jonathan Stelow  
 Colin Twigg  
 Soren Uhde  
 Timothy Ying

### Violas

Richard Fleishman  
*Principal*  
 Paul Coletti  
*Assistant*  
 Caroline Lee Benner  
 Stephanie Firdman  
 Alan Gordon  
 Patrick Lemmonier  
 Domingo Mujica

### Violoncellos

Paul Mahr  
*Principal*  
 Chungsun Kim  
*Assistant*  
 Rajan Krishnaswami  
 Dorothy Lawson  
 Hee Jin Paik  
 Mark Smith

### Contrabasses

Chris Hanulik  
*Principal*  
 Nami Akamatsu  
 Anthony Falanga  
 Timothy Goplerud  
 Yang Wang

### Flutes/ Piccolo

Jan Vinci  
 Tobias Carron  
 Holly Mentzer

### Oboes/ English Horn

Cameron McClusky  
 Michael LaRue  
 Katherine Dupuy

### Clarinets/ Bass Clarinet

Edward Wojtowicz  
 Morrie Sherry  
 Albert Hunt

### Bassoons/ Contra Bassoon

Gines Cano  
 Joseph Walck

### Horns

Michael Pandolfi  
 Duncan Brinsmead  
 Mary Cavitt  
 Linda Blacken

### Trumpets

David Mayo  
 Jacqueline Taylor  
 David Bilger

### Trombones/ Bass Trombone

David Kaplon  
 James Lebens  
 Christian Brandhofer  
 Jack Schatz

### Timpini/ Percussion

Joseph Brachitta  
 Maya Gunji  
 Jeff Broadhurst  
 Anthony Ambrogio

### Harps

Inga Lisa Jensen  
 Patricia Marci Fletcher

### Stage Band

Koichi Aiba  
*Piccolo*  
 Lisa Allen  
*Piccolo*  
 Paul Neebe  
*Trumpet*  
 James O'Connor  
*Trumpet*  
 Mitchell Erwin  
*Percussion*  
 Patricia Niemi  
*Percussion*

## PRODUCTION STAFF

Production Manager ..... Ted Ohl  
 Production Coordinator ..... Barbara Pook  
 Technical Director ..... Anthony Diemont  
 Production Stage Manager ..... Rene Byrne  
 Costume Supervisor ..... John Lee  
 Assistant Costume Supervisor ..... Virginia Johnson  
 Production Electrician ..... Mark Vassallo  
 Properties Supervisor ..... David Ellis  
 Wig and Makeup Designer ..... Peg Schierholz  
 Administrative Assistant ..... Carol Haas  
 Production Secretary ..... Helen Taynton  
 Assistant Production Manager ..... Karen Armstrong  
 Production Assistants ..... Laurie Dowling\*, Daniel Kanter, Richard Ross  
 Assistant Stage Managers ..... Kent Godwin\*, Ronald Koenig\*  
 Assistants to Conductor ..... JoAnn Falletta, Fabio Mechetti  
 Assistant Technical Directors ..... Rob Oakley, A. J. Rocchio  
 Head Scenic Artist ..... Ellen Oshins  
 Assistants to the Costume Designer ..... David Roberts, Grace Tannehill  
 Costume Stock Supervisor ..... Eileen Miller  
 Costume Shop Staff ..... Christine Andrews, Nancy Fleming\*, May Hart, Donna Hattin,  
 Catherine Homa-Rocchio, Robert Manning, Thom Prager, David Ruble,  
 Jennifer Ruscoe, David Scott, Patrick Wiley\*, Julie Winn\*  
 Millinery ..... J. Douglas James  
 Assistant to the Lighting Designer ..... Todd Elmer  
 Master Electrician ..... Mark Vassallo  
 Assistant Master Electrician ..... M. Zane Stemple  
 Electronics Maintenance ..... Ron Brodeur  
 Electricians ..... Nancy Annenberg\*, Ben Boltin\*, Bill Gallinghouse, Donald Guyton\*  
 Prop Stock Coordinator ..... Donna Magdalena Brueger  
 Properties Craftsmen ..... Donna Magdalena Brueger, Karin Collins\*, Kevin Daley  
 Wig and Makeup Assistant ..... Yvonne Swann\*  
 Shop Carpenters ..... Brian Aldous, Michel Barreau, Lori Harrison, Tom Keever, Kevin Krist\*,  
 Frank Macken, Richard Meyer, David Perlman\*, John Paull Rock, Jeffrey Schneider  
 Stage Carpenters ..... Kevin Krist\*, David Perlman\*, John Rock, Jeffrey Schneider  
 Scenic Painters ..... Dan Ettinger, Terry Ryan\*  
 Board Operator ..... Alan Overlander  
 Props Crew ..... Donna Magdalena Brueger, Karin Collins\*, Andrew Ness  
 Wardrobe ..... Julene Luiken, Brian Matthews, Patrick Wiley\*, Julie Winn\*  
 \*Stage Department Production Interns

## FACULTY AND STAFF OF THE JUILLIARD AMERICAN OPERA CENTER

|                             |                                         |
|-----------------------------|-----------------------------------------|
| Erica Castelli .....        | <i>Administrator</i>                    |
| Martin Smith .....          | <i>Head Coach</i>                       |
| Norman Ayrton .....         | <i>Resident Stage Director</i>          |
| Ubaldo Gardini .....        | <i>Special Coach/Italian Repertoire</i> |
| Bertha Melnik .....         | <i>Coach</i>                            |
| Viola Peters .....          | <i>Coach</i>                            |
| Marshall Williamson .....   | <i>Coach</i>                            |
| Cynthia Hoxie .....         | <i>Coaching Fellow</i>                  |
| Clifford Jackson .....      | <i>Coaching Fellow</i>                  |
| Douglas Martin .....        | <i>Coaching Fellow</i>                  |
| Evelina Colorni .....       | <i>Italian Diction</i>                  |
| Alice Howland .....         | <i>German Diction</i>                   |
| Madeleine Marshall .....    | <i>English Diction</i>                  |
| Marguerite Meyerowitz ..... | <i>French Diction</i>                   |
| Doris Woolfe .....          | <i>Administrative Assistant</i>         |

Your support of the Juilliard American Opera Center is needed and welcome. Further information on gifts to the School may be obtained from the Juilliard School Development Office, Lincoln Center, New York 10023. Telephone 799-5000, X278.

## THE JUILLIARD SCHOOL

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# THE JUILLIARD SCHOOL

## OPERA WORKSHOP PRODUCTION

### THE JUILLIARD THEATER

Thursday, April 5, 1984, at 8:00 P.M.

Saturday, April 7, 1984, at 8:00 P.M.

Sunday, April 8, 1984 at 3:00 P.M.

### LA VIE PARISIENNE

Music by **Jacques Offenbach**

Libretto by **Meilhac and Halevy**

Translation by **Donald Pippin**,  
by arrangement with Belwin Mills Publishing Corp.

Conducted by **Roger Nierenberg**

Directed by **Norman Ayrton**

Set Design by **Daniel M. Ettinger**

Costumes by **Julene Luiken**

Lighting by **Todd Elmer**

Ballet Choreography by **Genia Melikova**

### CAST IN ORDER OF APPEARANCE

|                                                                                                                                                                                                                                                                                                                                                                                                                                | April 5/8                 | April 7                   |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------|---------------------------|
| Bobinet                                                                                                                                                                                                                                                                                                                                                                                                                        | <b>Ruben Broitman</b>     | <b>Peter Gillis</b>       |
| Railway Porter                                                                                                                                                                                                                                                                                                                                                                                                                 | <b>David Harris</b>       | <b>David Harris</b>       |
| Raoul de Gardefeu                                                                                                                                                                                                                                                                                                                                                                                                              | <b>Joseph Wolverton</b>   | <b>Damon Evans</b>        |
| Metella                                                                                                                                                                                                                                                                                                                                                                                                                        |                           |                           |
| an actress                                                                                                                                                                                                                                                                                                                                                                                                                     | <b>Jacqueline Venable</b> | <b>Vanessa Ayers</b>      |
| Gontran                                                                                                                                                                                                                                                                                                                                                                                                                        |                           |                           |
| her admirer                                                                                                                                                                                                                                                                                                                                                                                                                    | <b>Sidwell Hartman</b>    | <b>Sidwell Hartman</b>    |
| Joseph                                                                                                                                                                                                                                                                                                                                                                                                                         |                           |                           |
| Gardefeu's ex-valet                                                                                                                                                                                                                                                                                                                                                                                                            | <b>Damon Evans</b>        | <b>Joseph Wolverton</b>   |
| Baron Gondremarck                                                                                                                                                                                                                                                                                                                                                                                                              | <b>George Fridlender</b>  | <b>Julian Rodescu</b>     |
| Baroness Gondremarck                                                                                                                                                                                                                                                                                                                                                                                                           | <b>Andrea Cawelti</b>     | <b>Joanna LoMonaco</b>    |
| A Brazilian                                                                                                                                                                                                                                                                                                                                                                                                                    | <b>Dale Stine</b>         | <b>Dale Stine</b>         |
| Alphonse                                                                                                                                                                                                                                                                                                                                                                                                                       |                           |                           |
| Gardefeu's servant                                                                                                                                                                                                                                                                                                                                                                                                             | <b>David Harris</b>       | <b>Brian Matthews</b>     |
| Frick                                                                                                                                                                                                                                                                                                                                                                                                                          |                           |                           |
| a bootmaker                                                                                                                                                                                                                                                                                                                                                                                                                    | <b>David Lowe</b>         | <b>David Lowe</b>         |
| Gabrielle                                                                                                                                                                                                                                                                                                                                                                                                                      |                           |                           |
| a glovemaker                                                                                                                                                                                                                                                                                                                                                                                                                   | <b>Korliss Uecker</b>     | <b>Sara Chaiken</b>       |
| Urbain                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>Brian Matthews</b>     | <b>David Harris</b>       |
| Prosper                                                                                                                                                                                                                                                                                                                                                                                                                        | <b>Sidwell Hartman</b>    | <b>Sidwell Hartman</b>    |
| Pauline                                                                                                                                                                                                                                                                                                                                                                                                                        | <b>Dianne Legro</b>       | <b>Anne Wilkinson</b>     |
| Leonie                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>Mi-Hae Park</b>        | <b>Mi-Hae Park</b>        |
| Louise                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>Kyunghie Hwang</b>     | <b>Yanyu Guo</b>          |
| Clara                                                                                                                                                                                                                                                                                                                                                                                                                          | <b>Young Ok Shin</b>      | <b>Jong Mee Lee</b>       |
| Mme. Quimper-Karadec                                                                                                                                                                                                                                                                                                                                                                                                           | <b>Gale Limansky</b>      | <b>Carolyn Sebron</b>     |
| Julie de Folle-Verdure,                                                                                                                                                                                                                                                                                                                                                                                                        | <b>Sara Chaiken</b>       | <b>Jacqueline Venable</b> |
| her niece                                                                                                                                                                                                                                                                                                                                                                                                                      |                           |                           |
| Travellers, Parisians, Railway Employees, Whores, Maids,<br>Germans, Waiters, Revellers:                                                                                                                                                                                                                                                                                                                                       |                           |                           |
| Peiwen Chao, Ying Shuong, Vanessa Ayers, Andrea Cawelti, Sara Chaiken, Yanyu<br>Guo, Kyunghie Hwang, Un Hui Kim, Jong Mee Lee, Dianne Legro, Joanna<br>LoMonaco, Mi-Hae Park, Carolyn Sebron, Young Ok Shin, Korliss Uecker, Jacque-<br>line Venable, Anne Wilkinson, Ruben Broitman, Damon Evans, George Fridlender,<br>Peter Gillis, David Harris, David Lowe, Brian Matthews, Julian Rodescu, Dale<br>Stine, Joe Wolverton. |                           |                           |
| Music Collaborator                                                                                                                                                                                                                                                                                                                                                                                                             |                           | <b>Baird Hastings</b>     |

### THE JUILLIARD PHILHARMONIA

The action takes place in Paris, in the late 19th Century.

Part One: Scene 1 A Railway Terminus  
Scene 2 Gardefeu's House

Part Two: Scene 1 The home of Mme. Quimper-Karadec  
Scene 2 Gardefeu's House  
Scene 3 The Cafe Anglais

There will be one intermission of approximately 15 minutes.

The performance will end at 10:30 and 5:30, respectively.

(over)

## LA VIE PARISIENNE

"La Vie Parisienne" was produced in 1866, when Paris, during the reign of Napoleon III, was the pleasure capital of Europe and had acquired the title of "Gay Paree" from tourists all over the world with money to spend. Offenbach, at the height of his powers as a comic satirist, presents us with a series of masquerades in which an unsuspecting couple from conservative Stockholm are caught up in this politically insecure, but socially effervescent world where all classes have become intermingled in the feverish search for pleasure and it is easy to mistake a private house for a hotel, a bootmaker for a Major General, and a chambermaid for a lady of title.

—Norman Ayrton

\* \* \*

Production Stage Manager ..... **Rene Byrne Ohl**  
 Stage Manager ..... **Pat Cowdery**  
 Assistant Stage Manager ..... **Clara Iacopelli**  
 Musical Preparation ..... **Cynthia Hoxie, Clifford Jackson, Douglas Martin, Bertha Melnik, Martin Smith**  
 Assistant to Conductor ..... **David Abell**  
 Assistant to Costume Designer ..... **Laurel Lichten**  
 Wigs and Makeup ..... **Peg Schierholz**  
 Assistant for Wigs and Makeup ..... **Yvonne Swann**  
 Assistant to Lighting Designer ..... **Donald Guyton**  
 Assistants to Mr. Hastings ..... **Thomas Corbett, Mark Veregge**  
 Additional ballet costumes courtesy Leda Eglevsky

\* \* \*

## JUILLIARD DANCE ENSEMBLE

Edward Davis, Peter Dickey, Gregory Foster, Michele Hildebrandt, Monica Moray, Lenore Pavlakos, Kaisha Thomas, Lauri Westfall.

\* \* \*

## JUILLIARD PHILHARMONIA

### Violins

Stephan Tieszen  
 Concertmaster  
 Frank Almond  
 Assistant  
 Alice Holland  
 Principal Second  
 Deanna Lee  
 Assistant  
 Catronia Buchdahl  
 Joyce Chang  
 Chyi-Yau Chen  
 Yoon Jung Choi  
 Rohan De Silva  
 Bruno Eicher  
 Cynthia Finks  
 Ellen Gronningen  
 Jolyt Kalkman  
 Anna Kim  
 William Law  
 Barbara Manson  
 Kaoru Niawata  
 Daniela Rodnite  
 Ling-Yu Xu

### Violas

Allison Cornell  
 Principal  
 Caroline Baldacchini  
 Assistant  
 Svava Bernardsdottir  
 David Harding  
 Marina Tan  
 Alan Tretick

### Cellos

David Ying  
 Principal  
 Anna Cholakian  
 Assistant  
 Orna Carmel  
 James Lee  
 David Low  
 Henry Van Der Sloom

### Basses

David Carbonara  
 Principal  
 Gregory Sarchet  
 Assistant  
 Howard Carle  
 Constance Deeter

### Flutes

Mary Ann Fink  
 Holly Mentzer

### Oboe

Joel Bard

### Clarinets

Vanessa Lawicki  
 Sylvia Cruz

### Bassoon

David Taylor

### Horns

Theresa MacDonnell  
 Raimundo Diaz

### Trumpets

James O'Connor  
 Charles Olsen

### Trombones

Andrew Jacobs  
 James Brous  
 James Smith

### Timpani

Erik Charlston

### Percussion

Catherine Flandrau



8/18/83

The Juilliard School  
Dance Division

Faculty and Student Newsnotes XXV

FACULTY

Ruby Shang performed and taught for the Lorraine County Arts Council in Ohio in connection with Affiliate Artists. She is also performing in New Zealand in September.

ALUMNI

Hikari Baba presented her own choreography at the Riverside Church's "Ten cents-a-dance" in August. Performing with her were Kenneth Bowman, Susan Gaydos and Ted McKnight.

After the opening night for the 25th anniversary of the Alvin Ailey American Dance Theater, Marilyn Banks was praised by a critic of the New York Times as being "one of the most vital performers in the company".

Pierre Barreau is teaching at the University of Quebec.

Phillip Bond performed with Okra Dance Company at the Uhuru Sasa summer festival in June. On July 4th he appeared in a tribute to Eubie Blake at the Prospect Park bandshell with the Sounds in Motion Dance Company. In August he performed with Mickey Davidson for the Universal Jazz Coalition in Great Neck, Brooklyn and in New York at the 72nd Street bandshell.

Kelly Christophorides attended the Juilliard Dance Division in 1957-58 and recently visited us at Lincoln Center. Since 1959 she has been a soloist for the National Lyric Opera of Athens and has choreographed there for several productions including "Manon Lescaut", "Il signore Bruschino" and "Hero and Leander".

Martha Clarke, artistic director of the Crowsnest Dance Company, has been appointed to serve as a 1983 Dance Program panelist for National Endowment for the Arts.

Sari Eckler danced with Nina Wiener and Dancers at the Art in the Anchorage series as part of the Brooklyn Bridge Centennial celebration.

Saeko Ichinohe and Company appeared at Artpark in Lewiston, NY in August.

Francine Landes is choreographing rock videos for MTV cable television. She is presently involved in preproduction for a jazz video for Jean Luc Ponty.

Ted McKnight performed with Pearl Lang Company in June and is in rehearsal for the company premiere of Glenn-Lund-Dance scheduled for September at the Joyce Theater. He also toured New York State with Vanaver Caravan including a performance at the Chautauqua Festival. He will tour the mid-west with them in November as well.

Newsnotes (cont'd)

The dance company of Margaret Mink Colbert performed two outdoor concerts at Pier 11 and on Columbus Ave. in August.

Bebe Neuwirth and Carole Schweid are performing in "Upstairs at O'Neals". Miss Neuwirth made her Broadway debut as Sheila in "A Chorus Line" while Miss Schweid was in the original cast of same.

Pamela Risenhoover toured in England with Janet Soares/Dances in July.

Lucia Sciorsci is Rehearsal Assistant of the Metropolitan Opera Ballet in New York City.

The Peter Sparling Dance Co. performed for three nights at the Riverside Dance Festival in May.

Adrienne Stevens was named dance director of the Antigua Adventure program for the summer of 1983 at an exclusive resort in Antigua, West Indies. Miss Stevens also choreographed an American musical comedy and a work for the Caribbean celebration of Carnival. Other choreographers presenting dances were from the other islands and Africa.



THE JUILLIARD SCHOOL  
Dance Division

11/18/83

Faculty and Student Newsnotes XXVI

FACULTY

Billie Mahoney toured China with The Fifth Edgar Snow Delegation of the University of Missouri-Kansas City from October 4 through 24. Miss Mahoney taught master classes in jazz and tap dance and Labanotation in Peking. She also taped a segment with Carl Wolz for her television show, DANCE ON. Upon returning to the United States, she taught master classes at the University of Missouri.

Doris Rudko served as Artistic Advisor to the Choreographers in Residence at The Yard in Martha's Vineyard during August.

ALUMNI AND CURRENT STUDENTS

ROUGH MAGIC & MAD MISTAKINGS, A Shakespeare Quartet, was presented during November at TOMI, with choreography by Jane Carrington.

Ellen Field attended the premiere performance of the Osnabrück (West Germany) State Theater Ballet under the direction of their new ballet master and choreographer, Joel Schnee.

The Glenn-Lund Dance Company (Laura Glenn, co-artistic director and choreographer) performed at the Joyce Theater, September 14 and 15. Dancing with the company were Diane Butler, Ted McKnight and Megan Williams.

Chandler Holland is currently performing in the musical, BLACK GOSPEL/BLACK NATIVITY. The production, which was conceived by Hazel Bryant and choreographed and directed by Mike Malone has been touring Europe, Canada and the Caribbean for the past five years.

East and West met in dance when Saeko Ichinohe & Company performed at Marymount Manhattan Theatre in October. The program included three of her own works: CIRCLES, SPARROWS and a new work. Caroline Billings, Mark DeGarmo and Rosemary Newton performed with the company.

Robbin Ford, Robert Garland and Thomas Halstead danced with Keith Lee Ballet of Contemporary Arts at the Riverside Theatre in October.

Tzipora Levenboim toured to New York and Los Angeles with the Bat-Dor Dance Company of Israel in October.

Jonathan Leinbach toured with the Joffrey III Company in October and November.

Manuel and Nicholas Rodriguez danced with Ballet Hispanico at the Joyce Theater, October 4 through 9. Included in the program were BATUCADA FANTASICA, choreography by Vicente Nebrada, TRES CANTOS and CARAVANSARAI, choreography for both by Talley Beatty.

The highlight of Neta Pulvermacher's life this autumn was being chosen by The Brooklyn Arts and Culture Association to present a half hour of her choreography on a program in February, 1984. Her work has been seen recently at the International House in their Fall Fiesta, October 1 and their Arts Festival, October 8.

Lance Westergard was one of three guest choreographers whose works were performed in a Free Concert in Prospect Park, Brooklyn by the Vic Stornant Dance Theater in July.



Faculty

ETHEL WINTER was guest teacher and choreographer for the MJT Dance Company in Boston for two weeks in November and December

Alumni

IRENE TSUKADA has launched a career in arts administration with The Joffrey Ballet. She is assistant to the new Executive Director, Dr. Robert R. Hesse. She is busy helping the company set up their bi-coastal residencies.

NAN FRIEDMAN danced with Lucinda Childs at Brooklyn Academy of Music in their Next Wave Festival in October.

ELIZABETH SUNG performed in "Sound and Beauty" at the New York Public Library in December.

HIKARI BABA performed as principal dancer with the Mieko Fuji Contemporary Dance Company of Tokyo during November and December.

Current Students

TORBJÖRN STENBERG danced in a program at Ohio State University in November. Featured choreographer was Beth Corning, an OSU graduate.

The Rockettes of Radio City Music Hall presented awards to LAURA COLBY, NATALIE ROGERS and MEGAN WILLIAMS on Sunday, December 11 at their annual Christmas party. The three danced short works on the program and met several of the Rockettes, their alumnae and administrative staff.

Faculty

DANIEL LEWIS Dance - A Repertory Company performed at The Riverside Dance Festival January 19 - 22. The program included new works by Mr. Lewis, JANE CARRINGTON, NANCY S. JORDAN and ANNA SOKOLOV. Miss Carrington, Miss Jordan, RISA STEINBERG and RANDALL FAXON PARKER, all Juilliard graduates, danced with the company.

MICHAEL MAULE was a member of the panel of judges for the Creative Artists Program Services in February. The CAPS competition will give grants to choreographers.

RUBY SHANG & Company, Dancers performed at Dance Theater Workshop January 12 - 14. The program featured the world premier of Vernacular Projects. KENNETH BOWMAN, a current Juilliard student and DIANE BUTLER and ELIZABETH MAXWELL, Juilliard graduates performed with the company.

JANET SOARES choreographed Gian Carlo Menotti's Amahl and the Night Visitors for the Little Orchestra Society in December. Mr. Menotti directed the production and TED MCKNIGHT, Juilliard graduate was a featured dancer.

Alumni

Mathews-Masters Dance Company (GARY MASTERS) performed at The Riverside Dance Festival February 8 - 12.



40

2/25/84

NEWSNOTESXXIX

FACULTY

ALFREDO CORVINO and ANN VACHON (graduate) served as judges for the Regional Auditions for the Dance Division of the Governors School of the Arts of New Jersey.

JANET SOARES'S Dances were performed at Barnard College February 10 and 11. Dancing with her were Juilliard graduates MARIA ALVAREZ, MARGARET JOHNSON, FRANCINE LANDES, TED MCKNIGHT, ROBERTO PACE, PAMELA RISENHOOVER and current Juilliard student KRAIG PATTERSON.

ALUMNI

JANIS PFORSICH directed original baroque dances at the Riverside Dance Festival on February 22, 24 and 26. MARIA ALVAREZ, STUART GOLD and MARK HAIM performed with her.

BARBARA HOON and THOMAS RAWEdanced with Twyla Tharp Dance in her recent season at the Brooklyn Academy of Music. Both dancers appeared in Miss Tharp's new work Fait Accompli.

SYLVIA (YAMADA) BROWN is currently appearing in the national company of The King and I.

THE JUILLIARD SCHOOL  
Dance Division

LCSP Tour Schedule and Casting Information

THE UNSUNG

Christopher Batenhorst  
Charlton Boyd  
Peter London  
Kraig Patterson  
Daniel Sanchez  
Torbjörn Stenberg

PASO A CUATRO

Laura Colby  
Laurel Doran  
Nadine Mose  
Christine Nieder

Tour dates: Mon Mar 26 (2 performances)  
Tue Mar 27 (2 performances)  
Fri Mar 30 (1 performance)  
  
Thu Apr 12 (2 performances)

CRACK ON THE CEILING - Cast A

Gina Bonati  
Andrea Feier  
Antonio Laginha  
Catherine Novak  
Kraig Patterson

CRACK ON THE CEILING - Cast B

Lisa Giobbi  
Lisa Green  
Bruce Harris  
Natalie Rogers  
Vernon Scott

LITTLE IMPROVISATIONS - Cast A

Laura Colby  
Douglas Vlaskamp

LITTLE IMPROVISATIONS - Cast B

Ani Udovicki  
Douglas Vlaskamp

|             |                      |                            |                                                    |
|-------------|----------------------|----------------------------|----------------------------------------------------|
| Tour dates: | Mon Mar 26           | (2 performances)           | Cast B Crack/LI                                    |
|             | Tue Mar 27           | (2 performances)           | Cast B Crack/LI                                    |
|             | Wed Mar 28           | (2 performances)           | Cast B Crack/LI                                    |
|             | Fri Mar 30           | (1 performance)            | Cast B Crack/LI                                    |
|             | Mon Apr 2            | (1 performance)            | Cast B Crack except Ani for Bruce<br>Cast A LI     |
|             | <del>Tue Apr 3</del> | <del>(1 performance)</del> | <del>Cast A Crack/LI</del>                         |
|             | Wed Apr 4            | (2 performances)           | Cast A Crack except Ani for Catherine<br>Cast A LI |
|             | Thu Apr 5            | (1 performance)            | Cast A Crack/LI                                    |
|             | Fri Apr 6            | (1 performance)            | Cast A Crack/LI                                    |
|             | Mon Apr 9            | (1 performance)            | Cast A Crack/LI                                    |
|             | Tue Apr 10           | (1 performance)            | Cast A Crack/LI                                    |
|             | Wed Apr 11           | (1 performance)            | Cast A Crack/LI                                    |
|             | Thu Apr 12           | (1 performance)            | Cast B Crack<br>Cast B LI                          |
|             | Fri Apr 13           | (1 performance)            | Cast A Crack/LI                                    |



42

9/30/83

"THE UNSUNG"

LCSP TOUR A 1983-84

| <u>ROLE</u>  | <u>CAST A</u>     | <u>CAST B</u>           |
|--------------|-------------------|-------------------------|
| Metacomet    | *Peter Smith      | Douglas Vlaskamp        |
| Tecumseh     | Dennis Collado    | *Christopher Batenhorst |
| Black Hawk   | *Kenneth Bowman   | Kenneth Banks           |
| Osceola      | Charlton Boyd     | *Kraig Patterson        |
| Sitting Bull | *Douglas Vlaskamp | *Torbjörn Stenberg      |
| Geronimo     | *Vernon Scott     | *Peter London           |

\*NOTE: These solos to be done.

UNDERSTUDIES: Daniel Sanchez

Any other men who would like to learn this work are welcome to come and work in the back.

Douglas Vlaskamp may be replaced in Cast B by understudy or another man after seeing everyone.

42

1983-1984  
LCSP  
10/13/83

PERFORMANCE SCHEDULE  
THE UNSUNG/PASO A CUATRO

Nov. 14th - Nov. 23rd

Monday, Nov. 14th, 10:15 A.M.

Satellite East JHS (J313.5)  
50 Jefferson Avenue  
Brooklyn, New York 11216  
Phone: (212) 834-6773  
Coordinator: Ms. Leigh M. Powell  
H.P.: (212) 426-1577

Tuesday, Nov. 15th, 9:30 & 10:30 A.M.  
(Double Performance)

PS 26 (District 6) (106PF)  
475 West 155th Street  
New York, New York 10032  
Phone: (212) 690-8989  
Coordinator: Ms. Ruth Singman  
Principal: Mr. Gilbert Musinger

Wednesday, Nov. 16th, 9:30 & 10:30 A.M.  
(Double Performance)

PS 98 (District 6) (106 PF)  
512 West 212nd Street  
New York, New York 10034  
Phone: (212) 690-7911  
Coordinator: Ms. Ellen Feldman  
Principal: Mr. Mark Shapiro

Friday, Nov. 18th, 10:00 A.M.

Clara Barton High School (S312S)  
901 Classon Avenue  
Brooklyn, New York 11225  
Phone: (212) 636-4900  
Coordinator: Ms. Gwendolyn E. Timmons  
H.P.: (212) 434-6150



42

1983-1984  
LCSP  
10/13/83  
page 2

The Unsung/Paso a Cuatro

Monday, Nov. 21st, 9:30 & 10:30 A.M.  
(Double Performance)

PS 115 (District 6) (106PF)  
586 West 177th Street  
New York, New York 10033  
Phone: 690-8936  
Coordinator: Ms. Arlene Graber  
Principal: Mr. Abraham Gross

Tuesday, Nov. 22nd, 9:30 & 10:30 A.M.  
(Double Performance)

PS 192 (District 6) (106PF)  
500 West 138th Street  
New York, New York 10031  
Phone: (212) 690-7900  
Coordinator: Phyllis Pearl  
Principal: Mr. Alejandro Rodriguez

\*Coordinator of the District 6 scheduling was Ms. Mickey Krakowski,  
665 West 182nd St., New York, NY 10033; (212) 690-8985.

Wednesday, Nov. 23rd, 11:00 A.M.

JHS 145 (District 9) (J209.2)  
1000 Teller Avenue  
Bronx, New York 10456  
Phone: (212) 588-8050  
Coordinator: Mr. Philip Bingham

42

LCSP  
1983-1984  
2/20/84

PERFORMANCE SCHEDULE

THE UNSUNG/PASO A CUATRO

March 26th - March 30th

Monday, March 26th, 10:15 A.M.

North Senior High School (2112TT)  
35 Polo Road  
Great Neck, New York 11023  
School Phone: (516) 482-8650, Ext. 579  
Contact: Peter De Filippo  
H.P.: (516) 626-5738

Monday, March 26th, 2:00 P.M.

PS 9 (Dist. 10) (E210.10TT) (E210.10TT)  
E. 183rd Street & Ryer Avenue  
Bronx, NY 10458  
School Phone: (212) 220-8482  
Contact: Ms. Myrta Rivera  
H.P.: (212) 365-8358

Tuesday, March 27th, 10:00 A.M. & 11:00 A.M. (Back-to Back)

West Point Elementary School (2316PF)  
United States Military Academy  
West Point, New York 10996  
School Phone: (914) 938-3506  
Contact: Dr. Warren Lowey  
H.P.: (914) 446-3448

Friday, March 30th, 1:00 P.M.

Richmond Hill High School (415TT)  
89-30 114th St.  
Richmond Hill, New York 10458  
School Phone: (212) 846-3335  
Contact: Ms. Nettie Silver  
H.P.: (212) 849-9870



LCSP  
1983-1984  
12/14/83

PERFORMANCE SCHEDULE

LITTLE IMPROVISATIONS/CRACK ON THE CEILING

Feb. 6th - Feb. 17th

Monday, Feb. 6th, 10:00 A.M.

East Brook/West Brook Middle Schools (3100.2TT)  
(Performance at Westbrook)  
Roosevelt Boulevard  
Paramus, New Jersey 07652  
Phone: (201) 652-3907  
Coordinator: Patricia Crompton  
H.P.: (201) 661-2428

Monday, Feb. 6th, 2:00 P.M.

Hillsdale Elementary Schools (3012TT)  
(Performance at Pascack Valley High Auditorium)  
Piermont Avenue  
Hillsdale, NJ 07642  
Phone: (201) 664-8089 (Dr. Poli, Principal - Pascack)  
Coordinator: Ann Gore (Meadowbrook)  
School Phone: (201) 664-8089  
H.P.: (201) 569-9336

Tuesday, Feb. 7th, 9:30 A.M.

PS #8 & PS #5 (3006TT)  
(Performance at #PS 8)  
96 Franklin Street  
Jersey City, NJ 07307  
Phone: (201) 547-5799  
Coordinator: Gerry Madaio  
H.P.: (201) 453-2110

Tuesday, Feb. 7th, 1:00 P.M.

Princeton Day School  
The Great Road  
Princeton, NJ 08540  
Phone: (609) 924-6700  
Coordinator: Judy Michaels  
H.P.: (609) 466-1932

Little Improvisations/Crack on the Ceiling - Feb. 6th-Feb. 17th

Wednesday, Feb. 8th, 10:00 A.M.

PS 152 (Dist. 6) (Shared with 98, 115, 189) (106TT)  
(Performance at 152)  
93 Nagle Avenue  
New York, NY 10040  
Phone: 690-7915  
Coordinator: Mr. Alan Scher, Asst. Prin.

Friday, Feb. 10th, 10:00 A.M.

Carrie E. Tompkins School ( 2410TT)  
Armstrong Drive  
Croton-on-Hudson, NY 10520  
Phone: (914) 271-4713  
Coordinator: Priscilla Liebowitz  
H.P.: (914) 271-5019

Friday, Feb. 10th, 2:00 P.M.

PS 9 (Dist. 10) (E210.10TT)  
E. 183rd Street & Ryer Avenue  
Bronx, NY 10458  
Phone: (212) 220-8484  
Coordinator: Myrta Rivera  
H.P.: (212)

Monday, Feb. 13th, 10:00 A.M.

Herricks Public Schools (2054 TT)  
(Performance at Herricks Middle School)  
Hillsdale Drive  
Albertson, NY 11507  
Phone: (516) 741-7800 (Ms. Shelley Marcus)  
Coordinator: Anita Resnick (Denton Ave. School)  
School Phone: (516) 741-7800  
H.P.: (914) 472-2278

Monday, Feb. 13th, 1:30 P.M.

Lynbrook School District (2113 TT)  
(Performance at Marion Street School)  
Marion Street  
Lynbrook, NY 11563  
Phone: (516) 599-1304  
Coordinator: Marcia Arkin  
H.P.: (516) 599-2212



Little Improvisations/Crack on the Ceiling - Feb. 6th-Feb. 17th

Tuesday, Feb. 14th, 10:00 A.M.

Eastchester High School (2122TT)  
580 White Plains Road  
Eastchester, NY 10709  
Phone: (914) 793-6130  
Coordinator: Lynda Cury  
H.P.: (212) 787-5743

Tuesday, Feb. 14th, 1:45 P.M.

The Town School (2056.1TT)  
540 East 76th Street  
New York, New York 10021  
Phone: (212) 288-4383  
Coordinator: Diane DuBois  
H.P.: (212) 861-7329

Wednesday, Feb. 15th, 10:00 A.M.

PS 178/153/160 (Dist. 11) (211.28TT)  
(Performance at Harry S. Truman H.S.)  
750 Baychester Avenue  
Bronx, NY 10475  
Phone: (212) 320-2300  
Coordinator: L. Krayton (PS 178)  
Phone: (212) 379-5101  
H.P.: (914) 337-4912

Wednesday, Feb. 15th, 12:45 P.M.

I.S. 180/181 (Dist. 11)  
(Performance at Harry S. Truman H.S.)  
750 Baychester Avenue  
Bronx, NY 10475  
Phone: (212) 320-2300  
Coordinator: A. Tomasetti (PS 181)  
School Phone: (212) 379-7600  
H.P.: (914) 693-2073

Friday, Feb. 17th, 10:00 A.M.

Beach Channel High School (S418TT)  
100-00 Beach Channel Drive  
Rockaway Park, NY 11694  
Phone: (212) 945-6900 or 945-6904  
Coordinator: Renee Darvin  
H.P.: (212) 258-0837

# THE JULLIARD SCHOOL

## INTER-OFFICE MEMORANDUM

To: L&M Faculty  
Dance Faculty  
Academic Faculty

From: Martha Hill

Subject:

Date 3/22/84

The following Dance Division students will be touring with the Lincoln Center Student Program.

Mon Mar 26  
Tue Mar 27  
Fri Mar 30  
Thu Apr 12

Christopher Batenhorst  
Charlton Boyd  
Laura Colby  
Laurel Doran  
Peter London  
Nadine Mose  
Kraig Patterson  
Christina Nieder  
Nicholas Rodriguez  
Torbjörn Stenberg

Mon Mar 26  
Tue Mar 27  
Wed Mar 28  
Fri Mar 30  
Mon Apr 2  
Thu Apr 12

Lisa Giobbi  
Lisa Green  
Bruce Harris  
Natalie Rogers  
Vernon Scott  
Ani Udovicki  
Douglas Vlaskamp

Wed Apr 4<sup>+</sup>  
Thu Apr 5\*  
Fri Apr 6\*  
Tue Apr 10<sup>+</sup>  
Wed Apr 11<sup>+</sup>  
Fri Apr 13<sup>+</sup>

Gina Bonati  
Laura Colby  
Andrea Feier  
Antonio Laginha  
Catherine Novak<sup>+</sup>  
Kraig Patterson  
Ani Udovicki\*  
Christopher Batenhorst



43

THE JULLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Dance Faculty  
Music Faculty  
Academic Faculty

Date 2/1/84

From: Martha Hill  
Director, Dance Division

Subject:

The following Dance Division students will be touring with the Lincoln Center Student Program February 6, 7, 8, 10, 13, 14, 15, 17. Please excuse them from your classes.

Lisa Giobbi

Lisa Green

Bruce Harris

Natalie Rogers

Vernon Scott

Ani Udovicki

Douglas Vlaskamp

Thank you

*Martha Hill*

43

# THE JUILLIARD SCHOOL

## INTER-OFFICE MEMORANDUM

Dance Faculty  
L&M (Dance) Faculty  
To: Academic Faculty

Date 11/2/83

From: Martha Hill, Director, Dance Division

Subject:

The Juilliard Dance Ensemble, under the auspices of the Lincoln Center Student Program, are touring schools in and around New York City November 7 through November 23. The following students are involved in the tour:

### November 7 - 9

Christopher Batenhorst  
Gina Bonati  
Andrea Feier  
Susan Gaydos  
Antonio Laginha  
Catherine Novak  
Kraig Patterson

### November 14 - 23

Christopher Batenhorst  
Gina Bonati  
Kenneth Bowman  
Dennis Collado  
Andrea Feier  
Susan Gaydos  
Lisa Green  
Francie Huber  
Antonio Laginha  
Catherine Novak  
Kraig Patterson  
Daniel Sanchez  
Vernon Scott  
Peter Smith  
Ani Udovicki  
Rosa Valencia  
Douglas Vlaskamp

Please excuse these students from your classes where conflicts occur.

Thank you,

Martha Hill  
Director, Dance Division



CROTON ON HUDSON, NY  
CORTLANDT NEWS  
(New York City Market Area)  
W. 3,000

FEB 16 1984

BURELLES

## A bit of Lincoln Center comes to Croton School

By ANN M. PALM

On Feb. 10, as part of the Lincoln Center Student Program, Croton's Carrie E. Tompkins Elementary School students were treated to a spectacular dance presentation, which required the wooden floors of the Pierre Van Cortlandt Middle School's gym.

The two pieces presented were Anthony Tudor's ballet "Little Improvisations," written in 1953 and set to the music of nine of Schumann's Kinderszenen (scenes of childhood), and "A Crack in the Ceiling" by James Cunningham, an exploration of Rudolf Laban's eight efforts or energy qualities of motion.

The dancers are at various levels in their training and studies toward a Bachelor of Fine Arts degree from Julliard School of Music in New York City.

"The dancers' backgrounds and experience was varied -- Ani Vdovicki is a second-year student from Yugoslavia; Lisa Giobbi, from Westchester County, is a third-year student; Lisa Green, from Toronto, Canada, is a fourth-year student; Vernon Scott, of Houston, Texas, is in his third year; Natalie Rogers, of Trinidad, is a fourth-year student; Bruce Harris, from Long Island, is a second-year student; and Douglas Viskamp, of New Jersey is a fourth-year student.

Of the group's three rotating child dancers, Mallini Singh, of Manhattan, is an eight-year-old, enrolled at the American School of Ballet, the training school of the New York City Ballet.

### Group tours extensively

According to the ensemble's stage manager, Mr. Mitch Levine, the group goes on tour about three times a year, averaging sixteen performances at different schools during each of the two-week tours. Mr. Levine is in charge of getting the dancers to their respective performances and is responsible for lighting, sound, and the smoothness of all productions. He's the group's general trouble-shooter.

Most of the dancers began at a very young age. Only two were teenagers when they first started. Dancer Vernon Scott said he came to dancing through his original interest in soccer. Bruce Harris had previously been into gymnastics and track. Several others said that they originally took dancing lessons because their friends did.

According to Natalie Rogers, "A dancer has to be a fine athlete, gymnast, and a sensitive artist all in one."

### Motion exposed

The Cunningham piece which explored Rudolf Laban's eight efforts of motion -- dab, press, thrust, glide, flick, wring, slash and float -- also offered social commentary about modern mechanized man and how he might be rescued.

According to Canadian dancer Lisa Green, "Rudolf Laban originated the 'Laban Notation' after noticing that factory employees working on assembly lines usually used only one such motion for an entire day's work. He decided that a

healthier balance for people would be a combination of several.

"Wring or winding is considered to be an indirect motion. The dancers defined 'flow' as a motion having no focus and is also indirect. Each section of the piece asked for a different kind of movement from the dancers.

Three of the dancers -- Ani Vdovicki, Douglas Viskamp -- and Mallini Singh wore pale pink rabbit masks and represented a very harmonious family and living situation. The rest of the dancers represented modern man. These dancers were connected to silver bags filled with sawdust from which white helium balloons were suspended. The heaviness of their load and later lightness of the same objects effectively symbolized the burden of trouble humans carry around with them. After the rabbits had helped, they were able to carry their loads more easily and finally joyously throw them up into the air.

Balloons and rabbits  
Dancer Douglas Viskamp explained to the children during the question and answer period following the performance, "the balloons and rabbits may actually be or stand for whatever you want them to." Lisa Giobbi, who also hopes to become a choreographer, explained to the children, "The improvisation allowed in the Cunningham piece makes it possible for dancers not to make any 'real mistakes' as might be found in a traditional ballet."

However, it took six weeks of continual rehearsal during the summer to get ready to do the first piece and four months to do the second. It was without a doubt, still a very structured and controlled form, within which a certain amount of room had been left for personal artistic expression.

An especially beautiful scene in "The Crack" had the mother and daughter rabbits (danced by Ani Vdovicki and Mallini Singh, respectively) sitting next to their picnic basket blowing round transparent bubbles into the air in which the bubbles' lightness and ascending height contrasted the white helium balloons of the tethered humans.

Cunningham had the father rabbit (danced by Douglas Viskamp) go around to each of the dancers and cut the connecting cord to their burdens. It seems that Cunningham thought hope for modern man could come from a more primitive way of living or natural existence, as personified by the happy and helpful rabbits.

One member of the audience said that he felt that Cunningham meant for the rabbits to be seen as savior figures who could help us find a higher level of existence on this planet.

### Illusions without props

The first piece, done by Ani Vdovicki and Douglas Viskamp with a single prop, a child's blanket, was especially beautiful in its illusion of playfulness and spontaneity. The blanket is transformed from an animal with horns to something for the dancers to tussle with, sit on, wear, connect with, and perhaps, most poignant of all, to be turned into a swaddled baby, carefully carried by Ms. Vdovicki in her

arms. She shows the 'baby' proudly to her partner. Then suddenly she opens it up and we have her remorse inside after all.

To this viewer, all good art must transcend day to day reality and create its own. The P.V.C. gym became transformed within minutes of the production's beginning. It disappeared. Only after the final applause had died down did one once again notice the dark green mats on the walls, the rips in them, and the markings on the wooden floor.

Minimal use of props and the use of white dress for all of the dancers in the second piece helped to achieve a clear, visual simplicity. Motion's executed without meanings, less added gestures, increased the intensity of impact upon the audience of both the traditional and

modern ballet pieces.

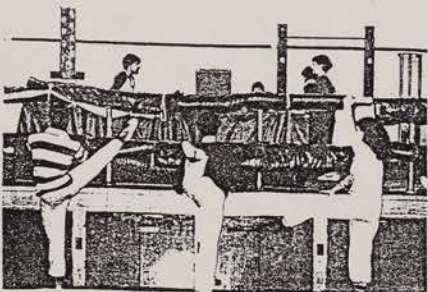
A gentle strength, to go on achieved through the dancer's dramatic presentation of the world and how it could be bettered; by listening to the 'Child' within each one of us and respecting its needs was communicated to this viewer.

"Little Improvisations" childlike simplicity and "A Crack in the Ceiling's" return to our animal beginnings and roots made the pieces well suited to one another. The theme of the first underlined that of the second.

After the dancers' performances at P.V.C. and a hearty lunch at the Croton Deli, Mr. Levine was scheduled to drive the dancers complete with props, in their wine-red van to an afternoon performance at a school in the Bronx.



Dancers carry the heavy load that man bears (above), while (below) Bruce Harris (dancer and second-year student at Julliard) limbers up. (Photo by Ann M. Palm)



# **LINCOLN CENTER INSTITUTE**

## **1984 SUMMER SESSION**

IN ASSOCIATION WITH  
TEACHERS COLLEGE,  
COLUMBIA UNIVERSITY  
AND  
THE COOPER UNION

45



# LINCOLN CENTER INSTITUTE

## SCHEDULE AT THE JUILLIARD BUILDING

### MORNINGS

### AFTERNOONS

| JULY                   | FIRST WEEK                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                                                                                                                        |
|------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>9</b><br>monday     | <p>8:45 - 9:15 Room assignments: New participants<br/>Teachers College registration initiated</p> <p>9:30 - 12:30 Workshops begin</p> <p>12:30 - 1:30 Lunch</p>                                                                 | <p>1:30 - 2:15 Workshops reconvene</p> <p>2:30 - 4:00 Welcomes: Dr. Maxine Greene, Teachers College<br/>Columbia University<br/>Mark Schubart<br/>Lincoln Center Institute<br/>Dance performance:<br/>Juilliard Dance Ensemble<br/>"Leggieros"<br/>"Dance/Position 4/ 3/4 Time"</p>                                                                                                    |
| <b>10</b><br>tuesday   | <p>8:45 - 9:15 Teachers College registration completed</p> <p>9:30 - 12:30 Workshops continue</p> <p>11:00 - 12:30 Workshops D, E, F, G. Ballet demo/performance:<br/>"Seven by Five" (Room 309)</p> <p>12:30 - 1:30 Lunch</p>  | <p>1:30 - 2:15 All first-year workshops reconvene</p> <p>1:30 - 3:00 Returning workshops. Opera lecture/demo:<br/>"I Pagliacci" (Room 102)</p> <p>2:15 - 3:45 Workshops D, E, F, G continue</p> <p>Workshops A, B, C. Ballet demo/performance:<br/>"Seven by Five" (Room 309)</p>                                                                                                      |
| <b>11</b><br>wednesday | <p>9:30 - 12:30 Workshops continue</p> <p>11:00 - 12:30 Workshops A, B, C. Music demo/performance:<br/>Juilliard Singers (Room 321)</p> <p>12:30 - 1:30 Lunch</p>                                                               | <p>1:30 - 2:15 All first-year workshops reconvene</p> <p>1:30 - 3:00 Returning workshops. Music demo/performance:<br/>Athena Woodwind Quartet (Room 102)</p> <p>2:15 - 3:45 Workshops A, B, C continue</p> <p>Workshops D, E, F, G. Music demo/performance:<br/>Juilliard Singers (Room 309)</p>                                                                                       |
| <b>12</b><br>thursday  | <p>9:30 - 12:30 Workshops continue</p> <p>12:30 - 1:30 Lunch</p>                                                                                                                                                                | <p>1:30 - 3:45 Drama performance:<br/>"Twelfth Night"</p>                                                                                                                                                                                                                                                                                                                              |
| <b>13</b><br>friday    | <p>9:30 - 12:30 Workshops continue</p> <p>12:30 - 1:30 Lunch</p>                                                                                                                                                                | <p>1:30 - 3:45 Drama performance:<br/>"Africa Fire"</p> <p>Opera performance:<br/>"I Pagliacci"</p>                                                                                                                                                                                                                                                                                    |
| JULY                   | SECOND WEEK                                                                                                                                                                                                                     |                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>16</b><br>monday    | <p>9:30 - 12:30 Workshops continue</p> <p>11:00 - 12:30 Workshops A, B, C. Opera lecture/demo:<br/>"I Pagliacci" (Room 321)</p> <p>12:30 - 1:00 Lecture: Dr. Maxine Greene<br/>(Juilliard Theater)</p> <p>1:00 - 2:00 Lunch</p> | <p>2:00 - 3:00 Returning workshops. Ballet demo/performance:<br/>"Seven by Five" (Room 309)</p> <p>Workshops A, B, C reconvene</p> <p>Workshops D, E, F, G. Opera lecture/demo:<br/>"I Pagliacci" (Room 304)</p>                                                                                                                                                                       |
| <b>17</b><br>tuesday   | <p>9:30 - 11:20 Workshops continue</p> <p>11:30 - 12:30 Dance performance:<br/>Ballet Hispanico (Juilliard Theater)</p> <p>12:30 - 1:30 Lunch</p>                                                                               | <p>1:30 - 2:30 Drama performance:<br/>"Charlotte's Web"</p> <p>2:45 - 4:00 Workshops reconvene</p>                                                                                                                                                                                                                                                                                     |
| <b>18</b><br>wednesday | <p>9:30 - 12:30 Workshops continue</p> <p>12:00 - 1:00 Lunch for first-year participants</p> <p>12:30 - 1:30 Lunch for returning participants</p>                                                                               | <p>1:00 - 2:30 Workshops A, B, C reconvene</p> <p>Workshops D, E, F, G. Music demo/performance:<br/>Athena Woodwind Quartet (Room 304)</p> <p>1:30 - 3:00 Returning workshops. Music demo/performance:<br/>Juilliard Singers (Room 102)</p> <p>2:30 - 4:00 Workshops D, E, F, G reconvene</p> <p>Workshops A, B, C. Music demo/performance:<br/>Athena Woodwind Quartet (Room 321)</p> |
| <b>19</b><br>thursday  | <p>9:30 - 12:30 Workshops continue</p> <p>12:30 - 1:30 Lunch</p>                                                                                                                                                                | <p>1:30 - 3:45 Drama performance:<br/>"Twelfth Night"</p>                                                                                                                                                                                                                                                                                                                              |

|                        |                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                                                            |
|------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>16</b><br>monday    | <p>9:30 - 12:30 Workshops continue</p> <p>11:00 - 12:30 Workshops A, B, C. Opera lecture/demo: "I Pagliacci" (Room 321)</p> <p>12:30 - 1:00 Lecture: Dr. Maxine Greene (Juilliard Theater)</p> <p>1:00 - 2:00 Lunch</p> | <p>2:00 - 3:00 Returning workshops. Ballet demo/performance: "Seven by Five" (Room 309)</p> <p>Workshops A, B, C reconvene</p> <p>Workshops D, E, F, G. Opera lecture/demo: "I Pagliacci" (Room 304)</p>                                                                                                                                                                   |
| <b>17</b><br>tuesday   | <p>9:30 - 11:20 Workshops continue</p> <p>11:30 - 12:30 Dance performance: Ballet Hispanico (Juilliard Theater)</p> <p>12:30 - 1:30 Lunch</p>                                                                           | <p>1:30 - 2:30 Drama performance: "Charlotte's Web"</p> <p>2:45 - 4:00 Workshops reconvene</p>                                                                                                                                                                                                                                                                             |
| <b>18</b><br>wednesday | <p>9:30 - 12:30 Workshops continue</p> <p>12:00 - 1:00 Lunch for first-year participants</p> <p>12:30 - 1:30 Lunch for returning participants</p>                                                                       | <p>1:00 - 2:30 Workshops A, B, C reconvene</p> <p>Workshops D, E, F, G. Music demo/performance: Athena Woodwind Quartet (Room 304)</p> <p>1:30 - 3:00 Returning workshops. Music demo/performance: Juilliard Singers (Room 102)</p> <p>2:30 - 4:00 Workshops D, E, F, G reconvene</p> <p>Workshops A, B, C. Music demo/performance: Athena Woodwind Quartet (Room 321)</p> |
| <b>19</b><br>thursday  | <p>9:30 - 12:30 Workshops continue</p> <p>12:30 - 1:30 Lunch</p>                                                                                                                                                        | <p>1:30 - 3:45 Drama performance: "Twelfth Night"</p>                                                                                                                                                                                                                                                                                                                      |
| <b>20</b><br>friday    | <p>9:30 - 12:30 Workshops continue</p> <p>12:30 - 1:30 Lunch</p>                                                                                                                                                        | <p>1:30 - 2:15 Workshops reconvene</p> <p>Institute staff visit Workshops A, B, C to discuss paper and school year program</p> <p>2:30 - 3:30 Dance performance: Juilliard Dance Ensemble "Leggieros" "Dance/Position 4/ 3/4 Time"</p>                                                                                                                                     |
| <b>JULY</b>            | <b>THIRD WEEK</b>                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                                            |
| <b>23</b><br>monday    | <p>9:30 - 12:30 Workshops continue</p> <p>12:30 - 1:30 Lunch</p>                                                                                                                                                        | <p>1:30 - 2:15 Workshops reconvene</p> <p>Institute staff visit Workshops D, E, F, G to discuss paper and school year program</p> <p>2:30 - 4:15 Ballet performance: "Seven by Five"</p> <p>Drama Performance: "Charlotte's Web"</p>                                                                                                                                       |
| <b>24</b><br>tuesday   | <p>9:30 - 12:30 Workshops continue</p> <p>12:30 - 1:30 Lunch</p> <p>Coordinators meeting: returning schools (Room 309)</p>                                                                                              | <p>1:30 - 3:30 Music performance: Athena Woodwind Quartet Juilliard Singers</p>                                                                                                                                                                                                                                                                                            |
| <b>25</b><br>wednesday | <p>9:30 - 12:30 Workshops continue</p> <p>10:30 - 12:00 Workshops A - G. Visual arts presentation (Juilliard Theater)</p> <p>12:00 - 1:00 Lunch</p>                                                                     | <p>1:00 - 4:30 Opera performance: "Cavalleria Rusticana" and "I Pagliacci" Final dress rehearsal of New York City Opera production (New York State Theater)</p>                                                                                                                                                                                                            |
| <b>26</b><br>thursday  | <p>9:30 - 12:30 Workshops continue</p> <p>12:30 - 1:30 Lunch</p> <p>Coordinators meeting: new schools (Room 309)</p>                                                                                                    | <p>1:30 - 2:15 Workshops reconvene</p> <p>2:30 - 4:00 Drama performance: "Africa Fire"</p> <p>Dance performance: Ballet Hispanico</p>                                                                                                                                                                                                                                      |
| <b>27</b><br>friday    | <p>9:30 - 12:30 Workshops conclude</p>                                                                                                                                                                                  | <p>12:30 Farewells in Juilliard Theater</p>                                                                                                                                                                                                                                                                                                                                |



# Lincoln Center Institute 1984 Summer Session

## Performances for Study

The focal points for study are works of art presented especially for Institute participants. The 1984 summer session will present the following repertory, which will be available for touring in schools during the 1984-85 school year. Specific dates and times for each performance are shown on the calendar.

### Dance

#### Program I: "Leggieros"

Choreography: Lotte Goslar  
Music: Beethoven "Diabelli Variations"

M. 7/9 2:30  
F 7/20 2:30

Guillford  
Hutter

#### "Dance / Position 4 / 3/4 Time"

Choreography: Lance Westergard  
Music: David Koblitiz "Music for Viennese Bears"

#### Program II: Ballet Hispanico

#### "Fiesta en Veracruz"

Choreography: José Coronado  
Music: Moncayo

T 7/17 11:30

Th 7/26 2:30 4  
program

A. Drama:  
African Fire

B. Ballet  
Hispanico

? Place

A solo in flamenco style

#### Excerpt from "Mira Todas Esas Bellas Rosas Rojas"

Choreography: Talley Beatty  
Music: Santana

#### Excerpts from "Batucada Fantastica"

Choreography: Vicente Nebrada  
Music: Luciano Perrone

#### Program III: "Seven by Five"

Choreography: Bart Cook  
Music: Camille Saint-Saëns

T 7/10 2:15

M 7/16 2:00

Rm 309

### Music

#### Program I: "I Pagliacci" by Ruggiero Leoncavallo

#### Program II: A program of a capella music for four singers

#### Program III: Athena Woodwind Quartet

Elliott Carter: Eight Etudes  
Franz Josef Haydn: "London" Trio No. 1  
Jacques Ibert: Five Short Pieces  
Georg Phillip Telemann: Woodwind Duet  
Edgar Varèse: "Density 21.5"

### Drama

#### Program I: "Twelfth Night" by William Shakespeare

#### Program II: "Charlotte's Web" by Joseph Robinette, adapted from E.B. White

#### Program III: "Africa Fire," a retelling of African folktales. by Vinie Burrows

46

LINCOLN CENTER INSTITUTE  
1984 SUMMER SESSION

FRIDAY, July 20  
2:30 PM

Dance: "Leggieros" (i.e., Light, Swift)

Choreography: Lotte Goslar  
Music: Diabelli Variations by Ludwig van Beethoven  
Costume Design: Lotte Goslar  
Lighting Design: Don Guyton

Members of The Juilliard Dance Ensemble

|                   |              |              |
|-------------------|--------------|--------------|
| Lauri Westfall    | Nadine Mose  | Ani Udovicki |
| Torbjorn Stenberg | Errol Grimes | Peter Dickey |

Brief Intermission

"Dance/Position 4"

Choreography: Lance Westergard  
Music: "Music for Viennese Bears" by David Koblitiz  
Costume Design: Lance Westergard  
Lighting Design: Don Guyton

Members of The Juilliard Dance Ensemble

|              |                   |
|--------------|-------------------|
| Nadine Mose  | Peter Dickey      |
| Ani Udovicki | Torbjorn Stenberg |

Production Staff for The Juilliard Theater

|                          |                   |
|--------------------------|-------------------|
| Production Stage Manager | Don Guyton        |
| and Lighting Designer:   | Bill Gallinghouse |
| Head Electrician:        | Ron Brodeur       |
| Sound Engineer:          | David Ellis       |
| Production Assistant:    | Stephen Pimpare   |
| Production Assistant:    |                   |



\* First performance  
 \*\* First New York performance  
 \*\*\* First United States performance

JUNE 1984

Choreographic works presented and/or produced for public performance by  
 The Juilliard School  
 Dance Division  
 Season of 1951-52 through Season of 1983-84

Dates are Juilliard production dates, not necessarily choreographic dates.

AILEY, ALVIN

Streams. Miloslav Kavelac. Juilliard Dance Ensemble. March 1984.

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: Infantines. Ernest Bloch. Juilliard Dance Ensemble,  
 March 1962

BJORNSSON, FREDEBJORN

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

-page 2-

FEUILLET, RAOUL

Ballet de Neuf Danseurs. Unknown. Juilliard Dance Ensemble, April 1960.

FOXINE, 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
- \* Celebration of the French Baroque. (Masters of the Baroque era and Wendy Hilton)  
 Juilliard Dance Ensemble, March 1984
- \*\* Divertissement from Les Festes Venitiennes (after Louis Pecour) Andre Campra.  
 Juilliard Dance Ensemble, March 1978
- \*\* An Entertainment for His Majesty George II (chor. Anthony L'Abbe and Wendy Hilton)  
 George Frideric Handel. Juilliard Dance Ensemble, March 1980  
 Juilliard Dance Ensemble, March 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.
- \* Mudai II. Takehisa Kosugi. Juilliard Dance Ensemble. March, 1984.
- \* 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. 1962-69.

\*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. Prialux 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 Limón 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

-page 5-

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

-page 6-

LEWIS, DANIEL (alumnus)

- 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 1966.  
 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.  
 Juilliard Dance Ensemble. March 1984.

(continued)



\*First performance  
 \*\*First New York performance  
 \*\*\*First United States performance

-page 7-

LIMÓN, JOSÉ (continued)

- The Moor's Pavana. 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

-page 8-

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.

PROCUR, 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 1960.

"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

-page 9-

SOKOLOW, ANNA

Así Es La Vida En Mexico. Silvestre Revueltas. Juilliard Dance Ensemble.  
 La Noche de los Mayas. February 1979.  
 \*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.
- \* Dreams. Bach/Macero. Juilliard Dance Ensemble. March 1984.
- \* Echoes. John Weinzwieg. 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

-page 10-

SOKOLOV, 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.  
 Juilliard Dance Ensemble. March 1984.



\*First performance  
 \*\*First New York performance  
 \*\*\*First United States performance

-page 11-

TUDOR, ANTONY

Brittania Triumphans. William Lawes. Juilliard Dance Dept. Dancers. December 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.  
 (excerpts)..... Juilliard Dance Ensemble, March 1984.

\* 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

-page 12-

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

Designs In Movement. Domenico Cimarosa. Juilliard Dance Ensemble. March 1984.  
 \* 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.



48

JUNE 19, 1984

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

JUILLIARD DANCE ABROAD

(Partial Listing)

Please send corrections. Bolding, Jeanette; School of Dance, The Victorian  
(Grad. '81) College of the Arts, 234 St. Kilda Rd.,  
AUSTRALIA Melbourne, Victoria 3004 Australia.

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

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

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

CANADA

(Grad '67) Rabin, Linda, c/o Les Grands Ballets Canadiens  
4869 rue St. Denis Montreal, Quebec Canada H2J 2L7

CHINA

( '59 - '61) Wolz, Carl; The Hong Kong Academy for Performing Arts - Unit A,  
21/F Carrian Centre, 151 Gloucester Road, Hong Kong  
G. P. O. Box 12288 H. K.

DENMARK

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

ENGLAND

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

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

FRANCE

( '65 - '68) Honor, Jane, c/o "Duo", American Center, 260 Boulevard Raspail  
Paris 75014 France c/o

GERMANY

- ('59 - '60) Bausch, Pina; Stadt Theater, Wuppertal, West Germany
- (Grad. '74) Briggs, David; Donanstrasse 33B 7910 NEU ULM West Germany
- (Grad. '68) Butler, Mrs. Leslie Hansel; Orff Str. 20 4044 Kaarst 2  
Büttgen West Germany Tel: 02101/510210
- ('57 - '59) Muller, Horst; Nuremburg Stadt Theater, Nuremburg  
West Germany. Ballet Master.
- ('70 - '73) Negron-Rivera, Buenaventura (Mrs. Lawrence Braunstein);  
Gärtner Str. 76,2000 Hamburg 20 Tel: 040/49-37-44
- (Grad. '80) Perry, Morris; Eylauerstr. 4 1 Berlin 61 West Germany
- ('62 - '65) Rivera, Ramon; Lisztrasse 6, Gartenhaus, 6200 Weisbaden  
West Germany (Hessesiche Staatstheater, 6200 Weisbaden)
- (Grad. '58) Schnee, Joel; 4500 Osnabruck, Eversheide 35, W. Germany  
Tel: 541-12342
- (PSP 69-70) Wolf, Werner; Gustav-Poensgen-Str. 25, 4 Dusseldorf  
West Germany. Tel: 371719

GREECE

- ('57 - '58) Christophorides, Mrs. Kalliope; Dellaporta 11-13,  
Athens 11474, Greece Tel: 64-27-228

ISRAEL

- ('51 - '56) Geyra, Ellida Kaufman; Simtat Hakalanit 8, Gane Yehuda,  
Israel.
- (Grad. '54) Gluck, Rena; 3 Shamir Street/Afeka, TelAviv, Israel 69693.  
Tel: (03) 411188
- (Grad. '58) Kimmel, Yemima Kessler Moshav Neve Ilan, 90850 D.N.  
Harei Yehuda ISRAEL
- ('52 - '55) Klein, Joan Parmer; 24 San Martin Cottages, Kimon, Ayala  
Jersualem, Israel.
- (Grad. '81) Levenboim, Tzipora; Bat-Dor Dance Co. of Israel,  
30 Ibn Gvirol Street, Tel Aviv, Israel Tel: (03) 263175
- (Grad. '77) Rimon, Ayala;
- (Grad. '63) Ronen, Oshra Elkayam; Kibbutz Afikim, Emele Hayarden, Israel
- ('59 - '61) Schenfeld, Rina; (Mrs. Uri Feigenblat); 14 Rehov Harav Fridman  
Tel Aviv, Israel. 62303 Tel: (03) 446745 St.



ITALY

- (JDT) Christopher, Pat (Mrs. Claudio Roveda); Istituto Elettronica, Piazza Leonardo da Vinci 32, Milano 20133, Italy.
- ('81 - '82) Fuciarelli, Sandra; Via Gregorio VII, 38H, 00165 Rome, Italy
- ('66 - '69) Giavotto, Nicoletta Luisa; Via Licinia 12, 00153 Rome, Italy
- ('70 - '71) Heaver, Deborah Jean (Mrs. Marcus L. Williamson); Home Address: Via Palestrina 20, Milano, Italy

JAPAN

- ('66 - '68) Atsugi, Bonjin; 2-7-38 Hase, Kamakura-shi, Kanagawa-ken, Japan. 248 Te[0467]-25-5899
- ('71 - '73) Hiragushi, Annu 5-101 1Mazu-c'ho Fukuyama City Hiroshima-ken, Japan.
- ('57 - '58) Kanda, Akiko;
- ('68 - '69) Maeda, Mitsuko; 192. 3 Chome, Tsunokazu Skinjuku, Tokyo, Japan
- (Grad. '81) Mochizuki, Tatsuo; #Azelea 813 2-7-22, Senkawa CHOFU-City Tokyo, Japan
- (B.S. '61) Nakagawa, Mrs. Masahiko (Chieko Kikuchi); 2-20-16 Oyama-Dai, Setagaya-ku, Tokyo.
- ('55 - '56) Shakuta, Tomoji (Mrs. Tomoji Tsu Tsui)
- ('67 - '69) Takahara, Etsuko; " " " " " "

THE NETHERLANDS

- (Grad. '76) Cone, Trude (Mrs. Kees Schipper); Bilderdijkstraat 9. Amsterdam 1052 N.A., Holland 31-50-125369; has own school.
- ('60 - '61) Gosschalk, Kathy;
- ('59 - '61) Stuyf, Koert; Postbus 5774 Amsterdam 020, Holland. Tel: 237407
- ('74 - '75) Warren, Leigh, Netherlands Dans Theater, The Hague, Holland Tel: (070) 88,16,00.

PORTUGAL

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

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; Nispetiye 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).



THE JUILLIARD SCHOOL  
Dance Division  
1983-84

10/20/83

( ) years at Juilliard  
G Prospective Graduate  
T Transfer

Student Listing

|                               |     |           |                                                               |                                                                                                          |
|-------------------------------|-----|-----------|---------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|
| GT(3) AMEND, Carole           | BFA | BIII;MIII | L&MIII&IV;DC415-6;NIII;DH&C;DRep 301-2;AC232(2nd Sem)         | Total: 73<br>Returning: 46<br>New: 27<br>Prospective<br>Grad: 20<br>Transfer: 31<br>Men: 25<br>Women: 48 |
| (1) BANKS, Kenneth            | DIP | BI;MI     | L&MI;DC111-2;NI;Anat;Stagcr;DRep101-2;Rem Eng                 |                                                                                                          |
| GT(4) BATENHORST, Christopher | BFA | BIII;MIII | L&M completed;DH&C completed; DRep401-2;Piano I               |                                                                                                          |
| T(3) BONATI, Gina             | BFA | BIII;MIII | L&MIII;DC211-2;DRep 301-2;AC231-2                             |                                                                                                          |
| (2) BOWMAN, Kenneth           | BFA | BIII;MII  | L&MII;DC211-2;NII;DRep201-2;AC231-2                           |                                                                                                          |
| (1) BOYD, Charlton            | DIP | BI;MI     | L&MI;DC111-2;NI;Anat; ;DRep101-2;Rem Eng                      |                                                                                                          |
| (3) BOYKAN, Rachel            | BFA | BIII;MIII | L&MIV;DC315-6;NIII;DRep301-2;AC321-2                          |                                                                                                          |
| T(1) BRAGDON, Sara            | BFA | BI;MI     | L&MI;DC111-2;NI;Anat; ;DRep101-2;AC231-2                      |                                                                                                          |
| (1) CHAMPLIN, Katherine       | BFA | BII;MI    | L&MI;DC111-2;NI; ;DRep101-2;AC111-2                           |                                                                                                          |
| GT(3) COLBY, Laura            | BFA | BIII;MIII | L&MIV;DC415-6;DH&C;DRep 301-2;                                |                                                                                                          |
| GT(3) COLLADO, Dennis         | BFA | BIII;MIII | L&MIII&IV;DC511-2;DH&C;DRep301-2; ;AC340(2nd sem);<br>AC471-2 |                                                                                                          |
| T(2) COURTNEY, Chad           | BFA | BI;MII    | L&MIV;DC315-6;NII;DRep201-2; ;AC181-2                         |                                                                                                          |
| T(3) CYPLOT, Amy              | BFA | BIII;MIII | L&MIII;DC415-6;DRep301-2; ;AC346(2nd sem)                     |                                                                                                          |
| T(2) DAVIS, Edward            | BFA | BI;MI     | L&MII;DC211-2;NII;DR201-2;AC231-2                             |                                                                                                          |
| (3) DICKEY, Peter             | BFA | BIII;MIII | L&MIII;DC315-6;NII;DRep301-2;AC111-2                          |                                                                                                          |
| (1) DONNELLY, Cathleen        | BFA | BII;MI    | L&MI;DC111-2;NI; ;DRep101-2;AC111-2                           |                                                                                                          |
| GT(3) DORAN, Laurel           | BFA | BIII;MIII | L&MIII&IV;DC415-6;DH&C;DRep301-2; ;AC340(2nd sem);            |                                                                                                          |

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|--------------------------|---------------------------------------------------------------|
| T(2) FEIER, Andrea       | BFA BII;MII L&MIII;DC211-2;NII;Anat;DRep201-2;AC231-2         |
| T(1) FOSTER, Gregory     | DIP BI;MI L&MII;DC211-2;NII; ;DRer101-2;Rem Eng               |
| GT(3) FRIEDMAN, Esther   | BFA BIII;MIII L&MIV;DC315-6; ;DH&C;DRep301-2; ;AC340(2nd sem) |
| T(1) FUKUTANI, Lisa      | BFA BI;MI L&MI;DC111-2;NI;Anat; ;DRep101-2;AC111-2;Rem Eng    |
| T(1) GABRIEL, Christine  | BFA BI;MI L&MII;DC112;NI;DRep102                              |
| G(4) GAYDOS, Susan       | BFA BIII;MIII L&MIV;DC415-6;DH&C;DRep401-2;                   |
| (1) GERRING, Elizabeth   | BFA BII;MI L&MI;DC111-2;NI; DRep 101-2;AC111-2                |
| T(3) GIOBBI, Lisa        | BFA BIII;MIII L&MIII;DC315-6;DRep301-2; ;AC321-2              |
| G(3) GREEN, Lisa         | BFA BIII;MIII L&MIV;DC315-6;DC415-6;NIII;DH&C;DRep301-2       |
| T(1) GRIMES, Errol       | DIP BI;MI L&MI;DC111-2;NI;Anat;DRep101-2;Rem Eng              |
| (1) HAARANEN, Oona       | DIP BII;MI L&MII;DC111-2;MI; ;DRep101-2;Rem Eng               |
| G(4) HALSTEAD, Thomas    | BFA BIII;MIII L&MIV;DC415-6;DH&C;DRep401-2; ;AC231-2          |
| (2) HARRIS, Bruce        | BFA BII;MII L&MII;DC211-2;NII;DRep 201-2;AC231-2              |
| (1) HARRIS, Suzanne      | BFA BI;MI L&MI;DC111-2;NI; ;DRep101-2;AC111-2;                |
| (1) HILDEBRANDT, Michele | BFA BII;MI L&MI;DC111-2;NI; DRep101-2;AC111-2                 |
| G(4) HUBER, Francie      | BFA BIII;MIII L&MIV;DC315-16;DH&C;DRep401-2;AC321-2           |
| T(1) HUGHEY, Elizabeth   | BFA BII;MI L&MI;DC111-2;NI; DRep101-2;AC111-2                 |
| (1) JARVI, Kristine      | BFA BI;MI L&MI;DC111-2;NI; DRep101-2;AC111-2;AC181-2          |
| (2) JUNGELS, Rachael     | BFA BII;MII L&MII;DC211-2;NII;DRep201-2;AC231-2               |
| G(4) KRAMER, Jodi        | BFA BIII;MIII L&MIV;DC415-6;DH&C;DRep401-2;AC321-2            |
| T(2) LAGINHA, Antonio    | DIP BIII;MII L&MI&II;DC211-2; DRep201-2                       |



|                          |     |           |                                                     |
|--------------------------|-----|-----------|-----------------------------------------------------|
| (1) LONDON, Peter        | DIP | BI;MII    | L&MI;DC111-2;NI;Anat;Stagcr;DRep101-2;Rem Eng       |
| (1) MARGULIES, Laura     | BFA | BI;MI     | L&MI;DC111-2;NI;Stagcr;DRep101-2;AC111-2;AC181-2    |
| GT(4) MAXWELL, Clara     | BFA | BIII;MIII | L&Mcompleted;DC415-6;DH&C;DRep401-2;AC191-2;AC231-2 |
| T(2) MORAY, Monica       | BFA | BIII;MII  | L&MII;DC211-2;NII;Anat;DRep201-2;                   |
| (1) MOSE, Michelle       | BFA | BII;MI    | L&MI;DC111-2;NI;DRep101-2;AC111-2;Rem Eng           |
| (2) MOSE, Nadine         | BFA | BIII;MII  | L&MII;DC211-2;NII;Anat;DRep201-2;AC231-2            |
| T(1) NELSON, Leslie      | BFA | BII;MI    | L&MI;DC111-2;NI;DRep101-2;                          |
| T(2) NIEDER, Christine   | BFA | BIII;MII  | L&MIII;DC211-2;NII;Anat;DRep201-2;AC231-2           |
| GT(3) NOVAK, Catherine   | BFA | BIII;MIII | L&MIV;DC415-6;DH&C;DRep301-2                        |
| G(3) OCRANT, Andrew      | BFA | BIII;MIII | L&MIII&IV;DC315-6;DH&C;DRep301-2;AC471-2;           |
| T(2) OLSEN, Solveig      | BFA | BII;MII   | L&MII;DC211-2;NII;DRep201-2;                        |
| (3) PALNICK, Rachelle    | BFA | BIII;MIII | L&MIII;DC315-6;NIII;DRep301-2;AC321-2               |
| T(2) PATTERSON, Craig    | BFA | BII;MII   | L&MII;DC211-2;NII;DRep201-2;AC231-2                 |
| (1) PAVLAKOS, Lenore     | BFA | BII;MI    | L&MI;DC111-2;NI;DRep101-2;AC111-2                   |
| (2) PULVERMACHER, Neta   | DIP | BII;MII   | L&MII;DC211-2;NII;DRep201-2;                        |
| T(1) RAPP, Rachel        | BFA | BII;MI    | L&MI;DC111-2;NI;DRep101-2;AC321-2;                  |
| T(1) ROBERTSON, Karen    | BFA | BI;MI     | L&MII;DC112;NI;DRep102;AC112                        |
| G(4) RODRIGUEZ, Manuel   | BFA | BIII;MIII | L&MIV;DC415-6;DH&C;DRep401-2;AC321-2                |
| G(4) RODRIGUEZ, Nicholas | BFA | BIII;MIII | L&MIV;DC415-6;DH&C;DRep401-2;AC321-2                |
| G(4) ROGERS, Natalie     | BFA | BIII;MIII | L&MIV;DC415-6;DH&C;DRep401-2;AC321-2                |

|                         |     |           |                                                            |                    |
|-------------------------|-----|-----------|------------------------------------------------------------|--------------------|
| (1) SANCHEZ, Daniel     | DIP | BI;MI     | L&MI;DC111-2;NI;Anat;                                      | DRep101-2;Rem Eng  |
| T(2) SCOTT, Vernon      | BFA | BII;MII   | L&MIII;NII;DRep201-2;AC231-2                               |                    |
| (3) SKANDS, Birgitte    | DIP | BII;MIII  | L&MIV;DC315-6;DRep301-2                                    |                    |
| (3) SMITH, Peter        | BFA | BIII;MIII | L&MII;DC315,212;NII(2nd sem);DRep301-2;<br>;AC232(2nd sem) |                    |
| (1) STAROSTA, Beth      | BFA | BII;MI    | L&MI;DC111-2;NI                                            | ;DRep101-2;AC111-2 |
| (1) STENBERG, Torbjörn  | DIP | BII;MI    | L&MI;DC111-2;NI;Anat;                                      | DRep101-2          |
| (1) THOMAS, Kaisha      | DIP | BI;MI     | L&MI;DC111-2;NI;                                           | DRep101-2;Rem Eng  |
| (2) TOOMAN, Stephanie   | BFA | BIII;MII  | L&MIII;DC315-6;NII;Anat;DRep201-2;AC231-2                  |                    |
| (2) UDOVICKI, Ani       | BFA | BIII;MII  | L&MIII;DC211-2;MII;DRep201-2;AC181-2;AC231-2               |                    |
| (3) VALENCIA, Rosa      | BFA | BIII;MIII | L&MIII;DC315-6;NIII;DRep301-2;AC181-2;AC111-2;Rem Eng      |                    |
| G(4) VLASKAMP, Douglas  | BFA | BIII;MIII | L&MIV;DC415-6;DH&C;DRep401-2;AC321-2                       |                    |
| G(4) WAINWRIGHT, George | BFA | BIII;MIII | L&MIV;DC415-6;DH&C;DRep401-2;                              |                    |
| T(2) WESTFALL, Lauri    | BFA | BIII;MII  | L&MII;DC211-2;NII;DRep201-2;AC111-2                        |                    |
| (1) WILK, Adam          | DIP | BII;MI    | L&MI;DC111-2;NI;Anatomy;DRep101-2                          |                    |
| G(4) WILLIAMS, Megan    | BFA | BIII;MIII | L&MIV;DC415-6;DH&C;DRep401-2;                              |                    |



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THURSDAY - SEPTEMBER 22, 1983

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9:00 - 10:15 St. 320 Ballet III, Corvino, Inst.; Glezerene, Acc.  
St. 321  
St. 305  
Rm. 529 L&M I, Sec. 1, Ewazen, Inst.

10:30 - 11:45 St. 320 Ballet I, (Zaraspe), Maule, Inst.; Glezerene, Acc.  
St. 321 Modern Dance III, Holm, Inst.; Hansen, Acc.  
St. 305  
Rm. 529 L&M II, Dennis, Inst.

12:00 - 12:45 St. 320 Men's Class, Maule, Inst.; Glezerene, Acc.  
St. 321 Modern Dance I (and II), 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 II (and I), 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 II, Melikova, Inst.; Glezerene, Acc.  
St. 321  
Rm. 527 Basics of Movement (Anatomy for Dancers), Solimene & Hecox, Inst.

6:00 - 9:45 St. 305 (5:30 - 6:00, strike music set-up)

~~7:30 - 9:45 SAB Studios To be arranged~~

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FRIDAY - SEPTEMBER 23, 1983

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9:00 - 10:15 St. 320 Ballet II, Corvino, Inst.; Glezerene, Acc.  
St. 321  
St. 314 Notation II, Sec. 1, Mahoney, Inst.; Lin, Acc.  
Rm. 545 L&M III, Smith, Inst.

10:30 - 11:45 St. 320 Ballet III, (Zaraspe), Melikova, Inst.; Holland, Acc.  
St. 321 Modern Dance I, Lewis, Inst. Hansen, Acc.  
St. 314 Notation II, Sec. 2, Mahoney, Inst.; Lin, Acc.

12:00 - 12:45 St. 320 Men's Class, (Zaraspe), Andra Corvino, Inst.; Holland, Acc.  
St. 321 Winter Repertory  
St. 314 Beg. Pointe Class, Melikova, Inst.; Lin, Acc.  
~~TBA Spanish Dance Repertory, Marino, Inst. (tape)~~

1:00 - 2:15 St. 320 Ballet I, Melikova, Inst.; Holland, Acc.  
St. 321 Modern Dance III, Hirabayashi, Inst.; Hansen, Acc.  
St. 314 Notation I, Sec. 1, (Mahoney), Pforsich, Inst.; Lin, Acc.

2:30 - 3:45 St. 320  
St. 321 Modern Dance II, Hirabayashi, Inst.; Hansen, Acc.  
St. 314 Notation I, Sec. 2, (Mahoney), Pforsich, Inst.; Lin, Acc.

2:30 - 5:15 Rm. 545 L&M IV, Dennis, Inst.  
Rm. 527 L&M I, Smith, Inst.

4:00 - 5:00 St. 314  
4:00 - 6:00 Marble Additional Fencing Class  
Area  
4:00 - 9:45 St. 305

5:30 - 8:30 St. 321 Audition for Paul Taylor Work

NOTE: See notice  
regarding  
audition on  
bulletin board.

6:30 - 9:45 St. 314

~~7:30 - 9:45 SAB Studios To be arranged~~



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SATURDAY - SEPTEMBER 24, 1983

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9:00 - 10:30 St. 320 Ballet Class (All Levels), (Zaraspe), Corvino, Inst.; Lin, Acc.

10:30 - 12:00 Rm. 208 Stagecraft Class (1st semester), Stage Dept. Personnel

FIRST MEETING: October 1

12:00 - 1:30 St. 321 Classic Indian Dance, Indrani, Inst.:(tape)

~~1:30 - 2:30 St. 321 Hirabayashi Repertory~~

52

L&M = Literature and  
Materials of Music

9/28/83

THE JUILLIARD SCHOOL  
Dance Division  
1983-84

SUBJECT TO CHANGE

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MONDAY

9:00 - 10:15 St. 320 Ballet II, Corvino, Inst; Glezerene, Acc.  
St. 321 Dance Composition, Hirabayashi, Inst.  
St. 305  
Rm. 529 L&M I, Sec. 1, Ewazen, Inst.  
Rm. 218 Notation III, (Mahoney), Rodiger, Inst.

10:30 - 11:45 St. 320 Ballet III, Melikova, Inst.; Holland, Acc.  
St. 321 Modern Dance I, Hirabayashi, Inst.; Stark, Acc.  
St. 305  
Rm. 217 L&M II, Dennis, Inst.

12:00 - 12:30 St. 305 (Chorus set-up)

12:00 - 12:45 St. 320 Adv. Pointe Class, Melikova, Inst.; Holland, Acc.  
St. 321 Men's Class, Lewis, Inst.; Stark, Acc.

1:00 - 2:15 St. 320 Ballet I, Melikova, Inst.; Holland, Acc.  
St. 321 Modern Dance III, Lewis, Inst.; Stark, Acc.

2:30 - 3:45 St. 320 Dance Composition, Sec. 1, Rudko, Inst.; Trittle, Acc.  
St. 321 Modern Dance II, Lewis, Inst.; Stark, 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 space.



52

9/28/83

TUESDAY

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9:00 - 10:15 St. 320 Ballet II, (Zaraspe), Maule, Inst.; Glezerene or Lin, Acc.  
 St. 321 Fencing Class, Glucksman, Inst.; Konecny, Assistant  
 Rm. 217 Notation II, Sec. 1, (Mahoney), Pforsich, Inst.  
 Rm. 546 L&M III, Smith, Inst.

10:30 - 11:45 St. 320 Ballet III, Maule, Inst.; Holland, Acc.  
 St. 321 Modern Dance I, Lewis, Inst.; Hansen, Acc.  
 Rm. 217 Notation II, Sec. 2, (Mahoney), Pforsich, Inst.

12:00 - 12:45 St. 320 Basic Pas de Deux, Melikova, Inst.; Holland, Acc.  
 St. 321

1:00 - 2:15 St. 320 Ballet I, Maule, Inst.; Holland, Acc.  
 St. 321 Modern Dance III, Shang, Inst.; Hansen, Acc.  
 Rm. 218 Notation I, Sec. 1, (Mahoney), Pforsich, Inst.

2:30 - 3:45 St. 320  
 St. 321 Modern Dance II, Shang, Inst.; Hansen, Acc.  
 Rm. 218 Notation I, Sec. 2, (Mahoney), Pforsich, Inst.

7:30 - 9:45 SAB Studios Check sign-up sheet each day for availability of space.

52

9/28/83

WEDNESDAY

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9:00 - 10:45 St. 320 Ballet II, (Zaraspe), Melikova, Inst.; Glezerene or Holland, Acc.  
 St. 321 Dance Composition, Sec. 2, Rudko, Inst.; Hansen, Acc.  
 St. 305  
 Rm. 218 Notation III, (Mahoney), Rodiger, Inst.

10:30 - 11:45 St. 320 Ballet III, (Zaraspe), Melikova, Inst.; Holland, Acc.  
 St. 321 Modern Dance I, Hirabayashi, Inst.; Hansen, Acc.  
 St. 305 Spanish Dance Repertory, Marina, Inst.; (tape)

12:00 - 12:45 St. 320 Adv. Spanish Class, (Zaraspe), Marina, Inst.; Fabregas, Acc.  
 St. 305 Adv. Dance Composition, Rudko, Inst.; Hansen, Acc.

12:00 - 1:30 St. 321 Hirabayashi Repertory

1:00 - 1:45 St. 320 Beg. Spanish Dance Class, (Zaraspe), Marina, Inst.; Fabregas, Acc.  
 St. 305 Winter Repertory  
 Rm. 217 Dance Composition, Lewis, Inst.

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1:00 - 2:00 ALICE TULLY HALL ONE O'CLOCK CONCERT SERIES

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2:00 - 3:15 St. 320 Ballet I, Maule, Inst.; Holland, Acc.  
 St. 321 Modern Dance III, Hirabayashi, Inst.; Hansen, Acc.  
 St. 305 Winter Repertory

3:30 - 4:45 St. 320 Dance Composition, Winter, Inst.  
 St. 321 Modern Dance II, Hirabayashi, Inst.; Hansen, Acc.  
 St. 305 Classic Indian Dance, Indrani, Inst.; (tape)

5:00 - 9:45 St. 305

7:30 - 9:45 SAB Studios Check sign-up sheet each day for availability of space.



52

9/28/83

THURSDAY

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9:00 - 10:15 St. 320 Ballet III, Corvino, Inst.; Glezerene, Acc.  
 St. 321  
 St. 305  
 Rm. 529 L&M I, Sec. 1, Ewazen, Inst.

10:30 - 11:45 St. 320 Ballet I, (Zaraspe), Maule, Inst.; Holland, Acc.  
 St. 321 Modern Dance III, 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 I (and II), 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 II (and I), 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 II, Melikova, Inst.; Holland, Acc.  
 St. 321  
 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 availability of space

52

FRIDAY

9/28/83

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9:00 - 10:15 St. 320 Ballet II, Corvino, Inst.; Glezerene, Acc.  
 St. 321  
 St. 314 Notation II, Sec. 1, (Mahoney), Pforsich, Inst.; Lin, Acc.  
 Rm. 546 L&M III, Smith, Inst.

10:30 - 11:45 St. 320 Ballet III, (Zaraspe), Melikova, Inst.; Lin, Acc.  
 St. 321 Modern Dance I, Lewis, Inst. Hansen, Acc.  
 St. 314 Notation II, Sec.2, (Mahoney), Pforsich, Inst. (without Lin, acc.)

12:00 - 12:45 St. 320 Men's Class, (Zaraspe), Andra Corvino, Inst.; Holland, Acc.  
 St. 321 Winter Repertory  
 St. 314 Beg. Pointe Class, Melikova, Inst.; Lin, Acc.  
 TBA Spanish Dance Repertory, Marina, Inst. (tape)

1:00 - 2:15 St. 320 Ballet I, Melikova, Inst.; Holland, Acc.  
 St. 321 Modern Dance III, Hirabayashi, Inst.; Hansen, Acc.  
 St. 314 Notation I, Sec. 1, (Mahoney), Pforsich, Inst.; Lin, Acc.

2:30 - 3:45 St. 320  
 St. 321 Modern Dance II, Hirabayashi, Inst.; Hansen, Acc.  
 St. 314 Notation I, Sec. 2, (Mahoney), Pforsich, Inst.; Lin, Acc.

2:30 - 5:15 Rm. 545 L&M IV, Dennis, Inst.  
 Rm. 527 L&M I, Sec.2, Smith, Inst.

4:00 - 5:00 St. 314  
 4:00 - 6:00 Marble Additional Fencing Class  
 Area  
 4:00 - 9:45 St. 305 (3:15 - 4:00 strike music set-up.)  
 6:30 - 9:45 St. 314  
 7:30 - 9:45 SAB Studios Check sign-up sheet each for availability of space.

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SATURDAY

9:00 - 10:30 St. 320 Ballet Class (All Levels), (Zaraspe), Corvino, Inst.; Lin, Acc.  
 10:30 - 12:00 St. 320 Ballet Repertory and Coaching Class, Corvino, Inst.  
 Rm. 208 Stagecraft Class (1st sem.), Stage Dept. Personnel  
 Laurie Dowling/Karen Armstrong, Coordinators  
 12:00 - 1:30 St. 321 Classic Indian Dance, Ingrani, Inst.; (tape)  
 1:30 - 3:30 St. 321 Hirabayashi Repertory



53

THE JULLIARD SCHOOL

A  
FESTIVAL  
OF  
CONTEMPORARY  
MUSIC

January 20—24, 1984

*Dedicated to the late Peter Mennin,  
who founded the Festival in 1976.*

Alice Tully Hall  
and  
The Juilliard Theater

## Alice Tully Hall

### The Juilliard Orchestra

Friday Evening, January 20 at 8:00 p.m.

Sixten EHRLING, Conductor

|                       |                                                       |
|-----------------------|-------------------------------------------------------|
| Leon KIRCHNER         | Toccata for Strings, Solo Winds and Percussion (1955) |
| William WALTON        | Concerto for Violoncello and Orchestra (1956)         |
|                       | Moderato                                              |
|                       | Allegro appassionato                                  |
|                       | Lento-Theme and variations                            |
| Bonnie Thron, soloist |                                                       |

#### INTERMISSION

|               |                                             |
|---------------|---------------------------------------------|
| Howard HANSON | Symphony No. 2, Opus 30 ("Romantic") (1930) |
|               | Adagio-Allegro moderato                     |
|               | Andante con tenerezza                       |
|               | Allegro con brio                            |

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

### Notes for the Festival

by Robert R. Neu

#### Toccata for Strings, Solo Winds and Percussion (1955)

LEON KIRCHNER

Born: January 24, 1919 in New York City

Leon Kirchner is currently a faculty member in the Composition Department at The Juilliard School while continuing his teaching at Harvard. Through a long and varied career that spans from the 1940's, Kirchner has established reputations in composing, conducting, performing and teaching.

Among his many awards in composition are two Guggenheim Foundation Fellowships, two New York Critics' Circle Awards, a Naumburg Award, National Music Award, National Institute of Arts and Letters Award and the Pulitzer Prize. He has been on the faculties of the University of Southern California and Buffalo University. For many years, he was an active part of the Marlboro Music Festival, both as a conductor and pianist, and was a guiding force in the Rockefeller Contemporary Music Program at the Festival.

In his early compositions, Kirchner shows strong reminiscences of many of the century's most important composers, such as Mahler, Bartok, Berg, Bloch, Schoenberg and Sessions, the last three numbering among his teachers. Since then, Kirchner's style has become more concentrated, but at the same time, more eclectic. He is regarded today as a staunch defender of the historical context of artist, tradition and audience.

*Toccata for Strings, Solo Winds and Percussion* represents a rarity in Kirchner's work, as the complex interplay of solo textures is emphasized at the expense of the dramatic element. The simplicity of the chorale balances its erratic harmonies; the predictability of the string writing is offset by its tempo changes, both gradual and quite sudden. An easily identifiable thematic idea does not exist, although the tightly-knit half-step and minor third passage at the very beginning does generate many of the motivic ideas. Nor is there any strong feeling of sectional form. Through these techniques, the composer directs attention to the musical fabric of the piece rather than the external aspects. Thus the music of the *Toccata* projects the title of the work.

#### Concerto for Violoncello and Orchestra (1956)

SIR WILLIAM WALTON

Born: March 29, 1902 in Oldham, England

Died: March 8, 1983 in Ischia, Italy

Although not a musical innovator in the class of Stravinsky or Schoenberg, Sir William Walton has been considered a composer of first rank almost since the premiere of his most famous work, "Facade," in 1923. Born into a large, poor family, Walton quickly took advantage of his natural singing voice and won a scholarship to the Cathedral Choir School at Christ Church, Oxford, composing simple pieces when he was barely in his teens. He gained admission to Christ Church as an undergraduate at the age of sixteen, but failed to graduate because he missed the deadline for the required piece of composition. While at Oxford, he became friends with the writer



Sacheverell Sitwell and later lived with the Sitwell family in their Chelsea home for fifteen years, an unofficial composer-in-residence with one of the most celebrated literary families of the 20th century.

"Facade," "Portsmouth Point," the *Sinfonia Concertante* and the *Viola Concerto* were written during these years. The *Viola Concerto* stands at the beginning of Walton's maturity and is regarded by some as his finest achievement. Most of his works were at first subject to controversy, and "Belshazzar's Feast," premiered in 1931 at the Leeds Festival, was greeted with disdain by Sir Thomas Beecham and threatened with a strike by the performers because of its difficulty. In the end, the work was a success and Ernest Newman said it "burst with a very fury of exaltation."

A composer who was not a fast worker, Walton had a relatively small output, but an impressively large part of it is of major importance. He completed his first symphony in 1935 and his second in 1960. The *Violin Concerto* (for Jascha Heifetz) was composed in 1939 and his *Cello Concerto* (for Gregor Piatigorsky) in 1956. His opera "Troilus and Cressida" had a triumphant performance at Covent Garden in 1954 and later won the New York Critics' Circle Award for the best opera of the year.

Naturally, his career brought him many honors, including seven honorary doctorates, the Gold Medal of the Royal Philharmonic Society, the Order of Merit, the Benjamin Franklin Medal and a knighthood.

The *Cello Concerto* displays a considerable similarity to his other two string concertos. The distinguishing features of each concerto stem from the character of the solo instrument. Thus, the *Cello Concerto* is the darkest, most serious and warmly romantic of the three. It also employs the most enigmatic harmonic language, with its fundamental C major frequently clouded and contradicted.

The first movement of the work is tranquil and meditative, marked by a long, lyrical melodic main theme. The second movement is energetic, with a wealth of closely organized material and much spectacular writing for the solo instrument. The final movement begins with an extended melodic line for the cello, lightly accompanied. The orchestra plays a faster variation, with the solo instrument providing decorations. Even faster is the next section, for cello alone. The orchestra, now *allegro molto*, has the next variation to itself. Then it is the cello's turn once more, this time a warm and rhapsodic unaccompanied solo. The concerto comes to a gentle end, as the epilogue quietly looks back on the earlier movements.

Walton's *Cello Concerto* was given its premiere by Gregor Piatigorsky with the BBC Symphony Orchestra under the direction of Sir Malcolm Sargent on February 13, 1957. It was heard for the first time in New York on May 2 of the same year with Piatigorsky, Dimitri Mitropoulos and the New York Philharmonic.

BONNIE THRON is currently a Masters student at The Juilliard School studying with Lynn Harrell. She is in her second season as principal cellist of the Juilliard Orchestra and recently served in that capacity for the orchestra's European tour. She has appeared as soloist with the Vermont Symphony, Dartmouth Symphony and at the New Hampshire Music Festival, and has appeared as guest artist with the Concord String Quartet and Apple Hill Chamber Players. Miss Thron has also performed with the Jupiter Symphony, Orpheus Chamber Ensemble and the St. Luke Chamber Ensemble.

She has spent the summers of 1982 and 1983 teaching and performing at the Point Counterpoint Chamber Music Camp in Vermont. Her former teachers include Harvey Shapiro, Joel Krosnick, Norman Tischer and Elsa Hilger.

Miss Thron was chosen for tonight's performance through competitive auditions at the School, as are all soloists for Juilliard concerts.

## Symphony No. 2, Opus 30 ("Romantic") (1930) HOWARD HANSON

Born: October 28, 1896 in Wahoo, Nebraska

Died: February 26, 1981 in Rochester, New York

Regarded as one of this country's foremost educators and composers, Howard Hanson was director of the Eastman School of Music from 1924 to 1964. Prior to that, he studied at the Institute of Musical Art in New York and Northwestern University, and he received the Prix de Rome in 1921. His other awards include the Ditson Award, George Foster Peabody Award and a Pulitzer Prize for his *Symphony No. 4*.

Hanson was founder and long-serving president of the National Music Council and was also involved in the National Association of Schools of Music, Music Teachers National Association and Music Educators National Conference. Among his students were William Bergsma and Peter Mennin.

Also active as a conductor, Hanson made his American conducting debut in 1924 with the New York Symphony Orchestra and appeared often at the invitation of Serge Koussevitzky with the Boston Symphony Orchestra. Known particularly as an advocate of American works, he gave a long series of annual festivals of American music at the Eastman School.

Considered a neo-romantic composer, Hanson has cited Sibelius and Grieg as powerful influences on his lyrical and harmonic style and Respighi (his teacher in Rome) as his most important instructor in orchestration.

The *Second Symphony* was composed for the 50th anniversary of the Boston Symphony Orchestra and was first performed by that ensemble on November 28, 1930. At that time, Hanson supplied this information about the work: "Concerning my *Second Symphony*, as the subtitle implies, it represents for me a definite and acknowledged embracing of the romantic phase. I recognize, of course, that romanticism is, at the present time, the poor stepchild, without the social standing of her elder sister, neo-classicism. My aim, in this symphony, has been to create a work young in spirit, romantic in temperament, and simple and direct in expression."

## SIXTEN EHRLING

Sixten Ehrling joined The Juilliard School in 1973 following his ten-year affiliation with the Detroit Symphony. Born in Malmö, Sweden, Mr. Ehrling held the post of chief conductor and music director of the Royal Opera at Stockholm, and during that twenty-year association led performances of the standard repertory as well as contemporary works of unusual interest. For more than thirty years he has been sought as a guest conductor by all of the major orchestras and opera ensembles, and has made numerous recordings. In 1970 he was knighted by the Finnish government, receiving the Order of the White Rose for his activities on behalf of the music of Sibelius. In 1976, in his native Sweden, he was awarded the honorary title of Premier Conductor of the Orchestra Royal, the first time it had been given in fifty years. He has led the Wagner *Ring* cycle and many other works at the Metropolitan Opera.

## JUILLIARD ORCHESTRA

### Violins

Kay Stern  
*Concertmaster*  
Neil Blachman  
*Assistant*  
David Kim  
*Principal Second*  
Hae Young Ham  
*Assistant*  
Denise Berginson  
Ryan Brown  
Nora Chastain  
Per Enoksson  
Lisa Geller  
Laura Jean Goldberg  
Spring Grossman  
Thomas Hanulik  
Amy Hiraga  
Zanta Hofmeyr  
Leonid Keylin  
Yang Ho Kim  
Laura Kobayashi  
Daniel Korn  
Fritz Krakowski  
Alan Krizan  
Laura McGinnis  
John McGrosso  
Sally Mermelstein  
Kurt Nikannen  
Janet Orenstein  
Ellen Payne  
Sarah Plum  
Maria Radicheva  
Jorge Schwartz  
Cornelia Schwartz  
Shirien Kay Taylor  
Nancy Tsung  
Kyung Hak Yu

### Violas

Evan Wilson  
*Principal*  
Keith Conant  
*Assistant*  
Jesus Alfonso  
Catherine Brubaker  
Paul Coletti  
Valerie Dimond  
Crystal Garner  
Deborah Judd  
Judith Laibman  
David Lennon  
Eufrosina Raileanu  
James Timm  
Carol Traut  
Asdis Valdimarsdottir  
Rebecca Young

### Cellos

Sara Sant'Ambrogio  
*Principal*  
Ted Ackerman  
Grace Bahng  
Karl Bennion  
Ulrich Boeckheller  
Odile Bourin  
Joshua Gordon  
Trevor Handy  
Cheryl House  
Kathe Jarka  
Ann Roper  
Astrid Schween  
Ronald Shawger  
Roger Shell  
Sarah Siever  
Peter Wyrick  
Lawrence Zoernig

### Contrabasses

Mark Morton  
*Principal*  
Mark Albert  
Kiyoto Fujiwara  
Richard Ostrovsky  
Edith Polvay  
Christopher Roberts  
Laura Ruas  
Erik Wendelken

### Flutes

Christine Locke  
Joy Kairies  
Amy Porter  
Marc Stocker  
Kristin Winter  
Sharon Wood

### Oboes

Kim Lee Haan  
Jennifer Kuhns  
Kathryn Geisler  
Jennifer Short  
Melanie Wilsden

### Clarinets

Rena Feller  
Brian Hysong  
Fred Jacobowitz  
Todd Levy  
Ray McClellan  
Jon Manasse  
Julian Milkis

### Bassoons

Whitney Crockett  
Linda Fitts  
Jeffrey Keesecker  
Catherine Marchese  
Martin Mangrum

### Horns

Jeffrey Harrison  
Cynthia Jersey  
Nicholas Kehayas  
Adam Lesnick  
Lawrence Price  
Pamela Titus  
Joel Tarpley

### Trumpets

Carl Albach  
Curt Christensen  
Gary Schwartz  
Scott Thornburg  
Warren Wernick

### Trombones

Wayne Groves  
John Jowett  
Marc Taddei

### Bass Trombones

Richard Ford  
Alan Futterfas

### Tubas

Andrew Rogers  
Richard Serpa

### Percussion

Jason Arkis  
Steve Burke  
Barry Centanni  
Peter Cooper  
Scott Wilkinson  
Andrew Lewis

### Harp

Maria Casale  
Suzanne Handel  
Wendy Kerner

### Piano/ Celeste

David Korevaar

## The Juilliard Theater

### A Concert of Chamber Music

Saturday Evening, January 21 at 8:00

Milton BABBITT

Canonical Form (1983)†  
Robert Taub, *piano*

Michael WHITE

"Far Off-Shore" (Poems of Herman Melville and Hart Crane for voice and string trio) (1981)  
Mood Piece  
The Lake  
Far Off-Shore  
The Hurricane  
Billy in the Darbies

Victoria Villamil, *soprano*  
Daniel Korn, *violin*  
Eufrosina Raileanu, *viola*  
Bonnie Thron, *cello*

Peter MENNIN

Sonata Concertante (1956)  
Sostenuto-Allegro con brio  
Adagio semplice  
Allegro con fuoco

Robert McDuffie, *violin*  
Sandra Rivers, *piano*

### INTERMISSION

Kenneth FUCHS

String Quartet (1982)††  
Allegro risoluto  
Adagio misterioso  
Allegro energico

Jonathan Carney, *violin*  
Robin Mayforth, *violin*  
David Lennon, *viola*  
Bonnie Thron, *cello*

(New York premiere)

†Commissioned by the Fromm Foundation for Robert Taub  
††ASCAP Foundation Young Composers Award 1983

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### Canonical Form (1983)

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 the concept of 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. Babbitt has been a faculty member at Princeton University, Berkshire Music Center and New England Conservatory, and 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 Critics' Circle Citation, National Institute of Arts and Letters Award, Joseph Bearn Prize and a Guggenheim Fellowship.

His commissions include those from Brandeis University, the Ford Foundation, Koussevitzky Foundation, New York Philharmonic Society, Concert Artists Guild and Naumburg Foundation.

Babbitt writes the following about his composition: "The title, *Canonical Form*, is intended to intimate less, if anything, of the immediate, surface characteristics of this one-movement work than of the larger scale, underlying bases of relatedness and reference. There is little literal canon, in the customary senses, to be heard, but the registrally defined constituent lines of the underlying polyphony are just so pitch-class related, and there is a 'canonical series form' which is structurally centric, in that the lines, individually and conjointly, instantiate it and refer to it. The various (and obvious) registral deployments of the lines, with their different contrapuntal consequences, should serve, together with the dynamic values, to delineate the broad subdivisions of the composition, perhaps more clearly than do the sometimes tempo distinctions among those divisions."

ROBERT TAUB was most recently heard in New York in a Tully Hall recital last November. Mr. Taub has performed for audiences throughout Europe as well as in Japan, Hong Kong, Taiwan, Canada, Latin America and the rest of the United States. This season he will be giving major performances in New York, Boston, Chicago, Los Angeles and San Francisco, and will be returning to Latin America in the spring. His London debut will be on May 2, following a European tour.

His many awards and prizes include top honors in the 1978 International New Music Competition, a grant from the Martha Baird Rockefeller Fund for Music, the Pro Musicis Foundation Sponsorship and the Peabody-Mason Award of Boston.

Mr. Taub is the first American artist chosen to record for Harmonia Mundi, and has also recorded for the BBC in England, RTHK in Hong Kong and RTE in Dublin. A Phi Beta Kappa graduate of Princeton, he received his doctoral degree in 1981 from The Juilliard School where he studied with Jacob Lateiner. Mr. Taub has taught at both Juilliard and Drew University.

### "Far Off-Shore" (1981)

MICHAEL WHITE

Born: March 6, 1931 in Chicago, Illinois

Michael White studied at the University of Chicago with Vittorio Rieti and later at The Juilliard School with Peter Mennin. He has received numerous fellowships including those of the Ford and Guggenheim Foundations and prizes from UNESCO, ASCAP and Columbia University. He has been on the faculties of Oberlin Conservatory and the Philadelphia College of Performing Arts and, since 1979, has been chairman of the Department of Literature and Materials of Music at Juilliard. Many of his works have been for the voice, with five operas and several oratorios and song cycles to his credit.

"Far Off-Shore" was written especially for Victoria Villamil.

White writes: "The five songs reflect the mood changes of the sea from the sparkling color of *The Lake* to the fury of *The Hurricane* and the deadly calm of *Far Off-Shore*. One seven-note chord and the opening triplet motif create unity as they appear in many guises throughout the cycle."

VICTORIA VILLAMIL has performed in opera and concert throughout the United States, Puerto Rico and Italy. A resident of Philadelphia, she has performed with many of its major musical institutions including the Philadelphia Orchestra, American Society of Ancient Instruments, Philadelphia Orchestra Society and the leading opera companies. She appears often with Continuum, the nationally acclaimed 20th-century music ensemble, and with the Philadelphia New Music Group. In recent years her recitals have focused on American art song, and during the Bicentennial she toured with a program devoted to this special interest.

DANIEL KORN is a violin student of Dorothy DeLay at The Juilliard School. Mr. Korn has performed in Alexander Schneider's New York String Orchestra and at the Taos Chamber Music Festival in New Mexico. He has toured Europe as a soloist with the North Carolina Festival Orchestra and as a member of the Juilliard Orchestra. In addition, Mr. Korn has appeared at the St. Maximin Festival in France and performs frequently at the Aspen Music Festival.

EUFROSINA RAILEANU is currently enrolled in the Masters program at Juilliard as a viola student of Lillian Fuchs. Born in Romania, Ms. Raileanu came to the United States in 1978 to study with Martha Strongin Katz and the Cleveland Quartet. In 1982 she received her Bachelor degree from the Eastman School of Music. She has participated in the master classes of William Primrose, Walter Trampler and Ms. Katz and has had chamber music studies with the Cleveland, Tokyo and Juilliard Quartets, as well as with Felix Galimir, Raphael Hillyer, Isidore Cohen, Mischa Schneider and Samuel Sanders. Ms. Raileanu has been a participant of the Aspen Music Festival, the Quartet Program and the Yale Chamber Music Festival at Norfolk, and in 1982 was principal violist of Alexander Schneider's New York String Orchestra.



## Sonata Concertante (1956)

PETER MENNIN

Born: May 17, 1923 in Erie, Pennsylvania

Died: June 17, 1983 in New York City

Peter Mennin was commissioned by many organizations including the Koussevitzky Foundation, the Coolidge Foundation in the Library of Congress, Ford Foundation, National Endowment for the Arts, ABC and NBC networks, League of Composers, National Federation of Music Clubs and the Chamber Music Society of Lincoln Center. The symphony orchestras of major cities that commissioned his works include New York, Cleveland, Dallas, Louisville and Washington.

He was honored by the American Academy of Arts and Letters, twice by the Guggenheim Memorial Foundation, and was a recipient of the Naumburg American Music Recording Award, Columbia Records American Music Recording Award, Bears Prize for Orchestral Music and others.

Mr. Mennin became a member of the Juilliard composition faculty in 1947, and in 1958 was appointed Director of the Peabody Institute. In 1962 he became President of The Juilliard School and guided its move to Lincoln Center in 1969. His last two major works were the *Symphony No. 9*, commissioned by the National Symphony Orchestra, and given its premiere by that orchestra under Mstislav Rostropovich in 1982, and the *Concerto for Flute and Orchestra*, commissioned by the New York Philharmonic and completed a few months before his death.

Peter Mennin's *Sonata Concertante* was commissioned by the Coolidge Foundation in honor of the League of Composers' thirty-fifth anniversary. It was performed in the Library of Congress by Ruggiero Ricci on October 19, 1956, and was given its first New York performance at Carnegie Hall by Mr. Ricci on January 12, 1957. In 1965, when Joseph Fuchs visited Russia at the invitation of the Soviet Union, he featured the Mennin *Sonata Concertante* throughout the tour of major cities.

The word "concertante" in the title is used to emphasize the important roles of both instruments.

ROBERT McDUFFIE recently made his New York recital debut at the invitation of the Metropolitan Museum of Art. A graduate of The Juilliard School where he studied with Dorothy DeLay, Mr. McDuffie's recent orchestral engagements have included the St. Louis Symphony, Baltimore Symphony and Philadelphia Chamber Orchestra. He has also toured Greece as guest soloist with the American Symphony Orchestra.

Last season Mr. McDuffie appeared with the Chicago Symphony Orchestra at the Ravinia Festival playing the Tchaikovsky *Concerto* and at a special all-Brahms chamber music concert with Yehudi Menuhin at Carnegie Hall. Mr. McDuffie has also appeared with Brazil's State Orchestra at São Paulo, the New York Pro Arte Chamber Orchestra on a tour of the Soviet Union and the Czech Philharmonic, and he will also be heard with the Danish National Orchestra on its U.S. tour under Sixten Ehrling in the Mendelssohn *Concerto*.

An artist with an unusually diverse repertoire, Mr. McDuffie recently performed the Bach *Concerto for Two Violins* with the Jupiter Symphony at Lincoln Center and gave the world premiere of David Diamond's *Second Violin Sonata* (written for and dedicated to Robert McDuffie) at the Library of Congress in Washington, D.C. He has recorded both of the composer's violin sonatas for Grenadilla Records.

Robert McDuffie is Artist-in-Residence at the Aspen Music Festival in Colorado where he performed the Stravinsky *Concerto* with conductor Jorge Mester last summer in addition to being soloist in the memorial concert for Peter Mennin at the Festival.

SANDRA RIVERS was awarded first prize as Best Accompanist in the International Tchaikovsky Violin Competition in Moscow in 1978. A scholarship student of Sascha Gorodnitzki, she earned Bachelor of Science and Master of Science degrees from The Juilliard School and performed with the Juilliard Orchestra as winner of its concerto competition.

She has performed as soloist with the Rochester Philharmonic, New Jersey State Orchestra and the Bergen Philharmonic under Arthur Fiedler and has been heard in solo recitals throughout the United States. As an assisting artist she has appeared at the Mostly Mozart Festival, Bermuda Festival, Aspen Music Festival, Kennedy Center, Great Performers Series at Lincoln Center and Distinguished Artists Series at the 92nd Street Y and toured the United States, Europe and the Far East.

Ms. Rivers is currently on the faculties of the College-Conservatory of Music of the University of Cincinnati and the Aspen Music Festival.

## String Quartet (1982)

KENNETH FUCHS

Born: July 1, 1956 in Dumont, New Jersey

Kenneth Fuchs has received numerous awards for his music including the Ostwald Prize from the American Bandmasters Association, two ASCAP Foundation Grants to Young Composers, and at Juilliard, the Irving Berlin Scholarship and the Joseph Machlis Prize. He has written for orchestra, band, chorus and various chamber ensembles. In addition, he has contributed incidental music and orchestrations to films and regional theater productions, and he wrote the score for the off-off-Broadway musical "If Wishes Were Horses."

Currently a DMA student of Vincent Persichetti at Juilliard, Fuchs has also studied with David Diamond, Stanley Wolfe and Alfred Reed.

*String Quartet* was given its premiere last summer at the Cleveland Orchestra's Blossom Music Center.

The first movement of the work is a loosely treated sonata-allegro structure. After a brief introduction, the viola sings a vigorous theme from which the contrasting lyrical gestures in the movement evolve, as well as the melodic material for the second and third movements.

The second movement is a fantasia and is the most free in form. Varied fragments of melody and harmony from the first movement are alternately whispered and shouted. A contrapuntal climax divides the movement in half. The second half mirrors the "events" of the first, but the material reappears in different textures, i.e., pizzicato instead of arco, ponticello instead of col legno (or vice versa).

The musical form of the finale most closely resembles a rondo. After a vigorous opening, the players state a long theme in four parallel octaves that is extensively developed. Melodies and harmonies from the previous movements reappear; then in a tutti coda, all of the musical gestures of the quartet are restated and combined.

Fuchs offers the following about his composition: "My approach to the formal structure of the work was influenced by the films of Ingmar Bergman. He often works in a sectional way, focusing on one of several characters or facets of an idea at a time, thereby creating tableaux which are meditative in nature. The emotional impact of each tableau gains momentum as we, the viewers, discover information about each situation and finally perceive the network of relationships between characters and ideas. The music of my quartet unfolds in a similar fashion. I tried to reflect upon, and then illuminate, the dramatic and emotional content inherent in the musical ideas."



JONATHAN CARNEY is a scholarship student of Christine Dethier at The Juilliard School and will be receiving his Bachelor of Music degree in June.

Most recently, Mr. Carney performed with the Governor's School of North Carolina Symphony, Musical Society of the Arts Orchestra, Holy Trinity Bach Orchestra and the Arkansas Youth Symphony. A faculty member of the Governor's School, he has presented numerous master classes and seminars in North Carolina, and as first violinist of the Lincoln Center String Quartet, has performed in many schools throughout the New York City area.

Mr. Carney is currently concertmaster of the Juilliard Philharmonia.

ROBIN MAYFORTH is in her fourth year at The Juilliard School as a student of Dorothy DeLay and Hyo Kang. A native of Wilmington, Delaware, Miss Mayforth began her studies with Estella Frankel and Sylvia Ahramjian and joined the Juilliard Pre-College division in 1979.

Miss Mayforth has appeared twice as soloist with the Juilliard Philharmonia in Alice Tully Hall, performing the Saint-Saëns *Violin Concerto No. 3* in 1981 and Mozart's *Sinfonia Concertante* in 1983. She has been a winner of the 1980 Juilliard Pre-College Violin Concerto Competition, 1979 String Division of MTNA Eastern and National Divisions, 1979 Instrumental Division of the JCC Contest for Young Musicians, 1978 Newark Symphony Competition for Young Musicians and the 1977 Robin Hood Dell Guild Competition. Also in 1979, she was chosen to take part in Alexander Schneider's New York String Orchestra Seminar.

Her summer activities include study and performance at the Aspen Music Festival as a fellowship recipient, the Quartet Program in Troy, New York, Brevard Music Center and the International String Conference.

DAVID LENNON is in his third year at Juilliard as a scholarship student of William Lincer. Mr. Lennon toured Europe with the North Carolina School of the Arts in 1979 and the Juilliard Orchestra this past fall. He was a member of Alexander Schneider's New York String Orchestra in 1980 and 1981, and is currently a member of the National Orchestra of New York. Mr. Lennon is an artist-in-residence at Point Counterpoint Chamber Music Camp in Vermont and has been a member of the Lincoln Center Student Program for the past two years.

## The Juilliard Theater

### The Juilliard Philharmonia

Sunday Afternoon, January 22 at 3:00

David GILBERT, *Guest Conductor*

David DIAMOND      *Elegy in Memory of Maurice Ravel for  
Brass, Harps and Percussion (1938)*

Aaron COPLAND      *Concerto for Clarinet and String Orchestra  
(1948)*  
Edward Gilmore, *soloist*

### INTERMISSION

Ernst KRENEK      *Symphony No. 2, Opus 12 (1922)*  
Andante sostenuto-Allegro agitato  
Allegro deciso, ma non troppo  
Adagio  
(New York premiere)

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

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### **Elegy in Memory of Maurice Ravel for Brass, Harps and Percussion (1938)**

DAVID DIAMOND

Born: July 9, 1915 in Rochester, New York

David Diamond began his musical studies at the Cleveland Institute of Music and continued at the Eastman School of Music. There he studied composition with Bernard Rogers and violin with Effie Knauss. Diamond traveled to Europe during the mid-1930's where he came into contact with many of the leading artistic figures of the time. In Paris he studied with Nadia Boulanger, who introduced him to Stravinsky.

Diamond won the Juilliard Publication Award in 1937 and a Guggenheim Fellowship in 1938. Through the years he has been the recipient of many awards and commissions, including two additional Guggenheim Fellowships, the Prix de Rome, a grant from the National Institute of Arts and Letters (of which he is a member), the Ernest Bloch Award and the Stravinsky ASCAP Award. His commissions include those from the League of Composers and Koussevitzky, Fromm and Rockefeller Foundations, as well as many others.

His compositions have been performed under the direction of such leading conductors as Koussevitzky, Mitropoulos, Bernstein, Scherchen, Rodzinski and Szell.

A faculty member of The Juilliard School since 1973, Diamond's large catalog includes compositions in most genres of symphonic and chamber music that have been performed by the world's leading soloists and orchestras.

*Elegy in Memory of Maurice Ravel*, composed a day after Ravel's death, is much more than a young man's act of homage toward an older composer whom he revered. This is a very carefully constructed, moving and sonorously interesting composition. Written for brass, harps and percussion, the piece alternates between brass and harp texture, with a variety of percussion instruments—timpani, tenor drum, glockenspiel and gong—used effectively and with discretion. In keeping with the chamber character of his scoring, although the piece does build to some large and effective climaxes, the individual instrumental lines retain their independence. Only at the climactic points do all the instruments work together in anything resembling the homophonic style—the basic texture of the work is linear.

The *Elegy* was first performed in Rochester in April 1938.

### **Concerto for Clarinet and String Orchestra (1948)**

AARON COPLAND

Born: November 14, 1900 in Brooklyn, New York

Aaron Copland is one of America's best known and popular composers. Such familiar works as "Billy the Kid," "Fanfare for the Common Man," "El Salon Mexico," "Lincoln Portrait" and "Appalachian Spring" are known to all music lovers and in the standard repertoire of both amateur and professional orchestras.

Born to parents of Russian heritage, Copland began his musical studies as a pianist and violinist and by age sixteen had decided upon a career in composition. In 1921 he went to Paris where he became the first American student of Nadia Boulanger. Influenced strongly by Boulanger and also by Prokofiev, Stravinsky, Milhaud and Poulenc, Copland began his career and was received with general critical acclaim.

In 1924 Boulanger was invited by Koussevitzky and Walter Damrosch to appear as solo organist with the Boston Symphony Orchestra and the New York Symphony Orchestra. She asked her American pupil to write a work for her and Copland began

a piece for organ and orchestra in the summer of 1924 while staying at Milford, Pennsylvania. On January 11, 1925, Boulanger played the *Symphony for Organ and Orchestra* under Walter Damrosch in New York City. After the performance the conductor remarked to the audience: "If a young man at the age of twenty-three can write a symphony like that, in five years he will be ready to commit murder."

Throughout his career, Copland has worked with many different techniques in his compositions. In his various scores, one can see influences of jazz, Jewish music, tone rows and folk songs from many different countries (as in "El Salon Mexico" and "Rodeo"). His harmonic structures and rhythmic elements are two of the many unique aspects of his compositions.

Copland's many awards and honors include the Pulitzer Prize, New York Critics' Circle Award, Academy of Motion Picture Arts and Sciences Oscar, Gold Medal of the National Institute of Arts and Letters, Presidential Medal of Freedom, Howland Prize of Yale University and honorary degrees from Princeton, Oberlin, Harvard, Brandeis and a number of other universities. In 1925 Copland was the recipient of the first Guggenheim Fellowship awarded for music. He has held memberships or fellowships in the American Academy of Arts and Letters (of which he was eventually president), American Academy of Arts and Sciences, Royal Academy of Music, Royal Society of Arts and the University of Chile. He has served as director or board member of the American Music Center, American branch of ISCM, Koussevitzky Foundation, Edward MacDowell Association and Naumburg Foundation.

Between 1959 and 1972 Copland appeared as speaker, pianist or conductor on fifty-nine television programs, including a series of twelve for the National Educational Television networks and several interviews for the BBC.

*Concerto for Clarinet and String Orchestra* (with harp and piano) was commissioned by Benny Goodman and is dedicated to him. Copland began work on it in 1947, finished the first movement in Rio de Janeiro while on a good-will tour of South America and completed the entire concerto in New York State early in the autumn of 1948.

The composer has supplied the following analysis of the work: "The *Clarinet Concerto* is cast in a two-movement form, played without pause, and connected by a cadenza for the solo instrument. The first movement is simple in structure, based upon the usual A-B-A song form. The general character of this movement is lyric and expressive: The cadenza that follows provides the soloist with considerable opportunity to demonstrate his prowess, at the same time introducing fragments of the melodic material to be heard in the second movement. Some of this material represents an unconscious fusion of elements obviously related to North and South American popular music. The overall form of the final movement is that of a free rondo, with several side issues developed at some length. It ends with a fairly elaborate coda in C major."

Besides its concert career, the *Concerto* has found a popular second existence as the score for Jerome Robbins' ballet "The Pied Piper."

EDWARD GILMORE is currently enrolled in the Masters program at The Juilliard School where he studies with Leon Russianoff. He attended Indiana University before receiving the Bachelor of Music degree in performance from the Aaron Copland School of Music at Queens College.

Mr. Gilmore received numerous awards at Queens College, including the Karol Rathaus Family Memorial Award, Adele Lerner Music Prize for Chamber Music, a Queens College Alumni Association Grant, a National Endowment for the Arts Professional Training Grant and first prize in the 1980 Queens College Concerto Competition. His other awards include prizes from the Great Neck Symphony Young Artists Competition, Long Island Musicians Union Scholarship Competition, Instrumental and



Vocal Competition of New Jersey and Five Towns Foundation Competition.

Mr. Gilmore holds the principal clarinet seats in both the Queens Orchestral Society and the Queensborough Orchestra. He has appeared as a featured artist with the Israel Philharmonic's Bernstein Festival, Baltimore Chamber Music Society, Orchestra Houston's Young Artists Series, and on WQXR radio's "The Listening Room" and "Young Artists' Showcase."

"Mr. Gilmore was chosen for this afternoon's performance through competitive auditions at the School, as are all soloists for Juilliard concerts.

## Symphony No. 2, Opus 12 (1922)

ERNST KRENEK

Born: August 23, 1900 in Vienna, Austria

Ernst Krenek is an American composer of Austrian birth. He grew up in Vienna and at age sixteen began his studies at the Music Academy of Vienna with Franz Schreker. When Schreker was appointed director of the Academy of Music in Berlin, Krenek joined him and entered the circle of Busoni, Erdmann and others. His first major output of works occurred during the early 1920's. Some, most notably the *First String Quartet* and the *First Symphony*, show the influence of Bartok. By 1927 he had written his opera "Jonny spielt auf," which was first performed in Leipzig to a scandalized but enthusiastic audience. Musically, he said, he "returned to the tonal idiom, to the cantilena of Puccini, seasoning the whole with the condiments of jazz." The work had a huge success and was performed in over 100 cities; its text was translated into eighteen languages.

Shortly after this success he began to assimilate a style of Austrian romanticism, and after coming into frequent contact with Berg and Webern, found himself to be more and more fascinated with twelve-tone techniques. In the early 1930's he was commissioned by the Vienna Staatsoper for a new opera. He chose as his subject the life of Emperor Charles V and, after immersing himself in a deep study of Schoenberg, Berg and Webern, wrote his opera in that style.

When Hitler invaded Vienna in 1938, Krenek emigrated to the U.S. and began an active career as a teacher. He has taught and lectured since that time at the Chicago Musical College, the universities of Michigan, Wisconsin and New Mexico and Dartmouth College, among others.

In 1955, Krenek was awarded the Prize of the City of Vienna. In 1960, he became a member of the National Institute of Arts and Letters, and in 1963 was awarded the Grand Austrian State Prize.

Krenek has been one of the most prolific composers of his generation. His output includes ten operas, three symphonies, six string quartets, two concerti for piano and many other piano compositions, two concerto grossi, a concerto for violin and many choral works. He currently spends half of each year living in Vienna and the other half in Palm Springs, California.

*Symphony No. 2* was first performed at the annual festival of the Allgemeine Deutsche Tonkünstlerverein in Kassel in 1923. The United States premiere occurred in December of 1943 with the Minnesota Orchestra conducted by Dimitri Mitropoulos. On that occasion, Krenek wrote the following analysis: "If any historian ever should care to attach epithets to works of mine, I like to imagine that he would call this composition my 'Tragic Symphony,' if by 'tragic' we understand the fateful conflict of opposed principles.

"The opening of the first movement with its slowly undulating, wavering lines of close intervals in celeste and strings reminds me of the brewing mist at dawn, high in the mountains, when the jagged forms of the peaks gradually emerge from the haze. Various themes with wide skips are the material of a long, slow introduction. The

human element is only briefly referred to in a sonorous, simple, tune-like phrase of horns and strings. Long-winded climaxes suggest the timeless, indifferent growth of elemental energies.

"When the timpani get hold of a characteristic motive of two downward skips, the main allegro section of the movement is reached, and a sequence of several energetic themes follows, all of them being rhythmically very briskly articulated.

"A towering unison of the whole orchestra with three heavy, merciless blows announces the coda of that section, a plaintive epilogue over a long pedal point on E. The ensuing development section brings on two new waves of the overwhelming elemental powers, the second leading to a triumphant restatement of the main allegro theme in augmentation and unison.

"The second movement is a scherzo in 3/2 time, showing the elements in their self-sufficient interplay. At the end of that section the human element seems to make a desperate attempt to come into its own, in a long chain of resounding expressive chords in the strings, against a mockingly repeated sharp note in the woodwinds. The little tune-like motive is heard again in the muted horns, a melancholy voice from far away, before the whirling dance resumes its course to its whimsical end.

"The final movement is given over to the emotionally expressive characters of the drama. The speech-like phraseology of the cello is combined with a slowly rising cantilena of the violas, later joined by the violins. Peaceful contemplation and more melodic strains lead to the second theme, pronounced by the full sonority of the string section.

"After that, the discourse of the beginning is taken up again, more insistently. The second adagio theme leads up to the huge final climax in which all the main themes of the symphony are united in harmonic combinations that are highly discordant in traditional terms. However, as a result of the preceding psychological and technical processes, this 'discord' sounds to me as a sort of all-embracing harmony in which the distinction of consonance and dissonance has given way to a more inclusive synthesis."

## DAVID GILBERT

David Gilbert was the 1970 first-prize winner in the Mitropoulos Competition, which was followed by his appointment as assistant conductor of the New York Philharmonic. Soon after, Mr. Gilbert joined the American Ballet Theatre, where he served as principal conductor. In 1975, in addition to resuming his post at the New York Philharmonic, he assumed his role as music director of the Greenwich Philharmonia.

In demand as a guest conductor throughout the United States and Europe, Mr. Gilbert has conducted the orchestras of Rochester, New Jersey, Oakland, New Orleans, Louisville, Grand Rapids, San Antonio, Pittsburgh, Oregon, Chautauqua and the RAI Orchestra in Milan, among many others. He made his debut in the Far East in June 1980, conducting the Seoul Philharmonic of Korea.

Highlighting the 1979-80 season, in addition to touring Japan with the New York Philharmonic, he conducted the highly acclaimed Tom Stoppard-André Previn production of "Every Good Boy Deserves Favor" at both the Metropolitan Opera House at Lincoln Center and at Washington's Kennedy Center.

During the 1981-82 season, he resumed his post as music director of the Greenwich Philharmonia. Mr. Gilbert, at China's invitation to be principal guest conductor of the Peking Central Philharmonic, became the first American musician to hold a position of national prominence in China.

Mr. Gilbert received his formal musical training with the late Jonel Perlea and with Pierre Boulez. In 1976, he was invited to the Bayreuth Festival to serve as chief assistant to Pierre Boulez for the festival's production of Wagner's *Ring* cycle.

# JUILLIARD PHILHARMONIA

## Violins

Jonathan Carney  
*Concertmaster*  
 Eric Pritchard  
*Assistant*  
 Frank Almond  
*Principal Second*  
 Alice Holland  
*Assistant*  
 Stephanie Bell  
 Catronia Buchdahl  
 Bee-Darn Chao  
 Chyi-Yau Chen  
 Anna Lee Choi  
 Angela Chun  
 Jennifer Chun  
 James Dillard  
 Bruno Eicher  
 Joseph Esmilla  
 Serge Galperin  
 Ellen Gronningen  
 Eileen Hyun  
 Tamaki Kanaseki  
 Anna Kim  
 Ho Young Kim  
 William Law  
 Deanna Lee  
 Kelly Leon  
 Laura Matthiessen  
 Kaoru Niawata  
 Caonex Peguero-Camilo  
 Lind Poirer  
 Cheryl Range  
 Odin Rathnam  
 Andrea Sanderson  
 David Steinberg  
 Ling-Yu Xu

## Violas

Allison Cornell  
*Principal*  
 Jesus Alfonso  
*Assistant*  
 Svava Bernardsdottir  
 Cindy Betancourt  
 Susan Bucknall  
 Anastasia Efthimion  
 David Harding  
 Peter Smith

Tomoko Suzuki  
 Marina Tan  
 Alan Tretick

## Cellos

Eric Kim  
*Principal*  
 David Ying  
*Assistant*  
 Clyde Beavers  
 Orna Carmel  
 Anna Cholakian  
 James Lee  
 Tigran Makarian  
 David Mollenhauer  
 Suzanne Mueller  
 Perry Rosenthal  
 Jocelyne St. Hilaire  
 Myriam Santucci  
 Henry van der Sloot  
 Grace Whang  
 Adele Winter  
 Dorothy Yopp

## Basses

David Carbonara  
*Principal*  
 Gregory Sarchet  
*Assistant*  
 Geraldine Augliaro  
 Howard Carle  
 Charles Chandler  
 Constance Deeter  
 Erik Harris  
 Jess Ting

## Flutes

Jonathan Baumgarten  
 Robin Carlson  
 Mary Kay Fink  
 Susan Lund  
 Holly Mentzer  
 Les Roettges

## Oboes

Joel Bard  
 James Hall  
 Joung Hee Kim  
 Michael La Rue  
 Eric Piper

## Clarinets

Meryl Abt  
 Sylvia Cruz  
 Vanessa Lawicki  
 Donald Mokrynski

## Bassoons

James Compton  
 John Ruze  
 Young Jun Song  
 David Taylor

## Horns

Raimundo Diaz  
 Ellen Dinwiddie  
 Stephano Giorgini  
 Nina Lo Monaco  
 Theresa MacDonnell

## Trumpets

Phil Masitti  
 James O'Connor  
 Charles Olsen  
 Michael Sachs

## Trombones

John Jowett  
 Marc Taddei

## Bass Trombone

James Smith

## Tubas

Stephen Rhindress  
 Joseph Szurly

## Percussion

Regina Brijia  
 Erik Charlston  
 Catherine Flandrau  
 John Godoy  
 Laurence Reese  
 Edward Teleky

## Harp

Inga Lisa Jensen  
 Patricia Marsi-Fletcher  
 Rana Parks  
 Sarah Voynow

## Piano/Celeste

Seann Alderking

# The Juilliard Theater

## A Concert of Chamber Music

Monday Evening, January 23 at 8:00

Lowell LIEBERMANN Piano Sonata No. 2 ("Sonata Notturna") (1983)

Stephen Hough, *piano*  
 (U.S. premiere)

Larry Alan SMITH "Polyhymnian Serenade" (1982)  
 Moderato-Allegro con brio  
 Andante con rubato  
 Presto con fuoco

Kristin Winter, *flute*  
 Leslie Threlkeld, *oboe*  
 Todd Levy, *clarinet*  
 Whitney Crockett, *bassoon*  
 Amy Hiraga, *violin*  
 Keith Conant, *viola*  
 Astrid Schween, *cello*  
 Larry Alan Smith, *conductor*

## INTERMISSION

Marcel BITSCH Partita for Bassoon and Piano (1981)

Preludio  
 Arietta  
 Notturmo  
 Fughetta

Martin Mangrum, *bassoon*  
 Erika Nickrenz, *piano*

Richard WERNICK "A Poison Tree" (1979)  
 Fantasia with variations and cadenza  
 "A Poison Tree" (Valse macabre)  
 Fantasia Ricapitolato  
 (movements played without pause)

Carolyn Sebron, *mezzo-soprano*  
 Christine Locke, *flute*  
 Jon Manasse, *clarinet*  
 Cornelia Schwartz, *violin*  
 Kathe Jarka, *cello*  
 Bruce Brubaker, *piano*  
 Mark Stringer, *conductor*

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



## Piano Sonata No. 2 ("Sonata Notturna") (1983)

LOWELL LIEBERMANN

Born: February 22, 1961 in New York City

Lowell Liebermann began piano studies at the age of eight and composition studies at age fourteen. He received his Bachelor of Music degree from The Juilliard School in 1982, studying composition with David Diamond and piano with Jacob Lateiner. He studied conducting with Laszlo Halasz and served as Principal Assistant Conductor of the Nassau Lyric Opera Company.

Liebermann is the recipient of many awards and honors, among them the National Composition Prize from the Music Teachers' National Association for his *First Piano Sonata* and the Fred Waring Choral Award from the National Federation of Music Clubs for his *Two Choral Elegies*. In addition he has been honored by the Department of Health, Education and Welfare and the Board of Education.

In 1980 Liebermann was awarded a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters. He has also been given an Irving Berlin Fellowship and the Peter David Faith Memorial Prize in Composition by The Juilliard School.

In December 1982, Liebermann took part in Yamaha's Second International Original Concert, performing his *First Piano Sonata* in Tokyo.

The *Piano Sonata No. 2* ("Sonata Notturna") was begun near the end of 1982 and completed in February of 1983. Part of the work was composed during a residency at the "Yaddo" Artists' Colony in Saratoga Springs, New York.

Liebermann writes: "In contrast to my *First Piano Sonata*, written six years earlier, the *Second Sonata* is decidedly unvirtuosic in nature; however, its interpretive and musical difficulties are considerable. It is in many ways a companion piece to my *First Symphony*, which was completed directly prior to the sonata. Both works are concerned with the conflict between the tonal centers of B and C, and obsessive half-step figures which arise from this relationship. In the *Second Sonata* all of the ensuing material in fact unfolds from the half-step motive with which the work opens.

"The 'Sonata Notturna' is in one movement in what could be seen as a modified sonata form—having, however, two expositions, the second one an ornamented, elaborated version of the first, a sort of 'developmental exposition.' As a result of this, the actual development and recapitulation are rather short. The second theme of the work is a two-voice fugue derived from the first theme. In the second exposition an interesting 'aural illusion' occurs—what sounds like an inversion of the fugue is merely a repetition with octave displacement; the subject and countersubject being constructed so that the proper displacement of one becomes the inversion of the other.

"The work's relentless austerity and sustained mood make any further explication of its subtitle unnecessary. It was written for and is dedicated to pianist Stephen Hough, who gave the work its world premiere at the Wavendon Festival in England on July 7, 1983."

STEPHEN HOUGH, winner of the 1983 International Naumburg Piano Competition, was born in Heswall, Cheshire, England. A doctoral student of Adele Marcus at The Juilliard School, Mr. Hough also studied at Chetham's School of Music with Gordon Green and the Royal Northern College of Music with Derrick Syndham. His other teachers include Vlado Perlemuter and Martin Canin. He graduated from the Royal Northern College of Music in June 1981 with a first class honors degree and a distinction in the Professional Performer's Diploma. He was also awarded the Dayas Gold Medal.

Mr. Hough has been a winner of the BBC Television's Young Musician of the Year Competition and awarded the first International Terence Judd Award. In June 1980 he was awarded the Julius Isserlis Scholarship by the Royal Philharmonic So-

ciety, and at Juilliard he won a William Petschek Scholarship, the first Isabel Mason Scholarship and first prize in the Gina Bachauer Memorial Competition.

Mr. Hough has given numerous recitals throughout Britain and Germany and played with many British orchestras, including the Halle, Liverpool Philharmonic, London Mozart Players and the BBC Philharmonic.

This summer, Mr. Hough will be appearing with the orchestras of Chicago, Philadelphia and Detroit and the Aspen Chamber Symphony.

## "Polyhymnian Serenade" (1982)

LARRY ALAN SMITH

Born: October 4, 1955 in Canton, Ohio

Larry Alan Smith's compositions have been performed in England, Canada and throughout the United States. He began his musical training in Ohio and pursued his studies in France with Nadia Boulanger, in England with Malcolm Williamson and at The Juilliard School with Vincent Persichetti. Smith, a faculty member at Juilliard, where he earned his B.M., M.M. and D.M.A. degrees, has been the recipient of several prizes, including the Joseph Machlis Prize for outstanding distinction in composition.

Smith was recently selected to be the first composer to participate in a new performing concept—the American Conductor-Composer Team. This project, organized and sponsored by the Conductor's Guild of the American Symphony Orchestra League, will pair Smith with an outstanding young conductor for joint residencies and performances with various orchestras during the 1983-85 seasons.

The composer offers the following information about his composition: "Since 1977 I have periodically been creating works to honor each of the nine Muses of Greek mythology. Thus far, there exists *Euterpean Serenade* for violin and piano, *Terpsichorean Serenade* for string quartet and now the *Polyhymnian Serenade*, which honors Polyhymnia, the Muse of songs to the gods. Of the Muses, Hesiod said:

They are all of one mind, their hearts are set upon song and their spirit is free from care. He is happy whom the Muses love. For though a man has sorrow and grief in his soul, yet when the servant of the Muses sings, at once he forgets his dark thoughts and remembers not his troubles. Such is the holy gift of the Muses to men.

"This septet has been very important to my recent work with classical forms. The first movement adheres strictly to the structural outlines of the classical sonata, but each section has been systematically and geometrically enlarged to have minute forms within each section of the overall form. From the opening introduction, which is even more pyramidal, the piece proceeds with serial and non-serial melodies and harmonies.

"The second movement telescopes the song form, alternating contrapuntal sections with melody and accompaniment textures. The twelve note theme is at one moment functioning within a non-tonal sound world, while only a few seconds later, it is incorporated into a more tonal setting. This middle movement, like many of my pieces, attempts to relate my understanding of beauty. That is, sensual sounds being supported by a logical and often technical plan.

"The final brief movement is clearly out of proportion with the other movements. Its function is not to present new ideas, but rather to summarize the preceding two movements. One sweeping statement in the rondo form acts as a coda to the entire work. After the main theme of the first movement opens the finale, it is a drive to the finish. The intended playful music which opened the piece brings the *Polyhymnian Serenade* to a static close with layers of themes which appear and disappear."

KRISTIN WINTER, a native of Southern California, is a flute student of Julius Baker at Juilliard. She has been the recipient of numerous awards, including a schol-



arship from the Young Musicians Foundation of Los Angeles and prizes in the Aspen Woodwind Concerto Competition and New York Flute Club Competition. In June 1982 she was awarded the Bronze Medal in the Madeira International Flute Competition. Last February she performed the Boismotier *Concerto for Five Flutes* at Avery Fisher Hall with Jean-Pierre Rampal and Julius Baker.

Oboist LESLIE THRELKELD is a graduate student at The Juilliard School in the class of Elaine Douvas. In addition to various solo and chamber music performances, Miss Threlkeld has performed with the Symphony Orchestra of the State of Mexico, Caracas Philharmonic, Seattle Symphony and Philadelphia Orchestra. She has also appeared as soloist with the Seattle Symphony.

TODD LEVY began studying the clarinet at age ten in New Jersey with John Placca and George Jones. Five years later, he entered the Juilliard Pre-College division as a student of Donald Lituchy and in 1979 was the winner of the Pre-College Woodwind Concerto Competition. He is currently in his third year at Juilliard where he studies with David Weber.

In the summer of 1979, Mr. Levy was a participant in the Tanglewood Young Artist Program. He has also spent summers studying at the International Academy in France and with Marcel Moyse in Brattleboro, Vermont.

Mr. Levy is principal clarinetist with the Stamford Symphony and a substitute player with the New York City Ballet Orchestra.

WHITNEY CROCKETT is a student of Stephen Maxym at The Juilliard School. A native of Miami, Mr. Crockett has previously studied with Luciano Magnanini. Mr. Crockett has been co-principal bassoonist of the Colorado Philharmonic Orchestra and has been a member of the National Orchestra of New York since 1982. He performed with the Juilliard Orchestra during its recent European tour and the Juilliard Chamber Orchestra for its South American tour. Also active as a chamber musician, Mr. Crockett performs frequently throughout the city with various ensembles.

KEITH CONANT is a scholarship student at The Juilliard School, where he is studying viola with Paul Doktor. Mr. Conant has held principal viola positions with the American Philharmonic Orchestra, Aspen Music Festival Concert Orchestra, Juilliard Pre-College Orchestra, New York Youth Symphony and Tanglewood Young Artists Orchestra.

His solo appearances include those with the Juilliard Philharmonia in Alice Tully Hall, Fairfield County Chamber Ensemble, Eastern Connecticut Symphony, Stamford Youth Symphony and Norwalk Youth Symphony.

Mr. Conant has been a fellowship recipient at the Aspen Music Festival for the past four years and was winner of the 1980 Eastern Connecticut Symphony Young Artist Award. He was also winner of the Juilliard 1983 Viola Competition.

Mr. Conant recently toured South America as principal viola in the Juilliard Chamber Orchestra and Europe as assistant principal viola in the Juilliard Orchestra.

ASTRID SCHWEEN, a native of New York, began cello studies at age seven, and within a year, she entered the Pre-College division of The Juilliard School. Ms. Schween has given recitals at the Meadowmount School, Johannesen International Festival in Vancouver and in New York City and West Germany. She was twice a winner of the National Federation of Music Clubs Competition and won first prize in the Music Teachers' National Association Competition in 1979. In 1980, she appeared as soloist with the New York Philharmonic in their Young Peoples' Concert Series under Zubin Mehta. Currently a student of Harvey Shapiro at Juilliard, Ms. Schween is completing her Bachelor of Music degree. She is also a student of Jacqueline du Pre.

## Partita for Bassoon and Piano (1981)

MARCEL BITSCH

Born: December 29, 1921 in Paris, France

Marcel Bitsch is well-known in France for his compositions for woodwinds. He entered the Paris Conservatory in 1939 and studied with Busser. He won the second Prix de Rome in 1943 and the first Prix de Rome 1945.

Also active as an educator, Bitsch has taught at the La Fontaine High School and Cesar Franck School, both in Paris. Currently, he is Professor of Counterpoint and Fugue at the National Higher Conservatory of Music in Paris.

MARTIN MANGRUM is a student of Stephen Maxym at The Juilliard School. He previously attended the New England Conservatory of Music and has also studied with Thomas Elliot of the Hamilton Philharmonic and Matthew Ruggiero of the Boston Symphony Orchestra. Last year Mr. Mangrum was the winner of the Olga Koussevitzky Woodwind Competition.

Born in New York City, ERIKA NICKRENZ began her piano studies with German Diez at age six. She made her New York debut at age eleven in Town Hall and was later a soloist with the Jupiter Symphony. Her solo and chamber music performances include appearances in the Bruno Walter Auditorium and Alice Tully Hall and she has performed over the radio stations WNYC and WQXR. She is a graduate of the Juilliard Pre-College division and is currently in the Bachelor program of The Juilliard School studying with Abbey Simon.

## "A Poison Tree" (1979)

RICHARD WERNICK

Born: January 16, 1934 in Boston, Massachusetts

Richard Wernick received his Bachelor of Arts from Brandeis University and his Master of Arts from Mills College, studying under such teachers as Irving Fine, Harold Shapiro, Arthur Berger, Ernst Toch, Leon Kirchner, Boris Blacher and Aaron Copland. He has taught at the State University of New York at Buffalo and University of Chicago and currently teaches at the University of Pennsylvania, where he is also the conductor and musical director of the Penn Contemporary Players.

In addition to the 1977 Pulitzer Prize in music, Wernick has been honored by awards from the Ford Foundation, Guggenheim Foundation, National Institute of Arts and Letters and the National Endowment for the Arts, and by commissions from the Fromm Music Foundation, Canadian Broadcasting Corporation and the Aspen Festival Conference on Contemporary Music. Wernick has composed numerous solo, chamber and orchestral works, vocal, choral and band compositions, as well as a large body of music for theater, films, ballet and television.

Wernick is currently serving as Consultant for Contemporary Music to Riccardo Muti and the Philadelphia Orchestra for the 1983-84 season.

In "A Poison Tree," Richard Wernick demonstrates his skill in setting a text—from William Blake's "Songs of Experience"—to maximum declamatory advantage. Although little over half the work is devoted to the presentation of the poem from which the piece derives its title, the instrumental writing vividly conveys a sense of the affective content of the text. The work is, for the composer, "semi-autobiographical in nature" and is dedicated to "whomever the shoe fits."



"A Poison Tree" is in a single movement divided into three sections, played without pause. The full violence of the poet's anger is boldly portrayed in the opening instrumental fantasia and set of nine brief variations on the work's basic thematic material. A vigorous double cadenza for cello and violin emphasizes the leading position these instruments hold in the ensemble. Near the end of the cadenza the other instruments rejoin the soloists, but the two strings retain their dominant position until just before the entrance of the voice.

With the change of timbre brought about by the addition of the soprano, the second main section of the piece is immediately set apart from the long introduction. The Blake text is presented as a "valse macabre" in which the element of parody always present in the genre is stressed. Throughout, Wernick engages in several bits of word painting, of which the crescendo on "grew" and the higher pitch of "bright" are the most obvious. The ironic tinge of the work is thus made evident through fine points as well as with bolder strokes.

The final section of the work returns to the opening material, adding to it the repetition of the final two lines of the text. In this context, the music assumes a more reflective, less aggressive character, illuminating the cathartic nature of the event narrated in the poem.

Program note by Kenneth Slowik  
Smithsonian Collection of Recordings  
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Mezzo-soprano CAROLYN SEBRON is a scholarship student of Daniel Ferro in the Professional Studies program at The Juilliard School. She holds a Bachelor of Music degree from the University of Cincinnati College-Conservatory of Music and a Master of Music degree from Juilliard.

Ms. Sebron has received scholarships and grants from the Corbett Foundation, Three Arts Fund of Cincinnati, Alpha Kappa Alpha Sorority and has held the Leona Godwin Lowen Scholarship from Juilliard. She was runner-up in the first Norman Triegle Memorial Fund Competition and is first prize winner of the Studio Club of New York Vocal Competition for 1983.

As a fellowship student at the Tanglewood Music Festival in 1981 she participated in the world premiere of "The Cockscomb" by Thomas Oboe Lee and was invited to perform in the Boston premiere with the Composers in Red Sneakers. Ms. Sebron has also appeared with Opera Ebony and the Cincinnati May Festival under the direction of Robert Shaw. She is the alto soloist of the Abyssinian Baptist Church of New York.

CHRISTINE LOCKE is a flute student of Julius Baker at The Juilliard School. She has performed with Jean-Pierre Rampal and Julius Baker in Avery Fisher Hall and has appeared as soloist with the New York Philharmonic with Zubin Mehta. She has also performed as soloist with the Hudson Valley Philharmonic and in 1980 was the first prize winner in Julius Baker's Brewster Master Class. Last season, Ms. Locke presented her New York recital debut in Town Hall.

JON MANASSE attended the Juilliard Pre-College for five years and is currently in his second year at The Juilliard School. He began his clarinet studies at age eleven with David Weber who has remained his principal teacher.

In 1979, Mr. Manasse became the youngest player to win first prize in the International Clarinet Competition in Denver, Colorado. In addition, he was also a first prize winner of the Great Neck Young Artists Competition in 1982, and in that same year won the Woodwind Concerto Competition at the Juilliard Pre-College where he performed the Mozart *Clarinet Concerto*. He also won a special prize in the Concerto Soloists of Philadelphia Competition.

He has participated in the Aspen and Waterloo Summer Music Festivals and the Academie Internationale D'Ete in Nice, France, and on radio station WQXR.

Mr. Manasse is currently a member of the Juilliard Orchestra and Stamford Symphony.

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 Juilliard Pre-College Chamber Orchestra and as a member and soloist with the Pro-Arte Chorale Chamber Orchestra in England and Scotland. In 1978-79, Miss Schwartz performed under the direction of Alexander 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. She has also been a faculty assistant at the Waterloo Music Festival in New Jersey.

Pianist BRUCE BRUBAKER appeared last summer at the Berkshire Music Center in Tanglewood and has also participated in the Waterloo Music Festival. Currently enrolled at The Juilliard School in the Professional Studies program, Mr. Brubaker earned both his Bachelor of Music and Master of Music degrees from the School as a student of Jacob Lateiner. While at Juilliard, Mr. Brubaker received the Edward Steuermann Memorial Prize and a William Petschek Scholarship. He also teaches class piano at Juilliard.

MARK STRINGER is currently pursuing a Bachelor of Music degree at The Juilliard School. Born in Washington, D.C. and raised in Atlanta, Mr. Stringer studied at the Georgia Academy of Music and Georgia State University before entering Juilliard. He has served as assistant conductor for the Lovett Chamber Orchestra and the Atlanta Boy's Choir, with whom he conducted a fully staged production of Benjamin Britten's opera "The Golden Vanity" in tours across the United States and Italy. He has also worked with various Atlanta opera companies in productions of "Amahl and the Night Visitors" and "Rigoletto."

At Juilliard, Mr. Stringer has studied with Eleazar de Carvalho, Sixten Ehrling and Jorge Mester, and has participated in master classes with John Naskiewicz and Louis Lane.

## The Juilliard Theater

### The Juilliard Symphony

Tuesday Evening, January 24 at 8:00

Ralph SHAPEY, Guest Conductor

Alban BERG    Violin Concerto (1935)  
                   Andante-Allegretto  
                   Allegro-Adagio-(Coda)  
                   Joyce Hammann, *soloist*

#### INTERMISSION

Ralph SHAPEY    Double Concerto for Violin and Violoncello  
                   (1982)  
                   Maestoso  
                   Maestoso  
                   Vivace  
                   Robert Mann, *violin*  
                   Joel Krosnick, *violoncello*  
                   (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.

### Violin Concerto (1935)

ALBAN BERG

Born: February 9, 1885 in Vienna, Austria

Died: December 24, 1935 in Vienna, Austria

Alban Berg, his teacher Schoenberg, and his friend and fellow student Webern make up what is sometimes called the "Second Viennese School." The atonal and twelve-tone music they composed in the early years of the twentieth century marked, in its abolition of the traditional tonal functions and entirely new treatment of dissonance, the beginning of a new era in the history of music.

Berg's musical education before his meeting with Schoenberg in October 1904 was negligible. His formal education had come to an end a few months before he met Schoenberg, when he finally passed his school examinations after having failed them in the previous year. Berg looked upon Schoenberg not only as his composition teacher, but as his model and mentor and as a surrogate for his father, who had died when Berg was fifteen.

Berg first drew public attention with his *Four Songs*, Opus 2, and with his *String Quartet*, Opus 3, he took his place as an innovative figure in his own right, a colleague and no longer a student of Schoenberg.

In May 1914 Berg saw the Vienna premiere of Buchner's "Woyzeck" and "at once decided to set it to music." In 1923 the work was at last published, by Berg himself as he still was without a publisher. Amid great political and musical controversy the complete work was given its premiere at the Berlin Staatsoper on December 14, 1925. It was a success and is today considered one of Berg's masterpieces.

In the two-year period between his private publication of the score of "Woyzeck" and the premiere of the opera in Berlin, Berg completed a large work of a very different character. The *Chamber Concerto* for piano, violin and thirteen wind instruments marks the beginning of a new style in Berg's compositions. This was a turn toward a more objective style which revived the clear sectional divisions and literal repetitions of the classical forms with the twelve-tone system. This style was also consistent with general trends of the period which saw the rise of neo-classicism as a movement opposed to the direction taken by Schoenberg and his followers. Also during this period, the well-known *Lyric Suite* for string quartet was composed.

The composition of "Lulu" began in September 1928. Twice Berg stopped his work on the opera to compose the concert aria "Der Wein" and the *Violin Concerto*. The symphonic suite from "Lulu" was premiered in 1934, and Berg died before the opera could be finished. For years, the work was performed with a makeshift finale which falsified the dramatic and musical content of the two preceding acts and destroyed the symmetry of the work. Berg's widow, Helene, would not allow the sketches of the last act to leave her possession. Upon her death in 1976, Erwin Stein used these sketches to complete the opera, and it was finally heard in its entirety at the Paris Opera on February 24, 1979.

In 1935, when the violinist Louis Krasner asked the composer for a violin concerto, Berg was uncertain at first of the form which the work should take. But in May of the same year, he received the news that Manon Gropius, to whom he had been a devoted friend, had died of infantile paralysis. Berg was deeply moved and decided to make the *Violin Concerto* a memorial. He dedicated the work "to the memory of an angel." The concerto was completed on August 11 of the same year. Thus, Berg, who normally had taken one to two years of concentrated work for a major instrumental score, completed his only concerto in approximately four months.

Soon after completing the orchestral score of the *Violin Concerto*, Berg suffered a painful abscess on his back, presumably incurred through an insect sting. In spite of treatment, the infection persisted. He was admitted to the hospital on December 17 and died of general septicemia one week later.

Thus what Berg had presented to the world as a memorial to another became



the composer's own requiem. What the world did not know, and what has only recently been revealed was that Berg had planned the concerto as a double requiem—that he had taken advantage of the inherently ambiguous character of programmatic expression in music to conceal an alternative and equally authentic programmatic conception beneath the one that he had offered to the public. George Perle in the New Grove edition of "Second Viennese School" writes:

"A first clue is given in the bar count of the Introduction, which the composer explicitly indicates in the score: 'Introduction (10 Takte)'. From Berg's own annotations in Hanna Fuchs-Robettin's copy of the 'Lyric Suite' we know that 'our numbers,' Berg's and Hanna's were respectively 23 and 10. [Hanna was the wife of a Prague industrialist and sister of Franz Werfel, and she and Berg were very much in love.] A second clue is given in the curious expression markings that invariably accompany each phrase of the chorale, above all the 'amoroso' assigned in the score to every statement of the four-note closing figure, a marking that is hardly appropriate to the text and implication of the original tune. A third clue is found in the original text, of which there is no hint in the score, of the Carinthian folksong, which refers to the singer's liaison with one 'Mizzi.' 'Mizzi' was also the nickname of a servant girl in the Berg family household, whose intimacy with the young Alban resulted in the birth of an illegitimate daughter. These clues point to a whole system of cryptographic bar-counts, metronome marks and musical ciphers whose meaning we can deduce from the annotated score of the 'Lyric Suite' and from what we know of Berg's interest in the numerological theories of Wilhelm Fliess, a Berlin biologist and an early mentor of Sigmund Freud. In the alternative program of the *Violin Concerto* the two statements of the folksong, in the scherzo of the first part and the closing adagio of the second, respectively represent Berg's first consequential love affair, with the servant girl who who the mother of his child, and his last, idealized relationship with Hanna Fuchs-Robettin. It is the composer's own mortality that is represented in the catastrophic violence of the allegro and the resignation of the adagio. The final reminiscence of the Ländlermelodie and the coda are a musical paraphrase of feelings repeatedly expressed in his letters to Hanna: 'No one can take from me the certainty of our union in a later life,' he wrote in May 1930, and 'How many years — until eternity, which belongs to us??' on December 9, 1931."

The first performance of Berg's *Violin Concerto* took place at the Barcelona Festival of the International Society of Contemporary Music on April 19, 1936. The soloist was Louis Krasner and Hermann Scherchen conducted.

JOYCE HAMMANN received her Bachelor of Music degree from the Juilliard School in 1981 and is currently pursuing her Master of Music degree as a student of Lewis Kaplan. Born in Dayton, Ohio, Miss Hammann was also educated at the St. Louis Conservatory and University of Houston and her previous teachers include Oscar Shumsky, Ivan Galamian and Fredell Lack.

Miss Hammann has performed as soloist with the Houston Civic Symphony, University of Houston Orchestra and Kirkwood (Missouri) Symphony, and in 1983 was concertmistress of the New York City Opera Orchestra for its national tour. She participated in the Lincoln Center Student Program during the 1981-82 season and spent the summers of 1978-81 studying at the Meadowmount School of Music.

She is currently concertmistress of the Heritage Chamber Orchestra and the "Y" Sinfonietta, and is a member of a jazz string quartet called "The Satin Dolls."

Miss Hammann was chosen for tonight's performance through competitive auditions at the School, as are all soloists for Juilliard concerts.

## Double Concerto for Violin and Violoncello (1982)

RALPH SHAPEY

Born: March 12, 1921 in Philadelphia, Pennsylvania

Ralph Shapey began violin studies at the age of seven and later studied violin with Emmanuel Zeitlin and composition with Stefan Wolpe. In 1938 he was appointed

assistant conductor of the National Youth Administration Symphony Orchestra, and since that time has been consistently active as a conductor, notably with the symphony orchestras of Buffalo, Chicago and Philadelphia. In 1954 he became director of the Contemporary Chamber Players of the University of Chicago, where he was later appointed professor of music.

Shapey has composed primarily instrumental works. Although a great admirer of Schoenberg, Mr. Shapey has not restricted himself to an exclusive use of serial technique. The term "abstract expressionist" has often been used to describe his highly complex, carefully organized textures.

The *Double Concerto* was written between July 25, 1982 and December 29, 1982 at the request of Joel Krosnick.

The composer writes the following: "When Joel called me to commission the work, several immediate reactions occurred so fast, one on top of the other, they were almost simultaneous: 1) I've always had in the famous 'back of my mind' the desire to someday write a double concerto. 2) That's impossible. I can't compete with Brahms (one of my most loved works), and 3) Okay. I'll write you one."

"The concerto is a three-movement work. As always, the materials of the first movement are restructured for both the second and third movements, making it a one-fabric piece. The orchestra is split into two independent and interdependent units. The first movement is a series of variations and varied repetitions exposing each group of orchestra instruments with the solos who in turn vary from solos, duets and tuttiis."

"The second movement is a simple song and the third a joyous dance-like frolic, ending with the orchestra and solos intoning the main theme of the entire concerto."

"It is now many years that I have refused to give program notes of intellectual pomposity, so, for the intellectuals, I refer you to the score; for the music lovers, I give you my credo: 1) The music must speak for itself! 2) The worst crime a composer can commit is to bore his/her audience! 3) Great Art is a miracle!"

"A special thanks to Bobby Mann, Joel Krosnick and the orchestra for their hard work, patience and love, and to the many others too numerous to list."

ROBERT MANN is the only original member and first violinist of the Juilliard String Quartet. Born in Portland, Oregon, Mr. Mann is a graduate of The Juilliard School, where he studied violin with Edouard Dethier in addition to composition. After winning a Naumburg Award, he made his recital debut in 1941. He still appears as a soloist and has recorded a number of solo works, among them the Bartok *Sonata for Unaccompanied Violin*. He has composed more than seventy works, including an orchestral fantasia requested and first performed by Dimitri Mitropoulos.

Mr. Mann has an Honorary Doctor of Humanities degree from Earlham College in Richmond, Indiana, and has been on the chamber music faculty of The Juilliard School since 1946.

JOEL KROSNICK has been cellist of the Juilliard String Quartet since 1974. A native of Connecticut, his principal teachers were William D'Amato, Luigi Silva, Jens Nygaard and Claus Adam. Active both as a performer and an educator, Mr. Krosnick, while holding academic positions, toured with the University of Iowa String Quartet and the New York Chamber Soloists and performed frequently as soloist with orchestras. An advocate of contemporary music, Mr. Krosnick is currently engaged in a series called "The Cello: A Twentieth Century American Retrospective" with performances at Juilliard and the Library of Congress in Washington, D.C.

Last season in New York Mr. Krosnick performed the premieres of five pieces composed for him, including Ralph Shapey's *Evocations II*.



# JUILLIARD SYMPHONY

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Eva Grusser  
*Concertmaster*  
 Tamara Seymour  
*Assistant*  
 Elizabeth Layton  
*Principal Second*  
 Anna Joseph  
*Assistant*  
 Yoon Il Auh  
 Eun Hwan Bai  
 Richard Chang  
 Michelle Davis  
 Ray Dotloratos  
 Ram Geppner  
 Joyce Hammann  
 Lisa Hegyi  
 Marie Henson  
 Lowell Hobstadt  
 Yien Hung  
 Anna Joseph  
 Virgilio Joven  
 Christos Kannis  
 Sandy Kim  
 Jacqueline McCreadie  
 Key Thomas Märkl  
 Yuko Mitsuzuka  
 Diane Montalbine  
 Takayuki Mori  
 Maria Nunez  
 Sam Oliver  
 Min-Jung Park  
 Alison Peters  
 Mark Preston  
 Liba Shaet  
 James Stern  
 Jonathan Stolorow  
 Colin Twigg  
 Yoshiko Wakuda  
 Timothy Ying

## Violas

Richard Fleishman  
*Principal*  
 Caroline Baldachini  
 Caroline Lee Benner  
 Kevin Davidson  
 Stephanie Firdman  
 Alan Gordon  
 Patrick Lemonnier  
 Liana Mount  
 Domingo Mujica  
 Soon Wha Oh  
 Anthony Rapoport  
 Gregory Rupert  
 Karen Zweibel

## Cellos

Steve Honingberg  
*Principal*  
 Alex Cole  
*Assistant*  
 Robert Albrecht  
 Wanda Glowacka  
 Pamela Grietzer  
 Chuongsun Kim  
 Rajan Krishnaswami  
 Dorothy Lawson  
 Paul Mahr  
 Omaira Naranjo  
 Patricia Natanek  
 Hee Jin Paik  
 Greg Shank  
 Mark Smith  
 Steve Taylor

## Basses

Anthony Falanga  
*Principal*  
 Nami Akamatsu  
 Paul Erhard  
 Dean Ferrell  
 Timothy Goplerud  
 Lindsey Horner  
 Jacqueline de los Santos  
 Ronald Wassermann  
 Karen Zimmerman

## Flutes

Koichi Aiba  
 Lisa Allen  
 Tobias Carron  
 Sue Hoepfner  
 Marina Piccinini  
 Jan Vinci

## Oboes

Heidi Barnes  
 Kathryn Dupup  
 Cameron McCluskey  
 Karen Richardson  
 Leslie Threlkeld

## Clarinets

Anne Ament  
 Edward Gilmore  
 Alan Greenfield  
 Albert Hunt  
 Morrie Sherry  
 Edward Wojtowicz

## Bassoons

Giles Cano  
 Richard Kamm  
 Joan Sternecker  
 Joseph Walck

## Horns

Linda Blacken  
 Duncan Brinsmead  
 Mary Cavitt  
 Stephen Nadel  
 Michael Pandolfi

## Trumpets

David Bilger  
 Darcie Bishop  
 David Mayo  
 Paul Neebe  
 Glenn Rowan  
 Jacqueline Taylor

## Trombones

Christian Brandhofer  
 David Kaplon  
 James Lebens

## Bass Trombones

Douglas Niernan  
 Jack Schatz

## Tubas

Sephen Rhindress  
 Joseph Szurly

## Percussion

Anthony Ambrogio  
 Joseph Brachitta  
 Jeff Broadhurst  
 Maya Gunji  
 Mona Kim  
 James Musto

## Harp

Inga Lisa Jensen  
 Patricia Marsi-Fletcher  
 Rana Parks  
 Sarah Voynow

## Piano/Celeste

Ori Steinberg  
 David Korevaar

# Composers whose works were presented in previous festivals

John ADAMS  
 Milton BABBITT  
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 Almeida PRADO  
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 George ROCHBERG  
 Ned ROREM  
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 Frederic RZEWSKI  
 Alfred SCHNITTKE  
 Gunther SCHULLER  
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 Peter SCULTHORPE  
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 Stanislaw SKROWACZEWSKI  
 Dorrance STALVEY  
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## JOSEPH W. POLISI NAMED NEW PRESIDENT OF THE JULLIARD SCHOOL

Peter S. Paine, Chairman of the Board of Trustees of The Juilliard School announced today that Joseph W. Polisi has been appointed President of Juilliard. The Board reached this decision after a long and thorough campaign by the Search Committee to find a successor to the late President Peter Mennin. Mr. Polisi will assume his duties in the fall of this year.

Joseph Polisi, who is currently Dean of the College-Conservatory of Music at the University of Cincinnati, formerly served as Dean of Faculty at the Manhattan School of Music. Prior to that he was associated with the Yale University School of Music as Executive Officer, and has also been an instructor at the Department of Music at the University of Nevada. He holds the degrees of Doctor of Musical Arts, Master of Musical Arts, and Master of Music from the Yale University, School of Music where he was the recipient of the Yale School of Music Certificate of Merit for "distinguished service to the music profession." In addition, he has received a Master of Arts degree (International Relations), Fletcher School of Law and Diplomacy, Tufts University; and Bachelor of Arts (Political Science), University of Connecticut.

A skilled bassoonist, Mr. Polisi has performed extensively throughout the United States in solo and chamber settings, and has made a recording, "A Harvest of 20th Century Bassoon Music" for Crystal Records. A number of his articles on the education of the performing artist have been published in this country and France.

Joseph Polisi, a native New Yorker, was born December 30, 1947, is married to the former Elizabeth Marlowe, a French teacher and has two children. His father William Polisi had been a faculty member of The Juilliard School for over 25 years and was the principal bassoonist for the New York Philharmonic.



55

THE NEW YORK TIMES, FRIDAY, JUNE 29, 1984

## Juilliard Picks A President

By JOHN ROCKWELL

Joseph W. Polisi has been named president of the Juilliard School, which counts as America's foremost conservatory of music and also boasts active dance and theater divisions.

The announcement was made yesterday by Peter S. Paine, chairman of the Juilliard board of trustees. Mr. Polisi, who is 36 years old, will assume his duties at the beginning of the 1984-85 academic year.

For the last year, he has been dean of the College-Conservatory of Music at the University of Cincinnati, and for three years before that he was dean of the faculty at the Manhattan School of Music. He holds a Doctor of Musical Arts degree from Yale.

Mr. Polisi's appointment breaks a nearly 40-year tradition at Juilliard of having a prominent composer as president. William Schuman held the post from 1945 to 1962, when he was succeeded by Peter Mennin, who died on June 17, 1983.

"The board should be congratulated on its wise choice," Mr. Schuman said yesterday. "I am convinced that Joseph Polisi has the administrative skills and personal attributes to maintain Juilliard's long-established pre-eminence and expand its influence nationally and internationally."

Mr. Polisi is a bassoonist and has written numerous articles on the education of the performing artist. Married and the father of two children, he is the son of William Polisi, former principal bassoonist of the New York Philharmonic and a Juilliard faculty member for 25 years.



Joseph W. Polisi

### Juilliard names new president

**T**HE JUILLIARD School of Music announced yesterday that Joseph W. Polisi has been tapped to be its next president. Polisi was chosen after a long campaign by a search committee to find a successor to the previous president, Peter Mennin, who died two years ago. Polisi will assume his duties in the fall of this year.

Polisi, 46, is currently Dean of the College-Conservatory of Music at the University of Cincinnati, and previously to this, he served as Dean of the Faculty at New York's Manhattan School of Music. Before that, he was an executive officer at the Yale School of Music, and he has also been on the faculty of the University of Nevada. He has degrees from Yale University, the Fletcher School of Law and Diplomacy, Tufts University and the University of Connecticut.

A native New Yorker, Polisi is married with two children, and is a noted bassoonist. He has made a recording, "A Harvest of 20th-Century Bassoon Music" for the Crystal label. His father, William Polisi, was once principal bassoonist with the New York Philharmonic, and he has been on the Juilliard faculty for over 25 years.

—Bill Zakariasen



# New Juilliard president owes a lot to Yale years

By Gordon Emerson

"I have to say that I've never taken a job with the idea of figuring out how I was going to get out of it to do something new. It may look that way, but it hasn't been so."

Former executive officer of the Yale School of Music Joseph Polisi was chuckling as he made the statement. But in a rise that is no less than meteoric 36-year old Polisi was only days ago chosen as the new president of the Juilliard School of Music after just one year as dean of the Cincinnati College Conservatory of Music. Prior to that he served as dean of faculty at the Manhattan School of Music from 1980 to '83.

"In each case the opportunity arose without me planning it," Polisi continued over the long distance wire from his Cincinnati home, "but I truly view this Juilliard appointment as a long term commitment."

One can understand why. Not only are the challenges immense but in the field of music administration asking the president of the nation's most prestigious and best known music school where he plans to go next is a bit like asking a five star general what career advancement he aspires to.

The top Juilliard position has



Joseph Polisi  
Named at age 36

been vacant since the death one year ago of composer Peter Menin, the school's president of 21 years. Throughout the intervening period a long list of potential candidates has been screened with Polisi's selection announced on June 28.

"Though you never know precisely why you were chosen," Polisi noted, "I think it was because the ideas I was talking about related not only to the future of

Juilliard but to future arts training in the U.S. and the world. And it seemed to me that the board of trustees and myself saw eye to eye on several issues."

Among those issues are what Polisi describes as "an ongoing study of what the needs of Juilliard's academic program will be in the future. The music profession has changed dramatically over the past 25 to 50 years in terms of such factors as repertoire and the relationship of the artist to the media. These needs have to be addressed."

"Obviously in music you have to possess the technical means to achieve your musical goals," he continued. "That's a given and I see one of my challenges as maintaining and heightening the standards for which Juilliard has been known and respected for years. But once that priority is established you can create programs which broaden an individual's view of life. I think you have to look at the entire human being and I believe that there's a definite relationship between being well educated and being a success in any field."

□ □ □

In terms of breadth, the background Joseph Polisi brings to his new position is uncommonly diverse.

To begin with, he is himself a practicing artist. As a bassoonist he has performed widely as soloist and chamber musician and has made a solo recording on the Crystal label. He gravitated to the bassoon naturally since his distinguished father, the late William Polisi, was principal bassoonist of the Cleveland Orchestra, the NBC Symphony under Toscanini and, for 15 years, the New York Philharmonic. Interestingly, the elder Polisi was also a longtime member of the Juilliard faculty.

But although the school's new head has played the bassoon seriously since seventh grade, he majored in political science at the University of Connecticut — which included a junior year in France — and subsequently received an MA in international relations from Tufts University's Fletcher School of Law and Diplomacy.

"Any connection between my work in these disciplines and my eventual career in music administration was certainly uncon-

See Polisi page D5

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BURRELL'S

# Polisi: Juilliard chooses new president

Continued from page D1

scious," says Polisi, "but as it turns out there is a connection. A way of looking at situations, of analyzing why things occur, at how interpersonal relations are shaped have all proven relevant to my work now."

After completing his studies at Tufts Polisi married UConn classmate Elizabeth Marlowe of Wallingford and spent a year as a reporter for the Meriden Journal. (From 1976 to '77 Elizabeth worked as a staffer in The New Haven Register's former Society section). Then came two years at the Yale School of Music culminating with a Master of Music degree in bassoon followed by another year in France where Polisi studied bassoon with Maurice Alard and audited classes at the Paris Conservatoire.

But it was the ensuing seven years back at Yale that most richly informed the New York City native's grooming for his present position.

"When we returned from France in 1974 I re-enrolled at Yale in the Doctor of Musical Arts program," Polisi explained, "and between that time and 1980 when I received my doctorate I held several positions at the School of Music. First I was registrar and then I was given the cumulative responsibilities of director of alumni affairs, director of financial aid and, from 1978 to '80, executive officer."

"It was a wonderful chance to learn the nuts and bolts of how to run any educational institution and I owe (then School of Music dean) Phil Nelson a great deal for the many opportunities he gave me. He was a great teacher."

Polisi maintains that his next two appointments also served to make the Juilliard presidency seem less awesome and that each added significantly to his skills as administrator and educator. "I've been very happy in Cincinnati and there is no other job in the country I would have left for with the excep-

tion of Juilliard."

By stereotype, Juilliard is known as a highly competitive institution where the student experience is intensely professional. While Yale is also highly regarded for its level of professionalism it is also generally considered to be a place where somewhat broader student inquiry into the arts is encouraged. Polisi agrees with these assessments only in part.

"I think that Yale is a place where you can take the time to examine subjects you may never examine again," he remarked, "and it's a very special place. And I think that as an independent conservatory located in New York City Juilliard offers unique opportunities which reflect the extreme intensity of the city's musical life, almost limitless master classes and so on. But reputations aside, I still think it depends very much on the individual student as to the level of competitiveness or breadth of interest."

One common problem shared by all music school graduates, however, is what Polisi sees as "a buyer's market out there. When my father auditioned for the Cleveland Orchestra there were four or five other contenders but now, even for a less prestigious position, you'll find maybe 125 qualified applicants. So I believe we have to encourage our students to enlarge their skills and tools and instill in them the entrepreneurial spirit. They must be inquisitive and learn not to wait for people to come to them."

All of which naturally breeds stress for everyone involved. It is an unwelcome intruder Polisi handles by running.

"Not away from things," he laughed, "but I'm a marathoner and I find daily running really helps me relax and sort out things as well. You have to believe in what you're doing and, hopefully, have fun doing it. But the running helps."

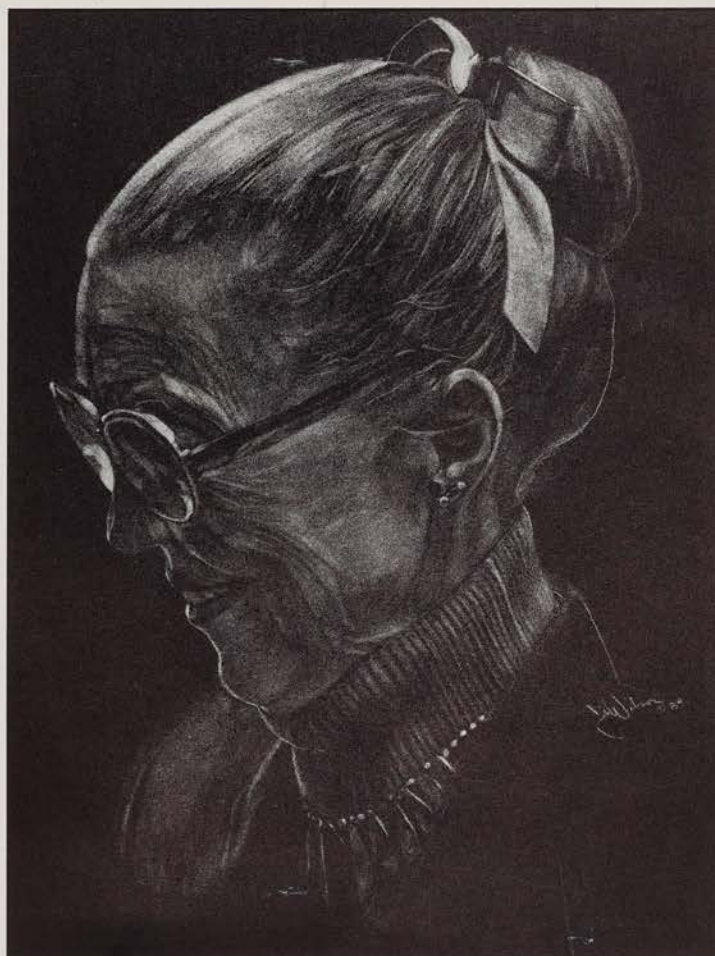
69



# Martha Hill

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*Dance Notation  
Bureau  
Award Evening*





**Merrill Lynch  
salutes the  
Dance Notation Bureau.**



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**Merrill Lynch**

**Abreed apart.**

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# Martha Hill

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*The Dance Notation Bureau  
Distinguished Service Award*

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*April 9, 1984*

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*Presented by Antony Tudor*

## CONTENTS:

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*Martha Hill:  
Nurturing Dance and Dancers*  
2

---

*Memories for Martha*  
8

---

*A Very Personal Tribute  
to Martha Hill*  
10

---

*Dance Notation  
and The Early Days*  
12

---

*The Dance Notation Bureau*  
14

---

*To Martha with Love*  
16



*Martha Hill, at Bennington.  
Photo by Thomas Bouchard.*

"Coming from East Palestine, Ohio, suddenly I found this beautiful thing in dance. I see this today in our students from the hinterlands. Instead of the body being a carnal thing, it was a beautiful instrument. Dance became a great releasing thing to me. It was related to nature, to the theater always, and not to the sports field."

# Martha Hill: Nurturing Dance and Dancers

by Bernice Rosen

**T**he vast contributions of Martha Hill to American dance as dancer, teacher, visionary and crusader, are by now legendary.

She was director of the Dance Department at NYU for almost 20 years, from 1932-1951, developing the department and expanding it to include a graduate degree program. Although it was housed in Physical Education and classes were held in a gym, that never influenced the way dance was taught: it was emphatically an art form, not a sport.

During this same period, she co-founded and directed the Dance Department at Bennington College. Most of her administrative work was done on a lapboard on the train trips back and forth between North Bennington and New York. It was the first academic program for a dance major at any college in the country. As if it were not enough to create and administer *two* dance programs, hundreds of miles from each other, Martha then founded the Ben-

nington Summer School of the Dance in 1934. The composer Norman Lloyd recalls, "That first 6-week session had one main purpose: to bring together the artist-dancers—Martha Graham, Doris Humphrey, Hanya Holm and Charles Weidman—with those teaching dance in the colleges and universities. Martha reasoned, correctly, that if the teachers, most of whom were teaching within physical education departments, got to know the dancers, they would invite them to perform at their schools. That did in fact happen, and thus was born the "gymnasium circuit" and a new audience for the new art form.

The importance of those years cannot be overestimated. Martha Hill at Bennington not only brought together creative artists and dance teachers, but perhaps most important of all, provided a nurturing, supportive environment in which those artists could create.

Even a partial list of the dances brought forth at Bennington contains the very heart of the classical modern dance canon: Graham's *American Document* (1938), *El Penitente* and *Letter to the World* (1937); Hanya Holm's *Trend* and

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*Bernice Rosen is Director of Educational Outreach of DNB. She was formerly Director of School of Dance, Philadelphia College of Performing Arts. She received her M.A. in Dance Education from N.Y.U. supervised by Martha Hill.*





*Martha Hill, at Juilliard. Photo by Jane Rady.*

Anna Sokolow rehearsing her *Los Conversos* with Juilliard Dance Ensemble, 1979. Photo by Peter Schaaf.



*Metropolitan Daily* (1938); Doris Humphrey's trilogy *New Dance*, including *With My Red Fires* and *Passacaglia and Fugue in C Minor* (1938); Charles Weidman's *Opus 51* (1938), as well as early works of Jose Limon and Anna Sokolow.

Doris Humphrey wrote vividly of Martha Hill at that time. "I first knew (her) in the early 1930's, when the modern dancers were young, headstrong, running like wild things through the streets of

tradition. With what patience and tact she persuaded us all to find common cause under the friendly wing of Bennington College, and how well she managed, with Mary Jo Shelly, to bridle those rebels without sacrificing their individuality. The difficulties must have been more burdensome than we were aware of, yet I never saw any

signs of irritation or impatience on the faces of the directors of the School of the Dance. Somehow they found solutions to all the problems, untied temperamental knots (well, almost all of them), found time and space for ambitious dances where none seemed to exist, secured scores, costumes, sets, made a wonderful stage out of an old armory—in short, established a home and a producing center for the modern dance. I remember





Top: Ze'eva Cohen and Dennis Nahat perform Anna Sokolow's *Ballade* at Juilliard. Photo by Oleaga.



Bottom: Student, later First Lady Betty Ford, being taught by seated Martha Hill in dance composition class at Bennington.

Martha after stormy sessions lasting well into the night, coming across the Bennington campus of a beautiful summer morning looking serene and fresh, with all the answers on a piece of paper held in her capable hands. Not only this, but she carried on a strenuous program of her own classes, claiming no glory of her considerable contribution to the training and inspiration of young students."

After the Bennington Summer Festivals closed operations during World War II, Martha Hill re-established the Bennington idea at Connecticut College in 1948 in a new summer school of dance, and in the American Dance Festival (now at Duke University in Durham, N.C.). The faculty that first year reads like a "Who's Who in Modern Dance": Martha Graham, Erick Hawkins, Louis Horst, Doris Humphrey, Jose Limon, Norman Lloyd. In later years, Mary Wigman, Valerie Bettis, Pauline Koner, Pearl Lang, Merce Cunningham, Alvin Ailey, Alwin Nikolais all taught there. The dances created and first performed at the Connecticut College American Dance Festivals represented some of the finest work of both the pioneers of modern dance and the second generation. Martha Hill's unerring taste both in nurturing established artists, as well as discovering and supporting new talent was in evidence once again. A few of the dances premiered there were: Martha Graham's *Diversion of Angels* (1948); Jose Limon's *The Moor's Pavane* (1949); Ruth Currier's *The Antagonists* (1955); Merce Cunningham's *Antic Meet* (1958) and *Crises* (1960); Pearl Lang's *Shirah* (1960); Paul Taylor's *Insects and Heroes* (1961), *Aureole*

(1962) and *Scudorama*, (1963); Alvin Ailey's *Masekela Language* (1969); Twyla Tharp's *Medley* (1969); and Pilobolus' *Monks-hood's Farewell* (1974).

After the Bennington and N.Y.U. years, Martha Hill moved on to the Juilliard School in 1951. She established the first dance department there and has been the Dance Division's director ever since.

Modern dancers tend to claim Martha Hill for their own. It is perhaps less well known that in the years when modern dancers and ballet dancers barely spoke to each other, it was Martha Hill who presented Lincoln Kirstein's Ballet Caravan (forerunner of the New York City Ballet) in its first season at the Bennington Summer School of the Dance in 1936.

Anna Kisselgoff, in a Sunday *New York Times* article (March 28, 1982) reminds us that "Martha Hill herself began as a ballet teacher and she introduced ballet training at Bennington... she insisted that both ballet and modern dance be taught at Juilliard to prepare the young professional for the realities of employment—and unemployment—in the dance world." She also commissioned Antony Tudor, "whom she imme-



The Moor's Pavane, performed by Lucas Hoving, Jose Limon, Pauline Koner and Betty Jones, commissioned by Martha Hill at Connecticut College in 1949.



diately invited onto the Juilliard faculty, to create chamber works for Juilliard students. Some of these, such as *Continuo* and *Sunflowers*, are now widely performed by major companies and some grew into major ballets such as *The Leaves are Fading* for American Ballet Theatre.

The dance world has not been unmindful of her singular achievements. In 1965, Adelphi University awarded her the Honorary Doctor of Humane Letters Degree; the following year Mt. Holyoke conferred the honorary degree of Doctor of Fine Arts upon her, and in 1969 Bennington College made her an Honorary Doctor of Letters. The American Dance Guild,

the Association of American Dance Companies and the A.A.H.P.E.R. have all presented her with their annual awards for service to the profession.

A mere recital of her accomplishments, impressive as they are, does not communicate the quality of the remarkable woman who is Martha Hill. Where does she come from and what propelled her into such influential leadership in dance?

The Bible belt area of Ohio has proven to be fertile soil for a budding dancer—that is where Martha Hill was born and grew up. She once told Anna Kisselgoff that she felt fortunate that her family was more liberal than the community of East Palestine, as she had voice and piano lessons as a child. There wasn't much dance available there, and her parents didn't like the idea of theater, so they sent her off to a school of physical education. Her father also staked her to a summer in New York, where she studied dance with Anna Duncan, and also ballet and Dalcroze eurythmics.

She taught dance in various colleges in the 20's and earned her B.S. from Columbia in 1929. When she saw Martha Graham's

first concert in 1926, she said, "That was it. That was what I was searching for. So I went to study with her."

She danced with Graham's first company from 1929-1931 and continued to teach to earn a living. In 1932, Robert Devare Leigh, president of Bennington, convinced her that she could direct the Dance Department there and still commute to NYU, which she did until 1951. The rest is history.

Martha Hill's philosophy of dance has been implicit in all that she has done, but it is also interesting to read what she said explicitly about modern dance in 1934, when it was still too new to have much of a theoretical base. "The fundamental nature of dance which is communal in spirit provides a rich soil from which individual styles may take their point of departure. The modern style is first of all a group style. This in itself is important in any justification of the modern dance in the modern world." Despite great changes in the world and in modern dance, her words still have important meaning for us today.

No sketch of Martha Hill's life would be complete without mention of her wonderfully happy marriage to Thurston J. (Lefty) Davies, who was President of



*Doris Humphrey and Charles Weidman lead ensemble in Humphrey's Passacaglia and Fugue in C Minor, created at Bennington, 1938.*



Colorado College and of Town Hall in New York. According to Norman Lloyd, she even involved him in her many dance activities. The marriage was cut tragically short by his death.

Martha Hill's extraordinary personal qualities lend a special dimension to her attainments. First, the seemingly limitless energy that made it possible to pack so many achievements into one lifetime. Secondly, her agelessness. In any group of colleagues or former students, no matter the vintage, someone is always sure to comment, "Martha never looks any older." It's not only that she looks much younger than her years, but she has preserved the wonder and

enthusiasm of a youngster, despite her experience and sophistication.

Perhaps what is most phenomenal is the universal affection that she inspires. Crusaders and innovators are often hardened by their struggles to create something new. They sometimes leave a trail of bruised egos in their wake. Not so Martha Hill. All who encounter her speak warmly of her unfailing kindness, of her sunny optimism, overlaying a fierceness of purpose. Her Bennington colleague, the poet Ben Belitt has put it best, "...her touch has remained the dancer's touch, spacy and visionary rather than enclosed, exploratory rather than peremptory, con-

fidential rather than managerial.

"Nothing is more characteristic of Martha Hill than her capacity to magnify talent in the act of serving it. ... In the field of Dance Education, where her gifts of wisdom, perseverance and imagination have been directed for decades, her influence has been a decisive factor in the advancement of American taste. It is the presence of Martha Hill more than that of any single figure, which has made the difference between an era of scarcity and anarchy in American dance, and that repertory of considered masterpieces which have found their way to an expanding fellowship of spectators."



# Memories for Martha

by Nancy King Zeckendorf

I remember my naïveté and innocence when I auditioned for Martha Hill, Martha Graham, Louis Horst, Margaret Craske, and Anthony Tudor to gain admission into Juilliard's charter Dance Division class. Had I known who any of them were, I would have been unable to move, much less dance.

Studying Literature and Materials of Music with Norman Lloyd ... Composing a 12-tone composition as a class assignment ... Having Norman Lloyd orchestrate it ... Having Martha Hill encourage me to choreograph and perform it on a Wednesday afternoon concert.

Compliment from Louis Horst ... "Your piece sounds a lot like *Every Soul Is a Circus*. Maybe you should compose more."

Utter consternation upon hearing from the L & M assistant, "Tchaikovsky wasn't a good composer. All he did was take a theme and beat it to death." Poor *Swan Lake*, poor *Sleeping Beauty*, poor *Nutcracker Suite*...

Friday classes in the orchestra rehearsal room on the sixth floor ... my underpants turned up in some cellist's case... or was it Felix's pocket!

Watching Tudor's eyes light up with excitement and glee as he created one of his magnificently



Nancy King, student at Juilliard, 1953.

complex combinations for us to flounder with, then watching him show us effortlessly how to dance it.

I remember the great honor of working with Agnes de Mille. She asked each of us to mimic an animal. So I was an earthworm on the floor of the International House gym.

Miss Craske lamenting to her ballet students, "These modern classes have put you all wrong. You're all contracting in your demi-plié!"

The incredible lecture by John Cage which began 15 minutes late. He had asked someone to run out and get a nail file which he needed to use for sound effects. I will never forget what he said... "Men are Men and Mountains are

Mountains." At the time I wasn't at all sure what he meant and I'm not sure I do now either.

Celebrating Chanukah by dancing the Hora through the hallways that very first year.

Hearing *Verklaarte Nacht* for the first time through the ear phones in the music library. Recommended listening was pretty spectacular to say the least. This included learning about the musical pieces written for 12 radios and also the one for 3 airplane motors!

Auditioning for Doris Humphrey for a workshop of *With My Red Fires*. I can still remember those percussive off-balance steps. I remember how beautiful she was and how shocked and sad it made me to find her so crippled.

The joy and excitement of discovering from Ann Hutchinson that one could actually write dance down.

Greatest compliment from Louis Horst... "You don't have a Graham mask, you don't even have a Rena Gluck mask, ...but you've got something." ...all of this with his cigarette ashes falling onto the keyboard and onto his wonderfully ample belly.

Mostly I remember Martha always being there, ever encouraging, always helpful, positive, and optimistic ... the same traits that made it possible for her to persuade William Schuman to create this dance department at Juilliard and that enabled her to bring to it such an incredible roster of teachers and artists.

---

Nancy King Zeckendorf is President of the Board of Directors of DNB. She is a graduate of the Juilliard School's charter class in the Dance Division, supervised by Martha Hill.





*Hanya Holm teaching at Juilliard, 1979. Photo by Peter Schaaf.*



*Doris Humphrey performs the Matriarch in her With My Red Fires, created at Bennington, 1938. Photo by Barbara Morgan.*



*Antony Tudor rehearses with cast member in his Dance Studies (Less Orthodox) at Juilliard, 1962. Photo by Betty Sawyer.*

# A Very Personal Tribute to Martha Hill

by Muriel Topaz



*Louis Horst teaching composition at Juilliard, 1963.*

I first met Martha Hill at New York University where I was enrolled in the Elementary Education Program. This was a compromise arrangement with my parents who were not at all certain that nice girls came to New York to pursue dancing careers. It was Martha who helped me survive that first year of alternate boredom and shock. She invited me to study as much dance as was offered at New York University, guided my outside study, and helped me find the courage and persuasive techniques to allow a transfer to Juilliard.

What we learned in the initial class of dance at Juilliard, that extraordinary experiment which has since become the paradigm of professional dance training, was to excel. We were bombarded with a staggering array of demanding artists/teachers, each of whom knew that to compromise was death. They made certain we knew it as well.

The faculty in those first years has a generous slice of who was who in American dance: Antony Tudor, Martha Graham, Anna Sokolow, Doris Humphrey, Margaret Craske, Alfredo Corvino, Agnes De Mille, Jose Limon, Louis Horst, Helen McGeehee, Ethel Winter, Mary

Hinkson, Yuriko, Ruth Currier, Ann Hutchinson, Lucy Venable, Betty Jones. Music was taught by Vincent Persichetti, anatomy by Lulu Sweigard, and dance notation by Ann Hutchinson.

While some of these luminaries had taught elsewhere, never had they done so in one institution. As I look back, I know that only Martha Hill could have accomplished the Herculean task of uniting such a disparate group; what a divine juggler she is to have managed to keep a semblance of a sane program.

Of course, we students focussed on our own ordeal. When we needed help, Miss Hill's office door was always open. She knew each of us well. She delegated nothing to others but somehow always had time to listen, advise, cajole, encourage, and inspire.

Although we students were mercilessly pushed, pulled, and overworked, those of us who managed to survive emerged with an extraordinary conception of the breadth of our field. We were performers: ballet dancers; Graham dancers; Humphrey/Limon dancers who had already performed the works of our illustrious teachers. We understood the music to which we danced; we knew about contemporary music and those who were writing and performing it. We were choreographers conver-

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*Muriel Topaz is Executive Director of DNB. She is a graduate of the Juilliard School's charter class in the Dance Division, supervised by Martha Hill.*





*Maria Barrios and ensemble in Antony Tudor's Fandango in Juilliard production. Photo by Oleaga.*



*Jose Limon teaching students at Juilliard, 1963, including Ray Cook and Karen Barracuda. Photo by Rolph Laube.*



*Nancy King, Richard Englund, Sheldon Ossosky and Paul Taylor (foreground), students at Juilliard, 1953.*

sant with discipline and structure. We were dance literate, being able to read and notate. We understood the anatomy of our bodies. We knew something about the history of our art and a bit about how to research and write critically. And, we were technically sufficiently accomplished to people the major extant modern dance and ballet companies as well as to form our own.

None of this could be said of other dancers of that time, for in the '50's one was either a studio dancer who studied only technique, or a college dancer who sacrificed technical study in order to be exposed to some semblance of education.

But we Juilliard dancers knew we had to be best at whatever aspect of the field we chose. Martha Hill expected, and got, nothing less.

No one remembers those years as easy; however, each of us carried an image of what the dance profession should be and how to fight to get it. We have gone on to change the face of dance in America and in the world. We dance, choreograph, head companies, direct dance departments, administer service organizations and are prime movers in dance funding. Martha, we hope we haven't disappointed you.



# Dance Notation and The Early Days

by Martha Hill

In the early 1930's in the United States, a system of symbols to record dance was a new and exciting idea to the dancers' world. At the Bennington School of the Dance, Irma Otte-Betz and Irmgard Bartenieff, new to America, came to share their knowledge and interest in Labanotation with the whole school. This led to discussions and further exploration of ideas, many coming from musicians who were fascinated by parallels to music notation complicated by space and the intricacy of the instrument, the human body. Sol Babitz of the Los Angeles Symphony, brother of Thelma Babitz of the Martha Graham Company, came to visit his sister at Bennington and demonstrated his dance recording system. Paul Boepple, director of the Dalcroze School and member of the faculty of Bennington College, Otto Luening, head of music at Bennington and Doris Humphrey with her own recording system had much to add to the spirited discussions.

At a later time Helen Priest Rogers came over the mountain from Brattleboro to set some of Doris's works on the Bennington dance majors. And today Martha Wittman (herself a graduate of Juilliard who studied with Ann Hutchin-

chinson, was invited to "spread the light" of literacy at the new dance establishment where Antony Tudor, Martha Graham, Louis Horst, Doris Humphrey, and for a short time Agnes de Mille headed a strong young faculty. Norman Singer, of the academic faculty, made Friday afternoons in 610 a British romp with his leading of English country dances. Doreen Vallis, our first secretary, a British painter and painting conservator turned to service to the dance, hung painting shows with canvases of student Paul Taylor as well as Dean Fred Prausnitz and conductor Jean Morel.

Labanotation flourished in these communal days of President Schuman and his faculty writing original theme and variations for choreographer Jose Limon.

Today the Dance Notation Bureau extends its influence to all corners of the United States and abroad. Its fine studios and amazing library serve an ever increasing group of dancers seeking literacy and firsthand acquaintance with choreographic works of the past and the present. There are so many who should be named for their part in this remarkable growth, many of them here today. We celebrate this ongoing triumph.



*Martha Hill, poet Ben Belitt, and Bessie Schoenberg at Bennington School of the Dance at Mills College, 1939.*

son) carries on the tradition of dance notation at the College.

A closely related family line starts with the 1951 establishment of a Dance Department, now a Division of The Juilliard School (then The Juilliard School of Music). In the early 1950's, the pioneer and dragon slayer, Ann Hut-

*Martha Hill watches over Jose Limon rehearsing Humphrey's Passacaglia as Billie Mahoney assists from notated score in her lap. Juilliard Dance Concert, 1972. Photo by Beth Bergman.*







# The Dance Notation Bureau

**T**he Dance Notation Bureau is the only American institution dedicated to the preservation of our dance heritage through graphic notation. The major tool used is Labanotation, named for its inventor, the great dancer theorist Rudolf von Laban (1879-1958).

Using Labanotation, often supplemented by video or film recording, the staff of the Bureau records some 25 new dance works each year.

The Dance Notation Bureau believes strongly that dance belongs on the stage, and its program of reconstruction from notated scores insures the availability of dances to performing companies throughout the country. Over 50 works are restaged each year, and, with the cooperation and encouragement of choreographers, the Bureau has become the major restager of dances in the world.

Reconstructors, also called dance directors, work from notated scores to recreate dances for companies which have never performed them. Their function is similar to that of the orchestra conductor, who coaches an ensemble in the performance of a work based on his or her understanding and interpretation of a notated score. The reconstructor's work requires extensive expertise in dance history, directing, and dance technique. Reconstructors serve to disseminate choreography to authorized companies and countries that the

choreographer is unable to service personally.

One of the most important aspects of the Dance Notation Bureau is its school. The future of the field depends on the calibre of professionals who choose to work in dance notation as a career, and it is the school of the Dance Notation Bureau that trains these future experts. If dance notation is to succeed in aiding dancers and choreographers as indispensably as music notation aids musicians, the school must highlight the utility and diverse applications of the discipline, and train and place qualified educators and practitioners in important positions in the dance world.

The Dance Notation Bureau's school is a professional training center, accredited by the Department of Education, which offers courses and full-time programs leading to certification in all aspects of Labanotation. Students prepare at the school to become professional notators, reconstructors, and teachers and researchers in dance notation. The careers

open to graduating students are diverse and exciting.

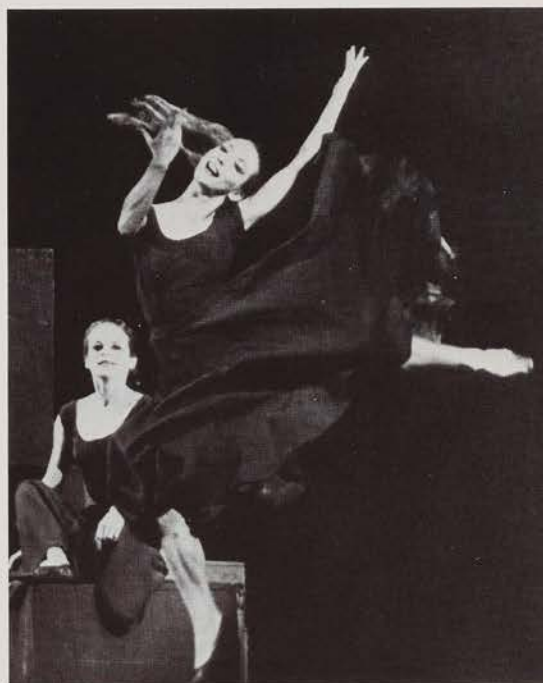
Professional notators are employed principally as documenters of choreography. They record important dance works in scores which are as detailed and accurate as the scores of musical compositions. The records produced by professional notators will allow future generations of performing artists access to the major achievements of artists of other times. Notated scores are also a main source of information on which dance scholars and researchers rely. Study and analysis of choreography is made possible by the permanent documents produced by dance notators.

The Dance Notation Bureau's library contains an outstanding collection of dances by Balanchine, Tudor, Jooss, DeMille, Robbins, Taylor, Sokolow, Humphrey and dozens of other world-renowned choreographers. Also available for study is a comprehensive collection of materials documenting historical attempts at dance notation that preceded Labanotation.

Additionally, Labanotation adds credibility to the study of dance at the undergraduate and graduate levels because it furnishes students with primary source materials—choreographic scores. Researchers and students can pursue comparative, critical and historical studies of choreographers and their work when they are trained to "read dance."



*Dancers begin learning new piece, using  
notated score, 1960.*



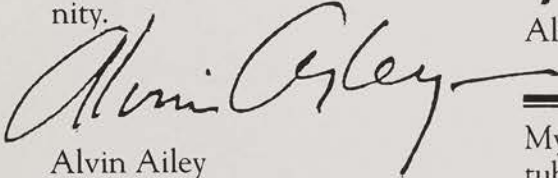
*Doris Humphrey's New Dance (now recorded  
in notation) performed by Betty Jones (seated)  
and Ruth Currier.*

# To Martha with Love

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You were one of the key persons to encourage and influence me.

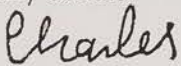
Since the beginning of our association, when I choreographed the Lord Byron production on your Juilliard students and even today as they perform "Streams," you have been a tour de force for me and the New York dance community.



Alvin Ailey

---

To Martha—the one who made it possible. Dancer, teacher, administrator, visionary, she took the four pioneers to Bennington and so began the American Dance Festival. She helped build the steps for our giants: Graham, Holm, Humphrey, Weidman, Limon and so many others.

  
Charles L. Reinhart

---

One looks back at the opportunities that you gave us with awe and gratitude.

  
Bruce Marks

---

We pay homage to you, Martha, and are honored and elated for the occasion to do so. Curtsies, bows, hugs, millions of bravos, whistles, stampings and showers of flowers.

  
Alwin Nikolais

---

My first impression of you with a tub full of camellias at Mills College has been reconfirmed. You are indeed one of the women who gives her life to dance and dancers.

  
Bella Lewitzky


---

You are a pillar of our community.

  
Deborah Jowitt

---

How extra special to be part of what should amount to this tidal wave of appreciation.

  
Laura Glenn

---

You are one of the truly distinguished women of the dance world.

  
Gideon Waldrop

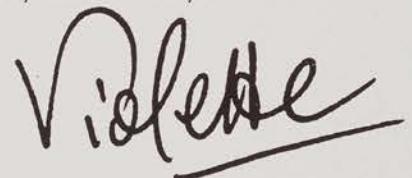
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In Martha Hill's world, the worst must become better, the better must become brilliant, and the brilliant must strive for perfection.

  
Dennis Nahat

---

Your magnanimous spirit and your joyful, positive attitude about anyone who is concerned with serving dance has been personally very strengthening and encouraging every time I see you.

  
Violette Verdy

---

You truly possess a heart of gold. I am on bended knee to you.

  
Lance Westergard



---

You have watched over and guided us all, from the great to the fledgling: the choreographer, the artist, the teacher, and the student.

*Billie Mahoney*

Billie Mahoney

---

To me you are a colleague—to Estelle you are a mentor—to the dance world you are a treasure!

*Estelle & Ben*

Estelle and Ben Sommers

---

Martha dear, if covered wagons were still in style, you'd be out there right now, bouncing along, looking for new dance horizons to brighten. We love you.

*Doris*

Doris Hering

---

Bravo to an outstanding artist of the dance!

*Ruth Page*

Ruth Page

---

Martha, deep admiration and much love.

*Paul Taylor*  
*MORE DANCE!!!*

Paul Taylor

---

There is only one Martha Hill and we continue to need her love and dedication to the art of Dance.

*Anna Sokolow*

Anna Sokolow

---

As Edward Kennedy Ellington said many times: "I do Love You Madly!!"

Teo Macero

*Teo*

---

Your guidance and encouragement have been of the greatest importance to me throughout the years.

*Ethel Winter*

Ethel Winter

---

I hold most dear the memory of your words of approval as I leapt about wildly and innocently in your "Dance for Musicians" class at Juilliard.

*Jacob*

Jacob Druckman

---

I can think of no one more deserving of this tribute.

*Pauline Koner*

Pauline Koner

---

To Martha Hill—the mover behind the movement of modern dance, who made so many possibilities possible.

*PEARL LANG*

Pearl Lang

---

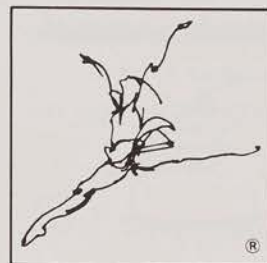
Asking you to found and direct dance at Juilliard was and remains one of the joys of this heart. It is inconceivable to imagine that this grand enterprise ever could have been successful without you at the helm.

*William Schuman*

William Schuman

*To Martha Hill,  
a legendary teacher  
who has sown the  
seeds of modern dance  
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inspired dedication,  
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To Martha,  
For all your help and wonderful advice  
over the years to our Academy and the  
dance world in Israel, in general. Our  
best wishes on this marvelous occasion!

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*Thank you for  
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*For Martha Hill:  
A gigantic thank you!*

Patricia N. Nanon  
Executive Director



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59

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1983-84

11/22/83

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| Michael Maule   | Hector Zaraspe |

- Modern Dance and Modern Dance Repertory -

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| Hanya Holm         | Helen McGehee** | Ethel Winter |
|                    | Ruby Shang      |              |

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Wendy Hilton, Baroque Dance  
Airi Hynninen, Ballet  
Indrani, Classical Dance of India  
Mari Kujiwari, Modern Dance  
Gloria Marina, Classic Spanish Dance  
Hector Zaraspe, Classic Spanish Dance

- Composition and Production -

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| Martha Hill        | Doris Rudko  |
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60

THE JUILLIARD SCHOOL  
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FACULTY IN THE DANCE DIVISION

1983-84

**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 Vilbak, Edward Cator, Boris Romanoff, Alexander Cavrilov, Margaret Craske, Antony Tudor. Has danced with Dance Players, Herbert Ross Company, Cavrilov 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.

**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 Schwaninger. Awards: BMI Award, 1973; Louis Lane Prize, 1974; Bernard Rogers Award, 1975; Howard Hanson Prize, 1976; George Gershwin Memorial Foundation Fellowship, 1977; Peter David Faith Prize, 1978; Rodgers and Hammerstein Scholarship, 1979; Marion Freischi 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, Faculty, New York University, 1983. Pre-college Division Faculty, The Juilliard School since 1980; Dance Faculty since 1982.

**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 U.S. in 1966 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 Antiqua. 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, 1680-1725*, 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 Danse, 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 Hochschule. Studies, Dalcroze Institute, Hellerar. 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; 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 Erante*, Ravet'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 *Gianhi Schicchi*, summer 1976, in Colorado Springs. Medal of Distinction, City of Colorado Springs, 1978. Choreographed and directed Bela Bartok's *Cantata Profana*, Colorado College, 1981. Dance Faculty, The Juilliard School since 1974.

**LUCAS HOVING**, b. Groningen, Holland. Studied, Kurt Jooss School, Darrington, England; Martha Graham School, New York. Principal dancer, Jose Limon Dance Company, 1949-63. Created roles in Limon's *La Malinche*, *The Moor's Pavane*, *The Emperor Jones*, *The Tractor*, *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 Ballett, Les Grands Ballets Canadiens, Ballet National de Mexico, Alvin Ailey American Dance Theater, Jose Limon 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 HYNINEN**, b. Helsinki, Finland. Member, Finnish National Opera Ballet, 1962-66. 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, 1973-78; 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 Limon 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; *Iving 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; Basheva 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. Works in repertoires of the Daniel Lewis Dance Repertory Company, London; Contemporary Dance School, Lincoln Center Student Program, University of Michigan, Hampshire College, Towson State College, Barnard College, Amherst College, Swarthmore College, Junction Dance Company of London. Choreographed *Kids*, Dallas Civic Opera, 1978; *Shewin Goldman's Nofenti* on Broadway, 1977; *Feathertop* and *Le Rossignol*, American Opera Center, The Juilliard School, 1980. Staged Doris Humphrey's *Nightspell* at Reed College, Portland, Oregon. Recent teaching residencies, Reed College, Central Superior de Coreografía, Mexico City, Dance Faculty, The Juilliard School since 1967.

**BILLIE MAHONEY**, b. Kansas City, Mo. B.A., University of Missouri-Kansas City, M.A., media studies, New School for Social Research, 1961. Performed: variety stage, television, musical theater, films. Guest artist, De Cueva Ballet. Teacher of dance, NYC professional studios, Pratt Institute; assistant professor, Queens College, CUNY, 1973-76. Visiting professor, University of New Mexico, 1981. Summer workshops: University of Wisconsin-Madison and Milwaukee, Ohio State University, North Texas State University, Reed College. Certified Teacher, Labanotation. Author, *Dance and Dance in Labanotation*. Contributor, *Dance Catalog*. Teacher of Labanotation: Adelphi University, Harkness House for Ballet Arts, Temple University, New York University. Fellow 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, 1982 Dancing Ambassador of Friendship 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 Tormina, Olga Krowa, 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 op-

eras, working with Esmeé 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, Allegria Kent. 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. 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 (8 years on faculty). Toured with own company under auspices of Columbia Artists Management, 1963-68. Director of dance, National Academy of Dance, Champaign, Ill., 1972-76. Artistic director, National Academy Ballet. Visiting professor, University of Wisconsin. U.S. citizen since 1956 and is married to the former Joan Watson of New York. Dance Faculty, The Juilliard School since 1976.

**HELEN MCGEEHEE**, 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 *Frudes*, 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 Urban, Karl Musil, Victor Rona. Studied in France and U.S., with Sedova, Egorova, Gzovsky, Perretti, Vilzak, Schollar, Fedorova, Craske, Schwetsoff. Has worked with many choreographers including Balanchine, Cranko, Dolin, Helpmann, Litar, 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.

**AMY PELL**, b. New York, N.Y. Graduate, American Center for the Alexander Technique, New York and The Royal Academy of Dramatic Art, London. Has taught at American Center for the Alexander Technique, Boston University, and 5 by 2 Dance Conservatory, Theater Center Faculty, The Juilliard School since 1980.

**JANIS PEORSCH**, b. Pittsburgh, Pennsylvania. B.A., Lake Erie College; M.A., Mills College. Certified Laban Movement Analyst and teacher of Labanotation, Dance training in ballet, modern, jazz, tap, and historical dance in Pennsylvania, California, New York. Extensive performance in musical theater, modern dance and baroque dance; lectures: workshops; research in Laban movement analysis notation. Schools and groups have included Music Box Series (N.Y.), N.Y. Lyric Opera, Middlebury Concert Series (Vt.), Country Dance and Song Society, N.Y.U., Barnard College, Montclair State College, S.U.N.Y.-New Paltz, Keene State College, Dance Theater Seattle, Mt. Holyoke College, Ohio State University, Rhode Island College, University of Maryland, DuPont Consortium, Bank Street College, Sports Training Institute. Member of her own baroque chamber dance company, *Courante*. Staff of New York Public Library Dance Collection, 1969-71. Dance Notation Bureau, 1971-75, where she trained and worked with Irmgard Bartenieff. Co-founded one-year training program in Effort/Shape; founding board member of Laban/Bartenieff Institute of Movement Studies (LIMS); currently Director of Research and Planning, LIMS. Senior faculty, LIMS, Dance Notation Bureau since 1972, faculty, The Juilliard School since 1974; faculty, New York University School of Education, 1972-80. Publications and Papers: *Quality and Dynamics in the Laban Movement Analysis and Notation System*, International Council of Kinetography Laban 1981; *A Reconstruction Methodology for Baroque Dance*, A.D.G./C.O.R.D./Dance History Scholars Conference 1981; *Dance Notation and Reconstruction: The Interrelationship of Structure and Expression*, LIMS 2nd Annual Conference, 1980; *Labanotation and Dance Style Research*, C.O.R.D. Journal IX 1978. Affiliations: Association of Laban Movement Analysts, Chairperson Research and Theory Committee 1977-79; Congress on Research in Dance; International Council of Kinetography Laban, Executive Committee 1979-83. Historical dance consultant, WNET Dance in America; currently historical dance consultant to New York City Ballet, Dance Faculty, The Juilliard School since 1974.

**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 Pandanellur Chokkalingam Pillai, whose foremost disciple Indrani remains today. Studied the MOHINI ATTAM style at Kerala Kalanandalan. 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.

**DORIS RUDKO**, b. Milwaukee, Wis. B.S., dance, University of Wisconsin, Madison. Professional study with Doris Humphrey, Charles Weidman, Hanva Holm, Martha Graham, Jose Limon; dance composition with Doris Humphrey, Hanva Holm, Louis Horst. Joined dance faculty, High School of Performing Arts, at its inception; was acting chairman, dance dept. Assistant to Louis Horst. Neighborhood Playhouse School of Theater. Dance composition faculty, Connecticut College and Long Beach Summer Schools of Dance; American Dance Festival; Internationale Sommer Akademie des Tanzes, Cologne; Danshogskolan, Stockholm. Associate Editor, *Dance Observer*. 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 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*, *The Lady, Tower Beyond Tragedy*, *Come of Age*, *On-line*, *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*, *Death-trap* (Tony nomination). Doctor of Humane Letters, Emerson College. Author of *The Bright Lights*, *A Theatre Life*, 1978, *Time Together*, 1981, (Houghton-Mifflin). Theater Center Faculty, The Juilliard School since 1969; Dance Faculty since 1972.

**RUBY SHANG**, b. Tokyo, Japan. B.A. Brown University. Member, The Paul Taylor Dance Company, 1971-75. Toured U.S.A., Canada, Mexico, Europe. Originated roles in *So Long Eden*, *American Genesis*, *Sports & Follies*, and *Esplanade*. 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 Choreographer & Composers Workshop at the American Dance Festival. Works produced by Riverside Dance Festival, East Hampton Dance Festival, Emanuel Midtown Y, Dance Theater Workshop, at Teatro Dimitri, Internationales Theater Festival and the Kunsthalle

in Switzerland. Guest teacher, Peking Ballet Company, People's Republic of China; faculty member, the American Dance Festival. Directed reconstruction of Paul Taylor's *Esplanade* for the Juilliard Dance Ensemble, and mounted the same piece for Paris Opera Ballet. Appointment to Affiliate Artists, Inc. Guest teacher, Australian Dance Theatre. Recipient of Fulbright award to choreograph and teach in New Zealand. Dance Faculty, The Juilliard School since 1980.

**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 Jose Limon 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. *Vista*, sextet for winds and vibraphone, performed by Dorian Wind Quintet, New York, 1979. *Ulysses*, dramatic cantata for soprano and chamber orchestra, commissioned and premiered by David Russell Galleries, New York, 1980. A.S.C.A.P. achievement award, 1980. Dance Faculty, The Juilliard School since 1974. Pre-College Division Faculty since 1977.

**LARRY ALAN SMITH**, b. Canton, Ohio. B.M., M.M., D.M.A., Juilliard; Diploma, École d'Art Américain, Fontainebleau, France, and Paris. Composition studies, Vincent Persichetti, Nadia Boulanger, Norman Grossman, Malcolm Williamson. Organ studies with Vernon deTar and André Marchal. Solfege 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, Jose Limon. Has performed with Juilliard Dance Theater, Doris Humphrey Dance Theater Touring Company, Jose Limon Company. Works presented in concert at NYHA, Dance Uplown, Dance Theater Workshop, Choreoconcerts, Faculty, Barnard College, since 1962. Director, "Dance Uplown" 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 SOKOLOV**, b. New York, N.Y. Dancer, 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 *Candido*, *Regina*, *Street Scene*, *Red Roses for Me and Camille Roul*. 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-NJOM. Research interests in kinetics, biomechanics. Dance Faculty, The Juilliard School since 1972.

**PETER SPARLING**, b. Detroit, Michigan. Studied at the Interlochen Arts Academy, IFA, Juilliard. Professional study with Martha Graham, Jose Limon, Helen McGehee, Antony Tudor, Richard Thomas, Benram Ross. Member of Jose Limon Dance Company, 1971-73. Martha Graham Company, 1971-79, touring the Soviet Union, Asia, and Europe. Appeared in three PBS television productions. Guest choreographer, Ballet Gulbenkian, Lisbon, Portugal, and the University of Michigan Dance Company. Guest faculty, University of Minnesota, Oakland University, Northwestern University, University of Michigan, the Victorian College of the Arts in Melbourne, Australia, Sarah Lawrence College, Bard 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." Dance Division Faculty, The Juilliard School since 1979.

**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 Niedersächsisches 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 de Mexico, Las Palmas Festival, Canary Islands, Little Orchestra Society of New York, Musica Aeterna, Orquesta 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.

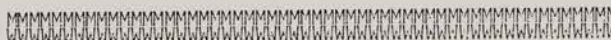
**ETHEL WINTER**, b. Wrentham, Mass. B.A., M.A., Bennington College. Member, Martha Graham Dance Company, 1944-69. First dancer to perform solo roles in Graham's *Salem Shore*, *Herodade*, *Night Journey*, *Frontier*. Acclaimed for roles of *Bride in Appalachian Spring*, *Joan in Seraphic Dialogue*, *Aphrodite in Phaedra*. Audition winner, New York Dance Center, NYHA, 1945. Appeared in Broadway productions, TV, summer stock. Directed, choreographed for own dance company, 1962-68. Guest teacher, choreographer, Israel's BatSheva Dance Company, 1964. Guest teacher, lecturer, London, 1965. Affiliate artist, Hood College, 1966-68; Point Park College, 1969-70; Rosary Hill, 1970-71. Director, Martha Graham School for Contemporary Dance, 1973-74. Faculty, Bennington College, Adelphi University, Neighborhood Playhouse School of Theater, High School of Performing Arts, Repertory Dance Theater of Utah, Long Beach Summer School, University of Hawaii, American Dance Festival, Duke University. Dance Faculty, The Juilliard School since 1953.

**HECTOR ZARASPE**, b. Tucuman, Argentina. Studied at Teatro Colon 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, Lucillo, Nana Lorca; started teaching his protégé, Luis Fuente. As dancer and ballet master for Mariemma and her company, toured Europe, Orient; later joined Antonio's company for its 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. Coach, Maya Plisetskaya of Bolshoi Ballet. Private teacher and coach to Dame Margot Fonteyn. Guest teacher with Les Grands Ballets Canadiens, National Ballet of Holland. Ballet teacher and coach for the film *I Am A Dancer* with Rudolf Nureyev,

Margot Fonteyn, and Carla Fracci. 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 teacher, Teatro Colon, Buenos Aires (Argentina), summers 1973, 1974, 1975. Invited by Royal Academy of Dance as guest teacher for International Congress of Ballet Teachers in Capetown, South Africa, 1973. Ballet master, ballet company of Hamburg Opera House, Germany, 1974-75. Guest teacher, Ballet International of Caracas, Venezuela, 1977-78. Toured with company, 10 different countries throughout Europe, Latin

America. Invited as ballet master, coach by Ballet Theatre Francais Nancy, France, 1979. Guest teacher, ballet company of Grand-Theatre, Geneva, Switzerland, 1980. Guest choreographer and artistic advisor, National Ballet of Colombia. Staged *The Nutcracker* ballet for the Ballet Metropolitan of Venezuela. Conducted a seminar in Santa Cruz, Bolivia. Guest teacher in Brazil for companies O. Corpo and Stagium, 1982. Guest pedagogue to the Conseil International de la Danse (U.N.E.S.C.O.) for the dance festival in Brazil. Known internationally as performer, teacher, coach, consultant, dance pedagogue. Dance Faculty, The Juilliard School since 1971.



LINCOLN CENTER STUDENT PROGRAM

Daniel Lewis, coordinator for Dance Division Tours

Choreographer-Directors for 1983-84

James Cunningham

Airi Hynninen

Daniel Lewis

Hector Zaraspe and Gloria Marina