

THE JUILLIARD SCHOOL

LINCOLN CENTER
NEW YORK, NEW YORK 10023

LILA ACHESON WALLACE LIBRARY

TELEPHONE 212-799-5000

JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

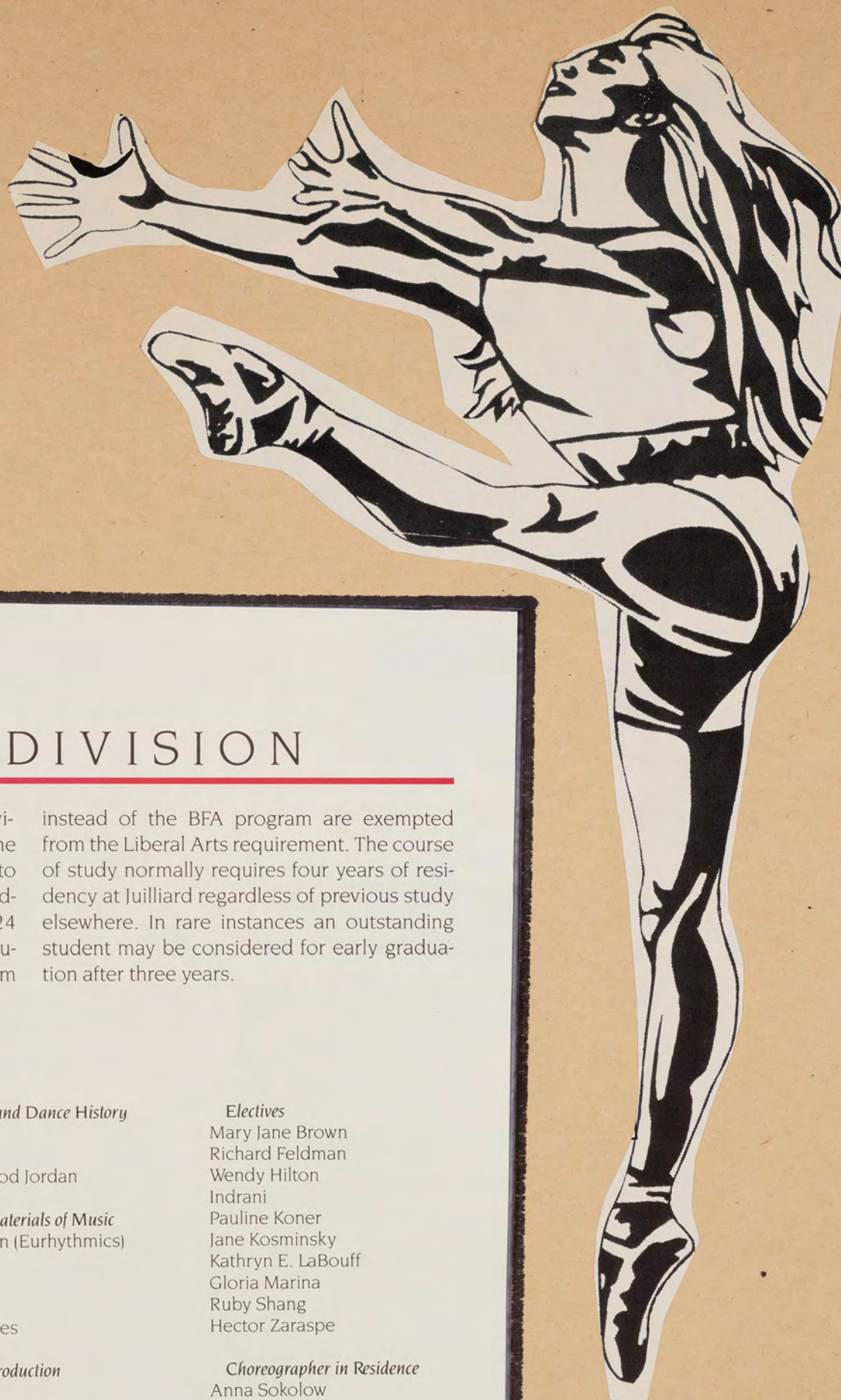
35. 1990/1991



J U I L L I A R D



1990-
1991



DANCE DIVISION

Most students in the Dance Division pursue the Bachelor of Fine Arts (BFA) degree. In addition to dance and dance related studies, the four-year degree program includes 24 credits in the Liberal Arts department. Students who enroll in the diploma program

instead of the BFA program are exempted from the Liberal Arts requirement. The course of study normally requires four years of residency at Juilliard regardless of previous study elsewhere. In rare instances an outstanding student may be considered for early graduation after three years.

Faculty

Muriel Topaz, Director
Martha Hill, Artistic Director Emeritus

Ballet

Alfredo Corvino
Maria Grandy
Michael Maule
Genia Melikova
Hector Zaraspe

Modern Dance

Carolyn Adams
Colin Connor
Laura Glenn
Kazuko Hirabayashi
Linda Kent
Jane Kosminsky
Ethel Winter

Dance Composition

Elizabeth Keen
Doris Rudko

Dance Notation and Dance History

Jill Beck
Maria Grandy
Nancy Scattergood Jordan

Literature and Materials of Music

Robert Abramson (Eurhythmics)
Edward Bilous
Robert Dennis
Eric Ewazen
Lawrence Widdoes

Stagecraft and Production

Laura Glenn
D. Alix Martin

Anatomy

Bernadette Hecox
Alfonso Solimene

Senior Seminar

Martha Hill

Electives

Mary Jane Brown
Richard Feldman
Wendy Hilton
Indrani
Pauline Koner
Jane Kosminsky
Kathryn E. LaBouff
Gloria Marina
Ruby Shang
Hector Zaraspe

Choreographer in Residence

Anna Sokolow

Rehearsal Assistant

Nancy Scattergood Jordan

Production Stage Manager

Cynthia Baker

ACADEMIC CALENDAR 1990-1991

August 15 (Wed)	First Semester tuition, room and board fees due
August 15 (Wed)	DMA Matriculation Fee due
August 27-28 (Mon-Tues)	Placement Examinations (new students)
August 29-31 (Wed-Fri)	Registration (new students)
September 3 (Mon)	Labor Day (holiday)
September 4-5 (Tues-Wed)	Orientation
September 5 (Wed)	Welcome Day events
September 6 (Thurs)	First Semester classes begin
September 10-21 (Mon-Thurs)	Add-Drop Period
September 20 (Thurs)	Rosh Hashannah (no classes)
November 16 (Fri)	Last day to withdraw from a fall term class
November 22-25 (Thurs-Sun)	Thanksgiving recess
November 26 (Mon)	Classes resume
December 3 (Mon)	Second Semester tuition, room and board fees due
December 3 (Mon)	Graduation Intent forms due
December 5-14 (Wed-Fri)	Registration for Second Semester
December 10 (Mon)	Financial Aid applications for 1991-1992 academic year available in the Financial Aid Office
December 17-21 (Mon-Fri)	First Semester final examinations
December 21 (Fri)	First Semester ends
December 22-January 6 (Sat-Sun)	Winter recess
January 7 (Mon)	Second Semester classes begin
January 8 (Tues)	Admission applications for 1991-92 academic year due (for Drama and for Dance and Music February and March auditions, including those of current students applying for graduate programs)
January 9-18 (Wed-Fri)	Add-Drop Period
January 21 (Mon)	Martin Luther King, Jr. Birthday (no classes)
February 15 (Fri)	Financial Aid applications for 1991-92 academic year due (current students)
March 4-8 (Mon-Fri)	Entrance Auditions (Music and Dance, including current students applying for graduate programs)
March 4-17 (Mon-Sun)	Mid-term recess
March 15 (Fri)	Admission applications for 1991-92 academic year due (for Dance & Music May auditions)
March 18 (Mon)	Classes resume
March 28 (Thurs)	Last day to withdraw from a spring term class
March 29 (Fri)	Good Friday (no classes)
April 1 (Mon)	Reservation Fee due (current students returning for 1991-92 academic year)
April 8-19 (Mon-Fri)	Pre-registration of current students for 1991-92 academic year
April 29-May 3 (Mon-Fri)	Music Jury Week (no classes or lessons except Dance and Drama classes)
May 6-10 (Mon-Fri)	Final examinations
May 9-10 (Thurs-Fri)	Dance Graduation Juries
May 10 (Fri)	Second Semester ends
May 14-16 (Tues-Thurs)	Dance Annual Juries
May 17 (Fri)	Commencement
May 20-22 (Mon-Wed)	Entrance Auditions (Dance and Music)
May 31 (Fri)	Last day to file reservation fee guaranteeing place for 1991-92 academic year (current students)

Faculty

10/02/90

THE JUILLIARD SCHOOL - DANCE DIVISION FACULTY AND STAFF LISTING 1990 - 1991

Tel: (212) 799-5000, ext. 255,256,270

ADMINISTRATIVE STAFF

Ms. Muriel Topaz (Mrs. Jacob Druckman)
DIRECTOR
780 Riverside Drive #8C
New York, New York 10032
(212) 281-0167

Mrs. Mary Chudick
ADMINISTRATOR
3000 Bronx Park East # 16 B
Bronx, New York 10467

Miss Martha Hill (Mrs. Thurston J. Davies)
ARTISTIC DIRECTOR EMERITUS
210 Columbia Heights
Brooklyn, New York 11201
(718) 858-9067

Ms. Suzanne T. Daone
SECRETARY
83-11 139th Street
Briarwood, New York 11435
(718) 847-9728

Ms. Diana Feingold (Mrs. Alex Feingold)
ASSISTANT TO DIRECTOR
229 W. 78th Street
New York, New York 10024
(212) 873-6191

Dr. Cheryl Walters (ext. 282)
JUILLIARD SCHOOL DOCTOR
Juilliard Hours: Tues. & Fri. 3:15-6:00pm

Joy Favuzza (ext. 282)
JUILLIARD SCHOOL NURSE
Mon.-Fri. 10-5pm (6:00 on Tues. & Fri.)
(No Nurse on Saturday) - Lunch Hour: 1-2

St. Luke's/Roosevelt Hospital
428 West 59th Street
New York, New York 10019
(212) 554-7000
EMERGENCY: (212) 554-7031

Dr. William Hamilton (Orthopedic Surgeon)
343 West 58th Street
New York, New York 10019
OFFICE: (212) 765-2262
Mary Velazko, Secretary



Faculty

page 2

JUILLIARD PSYCHOLOGICAL SERVICES

ELMA KANEFIELD, Social Worker
DR. GRAHAM KAVANAUGH, PH.D
Level B - Room 5 - ext. 305
(212) 769-3918

Hours are BY APPOINTMENT ONLY. Students should call and leave a message including day, time and phone number; plus male or female preference.

Manhattan Eye and Ear Clinic

210 East 64th Street
New York, New York 10021
(212) 838-9200

Dr. Francesca Thompson (Foot & Ankle Specialist)

(212) 765-2373

Dr. Glen Goldfinger (Physical Therapist)

20 East 35th Street
New York, New York 10016
(212) 683-4288
Secretary: Lisa

Dr. Alan Pressman (Nutritionist)

7 East 9th Street
New York, New York 10003
(212) 228-5600

Dr. David Weiss

333 East 56th Street
New York, New York 10022
(212) 319-6503
Secretary: Nilda Aviles

Kathryn and Gilbert Miller Health Care

Institute for the Performing Arts
ST. LUKE'S/ROOSEVELT HOSPITAL CENTER
425 W. 59th Street - 6th Floor
New York, New York 10019
(212) 554-6314

PRODUCTION MANAGER FOR DANCE DIVISION

Ms. Cynthia S. Baker
34-50 28th Street, Apt. 5H
Astoria, New York 11106
(718) 786-5035

937-9411

Faculty

page 3

DANCE FACULTY

Ms. Carolyn Adams (Mrs. Robert Kahn)
634 Washington Street - #14B
New York, New York 10017
(212) 924-6972

C.C.N.Y.: (212) 650-6635
Dance Office
Mon, Wed 10 am - 4 pm
Tue, Thur 2 - 4

Ms. Jill Beck (Mrs. Robert Beck)
845 West End Avenue #12E
New York, New York 10025
(212) 662-6254

Hartford Ballet: (203) 525-9396
Monday 1 - 5
C.C.N.Y. (212) 650-6635 Dance Dept
Tue 4 - 6 & Thur 10 - 2; 4 - 6

Ms. Mary Jane Brown (Mary E. Hess)
525 West 236th Street
New York, New York 10463
(212) 549-1666

Mr. Colin A. Connor
570 44th Street #3
Brooklyn, NY 11220
(718) 871-8676

Mr. Alfredo Corvino
451 West 50th Street
New York, NY 10019
(212) 247-2564

Dance Circle: (212) 541-7986
763 8th Avenue (Betw. 46th & 47th)

Ms. Laura Glenn
162 West 21st Street #3S
New York, NY 10011
(212) 929-5733 or 255-9479

Ms. Maria Grandy (Mrs. Seymour Schorr)
575 E. 18th Street
Brooklyn, New York 11226
(718) 287-8991

Mr. Benjamin Harkarvy
124 West 60th St.
New York, NY 10023
(212) 489-9286

Alvin Ailey American Dance Center
(212) 767-0940
Mon - Fri 1:30 - 3

Ms. Bernadette Hecox
562 West End Avenue
New York, NY 10024
(212) 724-1860

Ms. Wendy Hilton
330 West 28th Street #18E
New York, NY 10001
(212) 727-2098

Faculty

DANCE FACULTY (Cont.)

page 4

Ms. Kazuko Hirabayashi
309 West 71st Street #2B
New York, NY 10023
(212) 877-8315
Also:
57 Purchase Street
Purchase, New York 10577
(914) 761-8142

Indrani
85 Fourth Avenue #2H
New York, NY 10003
(212) 228-0885

Ms. Nancy Scattergood Jordan
26 Clinton Street
Maplewood, New Jersey 67040
(201) 762-5841

Ms. Elizabeth Keen
439 West 21st Street
New York, NY 10011
(212) 924-4856

Ms. Linda Kent (Mrs. Howell Binkley)
175 West 92nd Street #3G
New York, NY 10025
(212) 316-3899

Ms. Pauline Koner
263 West End Avenue #9F
New York, NY 10023
(212) 874-5621

Ms. Jane Kosminsky
41 West 70th Street
New York, NY 10023
(212) 724-9755

Ms. Gloria Marina (Mrs. Guillermo San Roman)
111 Cathedral Avenue
Hempstead, NY 11550
(516) 483-4117
Also: (Tuesday - Friday):
155 West 68th St.
New York, NY 10023
(212) 724-1776

S.U.N.Y. Purchase
(914) 251-6800
Tues 9-1:30, Wed 5-7,
Thurs & Fri 9-12:15

Alvin Ailey Dance Theater
Mon, Wed 3-4:30
211 W. 61st St.
New York, NY 10023
(212) 767-0590

Hebrew Arts School
129 W. 67th St.
(212) 362-8060
Tues 3-6:30, Thur 4-7:45

Faculty

DANCE FACULTY (Cont.)

page 5

Jose Meir

PO Box 142
Napanoch, NY 12458
(914) 647-4932

Ms. Genia Melikova

35 West 92nd Street #9F
New York, NY 10025
(212) 222-9834

Michelle Mose

949 Columbus Ave. #2
New York, NY 10025
(212) 316-6759

Ms. Jeanne Ruddy

400 West 43rd Street #37C
New York, NY 10036
(212) 594-3242

Mrs. Doris Rudko (Mrs. Lionel Rudko)

277 Upper Mountain Avenue
Upper Montclair, New Jersey 07043
(201) 744-3750

Ms. Ruby Shang

210 Fifth Avenue (Mailing Address)
New York, NY 10010
(212) 620-0905

Also:

800 Fifth Avenue #17B
New York, NY 10021
(212) 688-0032

Ms. Anna Sokolow

1 Christopher Street #5H
New York, NY 10014
(212) 929-5043

Dr. Alfonse Solimene

1128 G. Eastern Avenue
Somerset, New Jersey 08873
(201) 247-6974

Rutgers University

(201) 463-4042

Ms. Ethel Winter (Mrs. Charles Hyman)

306 East 30th Street
New York, NY 10016
(212) 685-5569

Martha Graham Studio:

(212) 838-5886
Wed, Fri 4 - 6:30

Mr. Hector Zaraspe

43 West 70th Street
New York, NY 10023
(212) 724-5062

Mailing Address:

Box 703
Ansonia Station
New York, NY 10023

Faculty

page 6

MUSIC FACULTY FOR DANCE DIVISION

+ = Juilliard Mailbox

Mr. Robert Dennis
885 West End Avenue
New York, NY 10025
(212) 662-7242 + #93

Mr. Eric Ewazen
127 West 96th Street #8A
New York, NY 10025
(212) 663-5612 + #204

Mr. Scott Eyerly
257 Clinton Street #16H
New York, NY 10002
(212) 349-1325

ADJUNCT FACULTY

Mr. Robert Abramson (Eurythmics)
250 West 94th Street
New York, NY 10025
(212) 866-8018 + #183

Ms. Kathryn LaBouff (Voice)
907 Greenwood Road
Teaneck, New Jersey 07666
(201) 837-0965 + #176

Mr. Richard Feldman (Acting)
2 South Pinehurst Avenue
New York, NY 10033
(212) 927-7242

LINCOLN CENTER STUDENT PROGRAM

Maria Grandy, Co-ordinator of Dance Division Tour Programs

Faculty

page 7

ACCOMPANISTS

Chaim Freiberg

150 West End Avenue #2J
New York, NY 10023
(212) 362-8060 (Hebrew Arts School)

Elizabeth Fleischer Feinstein

316 West 84th Street #6D
New York, NY 10024
(212) 787-0101

Anna Gorelik

2611 East 13th Street #3C
Brooklyn, New York 11235
(718) 934-2274

Reed Hansen

235 East 22nd Street
New York, NY 10010
(212) 686-5364

Barbara Holland

Hotel Breton Hall
2350 Broadway - Room 610
New York, NY 10024
(212) 787-7000 Ext. 610

Svetlana Mirochnik

777 Foster Ave. #6-M
Brooklyn, NY 10033
(212) 265-7034

Kosta Popovic

624 West 176th Street
New York, NY 10033
(212) 795-4905

James Steeber

667 9th Avenue #1-A
New York, NY 10036
(212) 265-7034

Helene Zvereva

82 West 3rd Street
New York, NY 10002
(212) 969-0976

Faculty

page 8

STUDENT ASSISTANTS

Jill Balzer
115 W. 77th Street #5F
New York, NY 10024
(212) 496-9588

George Callahan
244 West 61st Street #2A
New York, NY 10023
(212) 307-6495

Trevor Carlson
244 West 61st Street #1B
New York, NY 10023
(212) 489-5375

Michele de la Reza
145 West 96th Street #16F
New York, NY 10025
(212) 316-0414

Amy Kail
696 10th Avenue #5C
New York, NY 10019
(212) 489-8943

Marc Kenison
8244 West 61st Street #2A
New York, NY 10023
(212) 307-6495

Mara Kurotschka
141 West 73rd Street #14B
New York, NY 10023
(212) 873-0864

Jamie Norcini
PO Box 2461
New York, NY 10009
(212) 529-1265

Luis Peral
7506 College Ave.
North Bergen, NJ 07047
(201) 868-8234

Jeffrey Schmidt
708 192nd Street #5J
New York, NY 10040
(212) 304-4465

Danielle Strauss
240 Parsells Lane
Closter, NJ 07624
(201) 767-1833

Rachel Whiting
169 Manhattan Ave. #6B
New York, NY 10025
(212) 662-4496

Martha

Martha Graham and her First-Hand Contributions to The Juilliard School

by Martha Hill

The Juilliard School has been blessed by the contributions of that outstanding genius of our century, Martha Graham. Martha Graham joined the founding group of the Dance Department (now Dance Division) in 1951 when it was the first and only center for professional dance training and education. She gave first hand participation to all aspects of the pioneer project, teaching, directing, supervising and joining in the group planning as well as appearing along with her own company in the Juilliard Theater.

In the first year, 1951-52, when a student performing group was still in the making, she brought her company to premiere "Canticle for Innocent Comedians." In a series of programs, April 1951, for the benefit of the Dance Scholarship Fund, she presented as well the first New York performances of her solos "Judith" to a specially composed orchestral score by William Schuman and "The Triumph of Saint Joan," music by Norman Dello Joio. "Saint Joan" later developed into the group work "Seraphic Dialogue," first performed in 1955. These programs also contained "Herodiade," music by Paul Hindemith with May O'Donnell as Miss Graham's attendant and "Errand into the Maze," score by Gian-Carlo Menotti with Stuart Hodes as the Creature of Fear menacing Ms. Graham's solo figure. The Juilliard Orchestra and Frederick Prausnitz, conductor, collaborated in these concerts.

In March 1963, the Juilliard School of Music presented "Four Evenings of Stage Works by Paul Hindemith." "Herodiade" with Ethel Winter in Miss Graham's role, Linda Hodes, as her attendant, and The Juilliard Orchestra with Jorge Mester as conductor, was included. (As part of this



Photograph By PHILIPPE HALSMAN

Martha Graham and Erick Hawkins in *Dark Meadow*.

series, José Limón appeared in his own choreography for Hindemith's "The Demon," and Hindemith's Opera, "The Long Christmas Dinner" was given its first American performance.)

In subsequent years, 1967 and 1968, and in two seasons in 1971, under Miss Graham's direction, the Dance Division produced her "Diversion of Angels" with the Juilliard Dance Ensemble. Graduates aspired to join her company and some achieved their goal.

Many students and members of the Juilliard family comment: I think myself

fortunate to have lived in the same period as Martha Graham." Her ever-continuing influence lifts the quality of our life. Her presence in our studios and theater, so real to all of us who were there, should be felt as a living inspiration for all new Juilliard generations. We stand in awe of the generosity of this great genius who found it possible to share so much of her life with us.

Martha Hill is Artistic Director Emeritus and Founding Director of the Dance Division.

MARTHA SWOPE PHOTOGRAPHY, INC.

Martha Graham, Teacher

by Diane Gray

Since the passing of Martha Graham on April 1, 1991, I have been asked over and over again what I will remember most about her. As always, I immediately respond that she was, above everything, the most extraordinary teacher.

Martha Graham's dance classes were ever so simple and clear. She sought the truth of the movement rather than the design. In 1941 she wrote, "Technique and training have never been a substitute for that condition of awareness which is talent, for that complete miracle of balance which is genius, but it can give plasticity and tension, freedom and discipline, balancing one against the other. It can awaken memory of the race through muscular memory of the body. Training and technique are means to strength, to freedom, to spontaneity."

Passionate about the divinity of the human body, Martha taught her law of posture-- "the perpendicular line connecting heaven and earth." She spoke of posture as the indicator of change--physical, emotional, mental and nervous. I loved it when she praised with wonder the small bones of the foot, or advised of the danger and daring of shifting the body's weight. Once when she was warming up and a dancer asked if she would like some music, I heard her say, "No, thank you, I like to listen to myself move."

Martha loved the children in her school. She often sat, after her rehearsal, outside their studio door to watch them in class. She loved their sense of abandonment and the wildness of their energy. On recent occasions she went into the class to say hello to the little ones, or invited them into her room to talk to her.

I am constantly amazed at the depth of influence Martha Graham has had on my life, beginning with the first time I ever heard of her--in a seemingly insignificant letter enclosing a review of "Clytemnestra," sent to me in Ohio by my high school Latin teacher. "Thought you'd be interested," he had noted in the margin. That letter began a search to find Martha Graham which lead me from the film "A Dancer's World" to an audition for Juilliard and a long career in the Martha Graham Dance company, from Larousse's Encyclopedia of Mythology (Clytemnestra?) to a voracious reading campaign in Greek mythology and a fascination for the "hero" of whom Martha's good friend Joseph Campbell spoke.

Martha taught me the dignity of being a dancer, the joy and anguish of commitment. She taught me to listen to myself and never to compromise my standards. How to share space with a musical score, how to design costumes out of scraps, how to use steely colored side lights to make the body look like sculpture. She taught me how to work with fabric; how silk catches the air, how to dress my hair and apply theatrical makeup; how to enter a room--and the best way to shake a gentleman's hand.

Martha introduced me to self-respect and lust, Chinese art and Robert Graves, Japanese chrysanthemums and inner thighs.

First-Hand Contributions to The Juilliard School

by Martha Hill

The Juilliard School has been blessed by the contributions of that outstanding genius of our century, Martha Graham. Martha Graham joined the founding group of the Dance Department (now Dance Division) in 1951 when it was the first and only center for professional dance training and education. She gave first hand participation to all aspects of the pioneer project, teaching, directing, supervising and joining in the group planning as well as appearing along with her own company in the Juilliard Theater.

In the first year, 1951-52, when a student performing group was still in the making, she brought her company to premiere "Canticle for Innocent Comedians." In a series of programs, April 1951, for the benefit of the Dance Scholarship Fund, she presented as well the first New York performances of her solos "Judith" to a specially composed orchestral score by William Schuman and "The Triumph of Saint Joan," music by Norman Dello Joio. "Saint Joan" later developed into the group work "Seraphic Dialogue," first performed in 1955. These programs also contained "Herodiade," music by Paul Hindemith with May O'Donnell as Miss Graham's attendant and "Errand into the Maze," score by Gian-Carlo Menotti with Stuart Hodes as the Creature of Fear menacing Ms. Graham's solo figure. The Juilliard Orchestra and Frederick Prausnitz, conductor, collaborated in these concerts.

In March 1963, the Juilliard School of Music presented "Four Evenings of Stage Works by Paul Hindemith." "Herodiade" with Ethel Winter in Miss Graham's role, Linda Hodes, as her attendant, and The Juilliard Orchestra with Jorge Mester as conductor, was included. (As part of this

Photograph By PHILIPPE HALSMAN

Martha Graham and Erick Hawkins in *Dark Meadow*.

series, José Limón appeared in his own choreography for Hindemith's "The Demon," and Hindemith's Opera, "The Long Christmas Dinner" was given its first American performance.)

In subsequent years, 1967 and 1968, and in two seasons in 1971, under Miss Graham's direction, the Dance Division produced her "Diversion of Angels" with the Juilliard Dance Ensemble. Graduates aspired to join her company and some achieved their goal.

Many students and members of the Juilliard family comment: I think myself

fortunate to have lived in the same period as Martha Graham." Her ever-continuing influence lifts the quality of our life. Her presence in our studios and theater, so real to all of us who were there, should be felt as a living inspiration for all new Juilliard generations. We stand in awe of the generosity of this great genius who found it possible to share so much of her life with us.

Martha Hill is Artistic Director Emeritus and Founding Director of the Dance Division.

MARTHA SWOPE PHOTOGRAPHY, INC.



April 1, 1951, I have been asked over and over again what I will remember most about her. As always, I immediately respond that she was, above everything, the most extraordinary teacher.

Martha Graham's dance classes were ever so simple and clear. She sought the truth of the movement rather than the design. In 1941 she wrote, "Technique and training have never been a substitute for that condition of awareness which is talent, for that complete miracle of balance which is genius, but it can give plasticity and tension, freedom and discipline, balancing one against the other. It can awaken memory of the race through muscular memory of the body. Training and technique are means to strength, to freedom, to spontaneity."

Passionate about the divinity of the human body, Martha taught her law of posture-- "the perpendicular line connecting heaven and earth." She spoke of posture as the indicator of change--physical, emotional, mental and nervous. I loved it when she praised with wonder the small bones of the foot, or advised of the danger and daring of shifting the body's weight. Once when she was warming up and a dancer asked if she would like some music, I heard her say, "No, thank you, I like to listen to myself move."

Martha loved the children in her school. She often sat, after her rehearsal, outside their studio door to watch them in class. She loved their sense of abandonment and the wildness of their energy. On recent occasions she went into the class to say hello to the little ones, or invited them into her room to talk to her.

I am constantly amazed at the depth of influence Martha Graham has had on my life, beginning with the first time I ever heard of her--in a seemingly insignificant letter enclosing a review of "Clytemnestra," sent to me in Ohio by my high school Latin teacher. "Thought you'd be interested," he had noted in the margin. That letter began a search to find Martha Graham which lead me from the film "A Dancer's World" to an audition for Juilliard and a long career in the Martha Graham Dance company, from Larousse's Encyclopedia of Mythology (Clytemnestra?) to a voracious reading campaign in Greek mythology and a fascination for the "hero" of whom Martha's good friend Joseph Campbell spoke.

Martha taught me the dignity of being a dancer, the joy and anguish of commitment. She taught me to listen to myself and never to compromise my standards. How to share space with a musical score, how to design costumes out of scraps, how to use steely colored side lights to make the body look like sculpture. She taught me how to work with fabric; how silk catches the air, how to dress my hair and apply theatrical makeup; how to enter a room--and the best way to shake a gentleman's hand.

Martha introduced me to self-respect and lust, Chinese art and Robert Graves, Japanese chrysanthemums and inner thighs. She told me that Helen of Troy was like Marilyn Monroe and that Johnnie Walker had the best stride. I learned about the mystery of blood memory, the triumph of practice, the importance of clean feet and the indignity of perspiration.

What I am most grateful for is that Martha Graham never taught me to be like her, rather she gave me the tools to become unique. If only for this reason alone, I consider her one of the greatest teachers ever.

Diane Gray is Director of the Martha Graham School and an alumnus of Juilliard



Martha Graham Wrought Emotion Into Dance

To the Editor:

She was called a national treasure, honored by every country and city in which we played. Martha Graham, who charmed and astonished audiences across the globe for 65 years, has died.

Though everyone who knew her could see the time was near, there was a feeling, created by her indomitable will and fighting spirit, that she'd live forever. It was a choice, for those of us who danced in her company, for management and for her friends, to follow her into battle, devotedly to work out the complexities of a new piece made up of hundreds of movements, to help fend off the constant financial problems, to soothe her fears at the premiere of a new work. But we felt impotent against her final battle, our common unrelenting battle, the fight against time.

To live as a dancer in her company was to suspend oneself from an everyday reality — she demanded total commitment, complete discipline. In exchange she offered the juiciest roles imaginable. It is those roles and her dances that are our inheritance. They helped shape the very boundaries and definitions of dance.

Her masterworks fulfill a need for our society to view the tangled, enigmatic inner life of human experience in dances well rooted in time-honored themes. In exquisite detail she layered the subtle and potent nuances of human relationships, be it man to woman, woman to woman, man to man, or the inner fear people find when facing themselves. Ranging from her finely etched portrait "Appalachian Spring" to the densely symbolic dance-poem celebrating rebirth, "Dark Meadow," Martha always used emotions as her tools to create a dance.

Weaving those lightning-fast surges of anger, jealousy, hate and love into mesmerizing evenings of dance, she revealed passion's power for human destruction and transformation. She worked out movements

that honestly portrayed those feelings through her masterly choreographic mind, making dances as important to American art history as the work of our great 20th-century writers, painters and composers.

Martha often spoke of how, as a child in Santa Barbara, Calif., she became intoxicated with the light. She held on to that inner light and then shared her fiery heat, her passion, with us and with her audiences. She inspired the wings of many, mine certainly, and in that act of light surely lies a true grace. Thank you, Martha.

JEANNE RUDDY

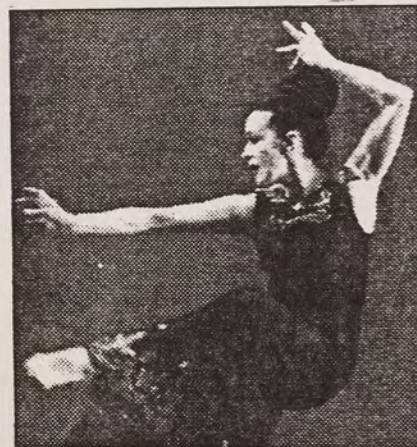
New York, April 3, 1991

The writer is a former principal dancer with the Martha Graham Dance Company.

Her Role at the Y

To the Editor:

Your obituary of Martha Graham (April 2) and appreciations (Arts & Leisure, April 7) somehow overlooked an important part of her ca-



Sam Falk/The New York Times

Martha Graham dancing in her "Clytemnestra" in 1960.

reer and the history of modern dance in the United States.

In January 1936, at the invitation of William Kolodney, then education director of the 92d Street Y, Martha

Graham appeared for the first time as a soloist on the Y's Kaufmann Hall stage. Her appearance and agreement to teach at the Y's nascent Dance Center launched that school as the American home of modern dance for three decades, and it began the Y's performing arts tradition.

From 1936 to 1946, she performed at the Y as a solo recitalist or with her group. Joining her on the Y stage and faculty over the years were Doris Humphrey, Charles Weidman, Hanja Holm, Anna Sokolow, Agnes de Mille, Paul Taylor, José Limón and Alvin Ailey, among others.

In 1988, on the occasion of the 30th anniversary of Alvin Ailey's company and his receipt of New York City's Handel Medallion, he noted that he could not have created the company without the support of the Y and Dr. Kolodney, who died in 1976.

The Y's dance tradition began with Martha Graham. We mourn her loss and are proud of her association with us and our role in nurturing modern dance.

JOHN P. ROSENTHAL

President, 92d Street YM-YWHA
New York, April 7, 1991

Immediate Survivors

To the Editor:

Your obituary of Martha Graham (April 2) paid homage to this larger-than-life woman, whose contribution to dance and art itself has not fully been reckoned with and may very well not be for many years to come. I want to take issue with the last sentence: "Miss Graham leaves no immediate survivors."

This is not true. Every dancer, choreographer, artist or musician is her immediate survivor. Every university or college dance department is her immediate survivor. Every child who has had a modern dance class is her immediate survivor. Every audience member who watched her dances performed is her immediate survivor.

HARRIET LYNN

Baltimore, April 2, 1991

Sokolow

Anna Sokolow: The Rebellious Spirit

by Larry Warren

It was not until 1958 that Anna was invited by Martha Hill to join the Juilliard faculty; she is still there over thirty years later. The relationship has been extremely valuable to the artist and to the school. Juilliard has provided a home base for Anna, the only one she has had for any great length of time throughout her career. It has afforded Juilliard students, hundreds of them, an opportunity to work with one of the most influential and one of the most demanding personalities in the modern dance world.

Many of these students, especially those from outside New York, have never seen anyone like her before. This beautiful little woman with the piercing blue-gray eyes seems at first so kindly and benign, so like a mother or a favorite aunt, but when they begin to work with her, impressions change rapidly. The urgency she projects in rehearsal sessions, combined with her mercurial temperament, instantly command the students' attention. She is not like any of the others on the faculty.

In the late 1950's most of the important modern dance teachers were connected with a system of training techniques--techniques that, in some cases, they themselves had created. Graham, Limón, and Humphrey were then teaching at Juilliard, along with some of their principal disciples. Classes usually involved a body of knowledge to be studied, absorbed, and perfected. Two of those teachers at Juilliard, Graham and Limón, had major dance companies to which the dancers could aspire.

More so than now, it was an era in which serious young modern dance students set their hearts on the work of a particular choreographer and did their best to excel in that person's style of training. Hopefully, they would be noticed in class or at an audition and invited to join the company. But Anna was not teaching technique. If she taught technique classes at all in those years, it was usually at the New Dance Group Studio on West 47th Street. As far as the students at Juilliard were concerned,

it might as well have been on another planet.

Not only was there no Sokolow technique per se, but there was no major company either, only a small concert group. Moreover, Anna worked in such diverse media and in so many different places that she sometimes seemed like a guest stopping by on her way to another assignment. If you wanted to dance for her after graduation, you put everything you had into the intense rehearsal sessions she held for the pieces she staged--sometimes new works--for Juilliard performances. She either took special notice of you there or your chances were very slim. (Eliot Feld, who had not studied with her, recalled approaching Anna after a performance at the "Y" and telling her how much he would like to work with her. "That's very sweet," she told him, and kept walking.)

How is it that this sometimes cantankerous, sometimes angelic woman could exert such a profound effect on her students? She seems so full of contradictions. At Juilliard auditions she would often bypass the better-trained dancers and focus instead on the raw talent. There were instances in which she chose dancers who had a Graham or Limón look to their dancing and at other times she appeared to avoid any distinct style.

In fact neither style nor technique particularly interest Anna. In the studio she is looking for what she recognizes as truthful movement. Technique is of only secondary importance. "Motion comes from emotion," she has said repeatedly. "The technique will be there when you need it." In auditions she is drawn to dancers with passion, intensity, vulnerability, and a heightened aliveness in their projection, or if she sees sufficient potential, she will take on the job of drawing out those traits. As they labor with her to bring her choreography to its fullest realization, student dancers learn from Anna's demand to explore their full expressive range. There is no other way to respond to her sometimes demonic intensity.



Martha Swope Associates

Eryn Trudell and Eric Bradley, Juilliard Dance Ensemble, perform "Two Lovers," from *Magritte, Magritte*, November 1990.

REBECCA LESHNER

Anna has an uncanny ability to spot insincerity in a performer, and insincere dramatic projection is a sin far worse than blandness, which is also anathema to her. She trains dancers to give full physical form to their personal pain and anger as well as to more positive emotions. Precisely because she employs no systematic techniques or exercises to achieve these goals, the dancers must find their own way in. She does not teach them how to plumb their own depths, she simply demands that they do. It becomes *their* search, *their* quest for performance integrity, and when they find it, the results are long-lasting.

The dancers are directed through a unique process that demands patience, forbearance, deep concentration, and a willingness on their part to search internally for meanings and motivations in a way they are not likely to have searched before. In exchange for working through this sometimes harsh approach they learn things about performance and choreography in a few months of rehearsals that might otherwise take them years to discover on their own.

When Anna asks the dancers to look out into the distance, they must see beyond the horizon. She explains this with few words, but with an urgency that suggests that if they do not learn how to project that kind of focus *now*, they may never learn. Some find it quickly. It is not only the eyes, but the whole body that must see, so that the eyes can communicate a larger truth. If two dancers are asked to project anger toward each other, she expects to see two tigers preparing to fight it out—not simply the appearance of anger, but its essence. She demands a purity of intent that involves the whole body. If you run, you must run as if a strong wind is hurling you through space. If you throw your head back, the movement must stretch to your absolute physical limits. If you hold your body limply, it must look as if life has gone out of you completely. The dancer must be willing to be the raw material ready to be molded. One does not hold back or ask questions. Certainly one does not remind her that yesterday they were asked to do the movement differently.

In pure symmetry, Kristina Isabelle and Stanley Wells equally distance themselves in Anna Sokolow's Duet From "Odes."



Some understand right away and silently acknowledge: "Of course I can do that; I have just been waiting for someone to ask me for it." Others take longer and may try to make their apprehension with exaggerated politeness. "Yes, Miss Sokolow," and "No, Miss Sokolow," are precisely what she does not want from them. "Look," she might say, "first of all, my name is Anna, and second of all, don't be polite! I don't want politeness from you, I want *truth* of the movement, and I can't give that to you. You have to pull that out of yourself!"

...Anna does not treat these students any differently from dancers in professional companies. She expects the same level of commitment from anyone who works with her. When she was working with the Boston Ballet in 1978, she was interviewed by Christine Temin for the *Boston Evening Globe*. "I like all dancers, except those who don't cooperate. Those I throw out," she commented. When was the last time she had to do that? "Today," she responded simply.

Sometimes they are back the next day, ready to work her way. By the time the work is performed for an audience, the hardy ones, the ones who have decided to see it through to the end (and they are always the majority), have found their individual versions of what Anna is looking for. The clarity and passion in their dancing is a wonder to behold in such young dancers...

...Some of Anna's most important dances in the past thirty years were first created for Juilliard students. Other works have

been some fine choreographic successes among the new pieces as well as some less distinguished works, but one thing remains constant: students who work in a piece of Anna's are never quite the same afterward.

...Dennis Nahat, choreographer and director of the Cleveland and San José Ballet Company, is one of the Juilliard graduates who openly acknowledges his indebtedness to Anna. As a choreographer, he learned from her "how to direct people and move them but not get bogged down in steps." As a dancer, he gives her credit for helping him to discover how to scale his acting and comedy performances into the movement quality of a work, an ability that would influence--almost define--his dance career at American Ballet Theatre.

Reviewers of Juilliard Dance Theater concerts have often noted that while the dancers looked proficient in other works, they seemed professional--even inspired--in Anna's pieces. In a long and well-researched article about Juilliard for *Dance Magazine* in July 1968, Robert Sabin wrote, "If it had produced nothing but the nine works of Anna Sokolow between 1955 and 1967, the Juilliard Dance Department would have amply justified itself. For Miss Sokolow, who is at home in Webern and Berio as well as Cimarosa, has added a whole new dimension to the modern theatre."

Copyright © 1991 by Larry Warren.

This passage has been excerpted from the chapter entitled "The Juilliard Connection" from the book *Anna Sokolow: The Rebellious Spirit* (Princeton Book Company, Publishers, March 1991) by Larry Warren. Copies may be ordered from the Juilliard Bookstore.

Revised: 11/20/90 by S.D.

10

THE JUILLIARD SCHOOL
Dance Division
STUDENT LISTING, 1990-91 (91) Total
(1st Semester Listing)

G: 1991 Prospective Graduates (17)

*: New Students (31)

: Returning Students (60)

MEN (38)

Ahn, Sungsoo	G Kessler, Christine	Ahn
Almonte, Jose Manuel	Kilfoil, Richard	Almonte
Anderson, Louisa	* Kirks, Crystall Kay	G Apostol
* Anderson, Victoria	* Ko, Eun Hee	* Battle
G Apostol, Arnold	Kurotschka, Mara-Gabrielle	G Bradley
G Auzias de Turenne, Suzanne	Lawrence, Edward	* Buggie
Balzer, Jill	* Marquardt, Jennifer Jean	Callahan
* Battle, Robert Louis	* Marquignon, Severine	* Canale
* Baumgarten, Hannah	* Maya, Rodolfo	Carlson
Bergman, Christine	* McCarthy, Katherine	G Casel
* Bowers, Mary Agnes	Miller, Kara	Chattman
G Bradley, Eric	G Minn, Cathy	Eto
* Buggie, Edward	Moskow, Carla	* Fahey
Burke, Erica	Newcomb, Dylan	Graciani
Callahan, George	Norcini, Jamie	* Grays
* Canale, Michealangelo	Norwood, Carla	Heginbothan
Carlson, Trevor	Nowacki, Helga	* Iazzetta
G Casel, Gerald	* Oxenham, Caroline Ann	Johnson
Chattman, Lymartin	* Parker, Kareem Alif	G Kaddar
* Claugus, Amy	Peral, Luis	G Kenison
Cohen, Pamela	* Perigo, Kory James	Kilfoil
* Cullem, Shannon Marie	* Pierson, Paul Rex	Lawrence
DeLussa, Heather	G de la Reza, Michele	* Maya
Diaz, Ana	* Riesel, Maya	Newcomb
* Dimopoulos, Elizabeth	* Rios, Melani	Norcini
G Doughty, Laura	Rivera, Jose	* Parker
* Elwin, Lea Susan	* Robinson, Leajato Amara	Peral
Epperson, Wendi	Rodriguez, Oscar	* Perigo
Eto, Alan	G Ruebsam, Henning	* Pierson
* Fahey, Errol	* Sandvi, Sabrina Aisha	Rivera
Florian, Claudia	Sandy, Solange	* Robinson
* Garrison, Monica	Schlempp, Alexander	Rodriguez
Graciani, Ruben	G Schmidt, Jeffrey	G Ruebsam
Grant, Phyllis	Shiraishi, Kikue	Schlempp
* Grays, Ranardo-Domeico	* Shropshire, Steven David	Schmidt
Heginbotham, John	St. Onge, Michelle	* Shropshire
Hermos, Rebecca	* Steiner, Arnold	* Steiner
Hogan, Lauri	Thompson, Tina	Wells
* Iazzetta, Ricardo	G Trudell, Eryn	
G Isabelle, Kristina	Tsuei, Chen-Yu	
G Ishimura, Hiroko	Ulan, Allison	
* Jessup, Lisa Marie	Wells, Stanley	
Johnson, Marcus	Whiting, Rachel	
G Kaddar, Yoav	G Williams, Valarie	
G Kail, Amy	World, Kris	
G Kenison, Marc		

STUDENT CONTACT SHEET

THE JUILLIARD SCHOOL
Dance Division 1990-91
Total Students: 91

11/24/90

Note: To telephone Residence Hall from Juilliard, dial last 3 digits of phone no.

Sungsoo Ahn
566 President St.
Brooklyn, N.Y. 11215
(718) 643-1346

Jose Manuel Almonte
The Juilliard School - Residence Hall
Lincoln Center
New York, NY 10023
(212)

Louisa Anderson
2025 Broadway
New York, NY 10023
(212) 787-947

Victoria Anderson
The Juilliard School - Residence Hall
Lincoln Center #1804B
New York, NY 10023
(212) 769-7460

Arnie Apostol
244 W. 61st St. #2A
New York, NY 10023
(212) 307-6495

Suzanne Auzias de Turenne
342 West 56th St.
New York, NY 10019
(212) 307-5453

Jill Balzer
115 West 77th St. #5F
New York, NY 10024
(212) 496-9588

Robert Battle
The Juilliard School - Residence Hall
Lincoln Center #2602B
New York, NY 10023
(212) 769-7488

Hannah Baumgarten
208 W. 23rd St. #917
New York, NY 10011
(212) 366-6953

Christine Bergman
114 W. 71st St.
New York, NY 10023
(212) 877-7604

Mary Agnes Bowers
The Juilliard School - Residence Hall
Lincoln Center #2103B
New York, NY 10023
(212) 769-7471

Eric Bradley
47 West 68th Street #3F
New York, NY 10023
(212) 568-7594

Edward Buggie
The Juilliard School - Residence Hall
Lincoln Center #2602A
New York, NY 10023
(212) 769-7488

Erika Burke
200 West 108th Street #9G
New York, NY 10025
(212) 666-5072

George Callahan
244 West 61st Street #2A
New York, NY 10023
(212) 307-6495

Michelangelo Canale
The Juilliard School - Residence Hall
Lincoln Center #2501E
New York, NY 10023
(212) 769-7483

Trevor Carlson
244 West 61st Street #1B
New York, NY 10023
(212) 489-5375

Gerald Casel
244 West 61st Street #2A
New York, NY 10023
(212) 307-6495

Lymartin Chattman
The Juilliard School - Residence Hall
Lincoln Center #2804A
New York, NY 10023
(212) 769-7498

Amy Claugus
The Juilliard School - Residence Hall
Lincoln Center #2702B
New York, NY 10023
(212) 769-7492

STUDENT CONTACT SHEET

page 2

Pamela Cohen
176 East 71st Street
New York, NY 10021
(212) 570-0892

Shannon Cullem
The Juilliard School - Residence Hall
Lincoln Center #2001A
New York, NY 10023
(212) 769-7495

Michele de la Reza
145 West 96th Street #16F
New York, NY 10025
(212) 316-0414

Heather DeLussa
14 West 69th Street #10
New York, NY 10023
(212) 721-9288

Ana Diaz
150 West End Ave. #18N
New York, NY 10023
(212) 595-3481

Beth Dimopoulos
The Juilliard School - Residence Hall
Lincoln Center #1904A
New York, NY 10023
(212) 769-7464

Laura Doughty
The Juilliard School - Residence Hall
Lincoln Center #2304A
New York, NY 10023
(212) 769-7474

Lea Elwin
The Juilliard School - Residence Hall
Lincoln Center #2704A
New York, NY 10023
(212) 769-7494

Wendi Epperson
200 West 108th Street #9G
New York, NY 10025
(212) 666-5072

Alan Eto
The Juilliard School - Residence Hall
Lincoln Center #2602E
New York, NY 10023
(212) 769-7488

Errol Fahey
The Juilliard School - Residence Hall
Lincoln Center #2701A
New York, NY 10023
(212) 769-7464

Claudia Florian
102 W. 85th Street #8B
New York, NY 10024
(212) 496-2018

Monica Garrison
The Juilliard School - Residence Hall
Lincoln Center #1903A
New York, NY 10023
(212) 769-7456

Ruben Graciani
169 Manhattan Ave. #6B
New York, NY 10025
(212) 662-4496

Phyllis Grant
160 West 71st Street #9G
New York, NY 10023
(212) 721-4339

Ranardo Grays
The Juilliard School - Residence Hall
Lincoln Center #2701A
New York, NY 10023
(212) 769-7491

John Heginbotham
The Juilliard School - Residence Hall
Lincoln Center #2801
New York, NY 10023
(212) 769-7495

Rebecca Hermos
The Juilliard School - Residence Hall
Lincoln Center #1701E
New York, NY 10023
(212) 769-7453

Lauri Hogan
14 West 69th Street #10
New York, NY 10023
(212) 721-9288

Ricardo Iazzatta
The Juilliard School - Residence Hall
Lincoln Center #2501A
New York, NY 10023
(212) 769-7483

STUDENT CONTACT SHEET

page 3

Kristina Isabelle
56 West 65th Street #3J
New York, NY 10023
(212) 721-1063

Hiroko Ishimura
7 Mercer Street 5th Floor
New York, NY 10013
(212) 219-0361

Lisa Jessup
The Juilliard School - Residence Hall
Lincoln Center #1701A
New York, NY 10023
(212) 769-7453

Marcus Johnson
515 4th Street #3D
Union City, NJ 07087
(201) 865-5221

Yoav Kaddar
The Juilliard School - Residence Hall
Lincoln Center #1702E
New York, NY 10023
(212) 873-1259

Amy Kail
696 10th Ave #5C
New York, NY 10019
(212) 489-8943

Marc Kenison
244 West 61 Street #2A
New York, NY 10023
(212) 307-6495

Christine Kessler
106 Central Park South #8E
New York, NY 10023
(212) 262-0853

Richard Kilfoil
The Juilliard School - Residence Hall
Lincoln Center #2804B
New York, NY 10023
(212) 769-7498

Crystall Kirks
The Juilliard School - Residence Hall
Lincoln Center #2803B
New York, N.Y. 10023
(212) 769-7497

Eun Hee Ko
The Juilliard School - Residence Hall
Lincoln Center #2003B
New York, N.Y. 10023
(212) 769-7467

Maria Kurotschka
141 West 71st Street #14B
New York, NY 10023
(212) 870-0864

Edward Lawrence
The Juilliard School - Residence Hall
Lincoln Center #2804A
New York, NY 10023
(212) 769-7498

Jennifer Marquardt
The Juilliard School - Residence Hall
Lincoln Center #1904B
New York, NY 10023
(212) 769-7464

Severine Marquignon
The Juilliard School - Residence Hall
Lincoln Center #2704A
New York, NY 10023
(212) 769-7494

Rodolfo Maya
306 North Highland Ave.
Nyack, NY 10960
(914) 353-0244

Katherine McCarthy
The Juilliard School - Residence Hall
Lincoln Center #2102B
New York, NY 10023
(212) 769-7469

Kara Miller
The Juilliard School - Residence Hall
Lincoln Center
New York, NY 10023
(212) 769-7471

Cathy Minn
35 West 67th Street #411
New York, NY 10023
(212) 787-1130

Carla Moscow
35 West 67th Street #411
New York, NY 10023
(212) 787-1130

Dylan Newcomb
170 West 81st Street #6D
New York, NY 10024
(212) 724-8549

Jamie Norcini
PO Box 2461
New York, NY 10009
(212) 529-1265

STUDENT CONTACT SHEET

page 4

Carla Norwood
The Juilliard School - Residence Hall
Lincoln Center #2101A
New York, NY 10023
(212) 769-7465

Helga Nowacki
The Juilliard School - Residence Hall
Lincoln Center #2103D
New York, NY 10023
(212) 769-7471

Caroline Oxenham
The Juilliard School - Residence Hall
Lincoln Center #2001B
New York, NY 10023
(212) 769-7465

Kareem Parker
The Juilliard School - Residence Hall
Lincoln Center #2503A
New York, NY 10023
(212) 769-7485

Luis Peral
400 Kennedy Boulevard
North Bergen, NJ 08755
(201)

Kory Perigo.
The Juilliard School - Residence Hall
Lincoln Center #1702A
New York, NY 10023
(212) 769-7454

Paul Pierson
The Juilliard School - Residence Hall
Lincoln Center #2703B
New York, N.Y. 10023
(212) 769-7493

Maya Riesel
The Juilliard School - Residence Hall
Lincoln Center #1903A
New York, NY 10023
(212) 769-7463

Melani Rios
The Juilliard School - Residence Hall
Lincoln Center #1704E
New York, NY 10023
(212) 769-7456

Jose Rivera
The Juilliard School - Residence Hall
Lincoln Center #2804B
New York, NY 10023
(212) 769-7498

Leajato Robinson
The Juilliard School - Residence Hall
Lincoln Center #2804B
New York, NY 10023
(212) 769-7462

Oscar Rodriguez
The Juilliard School - Residence Hall
Lincoln Center #1801C
New York, NY 10023
(212) 769-7457

Henning Ruebsam
601 West 168th Street #66
New York, NY 10032
(212) 927-3870

Sabrina Sandvi
The Juilliard School - Residence Hall
Lincoln Center #2702A
New York, NY 10023
(212) 769-7492

Solange Sandy
The Juilliard School - Residence Hall
Lincoln Center #2101E
New York, NY 10023
(212) 769-7495

Alexander Schlempp
The Juilliard School - Residence Hall
Lincoln Center #1901E
New York, NY 10023
(212) 721-8437

Jeffrey Schmidt
708 West 192nd St. #5J
New York, NY 10040
(212) 304-4465

Kikue Shiraishi
The Juilliard School - Residence Hall
Lincoln Center #2404E
New York, NY 10023
(212) 769-7482

Steven Shropshire
The Juilliard School - Residence Hall
Lincoln Center #2501
New York, NY 10023
(212) 769-7483

Michelle St. Onge
2508 Broadway #4C
New York, NY 10025
(After Jan., with Phyllis Grant)

STUDENT CONTACT SHEET

page 5

Arnold Steiner
101 West 75th St. #5C
New York, NY 10023
(212) 724-6902

Tina Thompson
157 Belmont Ave.
New York, NY 11212
(212) 769-7597

Eryn Trudell
7 Mercer St. 5th Floor
New York, NY 10013
(212) 219-0361

Chen-Yu Tsuei
200 West 70th St. #9F
New York, NY 10023
(212) 721-9752

Allison Ulan
160 West 71st Street #9G
New York, NY 10023
(212) 721-4339

Stanley Wells
The Juilliard School -Residence Hall
Lincoln Center #2302A
New York, NY 10023
(212) 769-7476

Rachel Whiting
169 Manhattan Avenue #6B
New York, NY 10025
(212) 662-4469

Valarie Williams
35 West 67th Street
New York, NY 10023
(212) 787-1130

Kris World
The Juilliard School - Residence Hall
Lincoln Center #2803D
New York, NY 10023
(212) 769-7497

12.
8/28/90

DANCE DIVISION CALENDAR
and
JUILLIARD ACADEMIC CALENDAR 1990-1991

New Students

Thur 8/30

8:45 - 10:30 am Placement Exams for Literature and
Materials Music and Keyboard. (Students who have had
some Western music background.) - Rm.523

10:30 - 11:30 am Dance Division Orientation - St. 314

11:30 am - 1:00 pm Registration and Physical Evaluations
and A through K

3:00 - 5:00 pm Registration - Dance Office - Rm.477
Physical Evaluations - Studio 303

New Students

Fri 8/31

10:30 am - 1:00 pm Registration and Physical Evaluations
and L through Z

2:00 - 5:00 pm Registration - Dance Office - Rm.477
Physical Evaluations - Studio 303

Labor Day - HOLIDAY - No Classes

Mon 9/3

Returning Students

Tues 9/4

Validation of Class Schedules - Dance Division Office

10:00 am - 12:00 pm A through K

1:00 - 3:00 pm L through Z

Orientation

2:00 - 3:00 pm - Paul Hall

Tues 9/4

Welcome Day Events

Tues 9/4

3:00 - 4:00 pm - Dance Division Faculty Meeting - Rm.217

4:00 pm - Juilliard Faculty Meeting - Paul Hall

5:00 pm - Picnic - Grand Promenade, Avery Fisher Hall

Returning Students

Wed 9/5

Validation of Class Schedules - Dance Division Office

10:00 am - 12:00 pm L through Z

2:00 - 4:00 pm A through K

Fall Semester Classes Begin

Thur 9/6

Placement Classes - Ballet, Modern Dance,
Pointe, and Pas de Deux

Thur, Fri, Mon
9/6, 9/7, 9/10

8:45 am - 12:45 pm Note: Detailed Schedule Posted

Regular classes begin at 1 pm

Week #1

Thur 9/6 - Wed 9/12

Add-Drop Period (Fall Semester)

Mon 9/10 - Fri 9/21

Week #2

Thur 9/13-Wed 9/19

Week #3	Thur 9/20 - Wed 9/26
<u>Rosh Hashana</u> - HOLIDAY - No Classes	Thur 9/20
Week #4	Thur 9/27 - Wed 10/3
<u>Yom Kippur</u> - HOLIDAY - No Classes	Sat 9/29
Week #5	Thur 10/4 - Wed 10/10
Week #6	Thur 10/11 - Wed 10/17
<u>Dance Workshop</u> - 5:30 pm - Dance Division Studios	Thur 10/18
Week #7	Thur 10/18 - Wed 10/24
Week #8	Thur 10/25 - Wed 10/31
<u>Stage Rehearsals for November Dance Concerts</u>	Mon 10/29 - Fri 11/9
Week #9	Thur 11/1 - Wed 11/7
Week #10	Thur 11/8 - Wed 11/14
<u>November Dance Concerts</u> - The Juilliard Theater	Fri, Sat, Sun, Mon 11/9 - 11/12
<u>Video Taping of November Dance Concerts</u> - Juilliard Theater	Mon 11/12
Week #11	Thur 11/15 - Wed 11/21
<u>Last Day to Withdraw from Fall Semester Classes</u>	Fri 11/16
<u>Thanksgiving Recess</u> - No Classes	Thur 11/22 - Sun 11/25
<u>Classes Resume</u>	Mon 11/26
Week #12	Mon 11/26 - Sat 12/1
Week #13	Mon 12/3 - Sat 12/8
<u>Spring Semester Tuition, Room and Board, Fees Due</u>	Mon 12/3
<u>Graduation Intent Forms Due</u>	Mon 12/3
<u>LCSP Tour</u> - DAY ON EARTH/IMPROVISATION - Cast A	Tue 12/4 - Fri 12/14
<u>Registration for 2nd Semester (Spring 1991)</u>	Wed 12/5 - Fri 12/14
<u>Dance Workshop</u> - 5:30 pm - Dance Division Studios	Thur 12/6
Week #14	Mon 12/10 - Sat 12/15
<u>Juilliard Faculty Meeting</u> - 5:00 pm	Thur 12/13
<u>Holiday Party</u> - 6:00 pm	

Week # 15	Mon 12/17 - Sat 12/22
<u>Fall Semester Final Examinations</u>	Mon 12/17 - Fri 12/21
<u>Fall Semester Ends</u>	Fri 12/21
<u>Winter Recess - No Classes</u>	Sun 12/23 - Sun 1/6
<u>Spring Semester Classes Begin</u>	Mon 1/7
Week #16	Mon 1/7 - Sat 1/12
<u>Add-Drop Period (2nd Semester)</u>	Wed 1/9 - Fri 1/18
Week #17	Mon 1/14 - Sat 1/19
<u>Dance Workshop - 5:30 pm - The Juilliard Theater</u>	Thur 1/17
<u>Dance Workshop - 5:30 pm - The Juilliard Theater</u>	Fri 1/18
<u>Dance Workshop - 12:00 pm & 5:00 pm - Juilliard Theater</u> (or 2:00 pm / TBA)	Sat 1/19
Week #18	Mon 1/21 - Sat 1/26
<u>Martin Luther King Jr. Day - HOLIDAY - No Classes</u>	Mon 1/21
Week #19	Mon 1/28 - Sat 2/2
Week #20	Mon 2/4 - Sat 2/9
<u>Dance Workshop - CHOREOGRAPHERS AND COMPOSERS PROGRAM</u>	Wed 2/6
Alice Tully Hall - "Wednesdays at One" Concert Series	
Week #21	Mon 2/11 - Sat 2/16
<u>Dance Workshop - 5:30 pm - Dance Division Studios</u>	Thur 2/14
Week #22	Mon 2/18 - Sat 2/23
<u>LCSP Tour - CROSS CULTURAL PROGRAM - Cast A</u>	Tue 2/19 - Fri 3/1
Week #23	Mon 2/25 - Sat 3/2
<u>Focus! Program - 8:00 pm - The Juilliard Theater</u> (Alice Tully Hall on Fri 2/22) (3:00 pm on Sun 2/24)	Fri, Sun - Thur 2/22, 2/24 - 2/28
<u>Regional Entrance Auditions</u>	Sun 2/24
Los Angeles, CA	Tue 2/26
Dallas, TX	Wed 2/27
Miami, FL	
<u>Senior Production Class Event - Studio 301</u>	Week of 2/25
<u>LCSP Tour - CROSS CULTURAL PROGRAM - Cast A</u>	Mon 3/4 - Fri 3/8

Mid-Term Recess - No Classes

Mon 3/4 - Sun 3/17

March Entrance Auditions New York City

Mon 3/4 - Fri 3/8

Classes Resume

Mon 3/18

Week #24

Mon 3/18 - Sat 3/23

Week #25

Mon 3/25 - Sat 3/30

Last Day to Withdraw from 2nd Semester Classes

Thur 3/28

Good Friday and Passover - HOLIDAY - No Classes

Fri 3/29

Week #26

Mon 4/1 - Sat 4/6

Week #27

Mon 4/8 - Sat 4/13

Stage Rehearsals for April Dance Concerts

Mon 3/25 - Fri 4/5

April Dance Concerts - The Juilliard Theater

Fri, Sat, Sun, Mon
4/5 - 4/8

Video Taping of April Dance Concert - Juilliard Theater

Mon 4/8

Pre-Registration of Current Students for 1991-92

Mon 4/8 - Fri 4/19

Week #28

Mon 4/15 - Sat 4/20

Week #29

Mon 4/22 - Fri 4/27

LCSP Tour - CROSS CULTURAL PROGRAM - Cast B

Tue 4/23 - Fri 5/3

LCSP TOUR - DAY ON EARTH/IMPROVISATION - Cast B

Tue 4/23 - Fri 5/3

Dance Workshop - 5:30 pm - Dance Division Studios

Thur 4/25

Music Jury Week - Dance Technique classes in morning;
No Afternoon Classes

Mon 4/29 - Fri 5/3

Week #30

Mon 5/6 - Sat 5/11

Final Examinations

Mon 5/6 - Fri 5/10

Dance Graduation Juries

Thur 5/9 & Fri 5/10

Faculty Meeting - 5:00 pm - Paul Hall

Wed 5/8

Party - 6:00 pm

Spring Semester Classes End

Fri 5/10

Dance Workshops - 12:00 pm - The Juilliard Theater
5:30 pm - Senior Jury Pieces - Theater

Sat 5/11

Dance Workshops - 12:00 pm - The Juilliard Theater
8:00 pm - Young Choreographers - Theater

Mon 5/13

Dance Annual Juries

Tue, Wed, Thur
5/14, 5/15, 5/16

Final Concert - Juilliard Orchestra, 8 pm, Juilliard Theater

Thur 5/16

Commencement - 11:00 am - Alice Tully Hall

Fri 5/17

May Entrance Auditions - New York City

Mon 5/20 - Wed 5/22

LCSP Tour - CROSS CULTURAL PROGRAM - Mixed Cast

Mon 5/20 - Fri 5/24

LCSP Tour - DAY ON EARTH/IMPROVISATION - Mixed Cast

Mon 5/20 - Fri 5/24

Memorial Day - Observed Holday

Mon 5/27

Last Day for Current Students to Pay Registration Fee
- Guarantees Place for 1991-92 Academic Year -

Fri 5/31

13

THE JUILLIARD SCHOOL
DANCE DIVISION

((((NEWSLETTER))))

VOL. 3, ISSUE #1

AUGUST 29, 1990

WELCOME TO JUILLIARD!

Welcome to new students and welcome back to returning students. We know what an adjustment it is moving to New York City, getting settled and working at the intensive level required by Juilliard. At first you will probably think it is a snap - easy. But, as the muscles begin to ache, as fatigue settles in and as the term papers pile up, you may change your opinion.

The dance office is your home away from home. We are here to help you.

* * * MEET THE STAFF * * *

Suzanne Daone is new to the staff this year, as departmental secretary. Her hours are 9-5 and she is probably the first one in the office you will meet on any given day. She is in charge of workshops and the newsletter, among other things.

Mary Chudick is in charge of student workers, financial transactions, the archives and many other things. She has been here many years and knows everything and everybody. Her hours are 9-5 Mondays and Tuesdays and 9-1 either Thursday or Friday.

Suzanne and Mary share the charge of student workers.

Diana Feingold is Departmental Administrator to Ms. Topaz. It is to her that you will report absences, make appointments with Ms. Topaz and obtain tickets for the dance concerts. She makes the weekly schedule. Her hours are 11:45-5:45 daily.

Suzanne and Diana share keeping Ms. Topaz's calendar and the making of appointments.

\\ \\ \\ CHECK IT OUT! / / / /

We urge you to come by the office at least once daily to check the bulletin boards for important notices, schedule changes, rehearsal schedules, costume fitting appointments, free or reduced-rate tickets to dance events throughout the city, and much more. It is absolutely essential for you to do this; as with the law, ignorance is no excuse for missing a rehearsal, class change, etc.

(2.)

For your use and convenience, there is a refrigerator in Diana's office. Students are encouraged to use it as much as they like. We will appoint a student to open the office door before 8:45 class, if you wish to store snacks or lunch in it before classes begin.

[[[[LOCKERS]]]]

Each student is assigned a locker annually. Be sure to come to the dance office the first day of school to obtain your locker assignment and combination lock. Lockers are scarce commodities and often two students share the same locker.

< < < < ADVISORS > > > >

Each class has a faculty advisor whose job it is to discuss any problems and offer advice and counselling to the student. The advisors are:

1st year: Ethel Winter and Maria Grandy
2nd year: Carolyn Adams and Genia Melikova
3rd year: Jill Beck
4th year: Muriel Topaz

Office hours for each advisor will be posted on the bulletin board outside the dance office (Rm. 477). In addition, all advisors are available by appointment.

All faculty members are available for consultation on an "as needed" basis. Make an appointment or see the teacher before or after class. Ms. Topaz is always available for consultation, discussion and problem solving. Although she maintains an open door policy, it is probably more practical to make an appointment. See Suzanne or Diana to set one up.

In addition, during the week of April 29th-May 3rd, each technique teacher is scheduled for a tutorial consultation session.

Towards the end of the first semester or the beginning of the second, each student will be scheduled for an individual conference with his/her entire family. This is an opportunity to have the student evaluated by the faculty as a group, and for the student to pose questions or discuss problems with the faculty.

13

(3.)

? ! ? ! MIND/BODY DUALISM & THE JUILLIARD DANCER ! ? ! ?

Students are also reminded that Juilliard offers medical and psychological counselling. For medical advice, see the nurse, Joy Favuzza, in Rm. 203 from 9-5 daily. Dr. Cheryl Walters is at Juilliard twice weekly for consultation. Dr. David Weiss is our consulting Orthopedist. Psychological counselling is by appointment and is confidential. Call 769-3918 to make an appointment. Staff Psychologists are: Elma Kanefield, Graham Kavanaugh and Lucy Collins.

All students are strongly urged to be sure to enroll for Voluntary Medical Insurance offered by the school. If you do not take this insurance, you may find yourself with insufficient coverage if you sustain an injury, or totally without coverage for any incident before the first day of school or after the last. Please subscribe. It is very necessary.

Jane Kosminsky, Alexander Technique and Modern Dance teacher, will offer a clinic for injuries every Friday 12:15-1:00. Others who can help you with injury problems and/or remedial exercises are Bernadette Hecox and Alfonso Solimene, anatomy teachers (anatomy lab meets Friday afternoons). All faculty members can also be helpful - most, alas, from first-hand knowledge.

Laura Glenn, Modern Dance faculty, has done much advanced anatomical study and can be helpful, if you are injured. Ms. Glenn offers a pre-technique warm-up Monday and Wednesday mornings 8:00 - 8:40, which is open to 2nd, 3rd and 4th-year students.

The following is the policy for observing classes while a student is injured:

If you are injured, you are required to attend class, equipped with a pencil and paper. (Students are only excused from observing if they have a doctor's appointment, have been medically advised to be in bed or similar obligation. Please inform the teacher prior to the appointment.)

The student must note criticisms and corrections given, to whom these comments are made, who absorbs or disregard corrections, personal observations, good or bad examples of placement, execution of steps, etc.

The injured student can learn a great deal about his or her own technique, as well as gain valuable insight into proper approach and working habits. When he or she is once again able to dance, such knowledge can mean a gain rather than a loss during the recuperation period.

If anyone is interested in discussing the benefits of this policy, they may speak with Maria Grandy, who had fine results with this procedure when she was Director of Joffrey II Company.

13

(4.)

???? "Inevitably, The Question Turns To Politics..." ? ? ? ?

Each class at Juilliard elects two representatives to serve on the departmental student council. The eight representatives meet with Ms. Topaz more or less monthly and act as a continuing channel of communication between the administration and the student body. Student representatives meet with their classes in order to find out what issues need discussion and attention, and to pass on information from the administration. Representatives take turns writing the departmental news bulletin. They are also responsible for supervising the annual student evaluation of faculty.

In addition to the departmental council, there is a school-wide Student Council. If you are interested in participating, speak to Student Affairs in Rm. 219.

> > > NEWS FROM THE REGISTRAR < < <

Schedule changes may be made only during ADD/DROP period, September 10-21. Sign up for appointment in the Dance Division Director's Office beginning Thursday, September 6th. NO CLASSES MAY BE DROPPED AFTER SEPTEMBER 21.

DEADLINE FOR WITHDRAWAL FROM A NON-REQUIRED CLASS IS FRIDAY, NOVEMBER 16th. Grade of "W" recorded. Forms will be available in the Registrar's Office. No withdrawal is official unless the form is signed by student and instructor and returned to the Registrar's Office by November 16th. NO STUDENT MAY WITHDRAW FROM A REQUIRED CLASS WITHOUT THE APPROVAL OF SCHOLASTIC STANDING COMMITTEE.

Please be sure that we have a correct mailing address for you at all times. Change of address forms are available in the Registrar's Office.

Check the Registrar's bulletin board near the Street Lobby elevator and the glass case outside the Registrar's Office (2nd Floor) regularly for important information.

]]]] SPACE SAGA [[[[

As could have been predicted (but we were hoping), the studio space for SAB in the new building is not quite finished. Thus, they will not be vacating the Juilliard premises just yet. The latest estimates are between November 1st and December 1st.

We will, however, be having one extra space this fall. The search is on for an extra studio for at least parts of every day until construction is finished, so that we can run our full program as planned.

Though this is disappointing for all of us, at least the end is in sight!

13

(5.)

- - - - ABSENTEE POLICY FOR THE DANCE DIVISION - - - -

Students are permitted 10% absence, whether excused or unexcused. Absence in excess of 10% leads to departmental warning. Continued absences over 10% result in probation and eventual dismissal.

Excluded from the 10% figure are stage rehearsals, and professional leave not to exceed one week, or nine days for the Lincoln Center Student Program (LCSP). In case of serious illness, a doctor's note is needed and students will be evaluated on a case by case basis.

The faculty reports weekly on attendance. Absences in excess of 3 per class are immediately brought to the attention of the director and are discussed among the faculty at the monthly faculty meetings. If an habitual and persistent pattern of missed classes emerges, for which the faculty, office and/or director do not know the reason, the student will be dismissed, after appropriate warning.

If you are having a problem, we highly recommend that you discuss it with your faculty advisor or with the director.

It is very important that you report to the Dance Division the reason and amount of time that you are absent from class.

If you are absent due to a dance-related injury, you should:

- 1.) Promptly see the nurse.
- 2.) See whatever doctor she refers you to, if such referral is necessary.
- 3.) See Diana so she can issue a note to the faculty.
- 4.) Observe class.
- 5.) Ms. Topaz will be happy to speak with you, should you need advice or simply someone to talk with.
- 6.) Keep Diana and the faculty advised of your progress.

If you are absent for less than three days, please report your absence to all your teachers and inform them of the reason for being out of class.

13

(6.)

* * * * RE: PERFORMANCE * * * *

Juilliard is a performing arts school, and all students are expected to perform every year. Part of your curriculum is a two-credit repertory requirement each semester. In order to encourage performance, but to recognize as well your health, stamina and technical progress, the faculty has drawn up the following guidelines:

- 1.) Each student is expected to perform at Juilliard at least once each semester. Performance opportunities are:
 - a.) Spring and Fall Concerts
 - b.) Operas
 - c.) Special projects
 - d.) Interdepartmental projects
 - e.) Dance events and workshops
 - f.) Lincoln Center Student Program
 - g.) FOCUS! (Contemporary Music Concert)
- 2.) First year students do not perform in the spring and fall concerts series, nor in the Lincoln Center Student Program, but are expected to perform in workshops and other projects two times a semester. Since our concern is the disruption of your classwork due to rehearsals, multiple performances of the same work are counted as one. There may be occasional exceptions for students who enter with advanced standing.
- 3.) Second, third and fourth year students may perform in two pieces in each of the spring and fall concerts. In rare cases, a student may receive permission to perform in three works in a given semester. Three works are probably all that can be intelligently scheduled.
- 4.) Professional leaves of absence are restricted to a maximum of ONE week. NO EXCEPTIONS!

+ + + + WORKSHOPS + + + +

Cynthia Baker is the Dance Division stage manager. As such, she is an important person in your life. It is her job to act as a liaison between stage, costume and production personnel and the students. She stage manages our spring and fall concerts, oversees the stage managing of the workshops, arranges costume fittings, signs work orders for costumes and props, helps with sound recording and much more. She is both to be depended upon and cherished. You can find her in the faculty room off of Rm. 477 when she isn't on stage or running errands. Cynthia has provided the following workshop guidelines:

During these workshops, proper stage etiquette is requested and required for a successful performance. This includes the following:

- 1.) Be on time for scheduled rehearsals and performance call times.
- 2.) Treat your costumes as valuable property.
- 3.) No smoking, eating or drinking on stage. Federal smoking laws will be observed.
- 4.) Most importantly, have respect for the others who share the stage with you.
- 5.) Follow all instructions given you by the Stage Manager. Her word is law backstage.

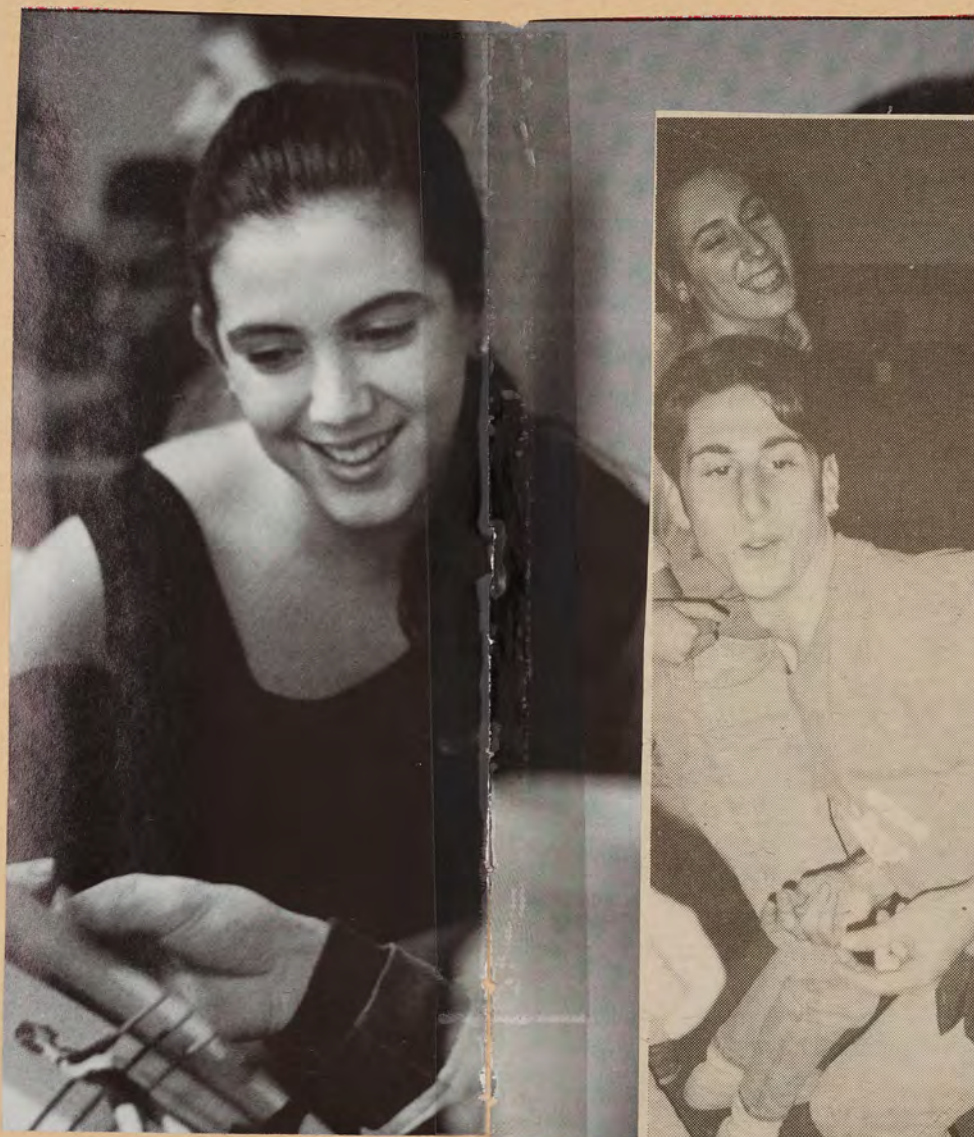
Dancers are responsible for their own sound tapes. They are to be cued-up and given to the sound operator at the beginning of each rehearsal/performance period and picked up afterwards.

The emphasis of these workshops is on the dancing and choreography, not the technical capabilities or special effects of the theater space. Although the stage lights will be available, only a limited number of cues can be accomplished. Follow spots, specials or color changes are not possible.

If these simple guidelines are followed by everyone, the stage workshops will be very successful. If you have any other questions concerning the workshops, please feel free to contact Cynthia Baker in the faculty room.



DANCE





15

THE JUILLIARD SCHOOL
DANCE DIVISION
SCHEDULE OF DAILY CLASSES
MONDAY

TIME	PLACE	CLASS	INSTR./ACCOMP.
8:00-8:40	St. 303	ALEXANDER TECHNIQUE	Kosminsky
8:45-10:10	St. 306	BALLET 1	Corvino/Holland
	St. SAB 1	BALLET 2a	Zaraspe/Freiberg
8:45-10:15	St. 320	BALLET 3b	Harkarvy/Zvereva
	St. 321/305	MODERN 3	Winter/Ruddy/Steeber
	St. 305/321	MODERN 4	Hirabayashi/Hansen
8:45-10:15	St. SAB 2	MODERN 1b	Kosminsky/
10:10-10:30	St. 306	POINTE I	Corvino/Holland
10:05-10:30 or 10:30-10:50		BREAK	
10:30-11:45	St. 306	BALLET 4	Harkarvy/Zvereva
	St. 314	BALLET 5	Grandy/Frieberg
10:50-12:15	St. 320	BALLET 2b & 3a	Zaraspe/Holland
	St. 321/305	MODERN 1	Winter/Ruddy/Hansen
	St. 305/321	MODERN 2	Hirabayashi/Steeber
11:45-12:45	St. 306	PAS DE DEUX 1V	Corvino/Zvereva
12:15-1:00	Rm. 545	KEYBOARD, sec. 1	Ewazen
12:15-1:00	St. 314	INJURY CONFERENCES	Kosminsky
12:15-1:00		BREAK	
1:00-2:15	St. 306	PAS DE DEUX III	Zaraspe/Holland
	St. 305	DANCE COMPOSITION 1, sec. 1	Keen/Hansen
	St. 321	DANCE COMPOSITION 2, sec. 1	Rudko/Freiberg
	Rm. 527	HUMANITIES 1, sec. 2	Maione
	Rm. 510	HUMANITIES 2, sec. 3	Hoechsmann
	Rm. 503	HUMANITIES 1, sec. 1-Foreign	Sarzatti
	Rm. 217	THEATER, PERFORMANCE, COMMUNICATION	Oliver & Rojcewicz
2:30-3:45	St. 320	LABANOTATION 1, sec. 1	Grandy/Popovic
		(2nd year)	
	St. 321	DANCE COMPOSITION 1, sec. 2	Keen/Hansen
	Rm. 514	SEMINAR for SENIORS	Hill
	Rm. 216	STAGECRAFT	Baker
	Rm. 510	HUMANITIES 1, sec. 3	Hoechsmann
	Rm. 527	HUMANITIES 1, sec. 4	Rojcewicz
	Rm. 503	HUMANITIES 2, sec. 4	Steele
	Rm. 218	ENGLISH 1, sec. 1	Slamovitz
4:00-6:00	314/503	ANATOMY	Hecox & Solimene

TUESDAY

TIME	PLACE	CLASS	INSTR./ACCOMP.
8:00-8:40	St. 303	ALEXANDER TECHNIQUE	Kosminsky
8:45-10:00	St. SAB 1	BALLET 1	Corvino/Freiberg
	St. SAB 2	BALLET 2	Zaraspe/Holland
	St. 320	BALLET 3 (men until 10:15)	Harkarvy/Mirochnik
8:45-10:15	St. 314	MODERN 3b	Adams/Steeber
	St. 321	MODERN 4	Kent/Hansen
10:00-10:20	St. SAB 1	BALLET 1 & 2 - MEN	Corvino/Freiberg
	St. SAB 2	POINTE II	Grandy/Holland
10:20-10:50		BREAK	
10:50-12:10	St. 320	BALLET 4 & 5	Harkarvy/Grandy/Holland
	St. 321	MODERN 1	Winter/Glenn/Steeber
	St. 306	MODERN 2	Adams/Hansen
	St. 314	MODERN 3a	Kent/Rosen
12:10-12:30	St. 320	POINTE III	Grandy/Holland
12:15-1:15	St. 306	JAZZ	Meier/Ellison
12:10-1:00		BREAK	
1:00-2:15	St. 320	LABANOTATION 1, sec. 2 (1st year)	Grandy/Popovic
	St. 321	ELEMENTS OF PERFORMING	Koner/Hansen
	St. 314	TAP	Brown
	Rm. 216	VOICE	LaBouff
	Rm. 527	HUMANITIES 2, sec. 5	Rojcewicz
	Rm. 217	THEATER/VISUAL ARTS	Berman/Oliver
1:20-2:20	St. 306	LABANOTATION 3	Beck
2:30-3:45	St. 321	L & M 1	Abramson
	Rm. 529	L & M 2	Eyerly
	Rm. 217	BACH TO BRAQUE & BEYOND	Berman/Zyman
	Rm. 523	THEAESTHETIC/ARTISTICEXP.	Rojcewicz/Bilous
4:00-5:45	St. 321	DANCE COMPOSITION 1, sec. 1&2	Keen/Hansen
4:00-6:00	St. 314	MODERN REPERTORY II	Winter/Ruddy

WEDNESDAY

<u>TIME</u>	<u>PLACE</u>	<u>CLASS</u>	<u>INSTR./ACCOMP.</u>
8:00-8:40	St. 303	ALEXANDER TECHNIQUE	Kosminsky
	St. 321	PRE-TECHNIQUE WARM-UP	Glenn
	(open to 2nd, 3rd, 4th yr. students)		
8:45-10:00	St. 320	BALLET 4	Grandy/Holland
	St. SAB 1	BALLET 5	Corvino/Freiberg
8:45-10:15	St. 321/305	MODERN 2	Hirabayashi/Hansen
	St. 306	MODERN 3a	Connor/Fleisher
9:00-10:15	St. 305/321	MODERN 1	Glenn/Steeber
10:00-10:20	St. SAB 1	BALLET 4 & 5 men	Corvino/Freiberg
10:00-10:30	St. 320	POINTE III	Melikova/Holland
10:20-10:45	St. 306	POINTE II c	Grandy/Loseva
10:30-10:50		BREAK	
10:50-12:10	St. 314/320	BALLET 1	Melikova/Loseva
	St. 306	BALLET 2	Harkarvy/Holland
	St. 320/314	BALLET 3	Zaraspe/Zvereva
	St. 321/305	MODERN 3b	Connor/Hansen
	St. 305/321	MODERN 4	Hirabayashi/Steeber
12:15-12:55	St. 306	POINTE I	Melikova/Holland
	St. 320	POINTE II	Grandy/Freiberg
	St. 321	MENS MODERN	/Hansen
	St. 305	MODERN PARTNERING	Faculty
12:55-1:30		BREAK	
1:30-2:30	St. 321	DANCE COMPOSITION 2, sec. 1	Rudko/Freiberg
2:00-3:15	Rm. 217	L & M 3	Ewazen
2:00-3:45	Rm. 503	MODERNIST ERA	Allen & Sachs
2:15-3:15	St. 320/305	LABANOTATION 1, sec. 2 (1st year)	Grandy
	St. 305/320	LABANOTATION 1, sec. 4 (1st year)	Jordan/Popovic
2:30-3:30	St. 321	DANCE COMPOSITION 2, sec. 2	Rudko/Freiberg
3:30-4:30	St. 320/306	LABANOTATION 1, sec. 1 (2nd year)	Grandy
	St. 306/320	LABANOTATION 1, sec. 3 (2nd year)	Jordan/Popovic
3:30-4:45	Rm. 217	L & M 1	Ewazen
3:35-4:50	St. 321	LABANOTATION 2	Beck/Holland
4:00-5:15	Rm. 523	L & M 4	Dennis
5:00-5:45	Rm. 568	KEYBOARD, sec. 2	Ewazen
5:00-6:15	St. 314	SPANISH II	Marina/Popovic
5:30-7:00	St. 306	BALLET REPERTORY I, 2a	Melikova/Zaraspe

15

THURSDAY

<u>TIME</u>	<u>PLACE</u>	<u>CLASS</u>	<u>INSTR./ACCOMP.</u>
8:00-8:40	St. 303 St. 321	ALEXANDER TECHNIQUE PRE-TECHNIQUE WARM-UP	Kosminsky Glenn
8:45-10:00	St. SAB 1 St. 320	BALLET 3b & 4 BALLET 5	Zaraspe/Zvereva Harkarvy/Holland
8:45-10:00	St. 321	MODERN 2	Glenn/Hansen
9:00-10:15	Rm. 217	LECTURE SERIES for 1st year Guests (1st Semester) <u>MANDATORY</u>	
10:00-10:20	St. SAB 1	BALLET 3b & 4 & 5 - MEN	Zaraspe/Zvereva
10:05-10:35 10:20-10:50	St. 320	POINTE I Ib & III BREAK	Melikova/Holland
10:50-12:10	St. 320 St. 306 St. 321/305 St. 305/321 St. 314	BALLET 1 & 2a BALLET 2 b & 3a MODERN 3 MODERN 4 MODERN 1b	Melikova/Holland Harkarvy/Zvereva Connor/Hansen Winter/Glenn/ Glenn/Ruddy
12:10-12:30 12:15-1:00	St. 320	POINTE I & IIa BREAK	Melikova/Holland
1:00-2:15	St. 320 St. 314 St. 321 Rm. 514 Rm. 523 Rm. 527 Rm. 510 Rm. 503 Rm. 217 St. 306	LABANOTATION 1, sec. 3 2nd year) SPANISH 1, sec. 1 INDIAN L & M 3 L & M 4 HUMANITIES 1, sec. 2 HUMANITIES 2, sec. 3 HUMANITIES 1, sec. 1-Foreign THEATER, PERFORMANCE, COMMUNICATION	Jordan Marina/Popovic Indrani Ewazen Dennis Maione Hoechsmann Sarzatti Oliver & Rojcewicz
2:30-3:45	St. 320 St. 321 Rm. 216 Rm. 514/306 Rm. 510 Rm. 527 Rm. 503 Rm. 217	LABANOTATION 1, sec. 4 (1st year) DANCE COMPOSITION 2, sec. 2 PRODUCTION LABANOTATION 2 HUMANITIES 1, sec. 3 HUMANITIES 1, sec. 4 HUMANITIES 2, sec. 4 ENGLISH 1, sec. 1	Jordan Rudko/Freiberg Glenn Beck Hoechsmann Rojcewicz Steele Slamovitz
4:00-4:45	Rm. 514	KEYBOARD, sec. 3	Ewazen
4:00-5:15	St. 314/306	BALLET REPERTORY I Ib, III	Zaraspe/Melikova
4:00-6:30	St. 321	MODERN REPERTORY I	Glenn

15

FRIDAY

<u>TIME</u>	<u>PLACE</u>	<u>CLASS</u>	<u>INSTR./ACCOMP.</u>
8:15-8:55	St. 303	ALEXANDER TECHNIQUE	Kosminsky
8:15-8:55	St. 321	PRE-TECHNIQUE WARM UP	Glenn
9:00-10:30	St. SAB 1	BALLET 2b & 3 -WOMEN(PTE)	Melikova/Freib.
	St. SAB 2	BALLET 4 & 5 - WOMEN (PTE)	Grandy/Holland
9:15-10:30	St. 321/305	MODERN 1	Glenn/Kosminsky/Steeb.
	St. 305/321	MODERN 2	Adams/Fleisher
	St. 320	BALLET 3, 4 & 5 - MEN	Harkarvy/Zvereva
10:30-11:00		BREAK	
11:00-12:15	St. 320	BALLET 1 & 2a - WOMEN(PTE)	Melikova/Zvereva
	St. 306	BALLET 1 & 2 - MEN	Corvino/Holland
	St. 321/305	MODERN 3	Adams/Fleisher
	St. 305/321	MODERN 4	Kent/Steeber
	St. 314	BALLET 3 & 4a	Grandy/Mirochnik
12:15-1:00		BREAK	
12:30-1:30	St. 320/306	PAS DE DEUX II	Corvino/Zvereva
	St. 306/320	PAS DE DEUX I	Melikova/Holland
1:00-2:15	St. 314	SPANISH III & IV	Marina/Popovic
	St. 305	ACTING	Feldman
	Rm. 527	HUMANITIES 2,sec. 5	Rojcewicz
	Rm. 217	THEATER/VISUAL ARTS	Berman/Oliver
	St. 321	LABANOTATION 3	Beck/Mirochnik
	Rm. 216	VOICE II(1st semester only)	La Bouff.
2:30-3:45	Rm. 549	L & M 1	Ewazen
	Rm. 529	L & M 2	Eyerly
	Rm. 217	BACH TO BRAQUE & BEYOND	Berman/Zyman
	Rm. 523	THEAESTHETIC/ARTISTICEXP.	Rojcewicz/Bilous
	St. 320		
	St. 321		
	St. 306		
4:15-5:00	Rm. 216	KEYBOARD,sec. 4	Ewazen
4:15-5:30	St. 314	SPANISH I,sec. 2	Marina/ Holland
	Rm. 523(or306)	DANCE HISTORY 2	Beck
4:15-6:00	St. 321	IMPROVISATION	Shang

SATURDAY

<u>TIME</u>	<u>PLACE</u>	<u>CLASS</u>	<u>INSTR./ACCOMP</u>
9:00-9:45	St. 303	ALEXANDER TECHNIQUE	Kosminsky
10:00-11:30	St. 320	BALLET All levels	Zaraspe/Hollan
	St. 321	MODERN 1	Kosminsky/Steeber
		(November 3 thru December 15)	
	St. SAB 1	IMPROVISATION II (2nd semester only)	TB
11:30-1:00	St. 320	BAROQUE	Hilton/Freiberg



David J. Archer

Students at the Juilliard School in New York City move into the performing arts college's just-opened dormitory.

Moving Up

by Nicole Dekle

On October 10, students in the dance division of New York City's Juilliard School could be seen toting even more gear than usual: They were moving into just-opened nearby dormitory space, part of a recent expansion in the area adjacent to Lincoln Center for the Performing Arts where Juilliard has been located since 1969. The dormitory has the capacity to house 375 of the 775 students currently enrolled in the music, dance, and drama divisions at Juilliard; it takes up twelve floors of a building constructed on West Sixty-fifth Street. The structure, to be called the Samuel B. and David Rose Building, will also house the relocated headquarters of the School of American Ballet (SAB), which formerly rented space from Juilliard. (The new space is owned by Lincoln Center, of which Juilliard and SAB are constituent organizations. Eventually, nine other organizations will occupy the space as well.) Sixty-four boarding students at SAB are yet to make the move to four additional floors of dormitory suites. [See *Presstime News*, May 1990, page 18.]

"We're all very excited about it, says Muriel Topaz, director of Juilliard's dance division. "It's the first time ever in its history [the school was founded in 1952] that Juilliard has had a residence hall." She adds, "I think it's quite remarkable for a place in New York to have such a thing."

Topaz emphasizes that the advantages of

the dormitory include the fact that it is a "totally secure space," and the fact of its being "right next door." Before this time, she says, "the kids had to find their own accommodations. We did have some arrangements with the 63rd Street YMCA and with a residence hotel called the Narragansett. They were adequate, but not highly satisfactory." Now, she says, all of the ninety-one students at the dance division "who wish to be housed are housed." She adds that "all of the incoming freshman are required to live [in the residence hall] unless they have family housing in the New York metropolitan area."

Topaz feels that "there are a lot of people who don't come to New York to study because they're worried about the housing situation," referring to the prohibitively expensive rents in the metropolitan area, notably in the city's Upper West Side where Juilliard is located. The cost of renting, as well as questions of safety, is of great concern to the school, which attracts an international student body. Students opting to live in the dorms pay \$375 a month for a double, while singles are rented at \$450 a month.

In early 1991, a full meal program will be available to students, pending completion of a cafeteria. Although built primarily to serve Juilliard and SAB, the cafeteria will be open to the general public. □

JUILLIARD

Residence Life



As a student at Juilliard you'll be experiencing all of the challenges and rewards of belonging to an exciting performing arts community; you'll also be living in one of the most active cultural centers of the world — New York City. We know how important it is to feel at home in this stimulating environment. When you're rehearsing and practicing the last thing you need to worry about is housing — you should feel comfortable, supported and safe as you progress personally and artistically.

The new Residence Hall at Juilliard was designed to meet your special needs as performing arts students. Located only a few feet from Juilliard's front door, the Residence Hall holds a prominent place on the campus of Lincoln Center for the Performing Arts, which is the home not only of The Juilliard School but of The Metropolitan Opera, the New York Philharmonic, the New York City Ballet, and the Lincoln Center Theatre. You'll find the new Residence Hall's comfort and convenience complemented by the unique atmosphere

study and recreational lounges, a typing/computer room, a laundry room, a staff of live-in professionals (including the Director of Student Affairs and the Assistant Director of Residence Life) and one or two Resident Assistants, student "experts" on the Hall.

All first-time college students (with permanent addresses outside of New York City) are required to live in the Residence Hall for their first year at Juilliard. If you are one of these students, you'll share a room in one of the suites with another first-time college student. Returning students, graduate students and transfer students may choose among other options.

Security

As part of Lincoln Center, the Juilliard Residence Hall is located in one of the most desirable neighborhoods of Manhattan. The Hall is well protected by trained Lincoln Center security personnel who screen visitors at the entrances to both the Lincoln Center building and the Residence Hall tower 24 hours a day. An electronic surveillance system is also employed at entry ways, and no one may enter the Hall without a pass. Students have identification cards and keys to their own suites and to their own bedrooms. Thanks to the ready assistance of the security personnel and the Residence Hall staff, the students here feel safe and at home.

provided by a community of fellow artists, friends and professionals sharing plenty of learning opportunities and a full social life.

Facilities and Accommodations

The Juilliard Residence Hall houses up to 360 students and occupies the top thirteen floors of the new 29-story Samuel B. and David Rose building. The Rose building also provides offices and studios for other members of the Lincoln Center "family" and accommodations for visiting faculty and guest artists. As a resident of the Hall you'll be one of six to eight students living in a furnished suite of 5 bedrooms (2 doubles and 3 singles), 2 ½ bathrooms, and a large living room with a fantastic view of Lincoln Center and Manhattan or the Hudson River and the western horizon.

Most floors are equipped with two sound-proofed practice rooms, containing Steinway L pianos. In addition, the Hall provides: a community kitchen, vending machines,



Photos: Cover: The Residence Hall in the Samuel B. and David Rose building, The Juilliard School, right, The Vivian Beaumont Theater, left. Photo by James Sloan Allen. Opposite page: The Lincoln Center campus model. Photo by Wolfgang Hoyt. Above: Single room and below: Living room in student suite. Photos by Henry Grossman.



The Juilliard School
Dance Division

Lecture Demonstration

SANKAI JUKU

Friday, September 28, 1990

Studio 321

11:00 - 12:30

Featuring Artistic Director and Choreographer

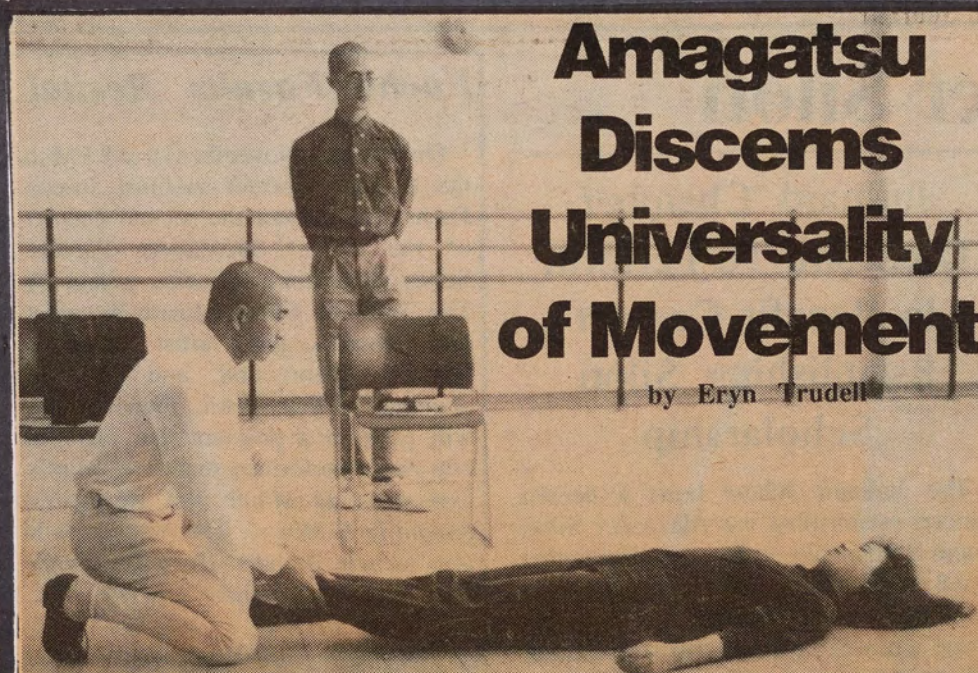
Ushio Amagatus

and

Company Member

Atsushi Ogata

All Are Welcome!



Amagatsu Discerns Universality of Movement

by Eryn Trudell

Presented by the City Center Theatre and the Japan society in September, Sankai Juko performed the artistic masterpiece *The Egg Stands Out of Curiosity-Unetsu*, successfully communicating to its audience--a full house--through a movement language, apparently understood by all.

The impact of this event would later influence Juilliard when fourth year dance student Hiroko Ishimura, originally from Japan, becomes liaison between Ushio Amagatsu, the Artistic Director and choreographer of the Japan society, and the Juilliard Dance Division.

Ushio Amagatsu demonstrates the flow of movement energy on student Hiroko Ishimura, as Atsushi Ogata observes.

STEPHANIE CIMINO

FOR IMMEDIATE RELEASE

THE JUILLIARD SCHOOL

Contact: Debra Kinzler
October 11, 1990

Telephone (212) 799-5000 x 207
(212) 721-0965
Facsimile (212) 724-0263
Telex 373-7011 JUILLIARDSCH

N E W S

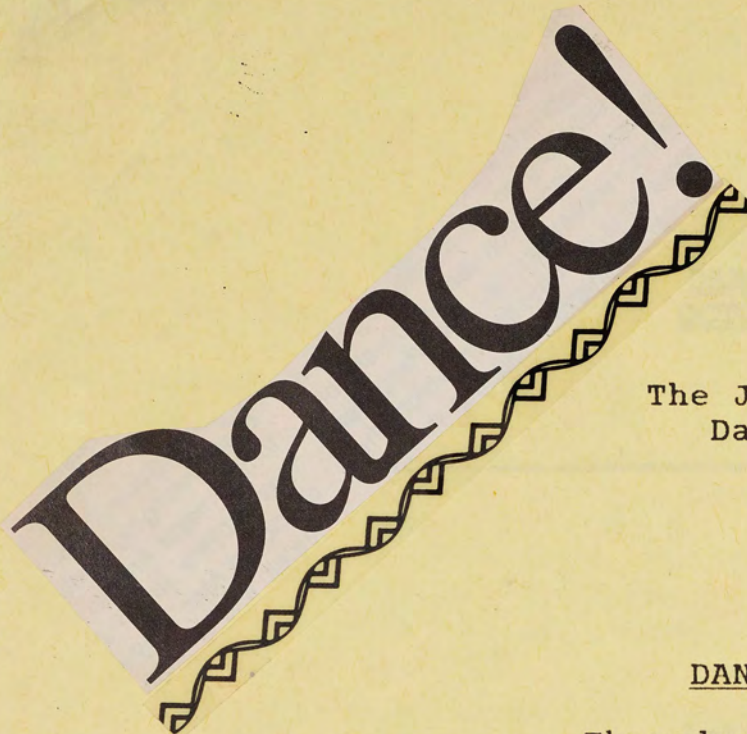
THE JUILLIARD DANCE DIVISION'S FALL PERFORMANCE SERIES
CELEBRATES TWO DECADES OF AMERICAN DANCE
FRIDAY, NOVEMBER 9 THROUGH MONDAY, NOVEMBER 12 AT THE JUILLIARD THEATER

Program Features World Premieres by Daniel Pelzig and Paul Estabrook;
and Repertoire Works by Martha Clarke, Felix Blaska and Robert Barnett;
Anna Sokolow and Marjorie Mussman

The Juilliard Dance Division celebrates two decades of American Dance, Friday, November 9 through Monday, November 12 when it presents its fall performance series, at the Juilliard Theater. Performances are at 8 PM, except Sunday, November 11 which is a 3 PM matinee. Tickets benefit the Juilliard Scholarship Fund, and are \$10. For information call the Juilliard Concert Office at (212) 874-7515.

The program includes Le Jardin A Villandry choreographed by Martha Clarke, Felix Blaska and Robert Barnett set to Trio for Piano, Viola and Cello in B-Flat Major, Op. 99 (second movement) by Franz Schubert; two world premieres -- Kleine Kammermusik choreographed by Daniel Pelzig to Hindemith's woodwind quintet, Op. 24, No. 2 of the same name, and Paul Estabrook's Untitled IV to Samuel Barber's String Quartet in B Minor, Op. 11 (molto adagio). Both works are special commissions by Juilliard's Dance Division, and Kleine Kammermusik was made possible in part by a grant from the National Endowment for the Arts. Three Duets by Anna Sokolow follows and is a work comprised of duets from three of Ms. Sokolow's standard dances -- Lyrical Suite from 1953, set to the "Largo Desolato" movement from Berg's Lyrical Suite for String Quartet; her 1965 work Odes, to Density 21.5 by Varese; and "The Lovers" from Magritte, Magritte dated 1970, set to excerpts from Scriabin's Piano Sonata No. 5 in F Major, Op. 53. Marjorie Mussman's Octet, set to Stravinsky's Octet for Wind Instruments concludes the program.

- more -



The Juilliard School
Dance Division

DANCE WORKSHOP I

Thursday, October 18, 1990

Studio 321

5:30 - 6:30 pm

Dance Studies from the Composition Classes of

Elizabeth Keen
Doris Rudko

Repertory from the Classes of

Laura Glenn
Genia Melikova

and

Independent Projects

Faculty, Students and Friends Invited

No Tickets Required

21

DANCE WORKSHOP I
OCTOBER 18, 1990
5:15 PM

STUDIO 321

* * * * *

1st YEAR STUDENTS
FROM THE PAS de DEUX & REPERTORY CLASSES OF GENIA MELIKOVA

Choreographer: Genia Melikova
Music: Polonaise in A Maj, Op. 40 No. 1, Military (1838)

Shannon Cullem, Elizabeth Dimopoulos
Katherine McCarthy, Jennifer Marquardt
Severine Marguignon, Caroline Oxenham
Melanie Rios, Sabrina Sandvi

Robert Battle, Edward Buggie,
Michaelangelo Canale, Renardo Grays,
Ricardo Iazzetta, Paul Pierson, Kory Perigo,
Steven Shropshire, Arnold Steiner

* * * * *

OCEAN CALM

Choreographer: Mara Kurotschka
Composer: Students of L&M III - "Ocean Calm" (1990)
Accompanist: Michael Galanter, Eric Ewazen

Mara Kurotschka

* * * * *

21

(2)

* * * * *

TRAVELING THROUGH SPACE AND TIME
FROM THE COMPOSITION I CLASS OF ELIZABETH KEEN

Accompanist : Reed Hansen

Opening : Victoria Anderson, Robert Battle, Hannah Baumgarten, Mary Bowers, Edward Buggie, Michealangelo Canale, Shannon Cullem, Elizabeth Dimopoulos, Lea Elwin, Errol Fahey, Monica Garrison, Ranardo-Domeico Grays, Ricardo Iazzetta, Lisa Jessup, Crystall Kirks, Eun Hee Ko, Jennifer Marquardt, Severine Marguignon, Rodolfo Maya, Katherine McCarthy, Caroline Oxenham, Kareem Parker, Kory Perigo, Paul Pierson, Maya Riesel, Melani Rios, Leajato Robinson, Sabrina Sandvi, Steven Shropshire, Arnold Steiner.

- 1) Solo by Severine Marguignon, Steven Shropshire. Duet by Leajato Robinson & Robert Battle
- 2) 2 Solos collaged by Eun Hee Ko & Sabrina Sandvi
- 3) Solo by Ranardo
- 4) 2 Solos collaged by Michealangelo Canale & Lea Elwin
- 5) Solo by Hannah Baumgarten
- 6) 2 Solos collaged by Arnold Steiner & Robert Battle
- 7) Duet by Oscar Rodriguez & Melani Rios
- 8) Duet by Edward Buggie & Kory Perigo
- 9) Solo by Victoria Anderson
- 10) Solo by Leajato Robinson
- 11) Duet by Victoria Anderson & Mary Bowers
- 12) Duet by Kareem Parker & Crystall Kirks

* * * * *

I AIN'T GOT NO HEART (to fight)

Choreographer : Lymartin Chattman
Music : "Black Coffee" sung by the Pointer Sisters

Lymartin Chattman

* * * * *

DANCE FOR 16 FROM A CHOREOGRAPHIC OFFERING
FROM MODERN REPERTORY CLASS OF LAURA GLENN

Choreographer: Jose Limon (1964)
Composer: Excerpts from A Musical Offering by J.S. Bach

Victoria Anderson, Mary Bowers, Eddie Buggie, Elizabeth Dimopoulos, Lea Elwin, Errol Fahey, Lisa Jessup, Eun Hee Ko, Severine Marquignon, Katherine McCarthy, Shannon McCullem, Caroline Oxenham, Kory Perigo, Paul Pierson, Melanie Rios, Leajato Robinson, Sabrina Sandvi

* * * * *

* * * * *

DANCE COMPOSITION II CLASS OF DORIS RUDKO

Accompanist: Chaim Freiberg

Dances Generated from A Spatial Concern or Idea

1. Choreographed and danced by: Louisa Anderson
Music: Dylan Newcomb
2. "Space Alien"
Choreographed and danced by: Carla Moscow
Music: Improvised Accompaniment, Chaim Freiberg
- (Untitled)
3. Choreographed and danced by Heather DeLussa and
Marcus Johnson
Music: Improvised Accompaniment, Chaim Freiberg

Dances from a Personal Space

1. "Concertato Insomnia"
Choreographed and danced by: Christine Bergman
Cameo appearance: John Heginbotham
Sound Mix: Christine Bergman
2. "Secret Place"
Choreographed and danced by Laurie Hogan
Music: Chopin, Nocturne in C Minor, Op.48, No.1
3. "Solitary Thoughts"
Choreographed and danced by Erica Burke
Poem: Erica Burke
4. "Poor John or The Life of the Rose"
Choreographed and danced by John Heginbotham
Music: J. S. Bach, Edith Piaf

* * * * *

(4)

* * * * *

FACE TO FACE

Choreographer: Amy Kail
No Music

Amy Kail

* * * * *

ONE FREE KING

Choreographer: Gerald Casel
No Music

Gerald Casel

* * * * *

THE JUILLIARD SCHOOL

PRESENTS THE

JUILLIARD DANCE

ENSEMBLE

LE JARDIN A VILLANDRY

Martha Clarke, Felix Blaska and Robert Barnett/Franz Schubert

OCTET

Marjorie Mussman/Igor Stravinsky

UNTITLED IV

(World Première)

Paul Estabrook/Samuel Barber

KLEINE KAMMERMUSIK

(World Première)

Daniel Pelzig/Paul Hindemith

THREE DUETS BY ANNA SOKOLOV

Odes Duet/Edgar Varèse

"Lovers" from Magritte, Magritte/Alexander Scriabin
Duet from Lyric Suite/Alban Berg

Friday, November 9, 1990 at 8:00 p.m.
Saturday, November 10, 1990 at 8:00 p.m.
Sunday, November 11, 1990 at 3:00 p.m.
Monday, November 12, 1990 at 8:00 p.m.

THE JUILLIARD THEATER
155 W. 65th STREET

Juilliard's Dance Ensemble Prepares Fall Concert

World Premieres by Pelzig and Estabrook

by Jill Balzer

Celebrating two decades of American Dance, the Juilliard Dance Division will present its fall performance series Friday, November 9, through Monday, November 12, in a program featuring world premieres by Daniel Pelzig and Paul Estabrook, repertoire works by Martha Clarke, Felix Blaska and Robert Barnett, and pieces choreographed by Marjorie Mussman and Juilliard faculty member Anna Sokolow.

Daniel Pelzig, new on the Juilliard faculty this season, will choreograph *Kleine Kammermusik* set to Paul Hindemith's woodwind quintet, *Op. 24, No. 2*. Commissioned by Juilliard's Dance Division, *Kleine Kammermusik* was made possible in part by a grant from the National Endowment for the Arts.

Paul Estabrook, also new to the faculty this year, will choreograph *Untitled IV*, set to Samuel Barber's *String Quartet in B Minor, Op. 11* (molto adagio). Attempting to effectively communicate different aspects of compassion through this piece, Estabrook puts some twists on his partnering work. First he uses only single-sex couples, believing that the stereotyping of dance roles according to gender might make

communicating his ideas more difficult. Secondly, Estabrook choreographs the piece using an uncommon philosophy of movement--the gentle lowering of a partner's weight to the floor, opposed to the more conventional movement--the lifting of a partner into the air.

Choreographed by Marjorie Mussman, The Dance division will present *Octet*, a ballet en pointe, set to Igor Stravinsky's *Octet for Wind Instruments*, which will be conducted by Joel Sachs, director of the Focus Festival.

The Dance division will also perform *Le Jardin à Villandry*, set to Franz Schubert's *Trio for Piano, Viola and Cello in B-Flat Major, Op. 99* (second movement). Choreographed by Martha Clarke, Felix Blaska, and Robert Barnett, the piece was first danced by Ms. Clarke's company Crowsnest. This will be the first time that Ms. Clarke has permitted *Le Jardin à Villandry* to be performed by a group other than her own.

The Juilliard Dance ensemble will perform love duets from three separate

Continued on page 4, Column 1

Dance

Continued from page 1

works choreographed by Anna Sokolow. Having worked extensively with Juilliard dancers for many years, she has influenced many artists including Martha Clarke who said, "Sokolow's emotional expressionism is at the root of everything I've done." Heightened by Alan Berg's *Lyric Suite for String Quartet*, The duet from Sokolow's standard dance *Lyric Suite* is one of such emotional expressionism. An abstract duet

from *Odes*, set to Edgar Varèse's *Density 21.5* will be performed along with the surrealist piece "The Lovers" from *Magritte, Magritte*, set to Alexander Scriabin's *Piano Sonata No. 5 in F Major, Op. 53*.

The diversity of the program promises to reward both the Juilliard Dance ensemble and those who come to witness the collaboration of talents, by broadening their sense of the beauty, style, and meanings of American dance.

Jill Balzer is a third-year dance student.

ANNIVERSARY
85TH
YEAR

JUILLIARD DANCE ENSEMBLE

1990-91 FALL SEASON
The Juilliard Theater



THE JUILLIARD SCHOOL

PRESENTS THE
JUILLIARD DANCE ENSEMBLE
1990-91 FALL SEASON

Friday, November 9, 1990 at 8:00 P.M.
Saturday, November 10, 1990 at 8:00 P.M.
Sunday, November 11, 1990 at 3:00 P.M.
Monday, November 12, 1990 at 8:00 P.M.

The Juilliard Theater
155 West 65th Street

OCTET

MARJORIE MUSSMAN / IGOR STRAVINSKY

THREE DUETS BY ANNA SOKOLOV

DUET FROM LYRIC SUITE / ALBAN BERG

ODES DUET / EDGAR VARESE

"LOVERS" FROM MAGRITTE, MAGRITTE / ALEXANDER SCRIABIN

UNTITLED IV

(World Premiere)

PAUL ESTABROOK / SAMUEL BARBER

INTERMISSION

LE JARDIN A VILLANDRY

MARTHA CLARKE, FELIX BLASKA AND ROBBY BARNETT /
FRANZ SCHUBERT

KLEINE KAMMERMUSIK

(World Premiere)

DANIEL PELZIG / PAUL HINDEMITH

The Juilliard Dance Division gratefully recognizes the ongoing support of the Harkness Foundations for Dance, the Ralph E. Ogden Foundation, the Princess Grace Foundation—U.S.A., Radio City Music Hall Productions, the Rockefeller Group, Inc., the Rockette Alumnae Association and Mrs. William Zeckendorf, Jr.

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

OCTET

Choreography	Marjorie Mussman
Octet for Wind Instruments	Igor Stravinsky
Rehearsal Director	Maria Grandy
Costumes	Christopher del Coro
Lighting	Howell Binkley

"Concerning the absurdities and frustrations of human relationships"

Cast in order of appearance

Friday & Sunday

Sungsoo Ahn
Valarie Williams
Cathy Minn
Gerald Casel
Ruben Graciani
George Callahan
Christine Kessler
Michelle St. Onge

Saturday & Monday

Alexander Schlempp
Michele de la Reza
Chen-Yu Tsuei
Dylan Newcomb
Jeffrey Schmidt
Marc Kenison
Rachel Whiting
Laura Doughty

Jennifer Debiec, *flute*
Mary Nan Young, *clarinet*
Bruce Hildesheim, *bassoon*
Jennifer Nagel, *bassoon*
Aaron Flagg, *trumpet*
Kevin Voss, *trumpet*
Marc Dwyer, *trombone*
Yakov Shondorf, *bass trombone*
Joel Sachs, *Conductor*

OCTET was first performed by the Pacific Northwest Ballet on March 25, 1982 at the Seattle Opera House.

Octet for Wind Instruments is used by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

THREE DUETS BY ANNA SOKOLOV

Choreography	Anna Sokolow
Rehearsal Assistant	Arnold Apostol
Costumes	Thomas Augustine
Lighting	Howell Binkley

DUET FROM "LYRIC SUITE" (1953)

Lyric Suite for String Quartet Alban Berg
Largo Desolato

Friday & Sunday

Hiroko Ishimura and Jamie Norcini

Saturday & Monday

Allison Ulan and John Heginbothan

DUET FROM "ODES" (1965)

Density 21.5 Edgar Varese

Friday & Sunday

Kristina Isabelle and Stanley Wells

Saturday & Monday

Jill Balzer and Trevor Carlson

Janet Houston, *flute*

"THE LOVERS" FROM MAGRITTE, MAGRITTE (1970)

Excerpts from Piano Sonata No. 5 Alexander Scriabin
in F Major, Op. 53

Friday & Sunday

Amy Kail and Marc Kenison

Saturday & Monday

Eryn Trudell and Eric Bradley

Michael Kim, pianist

Largo Desolato from Lyric Suite is used by arrangement with European American Music Distributors Corporation, sole U.S. and Canadian agent for Universal Edition, publisher and copyright owner.

Density 21.5 is used by arrangement with Hendon Music, Inc., a Boosey & Hawkes Company, Sole Agent in the U.S. for G. Ricordi & C., Milan, Italy, publisher and copyright owner.

UNTITLED IV

(World Premiere) For Charlie

Choreography	Paul Estabrook
String Quartet in B Minor, Op. 11 Molto Adagio	Samuel Barber
Costumes	Mark Gerard
Lighting	Howell Binkley

Friday & Sunday

Yoav Kaddar and Eric Bradley
Pamela Cohen and Kikue Shiraishi
Alan Eto and Trevor Carlson
Carla Norwood and Allison Ulan
Kris World
John Heginbothan

Saturday & Monday

Yoav Kaddar and Eric Bradley
Solange Sandy and Kikue Shiraishi
Alexander Schlempp and Trevor Carlson
Christine Kessler and Allison Ulan
Kris World
John Heginbothan

Susanne Ebner, *violin* Ralph Farris, *viola*
San-Eun Han, *violin* Elke Funk, *violoncello*

UNTITLED IV was commissioned by the Dance Division of The Juilliard School.

The choreographer wishes to thank the dancers for their collaboration in this work and to acknowledge the Carlisle Project for its support in the original conception of the ideas that led to this work.

String Quartet in B Minor, Op. 11, Molto Adagio is used by arrangement with G. Schirmer, Inc. publisher and copyright owner.

INTERMISSION

LE JARDIN A VILLANDRY

Choreography	Martha Clarke, Felix Blaska, Robby Barnett
Trio for Piano, Viola and Cello in Bb Major, Op. 99, D.898 Andante un poco mosso	Franz Schubert
Rehearsal assistant and Notator	Ilene Fox
Costumes	Mark Gerard
Lighting	Howell Binkley

Friday & Sunday

Michele de la Reza, Sungsoo Ahn,
Alan Eto

Saturday & Monday

Rachel Whiting, Yoav Kaddar,
Edward Lawrence

Motoko Kakizakie, *piano*
Robert Chen, *violin*
Daire Fitzgerald, *violoncello*

LE JARDIN A VILLANDRY has been recorded in Labanotation by arrangement with the Dance Notation Bureau.

KLEINE KAMMERMUSIK

(World Premiere)

Choreography	Daniel Pelzig
Kleine Kammermusik, Opus 24 #2	Paul Hindemith
Assistant to the Choreographer	Nancy S. Jordan
Costumes	Christopher del Coro
Lighting	Howell Binkley

Friday & Saturday

Cathy Minn
Dylan Newcomb

Valarie Williams
Luis Peral

Chen-Yu Tsuei
Kory Perigo

Hannah Baumgarten

~~Kikue Shiraishi~~ LAURA Doughty

Sunday & Monday

Cathy Minn
Dylan Newcomb

Valarie Williams
Jamie Norcini (Sunday)
Luis Peral (Monday)

Chen-Yu Tsuei (Monday)
Heather DeLussa (Sunday)
Marcus Johnson

Victoria Anderson

Laura Doughty

Jennifer Debiec, *flute*
Billy Jo Perry, *oboe*
Mary Nan Young, *clarinet*
Jennifer Nagel, *bassoon*
Michiko Singh, *French horn*

KLEINE KAMMERMUSIK was commissioned by the Dance Division of The Juilliard School.

This work was made possible in part by a grant to Mr. Pelzig from the National Endowment for the Arts.

Kleine Kammermusik is used by arrangement with European American Music Distributors Corporation, sole U.S. and Canadian agent for B. Schott's Soehne, publisher and copyright owner.

ABOUT THE CHOREOGRAPHERS

MARTHA CLARKE has created several award winning productions for Music-Theatre Group, including *A Metamorphosis in Miniature*, *The Garden of Earthly Delights*, *Vienna*; *Lusthaus*, and *The Hunger Artist*. In 1988 Ms. Clarke's *Miracolo d'Amore* was presented at the Spoleto Festival and the New York Shakespeare Festival as part of the first New York International Festival for the Arts. She recently co-directed Benjamin Britten's *Death in Venice* at Glyndebourne Festival Opera. Ms. Clarke is recipient of grants from the National Endowment for the Arts, Guggenheim Foundation, and recently, a MacArthur Foundation Award.

FELIX BLASKA was born in Russia and raised in Paris, where he was the artistic director of his own company for nearly ten years. In 1979 he co-founded Crowsnest with Martha Clarke. Mr. Blaska worked and performed with Clarke on *The Garden of Earthly Delights*, the touring production of *Vienna*; *Lusthaus*, and was a collaborator/performer on her last work, *Miracolo d'Amore*. Recently Mr. Blaska has been collaborating on works with Pilobolus.

ROBBY BARNETT is an Artistic Director of Pilobolus Dance Theatre and has been with the company since 1971. He was born and raised in the Adirondacks and graduated Phi Beta Kappa from Dartmouth College in 1972. In addition to his dance and choreographic work with Pilobolus and Crowsnest, he has been variously employed as a technical metal worker, an instructor for Outward Bound, Inc., a garden and landscape designer, and has taught skiing and high school art.

PAUL ESTABROOK began his dance training with the Hartford Ballet in 1978, performing with that company's student annex throughout New England and eventually becoming assistant rehearsal director for the group. In 1981, Mr. Estabrook moved to New York, where he trained with David Howard and

performed with a number of ballet and modern dance companies, including Nina Wiener and Dancers, the National Ballet of Iceland, New England Dinosaur, Catskill Ballet Theatre, and Connecticut Concert Ballet. In 1985, he was invited to join the faculty of the David Howard Dance Center, a position he has held ever since. Mr. Estabrook has created works for Catskill Ballet Theatre and the David Howard New Dance Series and has had his work showcased by the Carlisle Project. In addition to his teaching with the David Howard Dance Center, Mr. Estabrook has taught for The Juilliard School, National Ballet of Iceland, New Jersey Ballet, Dance Masters of America, Harkness House for ballet, and many other schools and companies.

MARJORIE MUSSMAN created her first work in 1970. Prior to that, she performed with the José Limón Dance Company, the Joffrey Ballet, Anna Sokolow's Lyric Theatre, and the First Chamber Dance Quartet and Company. From 1974-77, she was associate director of the Milwaukee Ballet Company for whom she created six works. To original scores by her husband, composer Jonathan Hancock, Ms. Mussman has choreographed for ballerina Yoko Ichino, Contemporary Ballet Company of New York, Boston Repertory Ballet, the Princeton Ballet, Colloquium Contemporary Dance Company, and the Joffrey II Dancers. One of the latter works, "Random Dances", was performed for several seasons as part of the Robert Joffrey Ballet Company repertory. She has also choreographed works for the First Chamber Dance Company, Pacific Northwest Ballet, the Des Moines Ballet, the Dayton Ballet, U.S. Terpsichore of Atlanta, Georgia, the Lake Charles Ballet Society, performer Emily Frankel, and the Princeton Ballet. Ms. Mussman has been the recipient of five choreography fellowships from the National Endowment for the Arts, most recently in 1987.

Ms. Mussman was director of

choreography at the National Association of Regional Ballet's Craft of Choreography Conference in 1982, and was adjudicator for choreography at the North Eastern Colleges Dance Festival in 1983 and 1985. She has taught master classes in schools and universities throughout the United States and abroad. From 1976-1989, she taught ballet and sponsored related workshops at her own New York studios (co-directed with husband, Jonathan Hancock), and at Steps '60. Ms. Mussman is presently ballet mistress for the Princeton Ballet Company and is on the faculty of the Princeton Ballet School. She continues to teach semi-annual workshops in ballet in New York City.

DANIEL PELZIG, born and raised in New York City, trained in ballet with Richard Thomas and Barbara Fallis. He was a principal dancer with their company, U.S. Terpsichore, and also danced with ABT II. Mr. Pelzig's choreographic work includes ballet, musical theatre and opera. He has created ballets for Joffrey II, Atlanta Ballet Company, Berkshire Ballet Company and U.S. Terpsichore and served as resident choreographer for the Sarasota Opera, where his projects have included *Eugene Onegin* and *Orpheus in the Underworld*. He received a 1990 Choreographer's Fellowship Grant from the National Endowment for the Arts, three choreographic fellowships from the Carlisle Project and was a nominee for a 1988 American Choreographer Award. He choreographed the Roundabout Theatre's off-Broadway production of *Privates on Parade*, featuring Jim Dale, named 1989's Best Foreign Play by the New York Drama Critic's Circle. His other work for the theatre includes the revival of *The Chocolate Soldier* at the Goodspeed Opera House; *Candide* and *H.M.S. Pinafore* at Boston's Huntington Theatre; *My One and Only*, *Peter Pan* and *My Fair Lady* at the New York State Arts Festival at Artpark; and touring productions of *The King and I* and *Drood!* He recently recreated Jerome Robbins' original

choreography for a National Tour of *West Side Story*. As a performer Mr. Pelzig danced in Broadway and national touring productions of *West Side Story*, *Brigadoon* and *Carousel*, working with choreographers Jerome Robbins, Agnes de Mille and Peter Martins. Mr. Pelzig's current projects include the pre-Broadway production of *Arthur: The Musical* at Goodspeed-at-Chester.

ANNA SOKOLOV, a native of New York's Lower East Side, studied dance and theater at the Neighborhood Playhouse School of Theatre and was a member of the Martha Graham company. In the 1930's she began presenting her own works with her own company, and subsequently founded companies in Israel and Mexico. Among her major collaborations are *Candide*, *Regina*, *Street Scene*, *Red Roses for Me*, and *Camino Real*. She was also choreographer for the debut performance of the American Dance Theater in 1964. She is recipient of the Brandeis Award of Brandeis University, the Tarbut Medal of the America-Israel Cultural Foundation and the Dance Magazine Award. Recently, Ms. Sokolow was honored in a gala performance of the opening event of a three-day international conference and festival sponsored by the National Foundation for Jewish Culture, called "Jews and Judaism in Dance." Her "Short Lecture and Demonstration of the Evolution of Ragtime" was performed in January 1988 as part of The Juilliard School's FOCUS! festival. In October 1988 she received an award from the Department of Fine Arts of Mexico for contribution to the art of dance and for introducing modern dance to that country. In 1989 she staged *Rooms* for the Berlin Opera. That season her company was invited to Taiwan to perform three of her works. This past February she staged *The Seven Deadly Sins* for the Boston Conservatory of Music. In the summer she was invited to Mexico and to Israel where 350 trees were planted in her name in Jerusalem. She has taught at Juilliard since 1957.

JUILLIARD DANCE DIVISION

DIRECTOR
Muriel Topaz

ARTISTIC DIRECTOR EMERITUS
Martha Hill

PROGRAM COORDINATOR
Diana Feingold

ASSISTANTS
Mary Chudick
Suzanne Daone

PRODUCTION STAGE MANAGER
Cynthia S. Baker

MEMBERS OF THE FACULTY

Carolyn Adams
Jill Beck
Mary Jane Brown
Colin Connor
Alfredo Corvino
Richard Feldman
Laura Glenn
Maria Grandy
Benjamin Harkarvy
Bernadette Hecox
Wendy Hilton
Kazuko Hirabayashi
Indrani
Nancy Scattergood Jordan
Elizabeth Keen

Linda Kent
Pauline Koner
Jane Kosminsky
Kathryn La Bouff
Gloria Marina
Jose Meier
Genia Melikova
Jeanne Ruddy
Doris Rudko
Ruby Shang
Anna Sokolow
Alfonso Solimene
Ethel Winter
Hector Zaraspe

JUILLIARD DANCE ENSEMBLE FALL SEASON

ORCHESTRA LIBRARIAN
Thomas Corbett

RECORDING ENGINEER
Robert Taibbi

ORTHOPAEDIC CONSULTANT
David S. Weiss, M.D.

STAGE DEPARTMENT

ADMINISTRATIVE STAFF:

DIRECTOR
Carolyn Haas
ASSOCIATE DIRECTOR/
PRODUCTION MANAGER
John Brady
INTERN DIRECTOR &
STAGE COMMUNICATIONS
Helen Taynton

BUSINESS MANAGER
Linda Katzin Barry
PRODUCTION SERVICES
Chris Overley
ADMINISTRATIVE ASSISTANT
Michael E. Nassar*

SHOP SUPERVISORS:

TECHNICAL DIRECTOR
Edmund B. Fisher
COSTUME SUPERVISOR
Thomas Augustine

PRODUCTION ELECTRICIAN
Jean Williams
PROPERTIES SUPERVISOR
Kate Dale

TECHNICAL STAFF:

PRODUCTION STAGE MANAGER
Cynthia S. Baker

ASSISTANT TECHNICAL DIRECTOR
Christopher Higgins

SCENE SHOP FOREMEN
John Barricklo, Dave Cohen

ASSISTANT COSTUME SUPERVISOR
Mark Gerard

MASTER ELECTRICIAN
Greg Clark

PROPERTIES SHOP FOREMAN
Steve Johnson

COSTUME STOCK MANAGER
Shawn Dudley

WARDROBE SUPERVISOR
Jacqueline French

STAGE MANAGER
K.T. Newman*

ASSISTANT TO THE MASTER
ELECTRICIAN
Frederick J. Compton, Jr.*

SCENIC CHARGE
Peter Miller

ASSISTANT LIGHTING DESIGNER
Peter West

ELECTRICIANS
Abby Barrow, Ann Daly*, Steve Lawnick, Magie da Silva, Chele Ware, Gail Lewkowicz*, Barbara Lee, Anna Bezzola, Kristin Nieuwenhuis, Jasmine Alexandra, Karen Sunderlin

SHOP CARPENTERS
Donald Ardine*, Lori Joachim, Maxim Kunin*

PAINTERS
Gerarda Pizzarello*, Dallas Seitz*

COSTUME STAFF
Michael Agrest*, Lisa Boquist, Thérèse Bruck, Robert Bulla*, Marion Hose, Cheralyn Lambeth*, Gina Masone, Beverly Nachimson, Alison Taylor, Charlotte Yetman, Anastasia Voros, Mary Wong.

COSTUME SHOP ASSISTANTS
Christopher Kovarik, Mark Henry

PROPERTIES CRAFTSPEOPLE
Martha McCullough*

LIGHT BOARD OPERATOR
Clifford E. Berek

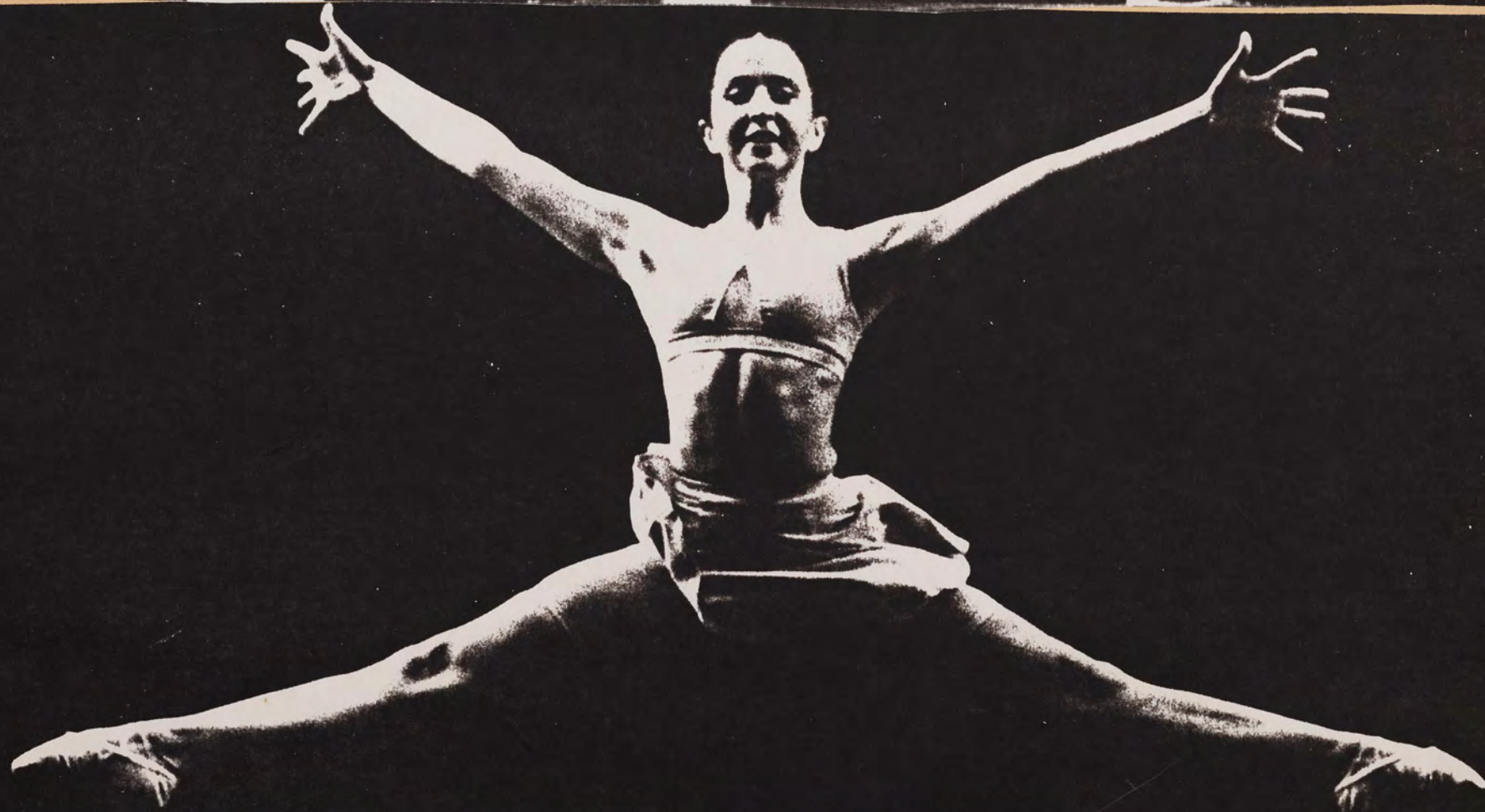
SOUND BOARD OPERATOR
Frederick J. Compton, Jr.*

STAGE CARPENTER
Lori Joachim

STAGE CREW
Lester Zeiders

*Stage Department Production Intern





DANCE DIARY

By Jennie Schulman

Dance Division Celebrates Two Decades

The Juilliard Dance Division celebrated two decades of American dance Nov. 9-12 by presenting the creations of five choreographers: Marjorie Mussman's *Octet*, *Three Duets* by Anne Sokolow, the world premiere of *Untitled IV* by Paul Estabrook, *Le Jardin a Villandry* by Martha Clarke, Felix Blaska and Robby Barnett, and the world premiere of *Kleine Kammermusik* by Daniel Pelzig.

Octet was first performed in 1982 by the Pacific Northwest Ballet at the Seattle Opera House. Marjorie Mussman created one vast, daffy frolic, with the dancers tumbling over each other, galloping like deer, stalking like a bunch of cats after prey. Carefree and light-hearted, the dancers—Sungsoo Ahn, Valarie Williams, Cathy Minn, Gerald Casei, Ruben Graciani, George Callahan, Christine Kessler, and Michelle St. Onge—had themselves a real ball, and so did we.

The one familiar work on the program, *Three Duets*, consisted of "Duet" from *Lyric Suite* (1953), "Duet" from *Odes* (1965) and "The Lovers" from *Margritte, Magritte* (1970). Hiriko Ishimura and Jamie Norcini in the first duet, and Kristina Isabelle and Stanley Wells in the second, performed with transcendent lyricism. Amy Kail and Marc Kenison as "The Lovers" caught the surrealism in *Magritte, Magritte* with performances that combined both heart and head. We doubt that there has ever been a more stunning presentation of *Three Duets*.

Untitled IV is patterned close to the ground. The dancers alternately distance themselves from each other and join in groups for comfort as they go through the trauma of terminal illness. Through their torment there are moments of regenerative tenderness. A pas de deux performed by Yoav Kaddar and Eric Bradley was searing in its foreboding of death—a poignant dance, almost as if they were performing their own pre-ordained requiem. Although Kaddar and Bradley dominated the scene, the other dancers—Pamela Cohen, Kikue Shiraishi, Alan Eto, Trevor Carlson, Carla Norwood, Allison Ulan, Kris World and John Heginbothan—were also impressive.

Too many cooks may spoil the stew, but the three choreographers involved in *Le Jardin a Villandry* (Clarke, Blaska and Barnett) created a menage a trois that turned out a real gem of a cat-and-mouse game. The husband (Sungsoo Ahn), the wife (Michele de la Reza) and lover (Alan Eto) each scored points furtively, then boldly. The husband, who at first feigned indifference, turned possessive and demanding. But when he realized that he would be outfoxed by wife and lover in future, he bowed to the inevitable and invited the younger man to join him and his spouse. The trio went off with triumphant looks.

Jennie Schulman is Dance Editor for Back Stage. If you wish to submit material and information regarding your dance performances for her consideration, send all materials to: Jennie Schulman, Dance Editor, c/o Back Stage, 330 W. 42nd St., NYC 10036. Include a contact phone number.

The three choreographers have created a sexy, scintillating trio that stays remarkably controlled through all the clever machinations. Michele de la Reza, Sungsoo Ahn and Alan Eto performed with terrific insight.

I thought that I saw something of Jerome Robbins in *Kleine Kammermusik*. Sure enough, I consulted the program notes and found that he had indeed worked in Robbins' musicals. Although he didn't imitate Robbins, the seasoned choreographer's great sense of humor seemed to have rubbed off on him.

Daniel Pelzig seemed to have pulled out all stops in his spoof of the circus aspects of certain ballets as well as dancers' foibles generally. There is sufficient tangling and twisting of the dancers' bodies to remind one of a pretzel factory. Everything is that zany, but it's all great fun.

The entire program was a celebration in every sense—one of those rare occasions where the choreography, dancers and the musicians accompanying them all seemed to ignite and flourish.

REVIEWS!

Review/**Dance**

The Young and Unknown Show What They Can Do

By ANNA KISSELGOFF

Everything worked in the Juilliard Dance Ensemble's latest program. The three excerpts by Anna Sokolow and new pieces by several younger choreographers on Friday night's program, which will be repeated tonight at the Juilliard Theater (155 West 65th Street), offered a range of distinguished contemporary composers and an unusually talented group of young dancers.

Two relatively unknown choreographers came immediately to the fore. "Untitled IV," a premiere with an oblique theme that had to do presumably with the tragedy of AIDS, did not seem initially infused with originality. Yet Paul Estabrook, who teaches at the David Howard Dance Center in New York, knew how to create images of those who are stricken and those who console. He did so with dignity and striking formal patterns.

The dancers, lying generally on the floor or poised on their knees, repeatedly rose and collapsed in wavelike surges. Four formed pairs but two individuals "died" alone.

The music was Samuel Barber's familiar String Quartet in B minor, Opus 11 (played by Susanne Ebner, San-Eun Han, Ralph Farris and Elke Funk. Howell Binkley did a superb job of lighting all evening.

Women supported women and men supported men for the most part in this piece. The lyricism of the music's central section signaled a richer texture. The dancers — with the curve of their backs and outstretched arms highly visible — were propelled into a swimming motion across the floor. The elongated falls were mixed with sudden spurts upward and a gentle cradling that was moving amid so many drowning images. The cast was made up of Yoav Kaddar, Eric Bradley, Pamela Cohen, Solange Sandy, Alan Eto, Trevor Carlson, Carla Norwood, Allison Ulan, Kris World and John Heginbotham.

"Kleine Kammermusik," set to the second composition in Hindemith's score (Op. 24) of the same name was another premiere that showed off a new choreographer's ability to move groups and individuals around with confidence.

Daniel Pelzig, who works in musical comedy as well as ballet, created a showcase for the dancers. His piece is a ballet without toe shoes, danced in soft slippers by five women and three men. Mr. Pelzig's variation on this uneven number creates some interest and saves the choreography from a tendency toward cuteness that seems inspired by the music (played by Jennifer Debiec, Billy Jo Perry, Mary Nan Young, Jennifer Nagel and Michiko Singh).

Hannah Baumgarten and Laura Doughty were the female pair that occasionally aped the main couple, Cathy Minn and Dylan Newcomb or Valerie Williams and Luis Peral. Chen-Yu Tsuei and Kory Perigo made up the third pair, but the piece began with three women, and the dancers all literally sprinted toward the close. These groupings were always fluently shuffled around.

Marjorie Mussman, an experienced choreographer, offered a similar frolicsome mood in "Octet," set to Stravinsky's Octet for Wind Instruments and here conducted by Joel Sachs.

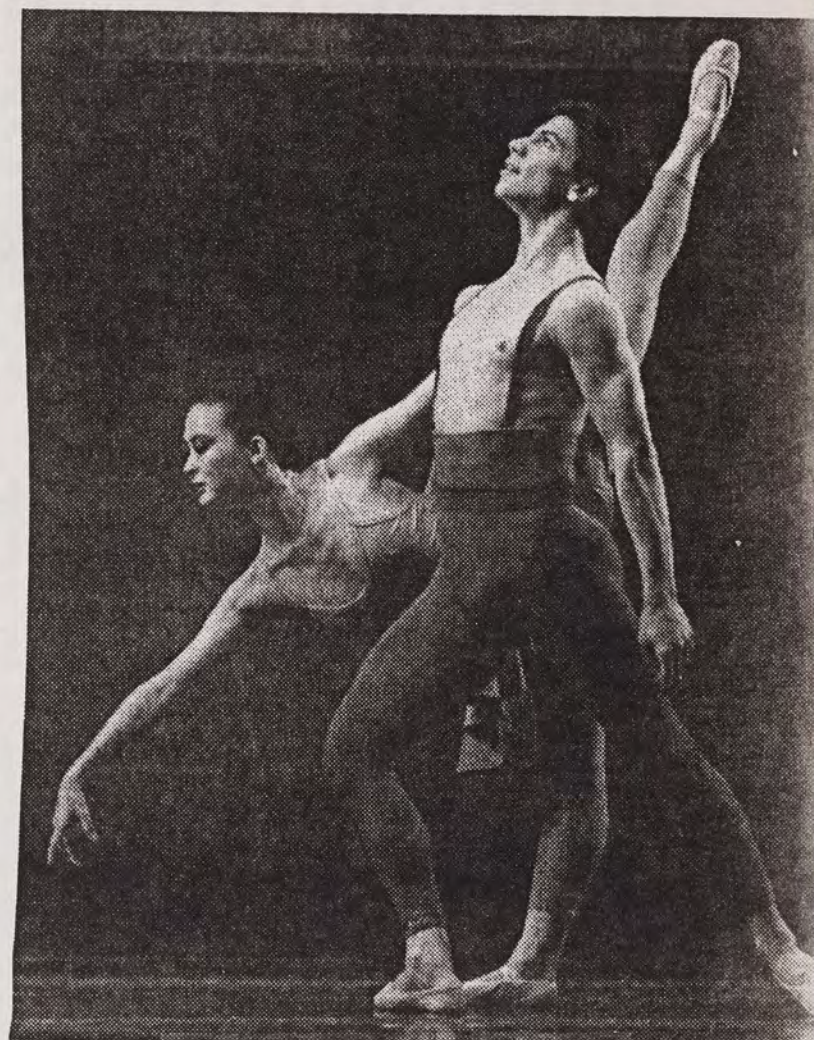
Ms. Mussman's plotless mix of ballet and modern idioms (the women were on toe) had more of a circus feeling in its best and wistful moments. Some movement clichés for doll-like women were alternated with genuine surprises: a woman in pink seemed to devour her partner like a deadly creeping plant; ballet's fish dive position was suddenly turned into a tumble by a cavalier over his ballerina's back.

The men were especially outstanding — Sungsoo Ahn, Gerald Casel, Ruben Graciani and George Callahan. Ms. Minn, Ms. Williams, Christine Kessler and Michelle St. Onge completed the cast.

Mr. Ahn, Mr. Eto and Michèle de la Reza were the ambiguous trio in "Le Jardin à Villandry," choreographed to Schubert by Martha Clarke, Felix Blaska and Robby Barnett. The Juilliard student dancers did better than American Ballet Theater a few seasons back in evoking a mysterious love triangle. The musicians were Motoko Kakizakie, Robert Chen and Daire Fitzgerald.

Ms. Sokolow, the master choreographer on the program, showed three contrasting love duets. Hiroko Ishimura and Jaime Norcini gave a fine account of a love that deepens, not without shadows, in the Alban Berg "Lyric Suite" (1953). In the duet from the Varèse "Odes" (1965), Ms. Sokolow used the formal dance positions rather than gestures. Kristina Isabelle and Stanley Wells stretched up like icicles in a cave and parted after the music ended. Janet Houston was the flutist.

In "The Lovers" (1970), which is set to Scriabin, Amy Kail and Marc Kenison had the difficult job of dancing each with head covered by a scarf; they were figures inspired by the Surrealist painter René Magritte. A bit drawn out, the duet nonetheless evoked Ms. Sokolow's special gift — to distill the familiar in an unfamiliar way.



Cathy Minn and Dylan Newcomb in "Kleine Kammermusik."

Rebecca Leshner/Martha Swope Assoc.

REVIEWS!

REVIEWS!

26

NEW YORK NEWSDAY, Tuesday, November 20, 1990

DANCE REVIEW

Juilliard Dancers' Eclectic Magic

THE JUILLIARD DANCE ENSEMBLE. A program of modern dance and ballet, including works by Anna Sokolow, Martha Clarke (in collaboration with Felix Blaska and Robby Barnett) and Paul Estabrook. Forest Hills Performance Space, Forest Hills High School. Saturday night.

By Anne Tobias

IN A PERFORMANCE honoring the renowned American choreographer Anna Sokolow, the Juilliard Dance Ensemble presented a mixed-bag program that contrasted Sokolow's old-fashioned but ever vibrant modern-dance form with more recent dance experiments.

The eclecticism of the concert served, to display the young dancers' stylistic and technical versatility, an extraordinary ability to quickly switch from ballet to varied versions of modern dance.

Sokolow creates physical events of extreme simplicity. Stripped bare and relieved of extraneous movement, emotion and meaning come through with insistent clarity. Thus Sokolow challenges her dancers. Denied the showy cloak of technical virtuosity, they are left dangerously revealed, and it is this state of vulnerability that creates the magic moment.

In "Kaddish," a woman's solo of mourning, Eryn Trudell rose to the choreographer's challenge. As she moved through the dance, Trudell described loss and humble resignation

disrupted by fleeting sparks of passionate anger. The purity and restraint of this approach worked as a catalyst that activated the work's terrible drama. Three more works by Sokolow, each a duet, were attempted by the Juilliard students, but with less success. In these, the dancers' careful adherence to minimalism imbued the work with a hollow beauty.

Switching to a postmodern mode, the ensemble offered "Le Jardin a Villandry," a work by Martha Clarke in collaboration with Felix Blaska and Robby Barnett. Again, the aesthetic of simplicity reigned, with the whole dance encompassing little more than



Newsday / Donna Dietrich

Choreographer Anna Sokolow

simple walking patterns, all executed in a pliant semi-slow motion.

Yet within this stark structure the choreographers created a lush narrative, an illicit love triangle that flourished beneath the professed rectitude of the woman (Michele de la Reza) and her two male consorts (Sungsoo Ahn and Alan Eto).

Dressed in gorgeous Victorian regalia, all shades of off-white, the dancers used the power of suggestion, so that the inclination of a torso meant a proposition, averting one's gaze meant rejection, and de la Reza's striking ability to soften the tension of her body unmistakably signaled her willingness to succumb. A gorgeous and musical dance, "Le Jardin" also employed an imaginative rigor that concocted a world of desire, temptation and compromised propriety.

The dancers proved their aptitude for ensemble work in Paul Estabrook's "Untitled IV." Unison movements of debility and despair indicated an afflicted community, perhaps the world community falling beneath the scythe of AIDS. The group's continuous rising and falling became a ritual of dying, and the lethal undertow proved stronger than the dancers' continued efforts to pull their companions back.

Ballet emerged as the program's weak spot, despite the dancers' convincing technical skills. Both Marjorie Mussman and Daniel Pelzig (in "Octet" and "Kleine Kammermusik," respectively) tinkered with the classical vocabulary, but neither invented compelling improvements. ■

REVIEWS!

26

DANCE MAGAZINE March 1991

**Juilliard Dance Ensemble
The Juilliard School
November 9-12, 1990
Reviewed by Doris Hering**

The premieres on these tastefully selected programs were entrusted to Daniel Pelzig and Paul Estabrook. Both works were commissioned by the Juilliard Dance Division. For *Kleine Kammermusik* ("Little Chamber Music"), to Hindemith's work of the same name, Pelzig seems to have riffled through a dance picture book and come upon Rudy Gernreich's hole-punctured costumes (here designed by Christopher del Coro) and the social affectations of Bronislava Nijinska's *Les Biches*. The antics he devised for the dancers had little identity of their own.

The often-used adagio from Barber's String Quartet, op. 11, was given a fresh perspective in Estabrook's *Untitled IV*. Seemingly motivated by a friend's death from AIDS, Estabrook soared beyond the event to reach a parable of human concern.

The dance begins in silence. Just as the silence becomes palpable, the music is there. Figures stretch out on the floor and inch along. Others walk. A sea-like momentum takes over as individuals lead or are led, help or are helped, in this human tide. It is deeply affecting.

I have often wondered about Caroline in Antony Tudor's *Jardin aux Lilas*. Did her marriage of convenience work out? A possible answer is wittily suggested in *Le Jardin à Villandry*, here reset from the Crowsnest repertoire by Martha Clarke, Felix Blaska, and Robby Barnett. To the andante of Schubert's Trio for Piano, Violin, and Cello in B-flat Major, op. 99, a cool Edwardian lady keeps husband and lover in perpetual attendance. The work's gliding decorum undershot with sensuality was a challenge for the dancers and they met it capably. On the program I attended they were Rachel Whiting, Yoav Kaddar, and Edward Lawrence.

While the humor in *Le Jardin à Villandry* deals with the concealments of social demeanor, the humor in Marjorie Mussman's *Octet*, to Stravinsky's *Octet* for Wind Instruments, is self-conscious. Flexed feet, upside-down lifts, off-center partnering, and apish strutting are devices used to mock the silliness of some relationships. *Octet* is the work of a fundamentally lyric choreographer venturing into a different style.

Anna Sokolow's spare, declamatory dance statements were shown at their most meaningful in duets excerpted from *Lyric Suite* (1953), *Odes* (1965), and *Magritte, Magritte* (1970). They were well chosen to pinpoint three aspects of love: the soaring awkwardness of first love, the fire of a brief encounter, and an attachment without identity. Sokolow is also adept at drawing absolute honesty from her performers, in this instance, Allison Ulan and John Heginbothan, Jill Balzer and Trevor Carlson, Eryn Trudell and Eric Bradley.

Balanchine used to call Juilliard "the modern dance school." A former gap in quality between the ballet and modern training is fast disappearing and so the performing was strong and unified throughout. It was also a joy to have such responsive musicians in the pit. □

27

THE JUILLIARD SCHOOL



JUILLIARD OPERA CENTER

A QUESTION OF TASTE

and

THE MIGHTY CASEY

by WILLIAM SCHUMAN

December 12, 14, 16, 1990 at The Juilliard Theater

The Juilliard Opera Center gratefully acknowledges these generous individuals, foundations and corporations for their ongoing scholarship support:

The Birsh Foundation
Jean and Louis Dreyfus Foundation
The Grande Foundation
Estate of Philo Higley
Ben Edward Holt, Jr. Memorial Scholarship in Voice
Frances B. Hoyland Trust
Mrs. Bernice Jacoff
Herman Lowin
Estate of Anna Case Mackay
Estate of Ben Meiselman
National Music Publishers Association
New York Community Trust
Edward John Noble Foundation
The Shoshana Foundation
Mrs. Yolanda Schwartzman
Mrs. Kathryn S. Wagner
Olia and Michael Zetkin Fund

Friends and supporters of The Juilliard School can make a lasting contribution by naming a seat in the Juilliard Theater for themselves or as a tribute to some special person. We also welcome your support of the Juilliard Association, which provides scholarships for our young artists. For further information about the naming opportunity or the benefits of Association membership, please call the Office of Development and Public Affairs at (212) 799-5000, extension 278.

JUILLIARD OPERA CENTER

A QUESTION OF TASTE and THE MIGHTY CASEY

2 One-Act Operas
by WILLIAM SCHUMAN
In Celebration of his 80th Birthday

Wednesday, December 12, 1990 at 8:00 PM
Friday, December 14, 1990 at 8:00 PM
Sunday, December 16, 1990 at 2:00 PM

The Juilliard Theater

HOMAGE TO WILLIAM SCHUMAN

by Joseph W. Polisi

Once in a great while a person comes upon the scene with such an all-encompassing positive presence that the world changes in ways never imagined. So it is with William Schuman who, in a bit more than eighty years, has helped America and the world to better appreciate the performing arts through his compositions, his vision and his abiding belief in the goodness of the human spirit.

Considering all of his remarkable attributes and achievements, I am still continuously stunned by his vision—a vision which cuts through the mundane and understands what must be accomplished. On numerous occasions I have seen how this vision—and courage—have changed our world. Consider only a few of William Schuman's activities: Pulitzer prize-winning composer, President Emeritus of The Juilliard School and Lincoln Center, brilliant and inciteful public speaker, creator or co-creator of such diverse institutions as the Juilliard String Quartet, the Chamber Music Society and Film Society of Lincoln Center, the Juilliard Dance Division, Mostly Mozart and many others.

But, of all the components of William Schuman's life, the one which best represents his view of the world is his music. Each of his works represents a part of his complex persona, from the sharp intellect of his string quartets, to the warmth and depth of his compositions for chorus and for orchestra, to the wit that is in all that William Schuman touches.

The two operas presented this evening are particularly remarkable in that they reflect so many of the values for which William Schuman is known. *A Question of Taste*—one of his most recent works—reflects the tension and irony often found in the urban experience. Phillisto Pratt's pompous demeanor and nefarious intent are eventually defeated by common sense and a moral force which triumphs over pretentiousness and envy. *The Mighty Casey* is one of America's great morality plays presented on a tableau that is purely American and rich with mythological images—the baseball diamond. William Schuman is an avid baseball fan, and his love of the game is brilliantly captured in *Casey*. Expectations, anger, love, disappointment all live on this baseball diamond. Here, successes and failures take on larger-than-life proportions which speak to issues beyond the isolated incident of an inopportune strikeout. The touching image of Casey attempting to re-live his last at bat—this time with a homer as a result—reflects the hopes in all of us that the next time at bat might be the best of all.

We celebrate William Schuman's eightieth year with a deep sense of gratitude and love for all that he has done to make our world the brighter place it is due to his creative and energetic spirit. To know the man and his music is to understand how individual ideals, beliefs, vision and courage can be put to the best use for all of humankind.

THE JUILLIARD SCHOOL

PRESENTS THE JUILLIARD OPERA CENTER

A QUESTION OF TASTE

Opera in One Act

NEW YORK CITY PREMIERE

By WILLIAM SCHUMAN

Libretto by J.D. McCLATCHY

Based on a story by ROALD DAHL

Conducted by GERARD SCHWARZ

Directed by EDWARD BERKELEY

Set designed by PATRICIA WOODBRIDGE

Costumes designed by HILARY ROSENFELD

Lighting designed by JOHN GLEASON

JUILLIARD OPERA ORCHESTRA

Musical preparation by MIRIAM CHARNEY

English diction by KATHRYN LA BOUFF

Associate Conductor BRUNO FERRANDIS

Rehearsal Pianist GIOVANNI REGGIOLI

By arrangement with Theodore Presser Company, Agents for Merion Music, Inc.,
Publisher and Copyright Owner.

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

Cast in order of appearance:

Louise	ANGELA NORTON
Mrs. Hudson	ELIZABETH GROHOWSKI
Tom	TRAVIS PAUL GROVES
Mrs. Schofield	ELIZABETH BISHOP
Mr. Schofield	DAVID CORMAN
Phillisto Pratt	SCOTT WILDE
Sarah	CAROLYN SCIMONE

The dining room of an elegant New York brownstone, 1910.

A Question of Taste was commissioned by Glimmerglass Opera with The Eugene V. and Clare Thaw Charitable Trust and with public funds from the New York State Council on the Arts. The world premiere was given by Glimmerglass Opera on June 24, 1989.

There will be a fifteen minute intermission between operas.

QUESTIONS AND ANSWERS

BY J.D. McCLATCHY

When William Schuman telephoned, in April of 1987, to ask if I would be interested in collaborating with him on an opera, I said yes at once, without ever having read the Roald Dahl story he'd already settled on as his subject. A few days later, when I'd bought and read the story (a tale, really, rather than a story), I could see at once its possibilities for the stage, and for several weeks Bill and I discussed a libretto. My task would be to "translate" Dahl's one-dimensional plot into a resonant dramatic structure. Above all, we wanted to avoid both the "operatic" pastiche and the theatrical gimmick. We wanted *music theater*.

First of all, I wanted to give shape and depth to Dahl's original, to make an anecdote into a fable. The plot turns on a bet, but I wanted to raise the stakes and change a mere bet into a trial or testing. To that end, I brought the maid's character into more prominence, changed the beginning, added an ending, and invented a new character—Louise's suitor, Tom. Coming up with a new character didn't just add some emotional complexity to the plot. It also added a tenor. It is a librettist's job, as it is the composer's, to think in terms of music, of combinations of voices. And my primary responsibility was to give the composer situations and words that prompted music.

We worked together for a year on the opera. (He began composing in June, 1987 and finished the vocal score on April 26, 1988. The orchestration was completed by the next March.) Over the course of that time, there was not a scene, not a line, not a syllable that Bill and I didn't tinker with or replace, calibrating its suitability for the dramatic moment, the musical line, and the singer's voice. At times there were amiable arguments. But one objection was final. If, when I sent him a new page, Bill would call to say, "this does nothing for me," then I'd start all over again, and we'd work until the words turned naturally into song. (I

should add that Bill Schuman's dramatic instincts are superb. He has a nose for padding and fussiness, and his suggestions were invariably helpful.) Most of the libretto has been written in rhymed verse, for two reasons. The crisp rhythms of verse give the right tone and pace to a dramatic comedy, and poetry's concise amplitude allowed me, in the cross-stitching of motifs (glasses, for instance), to charge the story with thematic significance it lacks in its original version.

Though some composers have set stage plays verbatim, it remains a crucial fact that a librettist goes about his business with aims and means different from those of a playwright. The score itself, of course, provides momentum and tension and color. Music can reveal character or propel a plot in ways that words must strain for or belabor. For that very reason, the libretto has to do its work—exposition, say, or character psychology—quickly. Perhaps this is the place for some more detailed reflections on my characters and their background.

Roald Dahl's story (titled simply *Taste*) was first published in *The New Yorker* in 1951. Since then, it has been endlessly anthologized and translated into many languages. It has also been adapted several times for television, once with Peter Lorre as Pratt. In a letter to me, Dahl explained that he wrote the story when he was just beginning to cultivate an enthusiasm for wine collecting. Nowadays, he's an expert, with hundreds of bottles of claret in his cellar. But back then, he says, "I was so uncertain about the details of the story and so keen to get them right that when it was finished I called the office in London of the celebrated gourmet Andre Simon, whom I had never met and who had never heard of me. He kindly read it through and said it was totally accurate."

Reading the story, though, I was struck by the improbability of such a bet in a contemporary setting. So I pushed the time back to 1910, not a once-upon-a-time but far enough removed from current attitudes and

conventions for a curious fable to unfold. I chose 1910 because it happens to be the composer's birth year. But that also places our story in New York's Gilded Age, the era of new money and the robber baron.

Schofield himself, the evening's host, a solid citizen of 50, at heart a good man and loving father, still betrays the rawness of his upstart class. He can be broad, and is too easily impressed by another man's wealth or supposed distinction. Business has been his life, and his passion is deals. He may well see in Tom a milder version of his own struggling youth, and therefore oppose any serious interest in his daughter—whom he treats, as he does his wife, as another valuable acquisition. When his family is threatened, there emerges in his character a suppressed but genuine concern. He wants to win and to impress, but expansiveness rather than aggression is his trademark. The money that made him, though, comes close to undoing him.

Phillisto Pratt's tastes, on the other hand, are much finer than Schofield's. He has the true connoisseur's greed: only by possessing beauty can he appreciate it. He is not an imposter but a manipulator, so determined to have what he wants that he would even cheat to ensure it. A refined and knowledgeable man, he pushes his gift too far under the pressure of desire. His romantic ardor—such as it is—may be fumbling but shouldn't strike one as grotesque.

Not all the adults in this opera are so calculating. Mrs. Hudson, a figure of the devoted nurse or fairy godmother, has long been a source of warmth and wisdom for Louise—and in the end proves to be her savior. Her efficiency doesn't allow us to see much of her sentimental side (a sentiment based in sorrow), but it exists side by side with her canny ability to assess the heart's true motives.

The young lovers stand in sharp contrast to the rest of the characters, but social conventions also make them shy of their own feelings and of

each other's. Tom's timidity sets him apart from Mr. Schofield, and that very difference has been part of his gentle appeal for Louise.

Louise is, literally and figuratively, the heart of the opera. She may seem dreamy at first, but soon enough is revealed as a determined young woman. Though convention expects her to let the men *think* they are running things, she has ideas of her own. (In this regard, she is an American cousin to several of the heroines in plays by George Bernard Shaw.) The "cage" she finds herself in is partly of her own making. She is unwilling either to defy conventions outright or sheepishly to accept them. But all along she knows what she wants, which is why she is willing to agree to a bet she first finds degrading. When the bet forces her hand, she summons the reckless courage of true love.

Because it would be classed as a comedy, our opera is concerned with rival claims and blocked desires. A series of oppositions—as old as comedy itself—animate the action: young love and adult will, child and parent, servant and master, passion and intelligence, heart and mind, kinds of "seeing," kinds of "taste." The opera's plot is the occasion for them to collide and sort themselves out. Problems are solved, questions are answered—and in surprising ways. Our heroine must risk her love in order to gain it. That love represents all the young couple's hopes for independence and happiness. Some will think that their future, too, in the end, is "manufactured" by money, that they exchange a "silver cage" for a "golden ring." But as in *Gianni Schicchi*, the lovers' true wealth has long since been laid up in their hearts.

By today's standards, the bet on which the plot turns may seem preposterous. But what is implausible in life often prompts a comedy, whose ends work out not what is merely usual or correct, but what is a permanent and sometimes inexplicable part of our desires. Love is a taste and a trial, a question that no knowledge but the heart's own can

answer. William Schuman's exuberant finale—a duet that becomes a trio, then a quartet, then a quintet—celebrates, as music alone can, the very answer it offers.

J.D. McClatchy, the librettist of *A Question of Taste*, is a poet and critic. His most recent books are *The Rest of the Way*

(poems) and *White Paper* (essays). His work appears regularly in *The New Yorker*, *The New York Times Book Review*, *The New Republic*, *Poetry*, *The Paris Review*, and many other magazines.

This article was excerpted from a longer version written for *Glimmerglass Opera* program book Summer 1989 and is reprinted here with their permission.

THE JUILLIARD SCHOOL

PRESENTS THE
JUILLIARD OPERA CENTER

THE MIGHTY CASEY

A Baseball Opera in Three Scenes

By WILLIAM SCHUMAN

Libretto by JEREMY GURY

Based on "Casey at the Bat" by ERNEST LAWRENCE THAYER

Conducted by GERARD SCHWARZ

Directed by EDWARD BERKELEY

Choreography by MARY DUNCAN

Set designed by PATRICIA WOODBRIDGE

Costumes designed by HILARY ROSENFELD

Lighting design by JOHN GLEASON

JUILLIARD OPERA ORCHESTRA

Musical preparation and Chorus Master SUSAN ALMASI

English diction by KATHRYN LA BOUFF

Associate Conductor BRUNO FERRANDIS

Rehearsal Pianist GIOVANNI REGGIOLI

By arrangement with G. Schirmer, Inc., publisher and copyright owner.

The Juilliard Opera Center is grateful to Mildred Hohner, Director of the New York City Opera Children's Chorus, for her invaluable assistance.

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

Cast:

Watchman

Merry

Thatcher (Centerville Catcher)

Snedeker (Centerville Pitcher)

Charlie

Umpire Bottenheiser

Manager

Concessionaire

Male Fan

Female Fan

Casey

FRANCO POMPONI

CATHERINE THORPE

DAVID CORMAN

RUSSELL CUSICK

DEREK DREYER

CARLOS CONDE

ANDREW PARKS

JAMES RUSSELL

KENN CHESTER

SUSAN ROSENBAUM

STACEY ROBINSON

Mudville Team

Andy Jones

Red O'Toole

Otis Burrows

Tony Perrone

Elmer Blake

Scooter Cooney

Roughhouse Flynn

Benny Rabensky

TRAVIS PAUL GROVES

RICHARD KILFOIL

TIMOTHY BLEVINS

ARMANDO MORA

CHARLES WORKMAN

GEORGE CALLAHAN

JAY MORRIS

YOAV KADDAR

Fans:

Tricia Angus

Sharon Azrieli

Katherine Bean

Anaïk Berneche

Valerie Bernhardt

Patrick Blackwell

Christina Bouras

Martin Bruns

Linda Bukhosini

Lorraine Burney

Catherine Cangiano

Seung Pil Cheong

Kyung-Ai Chu

Eduardo delCampo

Luiz Faria

Abbie Furmansky

Lynn Gardow

Nancy Herrera

(Fans continued)

Fans, continued

Jennifer Hines	Ana Martinez	Oscar Samano-Maya
Shan-Chen Ho	Audra McDonald	Theresa Santiago
Seung Pil Cheong	Sinead Mulhern	Danielle Strauss
Seojin Kil	Judith Oishei	Tami Swartz
Dong-Soon Kim	Elisabeth Pace	Joseph Webster
Hakjoon Kim	Risa Polishook	David Whitley
Mi Soon Kim	Janelle Robinson	Endrik Wottrich
TaeWon Yi Kim	Alaine Rodin-Lo	Lori Zeglarski

Hawker Dancers: Louisa Anderson, Heather DeLussa, Carla Moskow, Carla Norwood, Helga Nowacki, LyMartin Chattman, Marcus Johnson, Jamie Norcini, Cory Perigo, Michelangelo Canale, Edward Buggie

Hawker Singers: Ian deNolfo, Jorge Garza, Mark Synek, Leon Williams, Michael Galanter, Robert McGaha

Children: Nondumiso Bukhosini, Michael Cole, Samantha Greenes, Gianmarco Marostica, Armando Mora, Clarita Mora, Nicholas Moura, Aisling Mulhern, Nicholas Ordway

Mudville, U.S.A., at the turn of the century

- Scene 1 Before the game
- Scene 2 The game
- Scene 3 After the game

WILLIAM SCHUMAN AT THE BAT

BY TIM PAGE

Composer William Schuman has loved baseball since his childhood and Thayer's poem "Casey at the Bat" had long appealed to him. In 1951, Schuman joined forces with the writer Jeremy Gury and expanded Thayer's endearingly iconic doggerel into an 80-minute work, deepening and enriching it in the process.

When Schuman and Gury were through, "Casey" was transformed. It was no longer the story of a strutting boor whose arrogance lost the day for town and teammates, but a vivid portrait of small-town America; about the fall of a village hero—who, like Prufrock, saw the moment of his greatness flicker—and his eventual redemption through love. The result is a deeply moral work of art, with a message for everybody—even those who know that it isn't whether you win or lose in baseball that matters and suspect that how you play the game may not be terribly important, either.

Schuman has been a crucial figure in American music for half a century, as both composer and administrator. Although *Casey* has been until this year his only mature opera, he has written ten symphonies; five ballet scores; piano, violin, viola, and cello concertos; five string quartets; numerous works for chorus; and a good quantity of band music. He was also the president of the Juilliard School from 1945 to 1962 and, later, the first president of Lincoln Center.

Schuman was born in New York on August 4, 1910 and attended New York public school. During his high school years, he formed a jazz ensemble, Billy Schuman and his Alamo Society Orchestra, in which he played violin and banjo. At summer camp, he provided the scores for stage productions and completed his first full notated composition, a tango for violin and piano. His first published work was a popular song, "In Love With the Memory of You," which boasted lyrics by Frank Loesser. The two wrote some 40 songs together; one suspects that a revival would

provide some fascinating glimpses into the development of two talented men.

Immediately after high school, Schuman entered the school of commerce at New York University, but hearing a New York Philharmonic concert inspired the young composer to study music seriously. "That concert literally changed my life," he later said. "I was astounded at seeing the sea of stringed instruments and everybody bowing together. The visual thing alone was astonishing. But the sound! I was overwhelmed. I had never heard anything like it."

So he enrolled at New York's Malkin Conservatory in 1930, where he studied counterpoint and composition with Charles Haubiel. During his studies at Columbia University Teachers College in 1935, he was also working with Roy Harris at Juilliard. Harris was a major influence on the young composer and was responsible for bringing him to the attention of Serge Koussevitzky, who also introduced the music of Aaron Copland. When Koussevitzky took an interest in a composer, he stuck with him: eventually he would conduct first performances of "American Festival Overture" (1939), the Symphony No. 3 (1941), "A Free Song" (1943), and the Symphony For Strings (1943).

After the critical and popular success of the Third Symphony, Schuman's work was performed extensively. Following this acceptance, he built an impressive career as an arts administrator, first at Sarah Lawrence, then at G. Schirmer, and ultimately at Juilliard. There, Schuman instituted many changes in curriculum and was responsible for the formation of the Juilliard Quartet, which served as a role model for similar institutionally-based ensembles around the country. He also brought several important American composers to the faculty, among them Vincent Persichetti, Hugo Weisgall, and Peter Mennin, who later succeeded him as the conservatory's president.

Schuman's years at Lincoln Center (1962-69) were equally

momentous. He championed the cause of new American music and dance, encouraging commissions and performances. Schuman never forgot the impression the Philharmonic had made on him as a young student, and his belief in a civic obligation to New York residents led to the Lincoln Center Student Program, which brought concert artists to the city's public schools and helped make visits from student groups more possible. He also encouraged the foundation of the Chamber Music Society of Lincoln Center and the Center's various summer festivals and promenade series—among them the smashingly successful annual celebration known as Mostly Mozart.

Yet Schuman has never allowed his administrative duties to interfere with writing music. "The continuum in my life has always been composition," he explained in 1975. "I always loved education and administration, but the trick was to compose before I went to work." Even during his busiest time at Lincoln Center, Schuman composed a minimum of 600 hours per year, keeping track with a detailed diary.

In their 1954 biography of Schuman, Vincent Persichetti and Flora Reta Schreiber observed that Schuman's "music gets under the notes and in the bloodstream. It breathes lyric beauty and stamps a vivid impression on the listener. The pages of the scores are complex but the music that is projected from this complexity is clear and forceful. The control of emotional drive and the clarity of formal thinking bring the music directly within the reach of the listener."

"A composer is one who displays a recognizable profile," Schuman said in 1980. "In my own music, I'm alone, absolutely alone. I have never written a note of music in my life that was not deeply felt. My music has changed over the years. But I don't think the actual idiom is of any

importance, as long as the composer has something to say. I don't work with key centers but the music is melodic and it has a sense of line. My music can always be sung."

Certainly *The Mighty Casey* can be sung. Indeed, there are melodies in the opera that would not be out of place on Broadway. At times the score—which is clever and lightweight, as befits the vernacular text—calls to mind the early theater works of Leonard Bernstein. Yet the comparison is not entirely apt: Schuman eschews the younger man's pulsing sentimentality for an attractive, neo-Classical formalism and a vitality that is all his own. One master stroke was Schuman's decision to set the final stanzas of Thayer's poem as a mournful, chromatic chorale, followed by the hushed admission, "Mighty Casey has struck out."

Librettist Gury deserves some of the credit for the success of *The Mighty Casey*. I particularly like the character of The Watchman, who is not to be found in Thayer's poem but who propels much of the action in the opera. An omniscient narrator who leads us through the story, he cannot help but call to mind the Gravedigger in Thornton Wilder's *Our Town*. He knows all, tells most of it, and occupies a central position that is in the drama but never quite of the drama. He is, in turn, our conduit to a vanished America—an America which finds eloquent expression in the words and music of *The Mighty Casey* and in the streets of Cooperstown.

Tim Page is the chief classical music critic for Newsday and the host of a radio program on WNYC-FM. His books include *The Glenn Gould Reader* (1985) and *Selected Letters of Virgil Thomson* (1988). He is a faculty member of The Juilliard School.

This article was excerpted from a longer version written for Glimmerglass Opera program book Summer 1989 and is reprinted here with their permission.

ABOUT THE ARTISTS

GERARD SCHWARZ (Conductor) is marking his eighth season with the Seattle Symphony and his fourteenth season as Music Director of the New York Chamber Symphony. His annual summer activities include Lincoln Center's Mostly Mozart Festival, where he was appointed Music Advisor beginning with the 1982-83 season and named Music Director in 1984, and New Jersey's Waterloo Festival, where he serves as Principal Conductor.

Mr. Schwarz began his conducting career in 1966 as Music Director for the Erick Hawkins Dance Company. In 1972, he was appointed Music Director of the Elliot Feld Dance Company and four years later was named Music Director of the Waterloo Festival. Mr. Schwarz was appointed Music Director of the New York Chamber Symphony when it was formed the following year. In 1978, he succeeded Sir Neville Marriner as Music Director of the Los Angeles Chamber Orchestra and during his eight years there toured extensively with the ensemble and made several recordings. He established the Music Today contemporary music series at Merkin Concert Hall in New York City in 1981 and served as Music Director through the 1988-89 season.

Mr. Schwarz made his operatic conducting debut with Washington Opera in 1982 in performances of *Die Entführung aus dem Serail*. He conducted the American premiere of Wagner's second opera *Das Liebesverbot* in 1983 and that composer's version of Gluck's *Iphegenia in Aulis* in 1984, both for the Waterloo Festival. For the Seattle Opera he has conducted Mozart's *Così fan tutte*, *Die Zauberflöte*, and *Le Nozze di Figaro*, and Wagner's *Der Fliegende Holländer*. During the 1989-90 season Mr. Schwarz was guest conductor in performances of Schoenberg's *Gurrelieder* with the Los Angeles Philharmonic, and concerts with the Orchestre National de France, the Bamberger Symphoniker and the Hessischer Rundfunk of Frankfurt. In Russia he conducted the Moscow Radio Orchestra for the opening of the Moscow Winter Festival, as well as the Moscow Philharmonic. His numerous television credits include annual performances on PBS's "Live from

Lincoln Center" series with Mostly Mozart.

Highlights of Mr. Schwarz's 1990-91 season with the New York Chamber Symphony include a world premiere by Lowell Liebermann, Bright Sheng's *H'un*, *In Memoriam: 1966-76*, Piston's *Serenata*, Hanson's *Pastorale and Serenade*, and Handel's *Judas Maccabaeus*. With the Seattle Symphony he showcases a world premiere by Sheng entitled *Two Folk Songs from Chinghai*, as well as performances of Ravel's *Daphnis and Chloe* and Elgar's *The Dream of Gerontius*, both with the Seattle Symphony Chorale. Guest conducting engagements this season include an appearance with the Washington Opera for *Salome*, the Seattle Opera for *Don Giovanni*, and the San Francisco Opera for both *Don Giovanni* and *Die Zauberflöte*. Engagements abroad include the BBC Philharmonic, the Ensemble Orchestral de Paris, and the Orchester der Beethovenhalle Bonn.

In addition to many recording projects of both new and standard repertoire for the Delos label in the 1990-91 season, Mr. Schwarz is currently involved in recording the complete symphonies of David Diamond, Walter Piston, Howard Hanson, and works by Paul Creston with both the New York Chamber and Seattle Symphonies, and the complete Schubert symphonies with the New York Chamber Orchestra. His recent Delos recording of music by Hanson with the Seattle Symphony was nominated for three Grammy Awards, including "Best Classical Album" of 1989. His New York Chamber Symphony recording of the Copland Clarinet Concerto was also nominated for a 1989 Grammy Award. Mr. Schwarz's recordings may be heard on the Nonesuch and Angel labels as well.

A graduate of The Juilliard School, Mr. Schwarz's many honors include the 1989 Ditson Conductor's Award from Columbia University and an honorary Doctor of Fine Arts degree from Fairleigh Dickinson University.

EDWARD BERKELEY (Director) is Co-General Director of the Aspen Opera Theater Center and on the faculties of The Juilliard School's Opera Center and Circle in the Square's Professional

Workshop. He is a co-founder and Artistic Director of the Willow Cabin Theater Company for which he has directed Eugene O'Neill's *The Sea Plays*, Charlotte Delbo's Holocaust memoir *Who Will Carry The Word?*, *A Midsummer Night's Dream* and *Tartuffe*. Mr. Berkeley has directed *Macbeth*, *The Tempest*, *Pericles* (Best Revival), and *A Midsummer Night's Dream* for the New York Shakespeare Festival; the premieres of Israel Horovitz's *The Primary English Class* and *Dr. Hero*; *The Buddy System*; Tennessee Williams' *Confessional*; Leonard Melfi's *Taxi Tales* on Broadway and *Faith, Hope and Charity* off-Broadway. He has been Artistic Director of the Musical Theater Lab at the Kennedy Center and directed for the June Opera Festival of New Jersey, (*Così fan tutte* and *Don Giovanni*), Williamstown Theater Festival, Berkshire Theater Festival, Long Beach Opera, San Diego's Old Globe Theater, the Eastman School, and the Library of Congress. At the Aspen Music Festival, Mr. Berkeley has directed operas by Britten, Copeland, Mozart, Puccini, Rossini, Stravinsky, Thomson, Verdi, as well as numerous new works; and co-teaches the weekly opera scenes Master Class. Recently he directed *Billy Bishop Goes To War* at Gloucester Stage Company; *Ariadne auf Naxos* in Brooklyn; *Twelfth Night* at Circle in the Square; and *Così fan tutte* and *Four Saints in Three Acts* in Aspen. Future projects include Odon Bon Horvath's *Judgment Day* for the Willow Cabin Theater Company, *The Abduction from the Seraglio* for the June Opera Festival, a cabaret production of *Billy Bishop* at the Duplex, *The Magic Flute* and Britten's rarely produced *Owen Wingrave* for the Aspen Opera Theater Center.

PATRICIA WOODBRIDGE (*Scenic Designer*) is a graduate of Bennington College and received her Master of Fine Arts Degree from New York University. As assistant to Ming Cho Lee, she designed many operas for the Tri-Cities Opera Company in Binghamton, New York, and the costumes for *St. Matthew's Passion* directed by Gerry Friedman at the San Francisco Spring Opera. As a freelancer she designed *Cavalleria*

Rusticana and *I Pagliacci* for the Teatro Colon in Bogota, Colombia and *Pauvre Matelot* for the Walnut Street Theatre under Tito Capobianco.

With Edward Berkeley Ms. Woodbridge designed *Così fan tutte* for the June Opera Festival of New Jersey. They have worked together on *Faith, Hope, and Charity* by Israel Horovitz, Terence McNally, and Leonard Melfi and several studio productions for Willow Cabin Theater.

Other productions include *The Runner Stumbles* on Broadway and the New York premier productions of *How I Got that Story* by Amlin Gray and *Nightclub Cantata* for Elizabeth Swados. At the Public Theater she designed *Fishing* by Michael Weller and *Dispatches*, also by Elizabeth Swados. Recipient of a Helen Hayes Award for *Isn't It Romantic* at the Arena stage, she has designed extensively in regional theater including The Goodman, Philadelphia Drama Guild, McCarter Theater, and Cincinnati Playhouse.

Production designer for television's American Playhouse *House of Ramon Iglesia*, she was an art director on *Saturday Night Live* for one season.

Art director for *Cadillac Man*, an Orion Film starring Robin Williams, she has worked on *Year of the Dragon*, *The Squeeze*, *Coming to America*, and the soon to be released films *Green Card* and *The Night*. She is currently production designer for a new feature film, *Johnny Suede*, being shot in Brooklyn.

Ms. Woodbridge is on the faculty of New York University's Tisch School of the Arts, a member of the League of Professional Theatre Women/New York, and a member of New York Women in Film.

HILARY ROSENFELD (*Costume Designer*) has worked with Edward Berkeley at the Musical Theater Lab at the Kennedy Center, Center Stage in Baltimore, The Williamstown Theatre Festival and Off-Broadway (*The Buddy System*).

She has designed for the New York Shakespeare Festival productions of *Runaways*, *The Art of Dining*, *Dispatches*, *Lullabye*, and *Goodnight*.

Her recent film and television designs include *Rich Kids*, *At Close*

Range, *The Ballad of Gigorio Cortez*, *Desert Bloom*, *Dominick and Eugene*, *Triumph of the Spirit*. She is currently designing the Fox TV series *Against the Law*.

JOHN GLEASON (*Lighting Designer*) designed the New York premiere of Wolfgang Rihm's *Jakob Lenz*, as well as last season's *Hugh the Drover*, *Così fan tutte*, and *Rothschild's Violin* for the Juilliard Opera Center. Other designs for Juilliard include *Crucible*, *L'Amico Fritz*, Britten's *A Midsummer Night's Dream* and *Albert Herring*, Menotti's *Amelia al Ballo*, Puccini's *Trittico* and Mozart's *Le Nozze di Figaro* and *Don Giovanni*. He designed *Werther*, *The Mikado* (recently revived this past fall), and *Die Zauberflöte* for the New York City Opera. He is designer of over 90 Broadway shows, including *The Great White Hope*, *Hello Dolly!*, *My Fair Lady*, *Two by Two*, *Over Here*, *The Royal Family*, *All Over Town*, and *Lorelei*. As the resident lighting designer for the Repertory Theater of Lincoln Center, his designs over eight years include *A Streetcar Named Desire*, *Twelfth Night*, *Enemies*, and *King Lear*. Other opera credits include Staff Designer for The Dallas Opera, designing among others, *Peter Grimes* with Vickers, *Manon Lescaut*, *Macbeth*, *The Ballad of Baby Doe*, and *Der Rosenkavalier*. Additional Opera designs include *Boris Godunov* and *Adrianna Lecouvreur* with Plácido Domingo for Miami Opera, *Albert Herring*, *I Quattro Rusteghi*, and *Le Nozze di Figaro*. Mr. Gleason is Master Teacher of Design at New York University's Tisch School of The Arts' Design Department.

MARY DUNCAN (*Choreographer*) is a graduate of The Juilliard School. For the past seven summers, she has served as opera choreographer/director at the Aspen Music Festival, directing Stravinsky's *Renard*, *The Rape of Lucretia*, *Noye's Fludde*, *Street Scene*, *Victory Over The Sun*, as well as the premieres of *Arms Akimbo*, and *The Sea Shall Give Up Its Dead*. Her choreography includes numerous Mozart, Britten, Verdi, and Copland operas for the Aspen Music Festival, the June Opera Festival

in Princeton, and the California State Opera Festival. For Il Piccolo Teatro dell' Opera, she recently directed Mozart's *l'Impresario*, and will choreograph *Amahl* at BAM for the company this Christmas. She is also active with their inner city school program creating opera for children. Ms. Duncan's concert work includes the International Choreographer's Competition in Cologne, Germany, Dance Theatre Workshop, and the Emmanuel Y. Recipient of a Sandoz Corporation Grant for her work as librettist on *Spring Awakening* with composer Scott Steidl, which was selected as a finalist for the Eugene O'Neill Opera Music Theatre Conference, Ms. Duncan has performed at The Circle in the Square Professional Workshop, the American Southwest Theatre Company (Mark Medoff, Artistic Director), and The Willow Cabin Theatre Company in New York under Edward Berkeley's direction.

ELIZABETH BISHOP (*Mrs. Schofield*) is a native of Greenville, South Carolina and a graduate of Furman University. She is currently completing her Master's degree at The Juilliard School where she covered the roles of Aunt Jane in *Hugh the Drover* and Marfa in *Rothschild's Violin* during the Juilliard Opera Center's 1989-90 season, and has performed with the Brevard Music Center Opera Theater and the Furman Opera Theater. Her past roles include Marcellina in *The Marriage of Figaro*, Maddelena in *Rigoletto*, Isabella in *Italian Girl in Algiers*, and Zita in *Gianni Schicchi*. Ms. Bishop has also performed with the Chautauqua Opera Company as a Studio Artist and is currently an active member of the Juilliard Opera Workshop.

KENN CHESTER (*Male Fan*) comes to the Juilliard Opera Center from his native state of North Carolina. Recently he appeared as Scaramuccio in Strauss' *Ariadne auf Naxos* with the 1990 Santa Fe Opera. He has also sung the roles of Giove, Pisandro, and Humana Fragilita from Monteverdi's *Return of Ulysses* at the University of California at Berkeley

with Alan Curtis conducting. Future engagements include Brighella in Boston Lyric Opera's production of *Ariadne*; and the Santa Fe Opera's production of *La Traviata* in the role of Gastone.

CARLOS CONDE (*Umpire*) is a native of Puerto Rico and a first year Young Artist with the Juilliard Opera Center. He has performed with all three of his country's major opera companies, Culturarte de Puerto Rico, Teatro de la Opera and Opera de Puerto Rico. Mr. Conde has sung at the Casals Festival, the Bayreuth Youth Festival, L'Institut per L'Arti Vocale in Belgium and the Musicians Club of America, and was the first prize winner at the Palm Beach Opera Competition. Mr. Conde has performed leading roles in *Così fan tutte*, *Don Pasquale*, *La Bohème*, and *Gianni Schicchi*. This April he will return to Culturarte de Puerto Rico to sing the Old Hebrew in *Samson et Dalila* with Plácido Domingo and Stefania Toczyska under the baton of Eugene Kohn.

DAVID CORMAN (*Mr. Schofield/Thatcher*), a native of Minneapolis, Kansas, is a 1990 finalist in the Metropolitan Opera Midwest Regional and first prize winner of the 1989 Kansas Cultural Trust Grant. He has been heard as a Young Artist with the Santa Fe Opera, Tulsa Opera, Pittsburgh Opera, and the Sarasota Opera in Siegfried Matthus' *Judith*, Philip Glass' *The Juniper Tree*, *La Traviata*, *Amahl and the Night Visitors*, *La Bohème*, *La Cenerentola*, *Dido and Aeneas*, and *Rigoletto*. After receiving his graduate degree at Yale University, he toured South America as a recitalist and has been heard with orchestra in the Fauré *Requiem*, Mozart *Requiem*, Durufle *Requiem*, and Handel's *Messiah*.

RUSSELL CUSICK (*Snedeker*), a native of California, is a first year Young Artist with the Juilliard Opera Center. His previous training includes the Manhattan School of Music and the University of Nevada at Reno. Mr. Cusick has toured throughout Europe and Asia for the

Department of Defense USO. Roles performed have included Nick Shadow in *The Rake's Progress* at the Manhattan School of Music, Ravenal in *Showboat*, Marullo in *Rigoletto*, and Paul Fontaine in *Desert Song* at the Nevada Opera.

DEREK DREYER (*Charlie*) is ten years old and from Great Neck, Long Island. He has been a member of the New York City Opera Children's Chorus for the last two years. He appeared this season in the role of Charlie Hildebrand in City Opera's revival of Kurt Weill's *Street Scene*, and in *L'Enfant et Les Sortilèges*. In addition to singing, Derek is a serious dance student and particularly loves tap dancing. He also enjoys tennis, Shakespeare, classical music, studying Latin and being on his seventh grade math team.

ELIZABETH GROHOWSKI (*Mrs. Hudson*) is a first year Young Artist with the Juilliard Opera Center. This summer she was an apprentice artist with the Santa Fe Opera, where she covered the title role in *Ariadne auf Naxos*. She received her Master of Music Degree from the Manhattan School of Music where she performed the roles of Baba The Turk in *The Rake's Progress* and Mother Marie in *The Dialogues of the Carmelites*. Ms. Grohowski is recipient of the Richard F. Gold Career Grant.

TRAVIS PAUL GROVES (*Tom/Andy Jones*) joins the Juilliard Opera Center this year as a Young Artist after studies at Louisiana State University. During the 1989-90 season he won first prize in the Society of Music at Santa Margarita (Italy) Competition, performed the role of A Templar Knight in the world premiere of *Holy Blood and Crescent Moon* by Stewart Copeland at the Cleveland Opera and sang the title role in *Les Contes d'Hoffman* at the Baton Rouge Opera. He has also appeared with Glimmerglass Opera in *The Grand Dutchess of Gerolstein*. Other roles for the Baton Rouge Opera have included Nemorino in *L'Elisir D'Amore*, Tamino on *Die Zauberflöte* and Rodolfo on *La Bohème*. Mr. Groves has

also appeared with Shreveport Opera and the Ohio Light Opera as well as with a number of symphony orchestras across the South. Upcoming engagements include Lenski in *Eugene Onegin* at the Opera Theater of St. Louis.

ANGELA NORTON (*Louise*) received her Bachelor of Music degree from Furman University in South Carolina and her Master of Music degree from the University of Texas at Austin. She made her Juilliard Opera Center debut as Tytania in *A Midsummer Night's Dream* and also appeared as Abigail Williams in *The Crucible*. This past summer she sang the role of Mrs. Wordsworth in Britten's *Albert Herring* with Glimmerglass Opera. Her roles include Susanna in *The Marriage of Figaro*, Della in the world premiere of *Della's Gift*, and Gretel in *Hansel and Gretel*. This past year, Ms. Norton was the Leider division winner of the Leiderkranz Competition. She is the recipient of a Rhodes Music Scholarship, a NATS State Winner and Regional Semi-Finalist, and third place winner in the 1986 Meistersinger Competition in Graz, Austria.

ANDREW PARKS (*Manager*) is a native of Los Angeles. His musical theater and opera roles include Emile de Beogne in *South Pacific*, Petruchio in *Kiss Me Kate*, Figaro in *Le Nozze di Figaro*, Leporello and Commendatore in *Don Giovanni*, Don Alfonso in *Così fan tutte*, Roberto in *La Finta Giardiniera*, Il Podesta in *La Gazza Ladra*, Tom in *Un Ballo in Maschera*, and Ferrando in *Il Trovatore*. As a concert performer he has sung Mozart and Verdi *Requiems*, Haydn's *Lord Nelson Mass*, Beethoven's *Ninth Symphony*, *Missa Solemnis*, and Bruckner's *Te Deum*. For three years Mr. Parks was a member of the Chicago Symphony Chorus and for the past two summers participated in the Aspen Summer Music Festival. A student in the Juilliard Professional Studies Program, this evening's performance marks his debut with the Juilliard Opera Center. Mr. Parks holds degrees in

voice and opera from Occidental College, Northwestern University and the Eastman School of Music.

FRANCO POMPONI (*Watchman*) is a second year Young Artist with the Juilliard Opera Center. Last year he sang the role of John the Butcher in *Hugh the Drover* and in February will perform Ford in Verdi's *Falstaff*. His other roles include Alfio, Escamillo, Germont, and Silvio. Winner of the American Opera Society Competition this year, he is also recipient of the Mozart award, a scholarship to A.I.M.S. in Graz, Austria and an award in the Meistersinger Competition.

STACEY ROBINSON (*Casey*) is currently a candidate for the Bachelor of Music degree at The Juilliard School. He has studied acting and voice at Morehouse College and has sung with the Atlanta Symphony Orchestra and Morehouse College Glee Club. He has toured Korea with the University of South Carolina and has appeared on *The Cosby Show*. Mr. Robinson's roles have included Joe in *Showboat*, The Count in *The Marriage of Figaro*, and Walter Lee Younger in *A Raisin in the Sun*.

SUSAN ROSENBAUM (*Female Fan*) received her Master's degree from Juilliard, and returns for her second season as a Young Artist with the Juilliard Opera Center. She sang Milton Babbitt's *Three Theatrical Songs*, Schoenberg's *Das Buch Der Hangenden Garten* and Shostakovich's Symphony No. 14 with the Juilliard Orchestra under Otto Werner-Mueller. With the Juilliard Opera Center she has sung Helena in Britten's *A Midsummer Night's Dream* and Anna I in Weill's *The Seven Deadly Sins*. Ms. Rosenbaum has performed under the direction of Galina Vishnevskaya at the Aldeburgh Festival in England, with the Calgary Philharmonic as part of the Banff Festival in Canada, with the Eugene Opera in Oregon and apprenticed for two summers at the Central City Opera in Colorado. At Central City, she has sung the roles of Pamina, Violetta, and Valencienne in *The Merry Widow*, toured

Colorado, and was named Outstanding Apprentice in 1989. Most recently Ms. Rosenbaum performed opera pops with the Colorado Symphony and in concert in *Mozart's and Swarthmore's Women* in the Swarthmore, Pennsylvania Music and Dance Festival.

JAMES RUSSELL (*Concessionaire*) is a first year Young Artist with the Juilliard Opera Center and received his Bachelor's degree from the University of South Florida. He has performed extensively in opera as well as oratorio, and has been a soloist under such conductors as Sir David Willcocks and Richard Westenburg. As a graduate student at Juilliard, Mr. Russell appeared as the Turnkey in the Juilliard Opera Center's production of *Hugh The Drover* and in February performs the role of Bardolfo in *Falstaff*.

CAROLYN SCIMONE (*Sarah*) is completing her master's degree in voice this year at The Juilliard School. She received her Bachelor's degree in Vocal Performance from the Eastman School of Music. At Eastman she performed the roles of Serpetta in Mozart's *La Finta Giardiniera*, Drusilla in Monteverdi's *L'Incoronazione di Poppea* and Ninetta in Rossini's *La Gazza Ladra*. Carolyn has also sung the roles of the Second Lady in Mozart's *Die Zauberflöte* with the University of Delaware Opera and Pamina with the Little Opera Society of Westchester. She has spent summers at the Aspen Music School and the Banff Centre for the Arts in Alberta, Canada.

CATHERINE THORPE (*Merry*) is a first year young Artist in the Juilliard Opera Center. A native of New Paltz, New York, Miss Thorpe received both her Bachelor's and her Master's degrees from the Peabody

Conservatory of Music. She appeared with the Peabody Opera Theatre as Blonde in Mozart's *Abduction from the Seraglio*, Callisto in Cavalli's *Callisto*, the Nightingale in Stravinsky's *Nightingale* and Marianne in Mechem's *Tartuffe*. She has also appeared with the Baltimore Early Music Consort, Concert Artists of Baltimore, the Women Composers Orchestra and has performed new chamber and solo works for voice by Baltimore area composers. Miss Thorpe made her professional operatic debut as Barbarina in the Baltimore Opera Company's production of Mozart's *Le Nozze di Figaro* under the baton of Leon Fleisher. She has also been the featured Young Artist in the Cape and Islands Chamber Music Festival under the direction of Samuel Sanders.

SCOTT WILDE (*Phyllis Pratt*) is a native of Illinois and a graduate of the Manhattan School of Music. In 1989, he was Resident Artist at Glimmerglass Opera and winner of the Leiderkranz Foundation Competition. An apprentice at the Sarasota and Chautauqua Opera Companies, Mr. Wilde is currently performing in his third season as a Juilliard Opera Center Young Artist. He has performed the roles of Zweiter Soldat and 1st Nazarene in *Salome*, Colline in *La Bohème* and Tolomeo in *Julius Caesar*. With Juilliard he sang the roles of The Mother in *The Seven Deadly Sins*, The Constable in *Hugh The Drover*, Don Alfonso in *Così fan tutte*, Hanezo in *L'Amico Fritz*, Reverend Hale in *The Crucible*, and Theseus in *A Midsummer Night's Dream*. At Glimmerglass Opera he appeared as Superintendent Budd in *Albert Herring* and at the Aspen Opera Theatre Center he sang the roles of Leporello in *Don Giovanni* and Don Magnifico in *La Cenerentola*.

JUILLIARD OPERA ORCHESTRA

Michael Shih, *Concertmaster*

Martin Risely, *Principal Second Violin*

Kristen Linfante, *Principal Viola*

Suh-A Lee, *Principal Violoncello*

Jay Johnson, *Principal Contrabass*

VIOLINS

Ruben Camacho, **Junko Chiba**, **Ju Eun Cho**, **Pyinah Chon**, **Hector Falcon**, **Julian Hallmark**, **San-Eun Han**, **Wanchi Huang**, **Ying Jiang**, **Kyoko Kashiwagi**, **Shoko Kuroda**, **Eunice Lee**, **Tomohiro Okumura**, **Meredith Rodig**, **Maria Schleuning**, **Corinne Stillwell**, **Jessica Wakefield**, **Xiao Dong Wang**, **Jun Zuo**

VIOLAS

Victoria Eanet, **Freya Kirby**, **Carlo Malanima**, **Michael Ramos**, **Li-Wen Wang**, **Lisa Whitfield**

VIOLONCELLOS

Yoko Ara, **Emmanuelle Cohen**, **Amy Kim**, **Jason McComb**, **Christo Tanev**, **Paul Tseng**

CONTRABASSES

Shigaru Ishikawa, **David Phillips**, **Walter Schick**

FLUTES/PICCOLOS

Adria Sternstein (+ Picc)
Deborah Strauss (+ Picc)

OBOES

Jonathan Davis, **Ruth Reimers**

CLARINETS

Bohdan Hilash, **Sharon Kam**

BASSOONS

Lynne Feller, **Robin Gelman**, **Jennifer Nagel**

HORNS

Andrea Manousek, **Jennifer Moore**

TRUMPETS

Larry Campbell, **Robert Couto**

TROMBONES

William Cochran, **Jon Etterbeek**

BASS TROMBONES

Thomas Giles, **Donald Moore**

PERCUSSION

David Herbert, **Thomas Fox**

PIANO-CELESTE

Katherine Miller

JUILLIARD OPERA CENTER

ADMINISTRATIVE DIRECTOR
Andrew E. Yarosh

ADMINISTRATIVE ASSISTANT
Catherine Churchill

OFFICE ASSISTANTS

Brian Benson
Amy Blount
Aaron Flagg
Kelly Han
Emma Moon
James Roe
Adrienne Sengpiehl
Stella Yu

ARTISTIC ADVISER
Frank Corsaro

CHORUS MASTER
Susan Almasi

MEMBERS OF THE FACULTY

JUILLIARD OPERA CENTER

Robert Abramson
Susan Almasi
Edward Berkeley
Corradina Caporello-Szykman
Nico Castel
Miriam Charney
Bill Connington
Frank Corsaro
Thomas Grubb
Kathryn LaBouff
Gina Levinson
Howard Lubin
Christopher Mattaliano
Bertha Melnik
Kenneth Merrill
Viola Peters (Emeritus)
Diane Richardson
Marshall Williamson
Moni Yakim

VOICE

Rose Bampton
Edith Bers
Oren Lathrop Brown
Enrico DiGiuseppe
Simon Estes
Daniel E. Ferro
Beverly Peck Johnson
Marlena Kleinman Malas
Charles Kellis (Associate)

COACHING/ACCOMPANYING
FELLOWS

Karen Becker
Kosta Popovic
Marco Rapetti
Giovanni Reggioli
Emily White

STAGE DEPARTMENT

ADMINISTRATIVE STAFF:

DIRECTOR
Carolyn Haas
ASSOCIATE DIRECTOR/
PRODUCTION MANAGER
John Brady

INTERN DIRECTOR &
STAGE COMMUNICATIONS
Helen Taynton
BUSINESS MANAGER
Linda Katzin Barry
ADMINISTRATIVE ASSISTANT
Michael E. Nassar*

SHOP SUPERVISORS:

TECHNICAL DIRECTOR
Edmund B. Fisher
COSTUME SUPERVISOR
Thomas Augustine

PRODUCTION ELECTRICIAN
Jean Williams
PROPERTIES SUPERVISOR
Kate Dale

TECHNICAL STAFF:

PRODUCTION STAGE MANAGER
Mahlon Kruse
ASSISTANT TECHNICAL
DIRECTOR
Christopher Higgins
SCENE SHOP FOREMEN
J.B. Barricklo, Dave Cohen
ASSISTANT COSTUME
SUPERVISOR
Mark Gerard
MASTER ELECTRICIAN
Greg Clark
PROPERTIES SHOP FOREMAN
Steve Johnson
COSTUME STOCK
Shawn Dudley
WARDROBE SUPERVISOR
Jacqueline French
STAGE MANAGERS
K. T. Newman, Renee Rimland,
Robert Yasumura
ASSISTANT TO THE COSTUME
DESIGNER
Mark Henry
ASSISTANT TO THE SCENIC
DESIGNER
Kaem Coughlin
ASSISTANT LIGHTING DESIGNER
Rita Ann Kogler
ASSISTANT TO THE MASTER
ELECTRICIAN
Ann Daly*
COSTUME SHOP MANAGER
Therese Bruck
DRAPER
Patricia Bowes
WIGS & MAKE UP
Anne Chambless, Kristian Kraai,
Carole Snyder
SCENIC CHARGE
Peter Miller
PRODUCTION SERVICES
Christopher Overley

ELECTRICIANS

Frederick Compton, Jr.*, Chris
Havard, Gail Lewkowicz*, Abby
Barrow, Anna Bezzola, Jasmine
Alexandra

SHOP CARPENTERS

Michael Abelman, Donald Ardine*,
Abby Barrow, Kevin Crawford, Mark
Hayes, Mark Hughes, Maxim
Kunin*, Madeleine McCarthy, Gail
Naipaul, Marco North, Ross
Salinger, Phil Skigen, Yung Tam,
Nelson Vaughn, Carlo Vogel, Karin
White, Les Zeiders

STAGE CARPENTER
Lori Joachim

PAINTERS

Isabelle Calais, Alyssa DeLucchia,
Danny Jones, Tamara Kirkman, Teresa
Mastropierro, Catey Maxey, Gerarda
Pizzarello*, Dallas Seitz*, Sonia Simoun

COSTUME STAFF

Michael Agrest*, Lisa Boquist,
Robert Bulla*, Marion Hose, Cheralyn
Lambeth*, Gina Masone, Beverly
Nachimson, Alison Taylor, Anastasia
Voros, Charlotte Yetman, Mary
Wong

PROPERTIES CRAFTSPEOPLE

Eric Bradley, Martha McCullough*,
Jeff Schmidt, Joe Tanega, Jorge Toro,
Carlo Vogel

STAGE CREW

Donald Ardine*, D. Alix Martin,
Joanne Zaharis, John Doe, John Doe,
John Doe, John Doe

LIGHT BOARD OPERATOR

Clifford E. Berek

WELDER

Dana Parlier

XEROGRAPHY

Mark Hayes

*Stage Department Production Intern

THE JUILLIARD SCHOOL

BOARD OF TRUSTEES

Mrs. Frank Y. Larkin, *Chairman*
Peter Jay Sharp, *Vice-Chairman*

Mary Ellin Barrett	Richard T. Perkin
Arthur L. Carter	Joseph W. Polisi
Hewitt A. Conway	Eben W. Pyne
John J. Costello	John J. Roberts
Anna E. Crouse	Susan W. Rose
Mrs. Vincent de Roulet	Richard D. Spizzirri
Jerome L. Greene	Alice Tully
Ralph F. Leach	R. Thornton Wilson, Jr.

Peter S. Paine, *Trustee Emeritus*
Mrs. John D. Rockefeller 3rd, *Trustee Emerita*

BOARD OF ASSOCIATES

Mary Ellen F. Ball	Georgia Shreve Greenberg
Mary Sharp Cronson	Bruce Kovner
Mrs. William H. Donaldson	Anthony D. Marshall
Mrs. Philip Farley	Michael T. Martin
Valli Dreyfus Firth	Mary Tyler Moore
Bart Friedman	Louis Smadbeck
Philip Goelet	Mrs. John Weitz
Harold Gootrad	Frederic H. Williams

EXECUTIVE OFFICERS

Joseph W. Polisi, *President*
Bruce MacCombie, *Provost and Dean*
Charles C. Lucas, Jr., *Vice President for Finance and Administration*
Lynne Rutkin, *Vice President for Development and Public Affairs*
Louis Jean Brunelli, *Associate Dean and Director of Performance Activities*
James Sloan Allen, *Vice President for Academic Affairs*

DIVISION DIRECTORS

Muriel Topaz, *Dance*
Michael Langham, *Drama*
James Sloan Allen, *Evening*
Linda Granitto, *Pre-College*

ADMINISTRATORS

Karen Wagner, *Assistant Dean*
Elizabeth Brummett, *Registrar*
Randy Hunt, *Controller*
Mary Castria, *Director, Budgets*
Rhoda Payne, *Director, Financial Aid and Alumni Affairs*
Joseph Mastrangelo, *Director, Facilities and Engineering*
Carolyn Haas, *Director, Stage Department*
Jane Gottlieb, *Librarian*
Carole J. Everett, *Director, Admissions*
Laurie Carter, *Director, Student Affairs*
Janet Kessin, *Director, Communications*
Edward Fleischman, *Director, Concert Operations*
Andrew Yarosh, *Administrative Director, Juilliard Opera Center*
Carole Convisser, *Coordinator, Special Projects*
Shirley Greitzer, *Director, Placement Office*

28

The Juilliard Drama Division
presents

A FOURTH YEAR (GROUP XX) PERFORMANCE PROJECT

The Cherry Orchard

by
ANTON CHEKHOV

Adaptation by ELISAVIETA LAVROVA

Directed by
MARK BROKAW

Set Designer
BILL CLARKE

Costume Designer
ELLEN V. MCCARTNEY

Lighting Designer
DANIEL J. KELLEY

Music by
ALEXANDRA HARWOOD

Dances Staged by
JONATHAN D. KANE

Production Stage Manager: STEPHANIE ROSE

Open Dress Rehearsal

Wednesday, December 19, 1990
at 8:00pm

Performances

Thursday, Friday, Saturday
December 20, 21, 22 at 8:00pm

and

Saturday, December 22 at 2:00pm

THE JUILLIARD SCHOOL
DRAMA DIVISION
144 WEST 66th STREET
FOURTH FLOOR

est Hills
nance Space
LCOMES

DANCE ENSEMBLE

icated to the Memory of
D BERNSTEIN
Modern Dance Pioneer
SOKOLOV
November 17, 8 p.m.

AT A GLANCE

ANNA SOKOLOV

er Scriabin

(World Premiere)
Paul Estabrook/Samuel Barber

INTERMISSION

LE JARDIN A VILLANDRY
Martha Clarke, Felix Blaska, Robby Barnett/Franz Schubert

KLEINE KAMMERMUSIK
(World Premiere)
Daniel Pelzig/Paul Hindemith

CAST
(in order of appearance)

Dunyasha.....LUIA SERMOL
Ermolai Alexeyevich Lopakhin.....REED DIAMOND
Semyon Epikhodov.....DOUGLAS HARMSSEN
Firs.....TUCKER MCCRADY
Anya.....LISA BENAVIDES
Lyubov Andreyevna Ranevskaya.....NINA HUMPHREY
Varvara Mikhailovna.....SUSAN KNOTT
Leonid Andreyevich Gaev.....DAVID MACDONALD
Charlotta Ivanovna.....HEATHER MATHIESON
Simeonov Pishchik.....DAVID ALFORD
Yasha.....DUSTIN SMITH
Pyotr Segeyevich Trofimov.....PETER JACOBSON
Passerby.....DAVID ALFORD
Station Master.....CORNELL WOMACK*
Post Office Clerk.....ALAN ETO**

* Member of Group XXIII in his first year of training
** Member of the Juilliard Dance Division

There will be one fifteen-minute intermission

Staff for The Cherry Orchard

Hair/Wigs and Make-up.....ANNE DEVON CHAMBLESS
Sound Effects Engineer.....ROBERT TAIBBI
Assistant Sound Effects Engineer.....CHRIS BRONDER
Sound Consultant.....PAMELA EMERSON
Magic Consultant.....PETER MALONEY
Production Coordinator.....KATHERINE HOOD
Stage Managers.....LISA GVALETZ, KRISTEN SWEET
Light Board Operator.....ABBY BARROW
Sound Board Operator.....KRISTIN NIEUWENHUIS
Stage Crew.....JERRY MARSHALL, ROSS SALINGER
Make-up Crew.....CAROLE SNYDER

Two Dvorjan Waltzes arranged by Alexandra Harwood

Special thanks to Barbara Blumenthal, Lisa Dove, Andrew Farber, Lisa Gluckin, Deborah Hecht, Roderick Long, Clarissa Nolde and J.C. Parker.

Your financial support of the Drama Division is needed and welcome. Tax deductible contributions may be mailed to The Juilliard Drama Division, 60 Lincoln Center Plaza, New York, NY 10023.

For further information, please call 799-5000 ext. 251

Paul Estabrook/Samuel Barber

INTERMISSION

LE JARDIN A VILLANDRY

Martha Clarke, Felix Blaska, Robby Barnett/Franz Schubert

KLEINE KAMMERMUSIK

THE JUILLIARD STAGE DEPARTMENT

Administrative Staff

Director.....Carolyn Haas
Associate Director/Production Manager..... John Brady
Intern Director & Stage CommunicationsHelen Taynton
Business ManagerLinda Katzin Barry

Shop Supervisor

Shop Supervisor.....	Edmund B. Fisher
Technical Director.....	Thomas Augustine
Costume Supervisor.....	Jean Williams
Production Electrician.....	Kate Dale
Properties Supervisor.....	

Technical Staff

Technical Staff

Assistant Technical Director.....Christopher Higgins
Scene Shop Foremen.....John Barricklo, Dave Cohen
Assistant Costume Supervisor.....Mark Gerard Fetzer
Master Electrician.....Chris Havard
Properties Shop Foreman.....Steve Johnson
Costume Stock Manager.....Shawn Dudley
Wardrobe Supervisor.....Jacqueline French
Assistant Lighting Designer.....Matt Frey
Assistant to the Costume Designer.....Christopher Kovarik
Assistant to the Master Electrician.....Frederick J. Compton Jr.*
Wigs and Make-up Supervisor.....Anne Chambliss
Scenic Charge.....Peter Miller
Production Services.....Christopher Overley
Costume Shop Manager.....Terese Bruck
Electricians.....Jasmine Alexandra, Clifford E. Berek
 Julian De La Pena, Ann Daly*, Gail Lewkowicz*
Shop Carpenters.....Mike Abelman, Don Ardine*, Kevin Crawford
 Lori Joachim, Madeleine McCarthy, Marco North, Yung Tam,
 Nelson Vaughn, Karin White, Les Zeiders
Painters.....Isabelle Calais, Alyssa Deluccia, Lori Hruska-Buthier
 Danny Jones, Sabrina Jones, Teresa Mastropiero
 Gerarda Pizzarello*, Dallas Seitz*, Sonia Simoun
Costume Staff.....Michael Agrest*, Lisa Boquist, Patricia Bowes
 Robert Bulla*, Mario Hose, Cheralyn Lambeth*, Gina Masone
 Beverly Nachimson, Alison Taylor, Anastasia Voros
 Mary Wong, Charlotte Yetnan
Costume Painter/Dyer.....Christopher Kovarik
Properties Craftspeople.....Eric Bradley, Martha McCullough*
 Jeff Schmidt, Joe Tanega, Forge Toro, Carlo Vogel
Assistant Sound.....Leah Cornwall*, Kenneth Turner*
Welder.....Dana Parlier
Draftsman.....Maxim Kunin*

*Stage Department Intern

**Forest Hills
Performance Space
WELCOMES**

THE JUILLIARD DANCE EN

In a Concert Dedicated to the Mem

LEONARD BERNSTEIN

And Honoring Modern Dance Pic

ANNA SOKOLOW

Saturday night, November 17, 8 p

PROGRAM AT A GLANCE

OCTET

Marjorie Mussman/Igor Stravinsky

SOLO AND THREE DUETS BY ANNA SOKOLOVA

Kaddish/Maurice Ravel

Duet from Lyric Suite/Alban Berg

Odes Duet/Edgar Varese

"Lovers" from Magritte, Magritte/Alexander Scriabin

UNTITLED IV

(World Premiere)

Paul Estabrook/Samuel Barber

INTERMISSION

LE JARDIN A VILLANDRY

Martha Clarke, Felix Blaska, Robby Barnett/Franz Schubert

KLEINE KAMMERMUSIK

Forest Hills
Performance Space
WELCOMES

THE JUILLIARD DANCE ENSEMBLE

In a Concert Dedicated to the Memory of
LEONARD BERNSTEIN
And Honoring Modern Dance Pioneer
ANNA SOKOLOW
Saturday night, November 17, 8 p.m.

PROGRAM AT A GLANCE

OCTET

Marjorie Mussman/Igor Stravinsky

SOLO AND THREE DUETS BY ANNA SOKOLOW

Kaddish/Maurice Ravel

Duet from Lyric Suite/Alban Berg

Odes Duet/Edgar Varese

"Lovers" from Magritte, Magritte/Alexander Scriabin

UNTITLED IV

(World Premiere)

Paul Estabrook/Samuel Barber

INTERMISSION

LE JARDIN A VILLANDRY

Martha Clarke, Felix Blaska, Robby Barnett/Franz Schubert

KLEINE KAMMERMUSIK

(World Premiere)

Daniel Pelzig/Paul Hindemith

OCTET

Marjorie Mussman, Choreography
Igor Stravinsky, *Octet for Wind Instruments*
Maria Grandy, Rehearsal Director
Christopher del Coro, Costumes
Cynthia Baker, Lighting

Cast, in order of appearance:

Alexander Schlempp
Michele de la Reza
Chen-Yu Tsuei
Dylan Newcomb
Jeffrey Schmidt
Marc Kennison
Rachel Whiting
Laura Doughty

MARJORIE MUSSMAN performed with Jose Limon, the Joffrey Ballet, Anna Sokolow's Lyric Theatre, and the First Chamber Dance Quartet. She has choreographed for the Milwaukee Ballet, the Joffrey Ballet, Pacific Northwest Ballet, and Princeton Ballet, among others. Ms. Mussman has conducted ballet class at her own studio and at Steps 60 in New York City. She is currently Ballet Mistress for Princeton Ballet.

Octet concerns the absurdities and frustrations of human relationships. It was first performed by the Pacific Northwest Ballet on March 25, 1982, at the Seattle Opera House.

"Octet for Wind Instruments" is used by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

SOLO AND THREE DUETS BY ANNA SOKOLOW

Anna Sokolow, Choreography
Arnold Apostol, Rehearsal Assistant
Thomas Augustine, Costumes
Cynthia Baker, Lighting

KADDISH
Maurice Ravel, *Kaddicsh: Melodie Hebraiques*
Eryn Trudell

DUET FROM LYRIC SUITE (1953)
Alban Berg, *Lyric Suite for String Quartet (Largo Desolato)*
Allison Ulan and John Heginbothan

DUET FROM ODES (1965)
Edgar Varese, *Density 21.5*
Jill Balzer and Trevor Carlson

"LOVERS" FROM MAGRITTE, MAGRITTE (1970)
Alexander Scriabin, Excerpts from *Piano Sonata No. 5*
in F Major, Op. 53
Amy Kail and Marc Kenison

ANNA SOKOLOW, a native of New York's Lower East Side, studied dance and theater at the Neighborhood Playhouse School of Theatre and was a member of the Martha Graham Company. In the 1930's she began presenting her own works with her own company, and subsequently founded companies in Israel and Mexico. Among her major collaborations are *Candide*, *Regina*, *Street Scene*, *Red Roses for Me*, and *Camino Real*. She was also choreographer for the debut performance of the American Dance Theater in 1964. She is recipient of the Brandeis Award of Brandeis University, the Tarbut Medal of the America-Israel Cultural Foundation, and the Dance Magazine Award. Recently, Ms. Sokolow was honored in a gala performance of the opening event of a three-day international conference and festival sponsored by the National Foundation for Jewish Culture, called "Jews and Judaism in Dance."

"Largo Desolato" from Lyric Suite is used by arrangement with European American Music Distributors Corporation, sole U.S. and Canadian agent for Universal Edition, publisher and copyright owner. Density 21.5 is used by arrangement with Hendon Music, Inc., a Boosey & Hawkes Company, sole agent in the U.S. for G. Ricordi & C., Milan, Italy, publisher and copyright owner.

28

UNTITLED IV
(World Premiere)

Paul Estabrook, Choreography
Samuel Barber, *String Quartet in B Minor, Op. 11*
Second Movement, Molto Adagio
Mark Gerard, Costumes
Cynthia Baker, Lighting

Cast, in order of appearance:
Yoav Kaddar and Eric Bradley
Pamela Cohen and Solange Sandy
Alan Eto and Trevor Carlson
Carla Norwood and Allison Ulan
Kris World
John Heginbothan

PAUL ESTABROOK has performed in both ballet and modern dance companies and teaches in New York. He is Director and Contributing Choreographer for David Howard's New Dance Series and has choreographed many works for the Catskill Ballet Theatre. He participates in the Carlisle Project and NARB Craft of Choreography Conferences.

The choreographer wishes to thank the dancers for their collaboration in this work and to acknowledge the Carlisle Project for its support in the original conception of the ideas that led to this work. *Untitled IV* was commissioned by the Dance Division of the Juilliard School.

FOR CHARLIE

String Quartet in B Minor, Op. 11, Second Movement, Molto Adagio is used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

INTERMISSION

LE JARDIN A VILLANDRY

Martha Clarke, Felix Blaska, Robby Barnett,
Choreography
Franz Schubert, *Trio for Piano, Viola, and Cello*
in B-flat Major, Op. 99 D.898 (Second Movement)
Ilene Fox, Rehearsal Assistant and Notator
Mark Gerard, Costumes
Cynthia Baker, Lighting

Cast, in order of appearance:
Michele de la Reza
Sungsoo Ahn
Alan Eto

MARTHA CLARKE is a graduate of the Juilliard School. She was a member of the Pilobolus Dance Theatre and the Anna Sokolow Dance Company. She conceived and directed *The Garden of Earthly Delights*, which won the 1984-85 Drama Desk Award; *Vienna Lusthaus*, for which she won the 1986 Obie Award, and *Miracolo D'Amor*. She is currently working on a new piece about environmental concerns, to be performed this fall at the Brooklyn Academy of Music.

Le Jardin a Villandry has been recorded in Labanotation by arrangement with the Dance Notation Bureau.

KLEINE KAMMERMUSIK

(World Premiere)

Daniel Pelzig, Choreography
Paul Hindemith, *Kleine Kammermusik, Op. 24, No. 2*
Nancy S. Jordan, Assistant to the Choreographer
Christopher del Coro, Costumes
Cynthia Baker, Lighting

Cast, in order of appearance:
Cathy Minn
Dylan Newcomb
Valarie Williams and Jamie Norcini
Heather DeLussa and Marcus Johnson
Victoria Anderson
Laura Doughty

DANIEL PELZIG has choreographed ballet, opera, and musical theater. He has created ballets for Joffrey II, Atlanta Ballet, and U.S. Terpsichore. He has received choreographic fellowships from the National Endowment for the Arts and the Carlisle Project. Mr. Pelzig's extensive theater work includes the award-winning off-Broadway production of *Privates on Parade* and *The Chocolate Soldier* at Goodspeed Opera House.

Kleine Kammermusik was commissioned by the Dance Division of the Juilliard School. This work was made possible in part by a grant to Mr. Pelzig from the National Endowment for the Arts.

Kleine Kammermusik is used by arrangement with European American Music Distributors Corporation, sole U.S. and Canadian agent for B. Schott's Soehne, publisher and copyright owner.

JUILLIARD DANCE DIVISION

DIRECTOR

Muriel Topaz

ASSISTANTS

Mary Chudick
Suzanne Daone

ARTISTIC DIRECTOR

EMERITUS
Martha Hill

PRODUCTION MANAGER

Cynthia S. Baker

PROGRAM COORDINATOR

Diana Feingold

COSTUME COORDINATOR

Thomas Augustine

MEMBERS OF THE FACULTY

Carolyn Adams
Jill Beck
Mary Jane Brown
Colin Connor
Alfredo Corvino
Richard Feldman
Laura Glenn
Maria Grandy
Benjamin Harkavy
Bernadette Hecox
Wendy Hilton
Kazuko Hirabayashi
Indrani
Nancy Scattergood
Jordan

Elizabeth Keen
Linda Kent
Pauline Koner
Jane Kosminsky
Kathryn La Bouff
Gloria Marina
Jose Meier
Genia Melikova
Jeanne Ruddy
Doris Rudko
Ruby Shang
Anna Sokolow
Alfonso Solimene
Ethel Winter
Hector Zaraspe

ORTHOPEDIC CONSULTANT

David S. Weiss, M.D.

ABOUT THE DIRECTOR

MURIEL TOPAZ has been Director of the Dance Division of the Juilliard School since 1985. Prior to her current appointment, she was Executive Director of the Dance Notation Bureau. She was an organizer of the First International Congress on Movement Notation in Tel Aviv in 1984 and of the Second International Congress on Movement Notation in Hong Kong in 1990. She has been Labanotator for the New York City Ballet, the American Ballet Theatre, the Martha Graham Foundation, and the Robert Joffrey Ballet, among others. Her notated works include sections of Balanchine's *Agon* and *Episodes*, Graham's *Diversion of Angels*, Robbins' *Interplay*, and Sokolow's *A Short Lecture and Demonstration on the History of Rag*. Her illustrious career includes performing, choreographing, teaching, writing, and editing. She has been Chairman and a Board Member of the Artist Advisory Committee of the Dance Notation Bureau since 1985 and was an auditor for the National Endowment for the Arts in 1988.

DANCE WORKSHOP 3
DECEMBER 7, 1990
11:15 A.M.

STUDIO 320 & 321

Studio 320
* * * * *

THE FIRST YEAR REPERTORY CLASS of GENIA MELIKOVA

Coppelia - Variation from 3rd Act

Choreographer: Genia Melikova
Composer: L. Delibes

Beth Dimopoulos and Jennifer Marquardt

* *

Adagio / Work In Progress

Choreographer: Genia Melikova
Music: Adagio in G Minor for Strings & Organ
Composer: Tomaso Albinoni

Severine Marquignon and Leajato Robinson

* *

Pas de Trois from Sleeping Beauty

Choreographer: Genia Melikova
Composer: P. Tchaikovsky

Shannon Cullem - Caroline Oxenham
Kory Perigo

* * * * *

(2)

* * * * *

THE TAP CLASS of MARY JANE BROWN

TAP TALK

Choreographer: Mary Jane Brown
Music: "They All Laughed"
(Recorded by Oscar Peterson-Pianist)
Composer: George Gershwin

Rebecca Hermos, Carla Norwood, Kara Miller
John Heginbotham, Lymartin Chattman

* * * * *

"Remember That Time Is Money"
(Benjamin Franklin)

Choreographer: Lymartin Chattman
Music: Self accompaniment

Lymartin Chattman

* * * * *

(CHANGE TO STUDIO 321)

* * * * *

(3)

* * * * *

DANCE COMPOSITION CLASS II of DORIS RUDKO
Accompaniment by Chaim Freiberg

Passage

Choreographed & Danced by: Chen-Yu Tsuei
Music: Mannheim Steamroller

The You, and Me in We, Us, and They

Choreographed & Danced by: Wendi Epperson
Music: The Doors

Breakfree

Choreographed & Danced by: Louisa Anderson
Music: Saraband by George Frederic Handel

Nadezhda (Russian for Hope)

Choreographed & Danced by: Tina Thompson
Music: Bridge Over Troubled Waters by Aretha Franklin

The Ecstasy of Chris Bergman

Choreographed & Danced by: Chris Bergman
Assisted by: Stanley Wells
Music: Mass in B Minor
Composer: J. S. Bach

Banished Figures

Choreographed & Danced by: Erica Burke and Wendi Epperson
Music: Bob Mould

(4)

Submerged

Choreographed & Danced by: Rachel Whiting
Music: Peter Gabriel

A Dance Sourced from TIME - Quotation by Francis Bacon

What time is breakfast?" - Francis Bacon

Choreographed & Danced by: Rebecca Hermos and Kara Miller
(Self Accompanied)

* * * * *

ROOM

Choreographed & Danced by: Kris World
Music: "You've Got To Give Me Room" by Oleta Adams

* * * * *

SECRET WATER

Choreographed by: Henning Rubsam
Music: Barvi Temnot by Jiri Stivin

Eryn Trudell

* * * * *

DANCE WORKSHOP 4
DECEMBER 10, 1990
6:00 P.M.

STUDIO 321

* * * * *

GOOD MORNING OKLAHOMA

Choreographed and Danced by: Henning Rùbsam
Music: "Oklahoma Hills" + "In The Morning"
Composer: Arlo Guthrie

* * * * *

(UNTITLED)

Choreographed and Danced by: Eryn Trudell
Music: "Sometimes I Feel So Uninspired"
Sung by: Performing Group, "Traffic"
Composer: Stevie Wynwood

* * * * *

AVE MARIA

Choreographed and Danced by: Oscar Rodriguez
Music: "Ave Maria"
Sung by: Jessye Norman - Soprano
Composer: Franz Schubert (1825)

* * * * *

(2)

IN ORBIT
(WORK IN PROGRESS)

Choreographer: Kara Miller

Katherine McCarthy, Wendi Epperson,
Helga Nowacki, Rebecca Hermos, Kara Miller

* * * * *

A PRAISE

Choreographed and Danced by: Kris World
Music: (Untitled)
Performers: Tricia Angus (Voice Major)

* * * * *

Duet from AUREOLE

Choreographer: Paul Taylor (1962)
Music: Concerti Grosso in C (Excerpt)
Composer: George F. Handel

Alan Eto, Hiroko Ishimura

* * * * *

(3)

* * * * *

SCHUBERT: LIEDER

Choreographer: Henning Rubsam
Music: Schwanengesang
Composer: Franz Schubert (1827)

"Liebesbotschaft": Gerald Casel
"Kriegers Ahnung": * Michael Jahoda with Gerald Casel
and Henning Rubsam

* * * * *

TRAINING

Choreographer: Elizabeth Keen
Music by: Steve Reich

Michele de la Reza, Helga Nowacki
Lymartin Chattman, Alan Eto

* * * * *

* Guest

(4)

* * * * *

THE SPANISH DANCE CLASS of GLORIA MARINADANZA #5

Choreographer: Gloria Marina
Composer: Enrique Granados
Accompanist: Kosta Popovic

Ana Diaz, Christine Kessler, Michelle St. Onge

* *

SACROMONTE

Choreographer: Gloria Marina
Composer: Joaquin Turina
Accompanist: Kosta Popovic

Erica Burke, Heather DeLussa, Wendi Epperson
Claudia Florian, Lauri Hogan, Kara Miller, Chen Yu Tsuei

* * * * *

DANCE WORKSHOP 2
DECEMBER 6, 1990
5:30 P.M.

STUDIO 321

* * * * *

DUET & SOLO STUDIES IN PERCUSSIVE & SUSTAINED MOVEMENT QUALITIES
FROM THE COMPOSITION I CLASS OF ELIZABETH KEEN

Musician: Reed Hansen

Melanie Rios and Eun Hee Ko, Shannon Cullem,
Leajato Robinson and Hannah Baumgarten,
Mary Bowers and Victoria Anderson, Rodolfo Maya
Eddie Buggie and Leajato Robinson,
Paul Pierson and Kory Perigo,
Sabrina Sandvi, Ranardo Domeico Grays

* * * * *

DAYS AT SEA/WORK IN PROGRESS

Choreographer/Dancer: Eric Bradley
Music: Danced in Silence

* * * * *

2 SECTIONS from A FAIR GREETING

Choreograher: Elizabeth Keen
Music: Variations on a Theme by Handel
Composer: Johannes Brahms

Henning Rubsam with Gerald Casel

(2)

* * * * *

FURIES DANCE from Act I of CLYTEMNESTRA
FROM THE MODERN REPERTORY CLASS OF JEANNE RUDDY

Choreographer: Martha Graham (1958)
Composer: Halim El-Dabh
Staged by: Jeanne Ruddy

Claudia Florian, Rebecca Hermos, Kara Miller
Helga Nowacki, Solange Sandy

* * * * *

SKIN

Choreographer: Stanley Wells
Music: "Grandmaster Flash and The Furious Five"
by Twilight 22 and Yvonne

Chris Bergman, John Heginbotham, Gerald Casel,
Sabrina Sandvi, Phyllis Grant, Mara Kurotschka, Stanley Wells

* * * * *

ORGANIC

Choreographer: Henning Rubsam
Music: "Organic (Beat - Breath) 1990
Composer: Jack W. Markley

Beat: Chris Bergman and Stanley Wells
Breath: Rachel Whiting

(3)

* * * * *

EBIJA: THEY ARE THERE
(WORK IN PROGRESS)

Choreographer: Kris World
Music: Traditional (Mandinka People)
Instruments: Calabash, Shakere, Jolianow

Solange Sandy, Tina Thompson, Kris World
Lymartin Chattman, Marcus Johnson, Edward Lawrence,
Jose Rivera, Ranardo-Domeico Grays, Edward Buggie,
Errol Fahey, Leajato Amara Robinson, Robert Battle

* * * * *

THE JUILLIARD SCHOOL
DANCE DIVISION

((((NEWSLETTER))))

VOL. 3, ISSUE #2

JANUARY, 1991

\ \ \ \ NEA - THE VERDICT / / / /

A few people might remember the day of madness when we were trying to get letters faxed to the senators of our states. All the letters had the same content: "Dear Senator.... Please re-authorize the NEA without Content Language!"

Well, there was a verdict on that important voting day, but not many people know it. A joint Senate and House of Representatives conference approved a three-year re-authorization of the NEA on Oct. 27th - without the dreaded "content restriction clause". That clause, for more than a year, has required that recipients of NEA funding agree not to use the funds for works which may be considered obscene. On the other hand: Who is to determine and define what is obscene? Why not try to define art?

Although the clause is gone there remains a potentially troublesome clause regarding artistic content, in addition to wide-ranging specifications on obscenity. The definitions on obscenity in relation to NEA-supported works will be determined by local courts. The new legislation features a clause requiring the NEA chairman to see that grants meet "general standards of decency and respect for the diverse beliefs and values of the American public".

For 1991 the NEA will receive \$174,083 million, nearly \$6 million less than the amount recommended in the House recently, and under the \$175 million recommended by President Bush in January.

The legislation also contains language that bars the NEA from funding anyone whose works result in conviction under obscenity or child-pornography laws, and requires that it recover the funds from those grantees. It is very significant, also, that the NEA's peer-review panels, the groups deciding who gets the money, will now be required to include non-artists as well as members from a wider variety of geographical regions. The breakdown, however, was yet unclear. Apparently Senator Jesse Helms (we know who that is don't we) said that "you ain't seen nothing yet", referring to his vow to include strong restrictions on federally supported artistic works in the future. Well, guys, bad news: he got re-elected, so it's not over yet!! Finally, a good, more important, and intelligent quote from Representative Pat Williams (D-Mont): "Both the House and Senate have rejected extremism in favor of a reasoned, thoughtful approach."

Source: "BACKSTAGE" - article by Thomas Walsh
Nov. 2, 1990

31

(2)

[[[[RE: RESIDENCE HALL LIFE]]]]

Everyone knows someone who lives in the Residence Hall. But have you ever tried to visit them? If you don't live there, getting inside the Hall can be a challenge. Security at the building entrance is fairly tight. Here's what to do, if you want to enter without being accompanied by a resident:

1. Know the suite to which you are going.
2. Know the extension (phone) number of the suite.
(not essential, but helpful)
3. Have a picture ID that you can leave at the desk.

The security measures may take a little extra time, but they insure a safe environment for us and our guests.

* * *

All you Dance Division students, who live "outside", may have heard about some of the great things happening at the Residence Hall, like aerobics, and mixers (with food!), movies and special seminars and workshops. And you may have been disappointed to find that you aren't invited to many of these. We are sorry we can't include you, but the reason is that residents of Juilliard housing have paid a special events fee, which funds these programs. It is one of the advantages of Residence Life. So, come live with us!

* * * * T.D.F.s * * * *

T.D.Fs--What are they? You ordered them, now what to do with them!

Theatre Development Fund is a non-profit corporation founded in 1967 to stimulate the production of worthwhile plays in the commercial theatre. It wasn't until the last few years that the Fund has broadened the scope of activities to provide support for almost every area of non-profit as well as commercial theatre, music, and dance.

Through TDF's non-subsidized ticket distribution program, persons can mail in and purchase vouchers that can be used alone, or along with a few dollars more, to attend dramatic, dance, or musical offerings at greatly reduced prices.

Martha Hill usually organizes Juilliard's T.D.F. mailing list. \$15 dollars gets you 5 vouchers. Watch for a sign posted next semester for the next sign-up to order.

In March of 1987 T.D.F. New York introduced a 24 hour Performing Arts Information Telephone Service, which supplies information about theatre, dance, music, Broadway, Off Broadway, Off-Off Broadway, Lincoln Center, City Center and major concert halls. The number - (212) 587-1111.

Now a briefing on the areas that T.D.F covers.

"Broadway" is roughly that area between 40th & 55th Streets and Ninth and Sixth Avenues, which comprises over 40 theatres.

"Off-Broadway" has a reputation for being somewhat more experimental than Broadway. Some Off-Broadway theatres have resident companies.

"Off-Off Broadway", which embraces over 200 theatres, is a major home for new work in American Theatre.

Dance - Many dance companies do not have permanent performance facilities so check the local papers, or call the 24 hours Service number for more information.

Music - Most music groups that perform in places other than Lincoln Center and Carnegie Hall accept T.D.F. vouchers. However, as with all of the performing art groups, it is advisable to call to make sure that vouchers are accepted for the performance you wish to attend.

\$ \$ \$ \$ WHAT'S INEXPENSIVE \$ \$ \$ \$
IN THE BIG APPLE

New students, "welcome" to this pleasure isle we call Manhattan. There are many things that can be done cheaply in this city that some of you may not know about. First of all, we all know that to eat out in Manhattan you can count on spending a small fortune, so here are some restaurants that have good food, fun, atmosphere and affordable prices.

1. BENNY'S BURRITOS - Jane St.
* Entrees from \$4 - \$7*
great food, wacky atmosphere, and cheap, cheap
2. LAI LAI WEST - 57th & Columbus
* Entrees from \$5 - \$9*
amazing chinese food, elegant service, and worth the walk.
3. DOJO's CAFE - St. Mark's Place
Entrees from \$4 - \$10
Great veggie stuff, neat little place, and affordable.
4. DALLAS B-BQ - 72nd & Columbus
*Entrees from \$3
lots of food, great drinks, and cheaper than most!

31

(3)

Now a briefing on the areas that T.D.F. covers.

"Broadway" is roughly that area between 40th & 55th Streets and Ninth and Sixth Avenues, which comprises over 40 theatres.

"Off-Broadway" has a reputation for being somewhat more experimental than Broadway. Some Off-Broadway theatres have resident companies.

"Off-Off Broadway", which embraces over 200 theatres, is a major home for new work in American Theatre.

Dance - Many dance companies do not have permanent performance facilities so check the local papers, or call the 24 hours Service number for more information.

Music - Most music groups that perform in places other than Lincoln Center and Carnegie Hall accept T.D.F. vouchers. However, as with all of the performing art groups, it is advisable to call to make sure that vouchers are accepted for the performance you wish to attend.

\$ \$ \$ \$ WHAT'S INEXPENSIVE \$ \$ \$ \$
IN THE BIG APPLE

New students, "welcome" to this pleasure isle we call Manhattan. There are many things that can be done cheaply in this city that some of you may not know about. First of all, we all know that to eat out in Manhattan you can count on spending a small fortune, so here are some restaurants that have good food, fun, atmosphere and affordable prices.

1. BENNY'S BURRITOS - Jane St.
* Entrees from \$4 - \$7*
great food, wacky atmosphere, and cheap, cheap
2. LAI LAI WEST - 57th & Columbus
* Entrees from \$5 - \$9*
amazing chinese food, elegant service, and worth the walk.
3. DOJO'S CAFE - St. Mark's Place
Entrees from \$4 - \$10
Great veggie stuff, neat little place, and affordable.
4. DALLAS B-BQ - 72nd & Columbus
*Entrees from \$3
lots of food, great drinks, and cheaper than most!

Also, there are plenty fun places to go that won't cost more than a month of your work study.

- CINEMA VILLAGE shows double features of old favorites, rarely seen classics, and stuff you missed last season, all of this and more for only \$6.00. They print a calendar that tells a bit about each of the features showing. The features change every three days and play all day with the last film beginning at 11:00 p.m.
- KING TUT'S WA-WA HUT is a great bar in the East Village. There usually is no cover and they generally have some good progressive bands. There is a small dance area that is great fun and a lot better than the \$15 - \$20 cover at most clubs. The atmosphere is much better too.

But the best possible thing to do is to get a group of friends (there's safety in numbers) and go on an adventure. Take a subway to some uncharted place in New York City and explore. There are so many things to do here that people can get overwhelmed and then just sit at home. So, get off your haunches and discover your niche in "New York City".

+ + + + WORKSHOPS + + + +

Cynthia Baker is the Dance Division stage manager. As such, she is an important person in your life. It is her job to act as a liaison between stage, costume and production personnel and the students. She stage manages our spring and fall concerts, oversees the stage managing of the workshops, arranges costume fittings, signs work orders for costumes and props, helps with sound recording and much more. She is both to be depended upon and cherished. You can find her in the faculty room off of Rm. 477 when she isn't on stage or running errands. Cynthia has provided the following workshop guidelines:

During these workshops, proper stage etiquette is requested and required for a successful performance. This includes the following:

- 1.) Be on time for scheduled rehearsals and performance call times.
- 2.) Treat your costumes as valuable property.
- 3.) No smoking, eating or drinking on stage. Federal smoking laws will be observed.
- 4.) Most importantly, have respect for the others who share the stage with you.
- 5.) Follow all instructions given you by the Stage Manager. Her word is law backstage.

31

(5)

Dancers are responsible for their own sound tapes. They are to be cued-up and given to the sound operator at the beginning of each rehearsal/performance period and picked up afterwards.

The emphasis of these workshops is on the dancing and choreography, not the technical capabilities or special effects of the theater space. Although the stage lights will be available, only a limited number of cues can be accomplished. Follow spots, specials or color changes are not possible.

If these simple guidelines are followed by everyone, the stage workshops will be very successful. If you have any other questions concerning the workshops, please feel free to contact Cynthia Baker in the faculty room.

< < < RE: BORROWING EQUIPMENT > > >

Because of the recent rash of disappearances of equipment we are, reluctantly forced to institute a new system for the use of tape recorders. All machines will be kept under lock and key. The only method of borrowing the equipment will be through in-person requests to Suzanne, Cynthia or Mary. You will be handed a machine on request and be asked to sign for it. The machine will then be entirely your responsibility until you hand it back, in person, strike your name from the list and initial it.

If you need to use a tape recorder after office hours, you will have to make arrangements to borrow the recorder while the office is still open, and return it after the office opens the next day. If the machine disappears while in your possession, replacement will, alas, be your responsibility. Under no circumstances will a student be given access to keys. We very much regret this policy.

! ! ! ! HAPPY NEW YEAR ! ! ! !

On a happier note, welcome back!
Hope that you all had an enjoyable and restful holiday vacation.

- Text by: Student Representatives and
Ms. Muriel Topaz
Director, Dance Division

Transcribed by: Suzanne Daone
Secretary, Dance Division

Corrected Copy/ 1/18/91

DANCE WORKSHOP 5
JANUARY 17, 1991
5:30 P.M.

THE JUILLIARD THEATER

* * * * *

BALLET REPERTORY CLASS I of GENIA MELIKOVA

Variations from Coppelia - 3rd Act

Choreographer: Genia Melikova
Composer: Leo Delibes

Beth Dimopoulos and Steve Shropshire

* * * * *

"SPANISH DANCE" from RAYMONDA

Choreographer: Hector Zaraspe
Staged by: Gloria Marina
Music: Raymonda - Op.57
Composer: Alexander Glazunov

Lauri Hogan

* * * * *

DAYS AT THE SEA/WORK IN PROGRESS

Choreographer/Dancer: Eric Bradley

* * * * *

(2)

* * * * *

BALLET REPERTORY CLASS I of GENIA MELIKOVA

Adagio / Work In Progress

Choreographer: Genia Melikova
Music: Adagio in Sol Minore
Composer: Tomaso Albinoni

Women: Shannon Cullem, Beth Dimopoulos, Caroline Oxenham
Jennifer Marquardt, Severine Marquignon

Men: Renardo Grays, Kory Perigo, Paul Pierson
Leajato Robinson, Steve Shropshire

* * * * *

I AIN'T GOT NO HEART (to fight)

Choreographer: Lymartin Chattman
Music: "Black Coffee" sung by The Pointer Sisters

Lymartin Chattman

* * * * *

SKIN

Choreographer: Stanley Wells
Music: Three separate pieces:
1) Excerpt from "Wheels of Steel"
by Grandmaster Flash & The Furious Five
2) "Electric Kingdom" by Twilight Light 22
3) "If I can't Have You" by Yvonne Elleman

Gerald Casel, Sabrina Sandvi, Phyllis Grant, Chris Bergman
John Heginbotham, Arnie Apostol, Mara Kurotschka, Stanley Wells

* * * * *

(3)

* * * * *

SECRET WATER

Choreographer: Henning Rubsam
Music: Barvi Temnot by Jiri Stivin

Eryn Trudell

* * * * *

BALLET REPERTORY CLASS I of GENIA MELIKOVA

Pas de Trois from Sleeping Beauty

Choreographer: Genia Melikova after Petipa
Composer: Peter Tchaikovsky

Shannon Cullum, Caroline Oxenham
Kory Perigo

* * * * *

THE TAP CLASS of MARY JANE BROWN

TAP TALK

Choreographer: Mary Jane Brown
Music: "They All Laughed"
(Recorded by Oscar Peterson-Pianist)
Composer: George Gershwin

Rebecca Hermos, Carla Norwood, Kara Miller
John Heginbotham, Lymartin Chattman, Robert Battle

* * * * *

32

DANCE WORKSHOP 6
JANUARY 18, 1991
5:30 P.M.

THE JUILLIARD THEATER

* * * * *

THE SPANISH DANCE CLASS of GLORIA MARINA

LOS DIAMANTES de LA CORONA (Bolero)

Choreographer: Gloria Marina
Composer: F. Barbieri
Pianist: Kosta Popovic

Singers: Nancy Herrera, Ana Maria Martinez
Dancers: Erica Burke, Wendi Epperson,
Lauri Hogan, Kara Miller

* * * * *

SECRET WATER

Choreographer: Henning Rübsam
Music: Barvi Temnot by Jiri Stivin

Eryn Trudell

* * * * *

BALLET REPERTORY CLASS I of GENIA MELIKOVA

Variations from Coppelia - 3rd Act

Choreography: Genia Melikova
Composer: Leo Delibes

1. Shannon Cullem
2. Jennifer Marguardt

* * * * *

(2)

* * * * *

BALLET REPERTORY CLASS I of GENIA MELIKOVA

Pas de Trois from "Sleeping Beauty"

Choreography: Genia Melikova
Composer: Peter Tchaikovsky

Beth Dimopoulos, Caroline Oxenham
Leajato Robinson

* * * * *

THE EMPEROR'S NEW DANCE

Choreographer: Henning Rùbsam
Music: Kaiserwalzer, Op.437
(Emperor Waltz) - Excerpt
Composer: Johann Strauss II

Henning I

* * * * *

TRAINING

(The easy life interrupted, a gesture collage)

Choreographer: Elizabeth Keen
Music: Different Trains by Steve Reich

Lymartin Chattman, Michele de la Reza
Alan Eto, Helga Nowacki

* * * * *

(3)

* * * * *

CONCERTATA INSOMNIA

Choreographer & Dancer: Christine Bergman
 Cameo Appearance: John Heginbotham
 Sound Mix: Christine Bergman

* * * * *

-
 INTERMISSION
 -

During intermission the following piece will be danced in the lobby

THE COMPOSITION CLASS I of ELIZABETH KEEN

EVERYBODY DANCE NOW

Staged by: Eddie Buggie
 Composers: Robert Civilles & Frederick B. Williams

Victoria Anderson, Armando Almeida, Hannah Baumgarten,
 Mary Bowers, Eddie Buggie, Michealangelo Canale,
 Shannon Cullem, Beth Dimopoulos, Lea Elwin, Ranardo Grays,
 Lisa Jessup, Crystall Kirks, Jennifer Marquardt,
 Severine Marquignon, Rodolfo Maya, Katherine McCarthy,
 Caroline Oxenham, Kareem Parker, Kory Perigo, Paul Pierson,
 Melanie Rios, Leajato Robinson, Sabrina Sandvi,
 Steven Schropshire, Arnold Steiner

* * * * *

(4)

* * * * *

"SPANISH DANCE" from RAYMONDA

Choreographer: Hector Zaraspe
 Staged by: Gloria Marina
 Music: Raymonda - Op.57
 Composer: Alexander Glazunov

Chen-Yu Tsuei

* * * * *

SUBMERGED

Choreographer/Dancer: Rachel Whiting
 Composer: Peter Gabriel

* * * * *

(Untitled)/Work in Progress

Choreographer/Dancer: Eryn Trudell
 Music: "Sometimes I Feel So Uninspired"
 Sung by: Performing Group, "Traffic"
 Composer: Stevie Wynwood

* * * * *

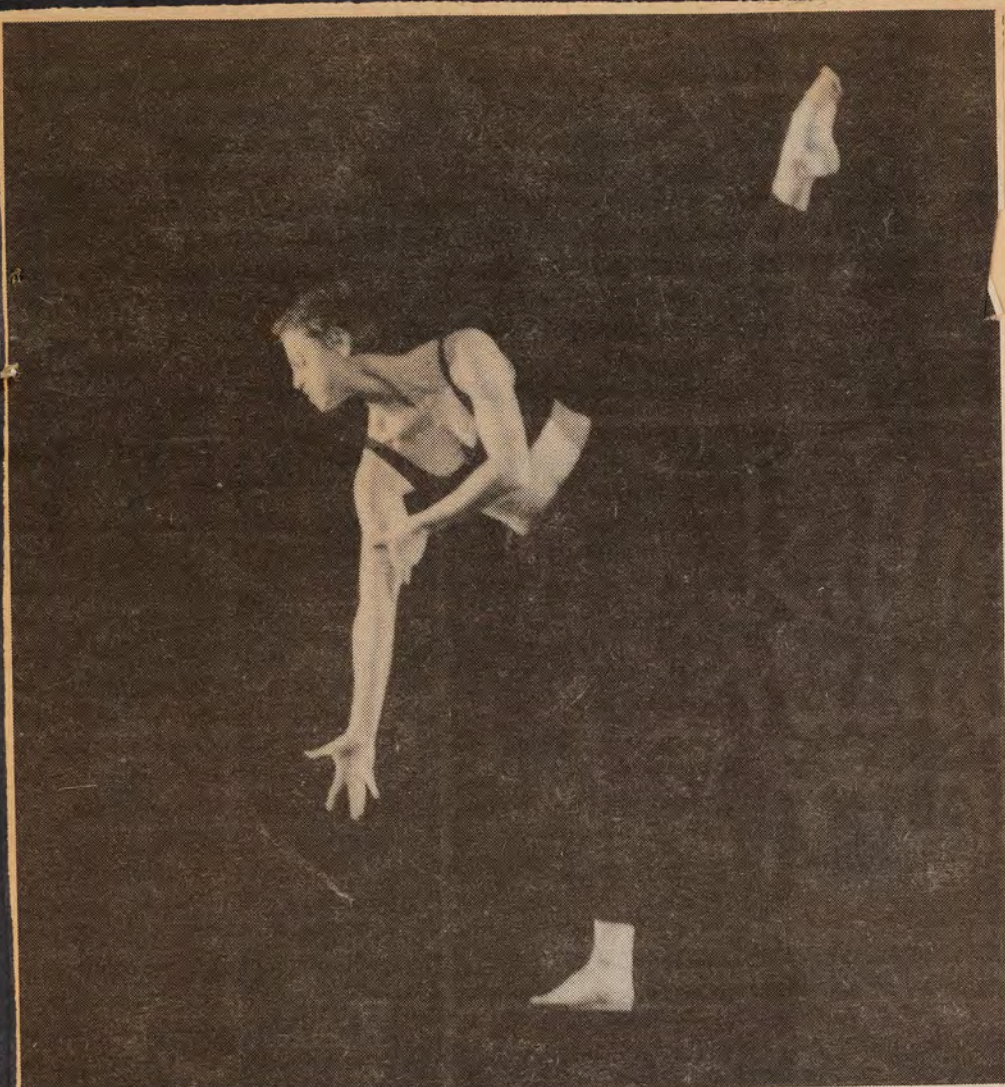
THE MODERN REPERTORY CLASS of LAURA GLENN

Dance for 16 from "A CHOREOGRAPHIC OFFERING"

Choreographer: José Limón (1964)
 Musical: Excerpts from "A Musical Offering"
 Composer: J. S. Bach

Armando Almeida, Mary Bowers, Eddie Buggie,
 Elizabeth Dimopoulos, Lea Elwin, Errol Fahey, Lisa Jessup,
 Eun Hee Ko, Severine Marquignon, Katherine McCarthy, Shannon Cullem
 Caroline Oxenham, Kory Perigo, Paul Pierson, Melanie Rios
 Leajato Robinson, Sabrina Sandvi, Christine Bergman

* * * * *



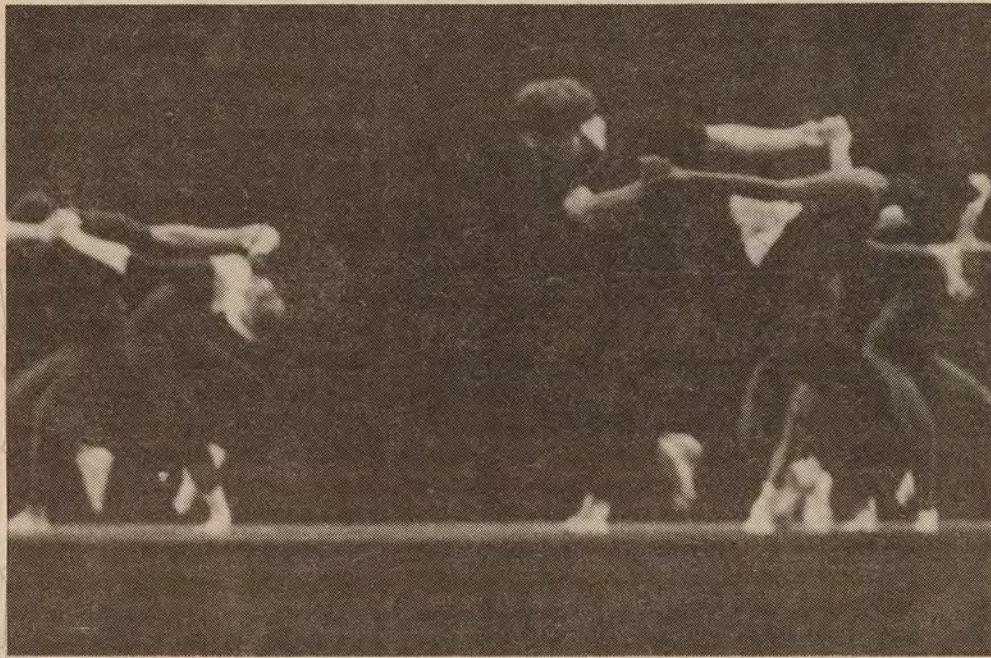
Choreographer/dancer Rachel Whiting in *"Submerged."*

A Spectrum Of Talent

Dancers Present Stage Workshop

On Friday, January 18, members of the Dance Division gracefully transcended the stage of the Juilliard Theater, attesting their diversity of strengths, talents, and interests, in a dance workshop program. The pieces performed, ranging from classic ballet repertoire to modern dance selections, included independent as well as in-class projects, and displayed some of the students' choreographies.

This month's studio workshops are scheduled for Thursday, February 14, at 5:30 PM and Friday, February 15, at 11 AM in room 321. All Juilliard students, staff and faculty are welcome.



Laura Glenn's Modern Repertory Class performs José Limón's *Dance for 16* from *"A Choreographic Offering."*



(above) In a January dance stage workshop, (l. to r.) John Heginbotham, Chris Bergman, Stanley Wells, and Arnold Apostol revel to the disco beat in Mr. Wells's *"Skin."* Photograph by Stephanie Cimino.



Ballet Repertory Class I of choreographer Genia Melikova performs *Adagio/Work in Progress.*



"THERE IS HOPE"

A Celebration of the
Life and Work of
Dr. Martin Luther King, Jr.

Tuesday, January 22, 1991 6pm

Paul Recital Hall

(Right bottom) Graceful and spirited, dancer Solange Sandy captures the spirit of the evening's celebration.

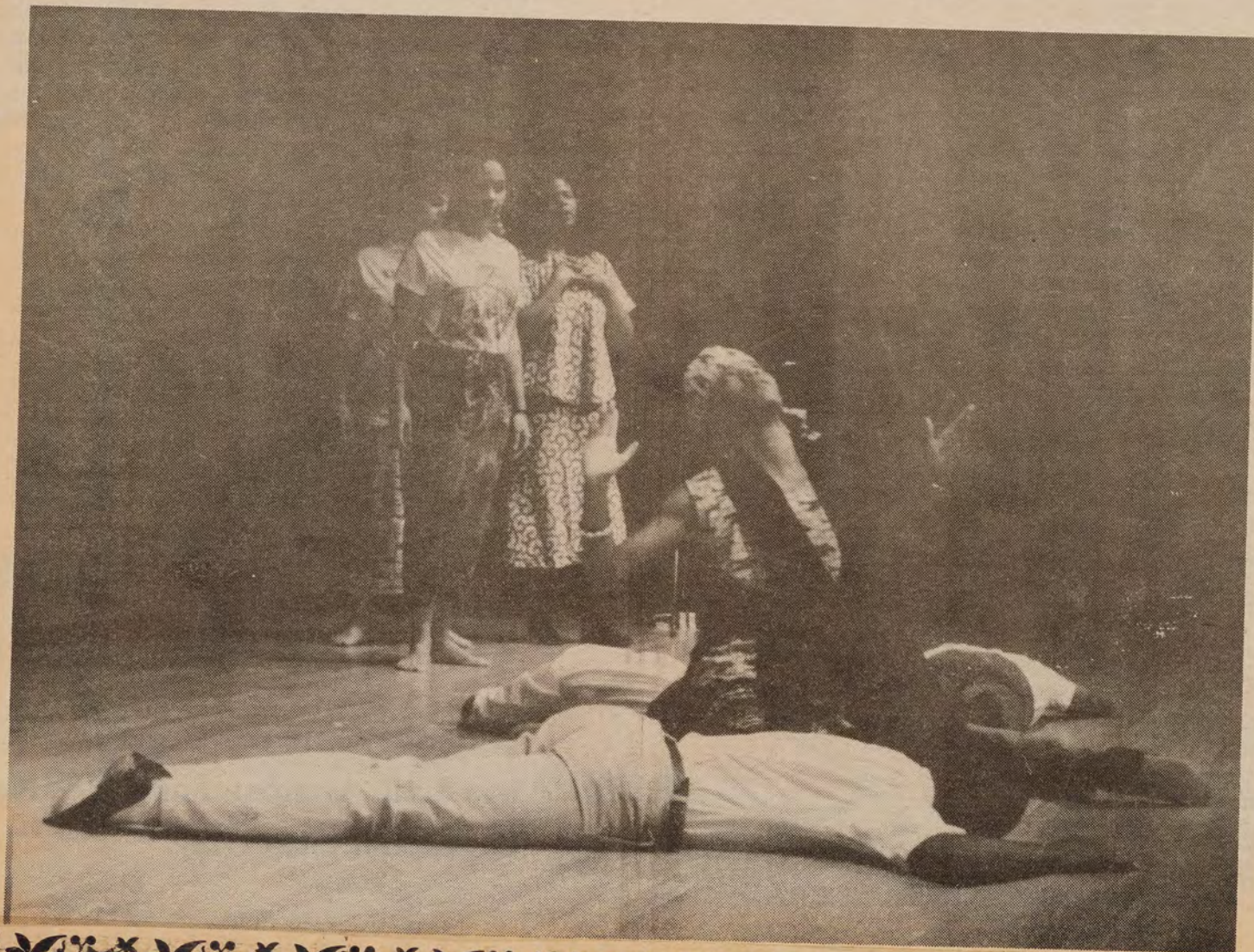
(Left middle) Dancers Lymartin Chattman, Tina Thompson, Rebecca Hermos and Edward Lawrence perform "There is Hope."



There Is Hope

June 16, 1976:

Children took to the dusty streets of Soweto, South Africa, protesting Bantu Education, a system created by Pretoria to oppress, humiliate and make educated slaves out of Africans. The children were met by naked aggressive brutality, police force and South African defense forces. The result was a massacre. Performed by Tricia Angus, Linda Bukhosini, Edward Buggie, Alaine Rodin-Lo, Janelle Robinson, Leajato Robinson and Kris World this piece was dedicated to the children.



THE JUILLIARD SCHOOL
DANCE DIVISION

((((NEWSLETTER))))

VOL. 3, ISSUE #3

FEBRUARY, 1991

* * * * SENIOR PRODUCTION * * * *

As many of you already know, Senior Production Week is quickly approaching. Here is the information on Production Week.

HEAD TALES
Senior Dance Production
Studio #301

Tech Schedule

Sunday, Feb. 24

9:00am - 1:00pm	Load-In
1:00pm - 2:00pm	Lunch
2:00pm - 6:00pm	Load-In
6:00pm - 7:00pm	Dinner
7:00pm - 11:00pm	Focus

Monday, Feb. 25

PROGRAM "A"	
8:30am - 12:30pm	Spacing
12:30pm - 2:00pm	Tech Notes
2:00pm - 6:30pm	Tech
6:30pm - 7:45pm	Dinner
7:45pm	Set-Up
8:00pm	Run-Thru

Tuesday, Feb. 26

PROGRAM "B"	
8:30am - 12:30pm	Spacing
12:30pm - 2:00pm	Tech Notes
2:00pm - 6:30pm	Tech
6:30pm - 7:45pm	Dinner
7:45pm	Set-Up
8:00pm	Run Thru

Wednesday, Feb. 27

PROGRAM "A"	
11:00am - 1:00pm	Set-Up
1:00pm	Dress Reh.
6:00pm - 7:00pm	Set-Up
7:00pm	Half Hour/House
	Open
7:30pm	Performance

Thursday, Feb. 28

PROGRAM "B"	
11:00am - 1:00pm	Set-Up
1:00pm	Dress Reh.
6:00pm - 7:00pm	Set-Up
7:00pm	Half Hour/House
	Open
7:30pm	Performance

(Continued next page)

(2)

Friday, March 1	4:00pm	Set-Up "A"
	5:30pm	Half Hour/House Open
	6:00pm	Program "A" Performance
	7:15pm	Set-Up "B"
	8:00pm	Half Hour/House Open
Saturday, March 2	8:30pm	Program "B" Performance
	4:00pm	Set-Up "B"
	5:30pm	Half-Hour/House Open
	6:00pm	Program "B" Performance
	7:15pm	Set-Up "A"
	8:00pm	Half-Hour/House Open
	8:30pm	Program "A" Performance
STRIKE AFTER LAST PERFORMANCE		

< < < < SPRING DANCE CONCERT > > > >

It is springtime again, and that means the Juilliard Dance Concert is coming soon. The concert is on April 5,6,7,8 and promises to be an exciting event. There are four pieces which will all have live orchestra music: AIRS, choreographed by Paul Taylor; SHORT SYMPHONY by Jeff Satinoff; NOCTURNE, a world premiere by Mauricio Wainrot; and a world premiere by Benjamin Harkarvy, choreographed to Monteverdi's Madrigals. There are a few points of information that those involved with the concert should be aware of....

- Dancers in AIRS, NOCTURNE and Mr. Harkarvy's piece will need to return early from the Spring Break . Mr. Harkarvy will resume his rehearsals on Thursday, March 14th and AIRS and NOCTURNE will resume on Friday, March 15th. All three pieces should be prepared to rehearse on Saturday, March 16th. SHORT SYMPHONY will not begin rehearsals until Monday, March 18th.

-There will be no rehearsals on March 29 (Good Friday), March 30 (Passover) or March 31 (Easter). Please use this opportunity to relax before the final stretch.

(3)

-Costume fittings will begin soon. Please look for notices to be posted on the bulletin boards and on the stairwell doors. The Costume Shop is located on Level "D".

-Stage rehearsals will begin the evening of March 20th and technical rehearsals will begin March 27th. There are fewer technical rehearsals than in the past, so your focus and cooperation with the stage department will be greatly appreciated. The Juilliard Theater backstage area is located on Level "B".

-Once stage rehearsals begin, dancers are often required to miss academic or technical classes. The teachers are given a list of those involved with the concert and the rehearsal schedule, so you will be excused from classes. However, teachers appreciate being reminded when you will have to miss their classes.

-This year, the orchestra rehearsals will be in the mornings from 9:45-12:30.

-There will be a videotaping session on Monday morning, April 8, in the Juilliard Theater. More details will be available at a later date.

-Complimentary tickets will be distributed by Diana in the dance office. Each dancer in the concert will receive four tickets and the rest of the division will receive two complimentary tickets each.

-Cynthia Baker is our Stage Manager and will update us on any changes, as they occur.

[[[[2nd MTG. - 1st YR. DANCERS]]]]

Thanks go to Yoav, Michele and Trevor for coming to the 2nd official meeting of the first year dancers. These meetings provide an open arena for dancers to vent some frustrations, get some questions answered and share in food and bevies. With conferences ahead and the January blahs setting in, it was a good time to gather together and blow off some steam.

The discussion bounced from juries, to battling fatigue, to curriculum and how people feel about the program after 4 years. 1st year dancers often feel a bit scattered with all this new information to digest. We were encouraged to request certain teachers, with whom we really like working, and to take advantage of the student government.

1st year dancers! On March 26th at 4:00 pm there will be a lecture/discussion with Martha Hill in Room #514.

(4)

(((INTERVIEW WITH MARIA GRANDY)))
by Shannon Cullem

"I've always wanted to do everything and I'm really quite organized for the amount of things I do...even though I might seem a bit frenetic at times!" - Maria Grandy

Maria Grandy received her early training in Portland, Oregon from three very different kinds of teachers, who still influence her style today. One very careful teacher, who was extremely precise and accurate, was probably the first in her long career to help her "love the technique" (an invaluable quote). The love of dance itself, and her performance quality were born perhaps in the studio of a wonderful mad Russian who gave no corrections. It was the last teacher in her home town, however, who really "cleaned up" her act and prepared her for a professional career. The understanding of both the technique and the dance set her free onto the stage.

After seeing a New York City Ballet performance in Seattle, Washington, Maria went backstage to ask to audition for the company. Three days later she was hired by the Ballet Mistress. At 18 she left Portland and performed with NYCB in Chicago en route to New York. Mr. Balanchine joined the company in Chicago and observed her on stage and in his classes. At the end of the time, he said, "You are a good dancer but you are not tall and skinny with long legs, which is what I want for my company"- (this was of course his loss). They took her to New York anyway.

Years of hard work and dedication paid off. A week upon arriving, she began performing with the Metropolitan Opera Ballet. Maria danced all year, even though she was homesick and longing to go home. She never did return home until a year later.

Three years later Robert Joffrey was forming his company and asked if she would join as a soloist. She took the opportunity and Robert Joffrey of course loved her and gave her wonderful things to dance. There is a lesson to be learned from all of this. I quote, "Even if you are not right for someone else's values, there is always someone out there who will develop your talents and love you! If your first dreams don't come true, or even your second, don't give up! There is a right place for everyone...it is just a matter of finding it."

After 5 years as a professional dancer, she met her husband (and of course they were married). Shortly after, she went back to her career at Radio City Music Hall (because they were a non-touring company). When I asked her of this experience, she replied, "It was the most horrible, unique, fun and wonderful experience. You try warming up for a 6:00 AM dress rehearsal at 4:30 in the morning in full makeup...so you can be ready to perform at 10:00 AM on a cement stage with four more shows following (needless to say, seven days a week for 3 weeks straight!) It was a chance to dance, why not take it!!!"

(5)

After the arrival of their first baby, she danced with Brooklyn Ballet where she became distressed by the mediocrity of performance quality. She asked the director if she could rehearse the company. This was another opportunity, and the beginning of a new career as a ballet mistress and coach.

After the second baby, she stopped dancing to enjoy her family life. One day, however, she stopped into the Joffrey School. Upon arriving, Mrs. D'Addario asked if she would teach. It was an opportunity to get some time out of the house and back into her life and still raise children (doing everything just as she had always wanted).

Our very own Labanotation teacher was asked by our very own Muriel Topaz to be a guinea pig at a notation summer camp. "For two weeks, all I did was sleep, eat and drink notation in Vermont." By the end of this notation diet, she was ready to stage a notated ballet...the first of many (approximately 12-15 ballets for 20 companies).

Along the way, she became Associate Director of Joffrey Ballet II. This was another wonderful association and time. Here she gained 10 more years of experience, along with business experience and the opportunity to watch "baby roses of Joffrey II blossom into full bloom within the main Joffrey Company."

This is Maria Grandy's 3rd year at Juilliard. Prior to becoming full-time Juilliard faculty, she guest taught and staged a ballet at the school. She adds, with all sincerity, "I find the students intelligent, and very dedicated. I appreciate the seriousness of most dancers in applying ballet details and corrections. To watch growth is the most exciting part!"

In her life, many opportunities have come her way. She grasped every one, even if it seemed to lead nowhere or was inconvenient. For this reason she lives one of the richest lives possible with a career in dance all her life, a husband for 35 years and two grown children. She hopes to be a grandma soon, but the possibility is not in her control.

She reminds us all, that it is so important to realize that we are living life now! Life doesn't suddenly begin in the future (like when we graduate for example)! We must enjoy each moment as much as possible. Life is never easy, so we must revel in the pleasures!!

38

THE JULLIARD SCHOOL

1 9 8 8 - 8 9 S E A S O N

WEDNESDAYS

AT

ONE

A L I C E
T U L L Y
H A L L

L I N C O L N
C E N T E R

1 : 0 0 P M

Wednesday, February 6 at 1:00 p.m.

You are cordially invited to attend an afternoon
of
JULLIARD COMPOSERS AND CHOREOGRAPHERS

AMALGAM (work in progress)

Choreography by
Music by

Dylan Newcomb
Wendy Fang Chen (from her
Piano Concerto)

Raucous
Calm

Dancers: Eun Hee Ko, Severine Marquignon, Rodolfo Maya
Dylan Newcomb, Leajato Robinson

PANDORA'S BOX

Choreography by
Music by

Mara Kurotschka
Steven Ledbetter

Dancers: Trevor Carlson, Phyllis Grant, Stanley Wells
John Heginbothan, Mara Kurotschka

Musicians: Debbie Kim, violin I
Wanchi Huang, violin II
Ed Malave, viola
Orfeo Mandozzi, cello
Christina Bjorkoe, piano

"ORGANIC" - beat - breath - beach

Choreography by
Music by

Henning Rübsam
Jack W. Markley, organ

Dancers: Pamela Cohen, Henning Rübsam, Rachel Whiting

Please be considerate to the performers and other members of the audience. If you must leave during the program, do so only at the end of a work.

The use of sound recording devices or the taking of photographs without written permission from the management is prohibited in this hall.

The Juilliard School welcomes your support to continue this series of free concerts. For information, call the Development Office at (212) 799-5000, ext. 278.

The Juilliard School
Dance Division
February, 1990

DANCE WORKSHOPS 7 & 8

February 14th - 5:30 P.M. (Studio #321)
February 15th - 11:00 A.M. (Studio #1 & #321)

* * *

Dance Studies from the Composition Classes of

Elizabeth Keen
Doris Rudko

Repertory from the Classes of

Laura Glenn
Indrani

and

Independent Projects

Faculty, Students and Friends Invited

No Tickets Required



DANCE WORKSHOP #7
FEBRUARY 14, 1991
5:30 P.M.

STUDIO 321

* * * * *

THE CLASSICAL INDIAN DANCE CLASS of INDRANI

TODAI MANGALAM

Choreography: Arundhati Chattopadhyaya (Guest Faculty)
Music: Traditional

Hannah Baumgarten, Mary Bowers, Errol Fahey
Caroline Oxenham, Kory Perigo, Paul Pierson, Henning Rúbsam

* * * * *

AMO MI DOLOROSO VACIO

Choreography: Stanley Wells
Music: Vuelvo Alsur
Composer: Astor Piazzola

Chris Bergman, Trevor Carlson, John Heginbotham
Mara Kurotschka, Stanley Wells

* * * * *

DWELLING PLACE

Choreography: Kris World
Composer: Richard Smallwood

Kris World

* * * * *

* * * * *

COMPOSITION I CLASS of ELIZABETH KEEN
Studies in Connection
Cause & Effect, Literal & Abstract, Physical Contact
Musician: Reed Hansen

Off The Wall: Victoria Anderson, Eddie Buggie, Beth Dimopoulos,
Jennifer Marquardt, Severine Marquignon,
Kory Perigo, Leajato Robinson

The Supermarket: Robert Battle, Beth Dimopoulos,
Jennifer Marquardt, Caroline Oxenham

Abstract Trio: Errol Fahey, Eun Hee Ko, Maya Reisel

Duets: 1) Sabrina Sandvi and Ricardo Iazzetta
2) Caroline Oxenham and Kory Perigo
3) Leajato Robinson, Michelangelo Canale

Trio: Victoria Anderson, Mary Bowers, Eddie Buggie
(Musician: Janice Potter)

Duet: Renardo Grays and Rudolfo Maya

* * * * *

BAROQUE VARIATION

Choreography: Duncan MacFarland (1988)
Composer: Antonio Vivaldi

Henning Rűbsam

* * * * *

(3)

* * * * *

CRUSH

Choreography: Gerald Casel
Music: "Funny Valentine" by Chet Baker

Gerald Casel

* * * * *

THE REPERTORY CLASS of LAURA GLENN

Excerpt from MISSA BREVIS

Choreography: Jose Limon (1958)
Composer: Zoltan Kodaly

Armando Almeida, Victoria Anderson, Hannah Baumgarten,
Mary Bowers, Shannon Cullem, Lea Elwin, Errol Fahey,
Lisa Jessup, Eun Hee Ko, Jennifer Marquardt,
Severine Marquignon, Kory Perigo, Caroline Oxenham,
Paul Pierson, Melanie Rios

* * * * *

NEW NUMBERS

Choreography: Eric Bradley

Eric Bradley, Pamela Cohen, John Heginbotham, Rebecca Hermos
Amy Kail, Marc Kenison, Dylan Newcomb, Rachel Whiting

* * * * *

DANCE WORKSHOP #8
FEBRUARY 15, 1991
11:00 A.M.

STUDIO 1

* * * * *

ANYTHING GOES

Choreography: Lymartin Chattman
Composer: Cole Porter
Music sung by: Lena Horne

Lymartin Chattman, Richard Kilfoil

* * * * *

GIGANTES Y CABEZUDOS
(Jota from the Zarzuela)

Choreography: Hector Zaraspe
Music: Echegary
Composer: Fernandez Caballero
Rehearsal Assistant: Gloria Marina

Laura Doughty, Christine Kessler, Luis Peral

* * * * *

THAT'S LIFE

Choreography: Lymartin Chattman
Composer: Cole Porter

Lymartin Chattman

* * * * *

(2)

* * * * *

THE FURTHER ADVENTURES OF BILL & LOUIE

Choreography: Leajato Robinson
Music: "Satin Doll"- Duke Ellington

Leajato Robinson and Robert Battle

* * * * *

(CHANGE TO STUDIO 321)

* * * * *

THE COMPOSITION II CLASS of DORIS RUDKO
(Dances from Different Choreographic Assignments)
Accompanist: Chaim Freiberg

I.

"The time is out of joint." - Shakespeare
Choreography: Claudia Florian and Helga Nowacki
Music: John Lurie

Louisa Anderson, Claudia Florian, Helga Nowacki

II.

Warped Time (found object: doll)
Choreographed & Danced by: Pamela Cohen
Music: Somei Satoh

III.

Three Primitive Studies

1. Choreographed & Danced by: Tina Thompson
Music: Meredith Monk
2. Bird Omen
Choreographed & Danced by: Helga Nowacki
Music: traditional (Buddhist)
3. Choreographed & Danced by: Claudia Florian
Music: Toby Twining

* * * * *

* * * * *

THE COMPOSITION I CLASS of ELIZABETH KEEN
Studies in Connection
Cause & Effect, Literal & Abstract, Physical Contact

Sustained Movement with Accents:

Music: Peter Gabriel

Lea Elwin and Severine Marquignon

Duet:

Choreography: Michelangelo Canale

Music: The Damned

Rudolfo Maya and Maya Riesel

Duet:

Music: Puccini

Melani Rios and Steven Shropshire

* * * * *

CASANOVA

Choreographed & Danced by: Alan Eto

* * * * *

SHE'S NEVER THERE/(Work in Progress)

Choreography: Ruben Graciani

Music: from movie soundtrack, "The Mission"

Arnie Apostol, Mary Bowers, Ruben Graciani
Melanie Rios, Steven Shropshire

* * * * *

ICH WAR DA

Choreography: Chris Bergman & Stanley Wells

Music: Mixed music and sound effects
by Stanley & Chris

Chris Bergman, Gerald Casel
Mara Kurotschka, Stanley Wells

* * * * *

41

The Juilliard Drama Division
presents

A FOURTH YEAR (GROUP XX) PERFORMANCE PROJECT

HAPPY END

a melodrama with songs

lyrics by
BERTOLT BRECHT

music by
KURT WEILL

original German play by
DOROTHY LANE

book and lyrics adapted by
MICHAEL FEINGOLD

Directed by

MONI YAKIM

Associate Director
and
Musical Director

DEBORAH R. LAPIDUS

Set and Costume Design
ALLEN MOYER

Lighting Design
DANIEL J. KELLEY

Open Dress Rehearsal
Wednesday, March 20, 1991 at 8:00 PM

Performances

Thursday, Friday, Saturday
March 21, 22, 23, 1991 at 8:00 PM
Saturday, March 23, 1991 at 2:00 PM

THE JUILLIARD SCHOOL
DRAMA THEATER
144 West 66th Street, Fourth Floor

43
FOR IMMEDIATE RELEASE

THE JUILLIARD SCHOOL

March 5, 1991

Contact: Debra Kinzler

Telephone (212) 799-5000 x 207
(212) 721-0965
Facsimile (212) 724-0263
Telex 373-7011 JUILLIARDSCH



N E W S

WORLD PREMIERE OF MAURICIO WAINROT'S NOCTURNE
HIGHLIGHTS THE JUILLIARD DANCE ENSEMBLE SPRING PERFORMANCE SERIES
FRIDAY THROUGH MONDAY, APRIL 5 - 8

Program also Includes the
New York Premiere of Benjamin Harkarvy's Cinque Madrigali
and performances of Short Symphony by Jeff Satinoff and Paul Taylor's Airs

The world premiere performance of Mauricio Wainrot's Nocturne, highlights the Juilliard Dance Ensemble's Spring 1991 series, Friday through Monday, April 5 - 8, at the Juilliard Theater, 155 West 65th Street. The program also includes Short Symphony by Jeff Satinoff, the New York premiere of Benjamin Harkarvy's Cinque Madrigali, and a performance of Paul Taylor's Airs. Bruno Ferrandis conducts the Juilliard Symphony.

Tickets, priced at \$10, benefit the Juilliard Dance Scholarship Fund and are available from the Juilliard Concert Office. TDF vouchers are accepted. For information, call the Concert Office Monday through Friday from 11 AM to 6 PM, at (212) 874-7515.

Mauricio Wainrot, a native of Buenos Aires, Argentina, began his dance career as a member of the first contemporary dance company of Buenos Aires directed by Oscar Araiz in 1969. From 1981-1985, Mr. Wainrot served as artistic director and choreographer of Grupo de Danza Contemporanea of the Teatro San Martin in Buenos Aires.

Esteemed internationally, Mr. Wainrot has choreographed for dance companies including the Bat Dor Dance Company of Israel; in Belgium, the Ballet Royal of Wallonie and Ballet Royal of Flanders; in Germany, the Staattheater Wiesbaden, Landesteather Mainz and Stadteather Hildesheim companies; the Goteberg Opera Ballet in Sweden; Les Ballets Jazz de Montreal and the Ballet Nacional de Chile. In the United States, he has worked with both the Cincinnati Ballet and North Carolina Dance Theater.

(more)

43

Juilliard Dance/2

Jeff Satinoff received his ballet training at the San Francisco Ballet, School of the Pennsylvania Ballet and the North Carolina School for the Arts. He began his career in 1971 with the North Carolina Dance Theatre. As a soloist with the company, Mr. Satinoff danced in The Nutcracker and Giselle, and danced principal roles in ballets by Agnes de Mille, Alvin Ailey and Jose Limon. In 1974, he joined the Eliot Feld Ballet as a principal dancer. During his ten years with the Feld Ballet, Mr. Satinoff created many of the company's new ballets and performed with them on the PBS series in "Dance in America" and "Dance for Camera".

As a choreographer, Mr. Satinoff received New York State Arts Council grants for his ballets Pastorale Quintet, Rossini Sonatas, and Five for Mozart. In 1987, he was appointed artistic director of Dance South. Mr. Satinoff currently serves as artistic director of the Lake Erie Ballet.

A member of the Juilliard Dance Division faculty since September 1990, Benjamin Harkarvy formerly served as artistic director and choreographer to the Royal Winnipeg Ballet, the Harkness and Pennsylvania Ballets, and The Dutch National and The Netherlands Dance Theatre (which he founded). For six years, he was director of the Ballet Project of the Jacob's Pillow Dance Festival where he conducted technique and choreography workshops. Mr. Harkarvy has choreographed extensively for European, Canadian and American television. As a guest choreographer, he created Prom Story for Juilliard's Dance Division in 1987.

An alumnus of Juilliard, Paul Taylor has been a dominant force in dance for more than thirty years. From 1955 to 1962, Mr. Taylor was a soloist with the Martha Graham Dance Company, while also presenting his own works in concerts in both the United States and Europe. In 1974 he turned exclusively to choreography. Mr. Taylor is recipient of more than forty awards and five honorary Doctor of Fine Arts degrees, including one presented by The Juilliard School in May 1988.

43

Juilliard Dance/3

Juilliard Dance Ensemble Spring Performance Series

Juilliard Symphony -- Bruno Ferrandis, conductor

Friday, April 5; Saturday, April 6; Monday, April 8 -- at 8 PM

and Sunday, April 7 at 3 PM

The Juilliard Theater

155 West 65th Street

NOCTURNE (World Premiere) Mauricio Wainrot, choreographer

music by Claude Debussy; Nocturnes ("Nuages" and "Fetes")

commissioned by the Juilliard Dance Division

SHORT SYMPHONY (1987) Jeff Satinoff, choreographer

music by Aaron Copland; Short Symphony (Symphony No. 2)

performance is dedicated to the memory of Aaron Copland

CINQUE MADRIGALI (New York Premiere) Benjamin Harkarvy, choreographer

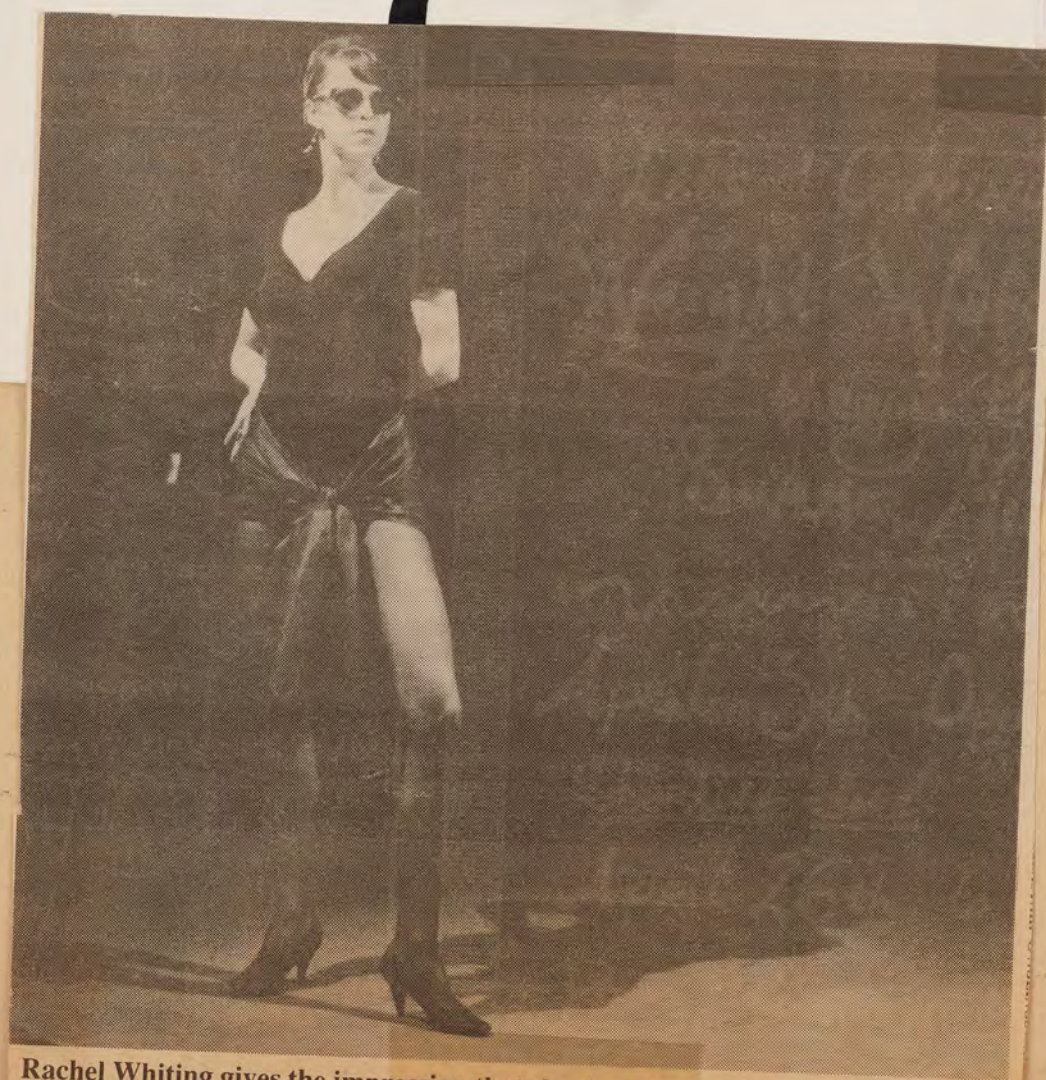
music by Claudio Monteverdi

AIRS (1978) Paul Taylor, choreographer

music by G.F. Handel; Excerpts from Concerti Grossi, Op. 3, Nos. 2,3,4 A&B, 6

44

HEAD TALES



Rachel Whiting gives the impression that she doesn't get up for less than \$10,000 a day in Arnie Apostol's *Old, New, Borrowed and Blue*--a series of comments on the fashion industry.

Heads Or Tales?

Senior Dance Production



(l. to r.) Wendy Epperson, Phyllis Grant and Hannah Baumgarten attend to the distressed Michele de la Reza in *Cake*, a women-piece by Gerald Casel.



In Kristina Isabelle's *Hear Say*, Ruben Graciani sits nonplussed by the silent words of his companions, Ms. Isabelle and her ever-present echo, Pamela Cohen.



In *Hope II*, choreographed by Hiroko Ishimura, Stephany Smith symbolizes hope, bringing joy to one of the devastated, Marc Kenison.

The Juilliard Senior Production Class of 1991
presents

HEAD TALES

a dance response

February 27 - March 2, 1991

PROGRAM A

SCHUBERT: LIEDER

Choreography: Henning Rübsam
Music: Franz Schubert, "Schwanengesang" (1828)
Musicians: Jorge Garza, tenor
and Karen Linstedt, pianist
Dancers: Gerald Casel, Michael Jahoda,
and Henning Rübsam

Liebesbotschaft - Kriegers Ahnung
Frühlingssehnsucht - Ständchen - Abschied

SURVIVAL

Choreography: Amy Kail
Dancer: Amy Kail

HEAR SAY

Choreography: Kristina Isabelle
Music: Steve Reich, "Music for 18 Musicians"
Dancers: Pamela Cohen, Ruben Graciani,
and Kristina Isabelle

* * * INTERMISSION * * *

CAKE

Choreography: Gerald Casel
Music: Aulis Sallinen, "Winter Was Hard"
Frederic Chopin, "Etude Op. 25, No. 1"
Dmitri Schostakovich, "String Quartet No. 8"
(2nd movement)
Goffin, King, & Wexler, "A Natural Woman"
Dancers: Hannah Baumgarten, Wendi Epperson,
Phyllis Grant, and Michele de la Reza

For all the women in my life -
especially the one inside.

. . . FOR ANITA

Choreography: Yoav Kaddar
Poem: "I am Dancing" by Melora Hardin,
read by Yoav Kaddar
Music: Sergei Prokofiev, "The Duke's Order"
from "Romeo and Juliet"
Dancer: Yoav Kaddar

I dedicate this piece to my dear Aunt.

A LATIN HAPPENING

Choreography: Cathy Minn
Music: Betty White's "How to Cha Cha Cha"
and "Ballroom Music",
Selections from "America Dances"
and "Dance Again"
Dancers: Edward Buggie, Lymartin Chattman,
Heather DeLussa, John Heginbothan,
Carla Moscow, and Carolyn Oxenham

PRODUCTION CREW

Production Consultant: Laura Glenn
Stagecraft Consultant: Cynthia Baker
Lighting Designer: Peter West
Master Electrician: Frederick Compton, Jr.
House Manager: Suzanne Auzias de Turenne
Stage Managers: Trevor Carlson, 1st Half
Dylan Newcomb, 2nd Half
Asst. Stage Manager: Michelle St. Onge
Light Board Operators: Rachel Whiting, 1st Half
George Callahan, 2nd Half
Sound Board Operators: Dylan Newcomb, 1st Half
Stanley Wells, 2nd Half
Wardrobe: Kris World
Graphic Artist: Arnold S. Apostol
Program Layout: Suzanne Auzias de Turenne
Publicity: Gerald Casel, Eryn Trudell,
Hiroko Ishimura

The Senior Production Class, under the guidance of Laura Glenn, provides the seniors with the opportunity to experience the non-performance aspects of the dance world: i.e., administration, management, marketing skills, public relations, press releases, grant applications, promotional skills, and of course, budget.

*

*

*

The Senior Class of 1991 would like to thank: Laura Glenn, Cynthia Baker, The Stagecraft Class, Muriel Topaz, Martha Hill, Diana Feingold, Suzanne Daione, Mary Chudick, Richard Feldman, Elizabeth Keen, Juan Quesada, Louis Rivera, O'Connell Graphics, the Building Manager's Office, Duane E. Butterfield from Campus Dining Services, the Costume Shop, the Prop Shop, & Robert Taibbi

We would like to give special thanks to Doris Rudko, for her faithful and untiring support.

THE JULLIARD SCHOOL

PRESENTS THE

JULLIARD DANCE ENSEMBLE

SHORT SYMPHONY

Jeff Satinoff/Aaron Copland

NOCTURNE

Mauricio Wainrot/Claude Debussy

EARTH AND SKY

Benjamin Harkavy/Claudio Monteverdi

AIRS

Paul Taylor/George F. Handel

Juilliard Symphony
Bruno Ferrandis, Conductor

Friday, April 5, 1991 at 8:00 p.m.
Saturday, April 6, 1991 at 8:00 p.m.
Sunday, April 7, 1991 at 3:00 p.m.
Monday, April 8, 1991 at 8:00 p.m.

THE JULLIARD THEATER
155 W. 65th STREET

Dance Ensemble Presents Spring Concert

Works By Harkavy, Satinoff, Taylor and Wainrot

by Michele de la Reza

For many Juilliard students, the last few days of Spring Break mean basking in the steamy Florida sun, savoring the last moments with family and friends, saying "good-bye" to the bartenders of the downtown clubs frequented every night, or sleeping for forty-eight hours to delay the inevitable fatigue once classes resume. But for the dance division, the end of the holiday warns that the Spring Dance Concert is only a few weeks away. This year's concert of four works, including both a world premiere and a New York premiere, places great technical demands on the dancers, and promises to be very exciting.

The concert opens with a very striking piece entitled "Nocturne" by Argentinian choreographer Mauricio Wainrot. Muriel Topaz, director of the dance division, saw Mr. Wainrot's work first in Buenos Aires and later in Canada, and has been trying to arrange his visit for two years. With the logistics finally settled, Mr. Wainrot arrived at Juilliard to audition, select a cast, and create a full work to Claude Debussy's *Nocturne (Nuages and Fêtes)* all in less than two weeks. The seemingly impossible task was accomplished with great ease by this seasoned choreographer. In "Nocturne," which is largely an ensemble work for fourteen dancers and seven trees, Wainrot has challenged the performers not only to master complicated patterns and phrases, but also to avoid falling off trees while being wheeled across the stage at high speeds.

The performance of "Short Symphony," choreographed by Jeff Satinoff, is dedicated to the memory of Aaron Copland. Set to Copland's *Short Symphony*, this ballet en pointe has a very neoclassical, planal quality. Mr. Satinoff, having received his ballet training at the San Francisco Ballet School, School of the Pennsylvania Ballet,

teacher, and inspiration, Mr. Harkavy is a welcomed addition to the dance division, and his work, "Cinque Madrigali," is an intriguing New York premiere on the program.

"Airs," a classic modern dance piece by Juilliard alumni Paul Taylor using excerpts from George F. Handel's *Concerti Grossi*, will close the Spring Concert.

"Airs" is in the repertory of the American Ballet Theatre and has never been presented by an educational institution or conservatory. It is an honor for the students to be allowed to perform this extremely difficult piece. When Juilliard wished to present the Taylor work, Mr. Taylor was invited to attend a rehearsal to give his "stamp of approval"—he holds the power to change the assigned roles, remove dancers from the piece, or even forbid its performance. I am pleased to say that we survived that scary Saturday morning in February, and that Mr. Taylor was satisfied with all the casting choices. Mr. Taylor, after leaving Juilliard, was a soloist with the Martha Graham Dance Company, and is now director of his own company, and has received an honorary Doctorate of Fine Arts from Juilliard.

The success of this very lengthy and intricate dance "Airs" is largely due to the work of Modern Dance faculty member, Linda Kent. Upon graduating from Juilliard,

and North Carolina School of the Arts, was a soloist with the North Carolina Dance Theatre and a principal with The Eliot Feld Ballet for ten years. After spending two intensive weeks staging his piece in early February, Mr. Satinoff returned to his company, Lake Erie Ballet, where he is artistic director. All of the polishing work was left in the capable hands of rehearsal director, Nancy Scattergood Jordan.

Four years ago in the first semester of my freshman year at Juilliard, I was cast in "Prom Story," a world premiere by Benjamin Harkavy. I remember how awestruck I was by his intensity each time he approached me. "What's wrong?! Don't you know how to turn-out your supporting leg?!" he used to say. I will never forget my embarrassment as Mr. Harkavy's deep resonant voice singled me out in front of the whole cast. Four years later, he is still correcting my "turn-out," but now as a permanent member of the ballet faculty. The third piece on the program, "Cinque Madrigali," is a revised and enlarged version of a ballet Mr. Harkavy created during the Jacob's Pillow Summer Dance Project in 1989. He has chosen five of Claudio Monteverdi's breathtaking Madrigals for the piece. Although much of the ballet was choreographed before the rehearsals began at Juilliard, Mr. Harkavy has adapted the existing movement for the dancers, highlighting their strengths both technically and artistically. They feel the rehearsal process has been enhanced by having him also as a teacher for their daily technique classes. "Cinque Madrigali" uses a classical ballet vocabulary without pointe shoes and with what one dancer calls "a very natural, human quality." As choreographer, coach,

Continued on page 4 column 3

Ms. Kent entered the Alvin Ailey Dance company and then became a soloist for many years with Mr. Taylor. She originated numerous roles in the Taylor repertory, staged his pieces on dance companies in America and abroad, and teaches technique classes at Juilliard. With Ms. Kent's relentless desire for perfection and the dancers' unified sense of ensemble, this joyous piece leaves you floating on "Airs."

One of the unique aspects of the Juilliard dance concerts is the live music. In the Fall concert, all the musical compositions were for small ensembles. However, this Spring we are pleased to have Bruno Ferrandis conducting the Juilliard Symphony in his third dance concert. It is very rare to see this varied a program of dance accompanied by such talented musicians.

The practice room can wait, the pile of laundry is not as big as it seems, and the movie will come out on videocassette anyway. So, pick up your tickets in the Concert Office. The Juilliard Dance Ensemble's Spring Dance Concert will be presented in the Juilliard Theater on April 5, 6, and 8 at 8 PM, and on April 7 at 3 PM. Call (212) 799-5000 ext. 255/256 for additional details.

Michele de la Reza is a fourth-year Dance student.

45

FORWARD, APRIL 5, 1991



Antonio Sousa and other members of Mr. Wainrot's company in a scene from the ballet "Anne Frank."

'Anne Frank' Choreographer in New Work

By PHYLLIS GOLDMAN

Mauricio Wainrot keeps up a patter of instructions to his dancers as he watches a run-through of his new ballet, "Nocturne," which is being readied for a world premiere on April 5th. Speaking with a hearty Argentinean accent, he often gropes for the right word. Occasionally he jumps up and joins the dancers —

placing an arm, turning a head, spacing the groups, gingerly prodding the dancers through their nervousness.

"Nocturne" is being choreographed for a student company, the Juilliard Dance Ensemble, and will be seen as part of their spring performance season at the Juilliard Theater. A school is not the usual work atmosphere for Mr. Wainrot, who is known mostly in Europe, where his ballets are included in the repertoires of

many major companies. Yet in no way are his expectations any less for this company of students. On the contrary, he continues to be amazed at the patience and high

energy level these dancers maintain and the adroitness with which they incorporate the movement patterns.

As he talks about his choreography, his eyes focus on a particularly difficult section in the ballet — one he has just finished teaching. The dancers are tentative but

willing. They move with enthusiasm through the invigorating variations. The ballet is set to two Debussy nocturnes, "Nuage" and "Fete," and there is no narrative. It is simply a foray into the Impressionist period in which the composer lived. The feel of the music has become Mr. Wainrot's primary motivation in creating the choreography. (continued)

Short Symphony



Earth and Sky



Airs



Backstage 4/26/91

DANCE DIARY

By Jennie Schulman

Juilliard Dance Ensemble

Juilliard Dance Ensemble's spring performance series April 5-8 saw the world premiere of **Mauricio Wainrot's** *Nocturne* and the New York premiere of **Benjamin Harkavy's** *Cinque Madrigali*. The program also included *Short Symphony* by **Jeff Satinoff** and **Paul Taylor's** *Airs*.

Nocturne, a contemporary work with East Indian overtones, is performed to Debussy's "Nocturnes (Nuages and Fêtes)". **Carlos Gallardo's** scenery—consisting mainly of stylized mobile trees—and costumes play a large part in maintaining the Oriental illusions. The trees seem to be a shelter from which the women—possibly temple dancers observing nocturnal rituals—emerge.

When the men join the women in soothing rhythms, we sense a lullaby materializing. The serenity changes to a feverish pitch, which soon subsides. All is halcyon at the conclusion when a man and woman drift away from the crowd, slowly but meaningfully, as if to consummate the evening's rites. Wainrot's soft, radiant choreography was brilliantly performed by the large group of dancers.

In the beginning of *Cinque Madrigali*, **Dylan Newcomb**, a Puck-like figure (or is it Pan?) comes on the scene, quite obviously planning a load of mischief. There follow scenes of reverence, irreverence, comedy and pathos. **Victoria Anderson** and **Rachel Whiting** are the gentle elements in a portrait of two delicate, languishing fair ladies. Then the men—**Newcomb**, **Alan Eto**, and **Alexander Schlempp**—enter. The trio shows a delirious sense of comedy in their mad cavorting. Enter a maiden (**Cathy Minn**), completely oblivious to their presence, who mimes the playing of a lyre as she crosses the stage. The trio stands wide-eyed with admiration and longing. When she returns in the arms of her lover, their hilarious mime reflects their melodramatic despair, a la commedia dell'arte.

The ballet concludes with the tale of a tragic nymph, in which **Whiting** portrays quiet dignity and pathos as the supernatural creature.

The lithe and lively **Dylan Newcomb** was the most memorable dancer of all, from the beginning moment when he flew onto the stage, promising mischief. At the end, as he romps across the stage again, his every movement seems to read, "mission accomplished."

Harkavy's *Cinque Madrigali* is a work of utter delight. Costumes designed by **Charles Schoonmaker**, and the exceptional vocalists who recorded the Monteverdi score, enhanced the ballet's total effectiveness.

For some reason, I kept seeing **Jeff Satinoff's** ballet *Short Symphony* as Eleusinian rites, although no one has ever been able to discover exactly what the ancient Greek Eleusinian

mysteries were all about. Scholars have delved into them through the ages, uncovering only conjecture; conjecture and a vivid imagination are my offerings.

Satinoff's ballet, with its robust athletic choreography for the perfectly built men, evoked, for this onlooker, ancient Greece in all its glory. **Edward Lawrence**, **Marcus Johnson**, **Lymartin Chattman** and **Alexander Schlempp**, and the female figures—**Valerie Williams**, **Heather DeLussa**, **Christine Kessler** and **Michele St. Onge**—looked if they had stepped off a Tanagra vase.

The program concluded with **Paul Taylor's** neoclassic gem *Airs*, a work that has been acquired by both contemporary and ballet companies. And little wonder as to why. One of Taylor's most delicately lilting, inventive creations, it appeals to dancers and dance lovers of every persuasion. Performances by **Pamela Cohen**, **Kristina Isabelle**, **Christine Kessler**, **Valerie Williams**, **Gerald Casel**, **Yoav Kaddar** and **Marc Kennison** were all highly gratifying.

The entire program should give the Juilliard Dance Ensemble cause for pride. The same holds for the Juilliard School's young musicians and conductor **Bruno Ferrandis**.

Jennie Schulman is Dance Editor for Back Stage. If you wish to submit material and information regarding your dance performances for her consideration, send all materials to Jennie Schulman, Dance Editor, c/o Back Stage, 330 W. 42 St., NYC 10036. Include a contact phone number.

50
THE NEW YORK TIMES, MONDAY, APRIL 8, 1991

Dance in Review

■ Juilliard Dance Ensemble's intriguing premiere

Juilliard Dance Ensemble

Juilliard Theater
155 West 65th Street

One could do far worse than attend the vibrantly performed program that the Juilliard Dance Ensemble will present tonight as part of its spring series. Paul Taylor, Jeff Satinoff and Benjamin Harkavy are represented on the bill and so is Mauricio Wainrot, an Argentine choreographer with a growing reputation on several continents, who has come up with a particularly interesting, even intriguing, premiere.

That Mr. Wainrot is definitely a find was obvious in "Nocturne," the piece that he composed especially for the Juilliard students (the other works were company premieres) and that opened the engagement on Friday night.

Ivan Nagy, the former American Ballet Theater star, introduced Mr. Wainrot's work to the United States when he was director of the Cincinnati Ballet. And while he now lives in Montreal, Mr. Wainrot is more familiar to dance audiences in Europe, Israel and Latin America than in New York.

"Nocturne" testifies to his brilliant handling of space and composition, and it has an earthy archetypal resonance that is anything but trendy. More questions are asked than answered in the piece but its imagery evokes enough universal associations to make the mysteries onstage look hauntingly profound.

Carlos Gallardo has designed seven striking trees on casters. The branches are stumps, the trunks wound with ribbonlike tape. By the close, there is only one tree with one couple instead of seven as previously. With this tree of life or tree of knowledge and his possible surrogates for Adam and Eve, Mr. Wainrot ends a communal, earthy rite that speaks of mating, procreation and even echoes of midsummer's eve paganism.

Like many Argentine choreographers, Mr. Wainrot favors a style that reveals a strong German modern-dance influence but his idiom is anything but narrow. Martha Graham's leaps were energetically visible among the men and the balletic steps were fluently fused within the prevalent weighted rocking movement.

The Juilliard Symphony, which performed during the evening under Bruno Ferrandis's baton, played the excerpts from Debussy's "Nuages" and "Fêtes" that a program note defined as Mr. Wainrot's inspiration. Yet "Nocturne" is not a pure-dance piece. The music, which starts after a man crosses the stage in darkness, is arranged for dramatic purpose.

Howell Binkley's ever-imaginative lighting reveals a virginal grove — the first half of the piece is performed by women (Jill Balzer, Michele de la Reza, Kristina Isabelle, Hiroko Ishimura, Kara Miller, Helga Nowacki, Solange Sandy). A fanfare signals the arrival of the male intruders (Sung-soo Ahn, Gerald Casel, Ruben Graciani, Yoav Kaddar, Edward Lawrence, Jamie Norcini, Leajato Robinson) and the music becomes more exuberant.

How to use dancers who are not all necessarily on a professional level is a task choreographers resolve differently on the Juilliard programs. Mr. Satinoff's plotless playful and neo-classic "Short Symphony," to Aaron Copland's score of the same name, was originally done by the Princeton Ballet. Mr. Harkavy's comic "Cinque Madrigali," set to Monteverdi, with the talented Dylan Newcomb as the satyrlike catalyst for various romantic encounters and missed connections, was created for young dancers at the Jacob's Pillow festival.

Each piece served its dancers well. Cathy Minn and Mr. Lawrence led the ensemble (Heather DeLussa, Christine Kessler, Michele St. Onge, Mr. Kaddar, Marcus Johnson, Alexander Schlempp) in "Short Symphony." Rachel Whiting and Victoria Anderson stood out in the Harkavy ballet.

Yet these were works obviously created to suit student dancers. Surprisingly, however, the dancers did best in the work that was the most technically difficult. Pamela Cohen, Miss Isabelle, Miss Kessler, Valarie Williams, Mr. Casal, Mr. Kaddar and Marc Kennison were superb in Linda Kent's fine staging of "Airs," Mr. Taylor's 1978 evergreen and lyrical work set to Handel.

Muriel Topaz, head of Juilliard's Dance Division, dedicated the program to Martha Graham, who died last Monday and who was a founding member of the dance faculty from 1952 to 1978.

ANNA KISSELGOFF



Rebecca Leshner/Martha Swope Associates

Members of the Juilliard Dance Ensemble in Mauricio Wainrot's "Nocturne," which was composed for the students.

51

SCHOOL

TELEPHONE 212-799-5000

April 15, 1991

To the students of the Juilliard Dance Division:

I want to express to you my sincere and belated congratulations for your extraordinary presentation last week.

Your dancing was not only beautiful, it was also deeply moving and represented the best of what the art form can bring to humanity. I felt very proud to experience what you and your teachers created and to know that you are all part of the Juilliard community.

By remembering what you accomplished last week, you will be sure to have an impact on the dance world for many decades to come.

Cordially,
Joseph P. Solari

DANCE WORKSHOP #9

APRIL 25, 1991

5:30 P.M.

STUDIO #1

* * * * *

1st YEAR REPERTORY CLASS OF GENIA MELIKOVA

VIGNETTE

Choreographed by: Genia Melikova
Music: Concerto in F minor by Bach

Shannon Cullem, Eun Hee Ko, Jennifer Marquardt
Serverine Marquignon, Carla Moskow, Caroline Oxenham
Robert Battle, Leajato Robinson

* * * * *

COLOMAFAMAS FANTASIA INVASION

Choreographed by: Tina Najille Thompson
Music: Air Raid, Party, Camera Shoot (Fashion Exerpt)

Heather DeLussa, Laurie Hogan,
Ranardo Grays, Marcus Johnson, Steve Shropshire

* * * * *

MARY JANE BROWN'S TAP CLASS

FLASH TAP

Choreography: Mary Jane Brown
Music: Limehouse Blues

Lymartin Chattman, John Heginbotham, Carla Norwood

* * * * *

* * * * *

DECLARATION OF INDEPENDENCE
(For all the bigots in my life)

Choreographed by: Stanley Wells
Music: Mixed tracks of Karen Finley
songs: "I'm Going to Disc You" and
"Power of Love" by Delight

Arnie Apostol, Robert Battle, Chris Bergman, George Callahan,
Michaelangelo Canale, Pamela Cohen, Alan Eto, Phyllis Grant,
Becky Hermos, Lori Hogan, Marcus Johnson, Richard Kilfoil
Helga Nowacki, Kory Perigo, Solange Sandy, Kris World
and

Special guest: Kirsten Yagiggi
(from the School of American Ballet)

* * * * *

(CHANGE TO STUDIO #321)

* * * * *

THE COMPOSITION II CLASS OF DORIS RUDKO
Accompanist: Chaim Freiberg

Twentieth Century Styles (based on the teaching of Louis Horst

Primitive Study

Choreographed and Danced by: Kara Miller
Music: Meredith Monk

Expressionism

1. Choreographed and Danced by: Marcus D. Johnson
Original source: Bible tied with a rubber band
Music: improvised accompaniment by Chaim Freiberg
2. Kiss
Choreographed and Danced by: Louisa Anderson
Music: Irwin Jones and James Kahn
3. I Couldn't Scream
Choreographed and Danced by John Heginbotham
Music: Arnold Schoenberg
4. Choreographed and Danced by: Rebecca Hermos
Music: Alexander Scriabin

Continued Next Page -

Planar Studies

1. Choreographed and Danced by: Wendi Epperson
Music: Richman and The Modern Lovers
2. Choreographed and Danced by: Helga Nowacki
Music: Paul Hindemith

Expressionism

1. Choreographed and Danced by: Erica Burke
Music: The Smithereens
2. Choreographed and Danced by: Heather DeLussa
Music: Art of the Noise
3. Choreographed and Danced by: Wendi Epperson
Music: Alexander Scriabin

* * * * *

MEDLEY OF AIR

Choreographed and Danced by: Lymartin E. Chattman
Music: Duo Concertant III- Eglogue II by Igor Stravinsky
Musicians: Amy Blunt (piano)
Paul Festas (violin)

* * * * *

THE RIVERWIND, THE MORNING SUN, AND YOU

Choreographed by: Kris World
Music: "Like a Lover" by Tuck & Patti

Marcus Johnson and Kris World

* * * * *

COMPOSITION I CLASS OF ELIZABETH KEEN
Accompanist: Reed Hansen

Collage of two solos:

(Solo) Choreographed and Danced by: Victoria Anderson
(Repetition Study) Choreographed and Danced by: Ranardo Grays

Study:

Choreographed by: Lea Elwin
Danced by: Stephen Shropshire

* * * * *

(4)

* * * * *

THE REPERTORY CLASS of JEANNE RUDDY

ACTS OF LIGHT

The Last Part of the Third Movement

Choreographed by: Martha Graham (1981)

Music: Carol Nielsen

Costumes by: Armgard Von Bardeleben

Sungsoo Ahn, Louisa Anderson, Arnie Apostol, Claudia Florian,
Ruben Graciani, Rebecca Hermos, Marcus Johnson, Kary Miller,
Carla Norwood, Solange Sandy, Eyrn Trudell

* * * * *

DANCE WORKSHOP #10
APRIL 26, 1990
11:00 A.M.

STUDIO #1

* * * * *

THE LABANOTATION 1 CLASS OF MARIA GRANDY & NANCY JORDAN
Reading Project

GLINKA PAS de TROIS (Adagio Section)

Choreography: Andre Eglevsky (after George Balanchine)
Music: Mikail Glinka

Mary Bowers, Edward Buggie, Severine Marquignon

* * * * *

THE COMPOSITION I CLASS OF ELIZABETH KEEN

1. Choreographed and Danced by: Caroline Oxenham
Music: Kraftwerk
2. Choreographed and Danced by: Leajato Robinson
Music: "Moanin" by Quincy Jones
3. Choreographed and Danced by: Eun Hee Ko & Robert Battle
Music: Dandy Bear

* * * * *

TREPAK - Russian Dance

Choreography: Karleria Fedicheva and Alexander Kalinin
Music: Nutcracker Suite #1 by Peter Tchaikovsky
(The Russian Dance)

Chen-Yu Tsuei and Michaelangelo Canale

* * * * *

(2)

* * * * *

THE LABANOTATION I CLASS OF MARIA GRANDY & NANCY JORDAN
Reading Project

TANGO from SIXTEEN DANCES IN SIXTEEN RHYTHMS

Choreography: Ted Shawn

Lea Elwin and Stephen Shropshire

* * * * *

TIGER RAG from A Short Lecture & Demonstration
on The Evolution of Jazz by Jelly-Roll Morton

Choreography: Anna Sokolow

Paul Pierson and Hannah Baumgarten

* * * * *

LIFE IN A FAIRY TALE (Excerpts)

Choreography: Sungsoo Ahn

Music: Antonio Vivaldi

Sungsoo Ahn, Robert Battle, Eric Bradley

* * * * *

(CHANGE TO STUDIO #320)

* * * * *

(3)

* * * * *

FOR DAVIDS

Choreographed and Danced by: Hannah Baumgarten
Music: Judy Collins

* * * * *

ASIDE (Work in-progress)

Choreographed and Danced by: Ruben Graciani
Music: "Skating on The Thin Ice of a New Day" by Jethro Tull

* * * * *

THE COMPOSITION 1 CLASS of ELIZABETH KEEN

1. Choreographed and Danced by Katherine McCarthy
Music: Dead Can Dance
2. Choreographed and Danced by Maya Riesel
3. Study in Mixed Movement Vocabulary
Choreographed and Danced by: Errol Fahey
Music: Traditional Indian & African
4. Choreographed and Danced by Melanie Rios
Music : Cole Porter
5. Choreographed and Danced by: Ricardo Iazzetta
Music: Ville-Lobos
6. Choreographed and Danced by: Severine Marquignon
Music: "Dem Bones" by The Delta River Boys

* * * * *

(4)

* * * * *

THE REPERTORY CLASS OF JEANNE RUDDY

ACTS OF LIGHT
(Last part of the Third Movement)

Choreography: Martha Graham (1981)
Music: Carol Nielsen
Costumes: Armgard Von Bardeleben

Sungsoo Ahn, Louisa Anderson, Arnie Apostol, Claudia Florian,
Ruben Graciani, Rebecca Hermos, Marcus Johnson,
Mara Kurotschka, Kara Miller, Carla Norwood, Solange Sandy

* * * * *

54

Corrected Copy 5/14/91

Corrected Copy 5/14/91

THE JUILLIARD SCHOOL
Dance Division

SENIOR DANCE SHOWCASE
MAY 11, 1991
5:30 P.M.

THE JUILLIARD THEATRE

* * * * *

THE GARDENS OF BOBOLI

Choreography: Mark Haim

Music: Concerto A Cinque Op.7 No.2 (2nd Movement) by Albinoni

Dancers: Kristina Isabelle
with

Jill Balzer, Christine Bergman, Pamela Cohen, Heather DeLussa,
John Heginbotham, Rebecca Hermos, Lauri Hogan, Sandy Solange

* * * * *

LE CORSAIRE

Choreography: Petipa

Music: Adams

Dancers: Cathy Minn

* * * * *

THE PREACHER from SPEAKING IN TONGUES

Choreography: Paul Taylor

Music: Mathew Patton

Dancer: Yoav Kaddar

* * * * *

NOCTURNE

Choreography: Martha Clarke

Music: Mendelssohn

Dancer: Hiroko Ishimura

* * * * *



(2)

* * * * *

ARMS

Choreography: Susan Marshall

Music: Aarvo Part

Dancers: Amy Kail and Marc Kenison

* * * * *

(SPANISH BALLET)/UNTITLED

Choreography: Hector Zaraspe

Music: Sonata in D Major by Antonio de Soler

Dancer: Laura Doughty

* * * * *

ORFEO

Choreography: José Limón

Music: Ludwig Van Beethoven

Dancer: Henning Rübsam and Eryn Trudell

* * * * *

INTERMISSION

* * * * *

PAS de DEUX from DON QUIXOTE

Choreography: Marius Petipa

Music: Minkus

Dancers: Valarie Williams and Alexander Schlempp

* * * * *

(3)

* * * * *

FUGUE

Choreography: Mark Haim
Music: Piano Fugue by J.S. Bach

Dancer: Eric Bradley

* * * * *

SLOW RUN BACK

Choreography: David Dorfman
Music: Scott Killian

Dancers: Michele de la Reza and Hiroko Ishimura

* * * * *

GRANDE PAS de DEUX FROM NUTCRACKER

Choreography: Marius Petipa
Music: Tchaikovsky

Christine Kessler and Marc Kenison

* * * * *

(THE MEN'S DANCE) from CLOVEN KINGDOM

Choreography: Paul Taylor
Music: Henry Cowell

Dancers: Yoav Kaddar
with
Marcus Johnson, Edward Lawrence, Jeffrey Schmidt

* * * * *

THE JUILLIARD SCHOOL
The Dance Division

DANCE WORKSHOP #11

MAY 11, 1991

12:00 P.M. (noon)

THE JUILLIARD THEATRE

* * * * *

THE CLASSICAL INDIAN DANCE CLASS of INDRANI

TILLANA

A joyous pure dance in the BHARATA NATYAM style of Madras
Beginning with a danced prayer to Shiva

Choreography: Indrani
Music: Traditional (Indian)

Hannah Baumgarten, Mary Bowers, Errol Fahey,
Kory Perigo, Paul Pierson,

NADEZHDA (Russian for Hope)

Choreography: Tina Thompson
Music: "Bridge Over Troubled Waters" by Aretha Franklin

Dancer: Tina Thompson

* * * * *

TRADITIONAL CHINESE DANCE

Choreography: Chen Yu-Tsuei
Music: Traditional Chinese

Dancer: Chen-Yu Tsuei

* * * * *

(2)

* * * * *

THE 1st YEAR PAS de DEUX CLASS of GENIA MELIKOVA

Pas de Deux Class Demonstration

Choreography: Genia Melikova

Music: arranged by John Gavalchen

Women: Lea Elwin, Eunhee Ko, Jennifer Marquardt,
Severine Marquignon, Carla Moscow, Katherine McCarthy
Carla Moscow, Melanie Rios

Men: Robert Battle, Edward Buggie, Michaelangelo Canale
Errol Fahey, Ricardo Iazzetta, Paul Pierson,
Leajato Robinson, Steven Shropshire

* * * * *

MEDLEY OF AIR

Choreography: Lymartin E. Chattman

Music: Duo Concertant III-Eglogue by Igor Stravinsky

Musicians: Amy Blunt (piano), Paul Festas (violin)

Dancer: Lymartin E. Chattman

* * * * *

VIGNETTE

Choreography: Genia Melikova

Music: Concerto in F Minor by Bach

Women: Shannon Cullem, Eunhee Ko, Jennifer Marquardt
Severine Marquignon, Carla Moscow, Caroline Oxenham

Men: Robert Battle, Leajato Robinson

* * * * *

(3)

* * * * *

CLAIR de LUNE

Choreography: Benjamin Harkarvy

Music: Claude Debussy

Dancers: Hannah Baumgarten, Ricardo Iazzetta

* * * * *

INTERMISSION

* * * * *

(Excerpts) From REQUIEM

Choreography: Colin Connor

Music: Gabriel Faure's "Requiem": Introit, Kyrie, Pie Jesu,
and Agnus Dei

Jill Balzer, Pamela Cohen, Phyllis Grant,
Marc Kenison, Jamie Norcini, José Rivera, Henning Rübsam

* * * * *

THE 1st YEAR SPANISH DANCE CLASS of GLORIA MARINA

FANDANGO de HUELVA

Choreography: Gloria Marina

Music: Traditional (Spanish)

Pianist: Kosta Povic

Lymartin Chattman, Shannon Cullem, Errol Fahey,
Ricardo Iazzetta, Edward Lawrence, Severine Marquignon,
Rodolfo Maya, Helga Nowacki, Melanie Rios,
José Rivera, Solange Sandy, Tina Thompson

* * * * *

(4)

* * * * *

TREPAK - Russian Dance

Choreography: Karleria Fedicheva & Alexander Kalinin
Music: "Russian Dance" from Nutcracker Suite #1 by P. Tchaikovsky
Dancers: Chen-Yu Tsuei and Michaelangelo Canale

* * * * *

THINGS UNSAID

Choreography: Laura Doughty
Poem by: Francis Thompson
read by, Harry Green IV (Drama Division)
Music: "Passion", and "With This Love" by Peter Gabriel
Dancer: Laura Doughty

* * * * *

THE SPANISH DANCE CLASS of GLORIA MARINA

GUAJIRAS from the ZARZUELA LA REVOLTOSA

Choreography: Gloria Marina
Music: R. Chapi
Pianist: Kosta Povic
Vocalist: Nancy Herrera

Erica Burke, Heather DeLussa, Wendi Epperson
Claudia Florian, Lauri Hogan, Kara Miller, Chen-Yu Tsuei

* * * * *

54

Corrected Copy 5/14/91

THE JUILLIARD SCHOOL
Dance Division

WORKSHOP #12
MAY 13, 1991
12:00 P.M. (noon)

THE JUILLIARD THEATRE

* * * * *

THE FURTHER ADVENTURES OF BILL & LOUIE

Choreography: Leajato Robinson
Music: "Satin Doll" by Duke Ellington

Dancers: Leajato Robinson and Robert Battle

* * * * *

THE SPANISH DANCE CLASS of GLORIA MARINA

SACROMONTE

Choreography: Gloria Marina
Music: Joaquin Turina
Pianist: Kosta Popovic

Dancers: Lauri Hogan and Yoav Kaddar

* * * * *

FANDANGO from the Zarzuela DONA FRANCISQUITA

Choreography: Gloria Marina
Music: Fernandez Shaw - Amadeo Vives
Pianist: Kosta Popovic

Dancers:
Christine Kessler, Michelle St. Onge, Eryn Trudell

* * * * *

(2)

* * * * *

THE 1st YEAR PAS de DEUX CLASS of GENIA MELIKOVA

Choreography: Genia Melikova

Music: arranged by John Gavalchen

Dancers

Women: Lea Elwin, Eunhee Ko, Jennifer Marquardt,
Severine Marquignon, Carla Moscow, Katherine McCarthy
Carla Moscow, Melanie Rios

Men: Robert Battle, Edward Buggie, Errol Fahey,
Renardo Domeico-Grays, Ricardo Iazetta,
Paul Pierson, Leajato Robinson, Steven Shropshire

* * * * *

THE LABANOTATION I CLASS of MARIA GRANDY & NANCY JORDAN
Student Reading Projects

I WILL BOW from THE GIFT TO BE SIMPLE

Choreography: Norbert Vesak

Music: Shaker Song - Traditional

Dancer: Wendi Epperson

* * *

(Solo) from PAS de SIX from LA VIVANDIERE

Choreography: Arthur Saint-Leon

Music: by Jean-Baptiste Nadaud

Dancer: Chen-Yu Tsuei

* * *

SOIREE MUSICALE

Choreography: Antony Tudor (1938)

Music: Benjamin Britten

Dancers

Canzonetta: Jennifer Marquardt and Robert Battle

Tirolese: Lisa Jessup and Leajato Robinson

* * *

(3)

* * * * *

(Solo) from FLOWER FESTIVAL in GENZANO

Choreography: Auguste Bournonville

Music: Edward Helsted & Holger Paulli

Dancer: Shannon Cullem

* * * * *

INTERMISSION

* * * * *

THE BALLET REPERTORY CLASS of HECTOR ZARASPE

BLUE BIRD PAS de DEUX FROM ACT III of SLEEPING BEAUTY

Choreography: Marius Petipa (1936)

Music: Peter I. Tchaikovsky

Dancers: Chen-Yu Tsuei and José Rivera

* * * * *

REFLECTIONS

Choreography: Anna Sokolow

Music: Excerpts from "Reflections On The Nature of Water"

Composer: Jacob Druckman

Dancers

Women: Erica Burke, Claudia Florian, Rebecca Hermos,
Carla Moskow, Helga Nowacki, Maya Riesel Melani Rios

Men: Renardo Domeico-Grays, Ricardo Iazzetta,
Rodolfo Maya, Paul Pierson

* * * * *

(4)

* * * * *

THE UNKNOWN MAN

Choreography: Yoav Kaddar
Music: from the movie, "Harry's Game"
Poem: "I Am Dancing" by Melora Harden
Read by: Yoav Kaddar

Dancer: Yoav Kaddar

* * * * *

THE MODERN REPERTORY I CLASS of LAURA GLENN

Excerpt from PSALM

Choreography: José Limón (1967)
Music: Eugene Lester

Dancers:

Eddie Buggie, Shannon Cullem, Lea Elwin, Errol Fahey,
Lisa Jessup, Jennifer Marquardt, Severine Marquignon,
Katherine McCarthy, Caroline Oxenham, Kory Perigo,
Paul Pierson, Melanie Rios, Leajato Robinson, Sabrina Sandvi

* * * * *

AFRICANA for THE COSS-CULTURAL TOUR

The Cross-Cultural Tour is a program of dances from other countries. The program danced by Juilliard students tours the New York City Public Schools for several weeks each year.

This dance, Africana, is inspired by the ritual dances of Trinidad. The movements of the women are emulating water. The blue on their costumes is the color of Yemanjá, goddess of water. The men's movements are inspired by Shango, god of thunder and lightening. His color is red.

Choreography: Peter London
Music: Traditional (African)

Dancers

Women:

Wendi Epperson, Kara Miller, Chen-Yu Tseui, Kris World

Men:

Lymartin Chattman, John Heginbotham, Edward Lawrence

* * * * *

THE JUILLIARD SCHOOL



Choreog
Music:

THE JUILLIARD SCHOOL
Dance Division

presents

Dancers

" YOUNG CHOREOGRAPHERS "

- selected student works from 1990-91 -

MAY 13th, 8:00 pm

Choreog
Music:

THE JUILLIARD THEATER

(65th Street between Broadway and Amsterdam Avenue)

Dancers

FREE ADMISSION

Choreog
Music:
Sung by

Dancer:

Also not to be missed:

Saturday, May 11th 12:00 pm Dance Workshop

Saturday, May 11th 5:30 pm SENIOR DANCE SHOWCASE

Monday, May 13th 12:00 pm Dance Workshop

FREE ADMISSION

For all of these events in the Juilliard Theater
take the 66th Street Entrance to The Juilliard School

THE JUILLIARD SCHOOL
Dance Division

YOUNG CHOREOGRAPHER'S CONCERT

MAY 13, 1991

8:00 P.M.

THE JUILLIARD THEATRE

* * * * *

SKIN

Choreography: Stanley Wells

Music: Three separate pieces:

- 1) Excerpt from "Wheels of Steel"
by Grandmaster Flash & The Furious Five
- 2) "Electric kingdom" by Twilight Light 22
- 3) "If I Can't Have You" by Yvonne Elleman

Dancers: Arnold Apostol, Chris Bergman, Trevor Carlson
Phyllis Grant, John Heginbotham, Mara Kurotschka,
Sabrina Sandvi, Stanley Wells

* * * * *

HEAR SAY

Choreography: Kristina Isabelle

Music: "Music for 18 Musicians" by Steve Reich

Dancers: Pamela Cohen, Ruben Graciani, Kristina Isabelle

* * * * *

UNTITLED (VICTORIA'S SECRET)

Choreography: Eryn Trudell

Music: "Sometimes I Feel So Uninspired" by Stevie Wynwood

Sung by: "Traffic" (Performing Group)

Dancer: Eryn Trudell

* * * * *

(2)

* * * * *

A LATIN HAPPENING

Choreography: Cathy Minn
Music: Betty White's "How To Cha Cha Cha"
and "Ballroom Music"
Selections from "American Dances"
and "Dance Again"

Dancers: Edward Buggie, Lymartin Chattman, Heather DeLussa
John Heginbotham, Carla Moscow, Carolyn Oxenham

* * * * *

(INTERMISSION)

* * * * *

PANDORA'S BOX

Choreography: Mara Kurotschka
Music: Steven Ledbetter

Dancers: Trevor Carlson, Phyllis Grant, John Heginbotham
Mara Kurotschka, Stanley Wells

* * * * *

ADMIT ONE

Choreography: Marc Kenison
Music: Studio Fanfares

Dancer: Marc Kenison

* * * * *

SCHUBERT: LIEDER

Choreography: Henning Rübsam
Music: "Schwanengesang" by Franz Schubert (1828)
Pianist: Karen Linstedt
Tenor: Jorge Garza

Dancers: Michael Jahoda (guest), Rodolfo Maya,
Jamie Norcini, Henning Rübsam

Liebesbotschaft - Kriegers Ahnung
Frühlingssehnsucht - Ständchen - Abschied

* * * * *



THE JUILLIARD SCHOOL



JUILLIARD OPERA CENTER

LE DONNE RIVALI

by DOMENICO CIMAROSA

with

LO SPOSO DELUSO

by WOLFGANG AMADEUS MOZART

April 24, 26, 28 and May 20, 1991

The Juilliard Theater

The Juilliard Opera Center gratefully acknowledges these generous individuals, foundations and corporations for their ongoing scholarship support:

The Birsh Foundation
Jean and Louis Dreyfus Foundation
The Grande Foundation
Estate of Philo Higley
Ben Edward Holt, Jr. Memorial Scholarship in Voice
Frances B. Hoyland Trust
Mrs. Bernice Jacoff
Bertha Levin Scholarship
Herman Lowin
Estate of Anna Case Mackay
National Music Publishers Association
Edward John Noble Foundation
Anna Schoen-Rene Fund of the New York Community Trust
The Shoshana Foundation
Mrs. Yolanda Schwartzman
Mrs. Kathryn S. Wagner
Herbert Weinstock and Ben Meiselman Memorial Scholarship
Olia and Michael Zetkin Fund

Friends and supporters of The Juilliard School can make a lasting contribution by naming a seat in the Juilliard Theater for themselves or as a tribute to some special person. We also welcome your support of the Juilliard Association, which provides scholarships for our young artists. For further information about the naming opportunity or the benefits of Association membership, please call the Office of Development and Public Affairs at (212) 799-5000, extension 278.

THE JUILLIARD SCHOOL

PRESENTS THE JUILLIARD OPERA CENTER

Wednesday, April 24, 1991 at 8:00 PM
Friday, April 26, 1991 at 8:00 PM
Sunday, April 28, 1991 at 2:00 PM
Monday, May 20, 1991 at 8:00 PM

The Juilliard Theater
155 West 65th Street

LE DONNE RIVALI

Modern Premiere

Music by DOMENICO CIMAROSA

with

LO SPOSO DELUSO

An operatic fragment

Music by WOLFGANG AMADEUS MOZART

Conducted by WILL CRUTCHFIELD

Directed by EVE SHAPIRO

Set designed by CHRISTOPHER BARRECA

Costumes designed by BARBARA BECCIO

Lighting designed by JOHN GLEASON

Movement Consultant JANE KOSMINSKY

Fight Choreography by NELS HENNUM

JUILLIARD OPERA ORCHESTRA

Assistant Conductor and Recitative Accompanist GIOVANNI REGGIOLI

Italian Diction Coach CORRADINA CAPORELLO

Supertitle Translation by CORRADINA CAPORELLO

Supertitle Preparation by CORI ELLISON

Supertitle Projection Equipment courtesy of THE NEW YORK CITY OPERA

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

Cast:

Emilia	a sophisticated young Roman woman, in love with Don Annibale but engaged to Sempronio	ANGELA NORTON
Don Annibale	a courageous army officer, in love with Emilia	CHARLES WORKMAN
Sempronio	a wealthy old provincial bachelor	MARTIN BRUNS
Laurina	Sempronio's niece, in love with Don Annibale	MARIE PLETTE
Fernando	misogynistic friend of Sempronio	KENN CHESTER
Geronzio	Emilia's tutor	MICHAEL STUHLBARG

Lo sposo deluso: edited for the Neue Mozart-Ausgabe by Gerhard Allroggen. By arrangement with Foreign Music Distributors, sole U.S. owner agent for Baerenreiter-Verlag, publisher and copyright owner.

The Juilliard Opera Center would like to make special recognition of the dedication and commitment that Jonathan Dawe has brought to this project. His tireless efforts are the primary reason that this edition has been accomplished for these performances.

Special thanks are also due to Alan Curtis, Will Crutchfield and Giovanni Reggioli for their work in preparing the edition for practical performance.

Grateful acknowledgement is made of Peter Randall's and Keith Purpura's work in producing the score and parts on THEME Music Publishing Software. Thanks also to Mark Lambert, creator and author of THEME, for his assistance and advice.

The assistance Jane Gottlieb and the Juilliard Library Staff provided in assembling the numerous original sources of the score and libretto was invaluable.

Special thanks to Yun Sha Liu, Juilliard's Computer System's Administrator; Jacqueline Parks, Assistant to Ms. Liu; and to the Juilliard Electronic Music Studio for their support of the project.

This production of *Le donne rivali* with *Lo sposo deluso* is presented as part of the Mozart Bicentennial at Lincoln Center. The May 20 performance takes place during the Bicentennial's international symposium, "Performing Mozart's Music," at The Juilliard School, May 19 through 24, 1991.

SYNOPSIS

ACT I Sempronio, a foolish old man, awaits the arrival from Rome of his fiancée Emilia. Sempronio's young friend Fernando, an avowed misogynist, teases him about the impending marriage. Laurina, Sempronio's niece, is jealous of her aged uncle's impending wedding plans as she is desperate to get married herself. She refuses to befriend his young bride.

The aristocratic Emilia arrives. She has been mourning the death of her lover Don Annibale, having been told by her tutor Geronzio that he was killed at war. She is horrified to discover that her new fiancé is old and unattractive. She resolves to break the engagement with Sempronio.

To everyone's astonishment, Don Annibale, not dead after all, arrives. He and Emilia reproach one another: she is angry at him for not writing to her while he was away at war; he is angry at her for agreeing to marry Sempronio. They reconcile and plot to extricate Emilia from her unwanted betrothal.

In the meantime Laurina has decided on Don Annibale as a potential spouse. She enlists the aid of

Fernando to help her win him.

Sempronio is told that Emilia has killed herself. Emilia then appears to him dressed as a ghost, but he is not deceived by this disguise.

ACT II Laurina proceeds to provoke a quarrel between Emilia and Don Annibale by claiming that Don Annibale has been flirting with her.

Fernando designs another ruse. Don Annibale and Emilia appear disguised as a Spanish soldier and his sister. The disguised Emilia claims to be the real Emilia's sister, and they threaten to kill Sempronio if he refuses to cancel the wedding. Frightened, he agrees.

Laurina, in a final ruse, disguises herself as a gypsy and tells the fortunes of Emilia and Don Annibale. She predicts awful things for them if they marry. Once again, the disguise fails to deceive. Desperate at being unable to capture Don Annibale, she woos Fernando, who agrees to marry her.

The two young couples are happily united, and Sempronio ends the opera by declaring that old men must learn to forget about marriage.

INTRODUCTORY NOTE

All of us engaged in this project cheerfully concede that the show we are putting on tonight is a whimsical pastiche, a contrivance devised for the purpose of getting some lovely Mozart fragments off the shelf and onto the stage, where they were meant to live. The details of Mozart's interrupted setting of this libretto, insofar as they are known, are given in Neal Zaslaw's notes, along with an account of Domenico Cimarosa's opera on the same text. The idea Eve Shapiro has devised for stitching the two together will unfold onstage. Here is a "quick-reference" note on just who wrote what. Mozart's pieces are a trio (completely orchestrated), a two-movement overture and vocal quartet (some wind parts missing), and

skeletons of two arias (mostly voice and bass line only). The missing parts in the overture and quartet were filled in shortly after Mozart's death; the missing accompaniments for the arias have been composed by me for this production. Dramatic sequence does not allow a clean break between the two composers' contributions; two arias in the "*Sposo Deluso*" portion of our presentation—Sempronio's and Laurina's—are actually by Cimarosa, as is all of the recitative. The Cimarosa versions of the numbers Mozart composed are omitted, with the exception of one movement of his overture and his setting of the "confusion" trio, which will be sung in both versions.

Will Crutchfield

Historical research progresses in unpredictable ways, in fits and starts. A few years ago Alessandra Campana, a young musicologist working on her doctorate at the University of Rome, made a discovery. Investigating the Italian careers of the opera singers with whom Mozart had collaborated, she looked at an enormous number of librettos from the 1770s and 1780s. The libretto to one opera seemed familiar to her, and when she investigated she discovered the reason: the libretto of Domenico Cimarosa's *Le donne rivali* was more or less the same as that for Mozart's *Lo sposo deluso*, K. 430. It had long been known that Mozart's libretto (like most of his libretti) was secondhand, but its source had never been identified.

Domenico Cimarosa (1749-1801) was one of the most successful opera composers of the 18th century, with numerous hits played in virtually every city and court in Europe. His beautifully idiomatic settings of Italian, his seemingly endless supply of cantabile melody, his transparent orchestration, endeared his music to more than one generation of European opera-goers. The work in question, "The Rival Women," had its première in Rome at the Teatro Valle at carnival (January) 1780. As Alessandra Campana has demonstrated, the anonymous libretto was a Roman confection, containing a number of "in" references to local places and situations (for details, see Corradina Caporello's essay in this program booklet); it was almost certainly by the prolific Giuseppe Petrosellini, who was house librettist for the Teatro Valle and (incidentally) probably also the source of the libretto for Mozart's *La finta giardiniera*.

Le donne rivali, a comic opera in the same tradition as Pergolesi's *La serva padrona*, must have enjoyed considerable success, because other productions followed in Florence, Venice, Siena, Montecchio, St. Petersburg, Moscow, Monza and Ferrara between 1780 and 1803. Mozart entered the picture in the spring of 1783, when Emperor Joseph II

established a new Italian opera troupe in Vienna. All the Viennese composers scrambled to try to obtain the commission for an opera. Mozart wrote to his father in May that he had read through more than a hundred Italian librettos looking for one which he considered suitable for the new troupe, but none pleased him. Soon thereafter, however, he must have decided upon the libretto of *Le donne rivali*, which he turned over to an unknown Italian poet (probably not Da Ponte) for revisions. The revised version was entitled *Lo sposo deluso, ossia La rivalità di tre donne per un solo amante* ("The Deluded Bridegroom, or The Rivalry of Three Women over One Lover").

Setting to work, Mozart first decided on casting, assigning roles to the singers of the new Viennese company: Francesco Benucci (later Mozart's Figaro), Anna Selina (Nancy) Storace (later his Susanna), Stefano Mandini (later the Count), Catarina Cavalieri (earlier Constanze), Therese Teyber (earlier Blondchen), and Francesco Bussani (later Don Basilio). Then he started to compose in earnest (probably in the winter of 1783-84), first sketching at least two numbers and then drafting full scores of the overture, an opening quartet based on the overture, an aria for Bussani, another for Storace, and a *terzetto*, all from the first half of the first act. Then, for reasons unknown, perhaps on learning that the opera commission for that season was not to be his, Mozart put this beautiful operatic fragment aside never to return to it.

The five extant numbers of *Lo sposo deluso* have been performed in concert form and even recorded. They have also been inserted into pastiche operas based on entirely new libretti, for the urge to hear this music, composed between *Die Entführung aus dem Serail* and *Le nozze di Figaro*, on the stage in a dramatic setting, would probably occur to almost any lover of Mozart's operas who looked at this music. I had the same urge, so when I heard of the connection between Mozart and Cimarosa, I thought that we might

allow the Italian composer to provide the music for those portions of the opera that Mozart never completed, enabling us simultaneously to enjoy the modern première of Cimarosa's unknown work while getting a glimpse of what was on Mozart's mind in 1783 and what attracted him to this bubbling farce.

With this in mind, during the academic year 1989-90 I offered a graduate seminar at The Juilliard School in the theory and practice of editing music, which was attended not only by Juilliard students but also by students from other New York area graduate schools. This seminar carried out the work of assembling and evaluating the numerous manuscript scores and published librettos that survive from various 18th-century productions of Cimarosa's opera, as well as beginning the task of creating a modern edition of this previously unpublished work.

Hearing Mozart's music cheek by jowl with Cimarosa's is a fascinating experience. We actually know rather little Italian opera of the 18th century, since most of what we are likely to hear in opera houses or on recordings comes from the German composers Handel, Gluck or Mozart. Much is made in Mozart's biographies (and rightly so) of his astonishing sense of the Italian language and of his idiomatic way of setting it to music. That Mozart was successful in the long run can hardly be denied, but that should not allow us to overlook the fact that in his lifetime many thought that his Italian operas were "too highly spiced," or, in the famous if possibly apocryphal remark attributed to the Emperor, "Too many notes, my dear Mozart!" Mozart's contemporaries felt that he overburdened the singers and their

cantabile melody with too elaborate a musical texture, too heavy an orchestration, too much chromaticism, too many modulations.

German and Italian views of Italian opera were not the same. This was lucidly explained by the German writer E. T. A. Hoffmann (1776-1822) in his novel *Kreisleriana*:

... the following story is told about the famous [opera composer Antonio] Sacchini [1730-86]. When Sacchini was in London having lunch with Herr Lebrun, the famous oboist, someone repeated in his presence the accusation sometimes levelled by the Germans and the French against Italian composers, that they do not modulate enough. "We do modulate in church music," he said. "Because the attention is not distracted by theatrical incident, it can more easily follow artistically integrated changes of key. But in the theater one must be clear and simple; one must touch the heart but not disturb it; and one must make oneself comprehensible to less practiced ears. The composer who can write contrasting arias without changing key shows far more talent than the one who changes it every few moments."

And Hoffmann adds, "This noteworthy remark of Sacchini's clearly sets out the whole objective of Italian operatic music at that time, and it has remained essentially the same up to the present day" (c. 1812). Thus, in *Le donne rivali* and *Lo sposo deluso* of Cimarosa and Mozart we have two great representatives of the two prevailing, complementary approaches to 18th-century Italian comic opera, each responding to the same libretto.

© Copyright 1991 by Neal Zaslaw

Le donne rivali was edited at Juilliard from original sources. Members of the editing seminar taught by Dr. Zaslaw included Jonathan Dawe (Juilliard), Risa Freeman (CUNY), Edward Goehring (Columbia), Joseph Orchard (Rutgers) and John Santoro (Columbia). Additional material was edited by Geoffrey Burgess (Cornell), Mr. Dawe and Ms. Freeman.

NOTES on the LIBRETTO

Within the overwhelming libretti production of 18th-century Italy the text of *Le donne rivali* is noteworthy for its artistic merit, albeit masked by the unassuming simplicity dictated by the light genre of *opera buffa*. If the plot and its treatment are conventional and within well recognized parameters, the librettist inserts a premise of great appeal and consequence in the conflict between the supposedly sophisticated Roman woman and her provincial rival from Livorno.

The libretto closely conforms to all the tenets of comic opera: the old man drooling over the young lady, reversals with disguises, duels which are never carried out and the invariably edifying *finale*. Inappropriate usage of the language was also a conventional formula in *opera buffa*. In *Le donne rivali*, caricatured names are given to the characters. "Sempronio" would inspire laughter even today among Italians, as would his equally peculiar last name, Pipistrelli, which means "bats." With unusual wit the librettist goes further to underline the foibles of the characters who are explored here and are animated by echos of Roman locale, Roman mythology, and a keen satire of Roman women stereotypes—perfect for an opera which had its premiere in Rome.

From her first grandiose entrance, Emilia is defined by her own "Romanity." With prima donna haughtiness she presents herself as a superior being simply by having breathed the air, not just of the capital, but of the Roman Capitol, a direct reference to ancient Rome. Then she reiterates the allusion when she threatens to go back immediately to the "Tarpeo," an archaic term for the Capitol. Within six verses Emilia presumptuously presents herself as a descendent of the ancient Roman Senate, who now finds herself in the regrettable situation of coming into

contact with people from (alas!) Livorno. Her arrogance, her feelings of superiority, are artfully captured and juxtaposed with her vulnerability as a woman in love. This *cittadina romana* spits poison against her old future husband and bows in humility to her young lover.

The wretched Sempronio, entirely stupefied and awed by such a paragon of perfection, attempts and fails miserably to conquer her by using what he calls *linguaggio capitolino*, his own version of Classical Roman speech. He addresses her as "Greatest Juno, honor of the Teverone." Here he introduces the first of his glaring linguistic blunders which drive Emilia to distraction. In Sempronio's mind "Teverone" means "great Tiber." In Roman slang the word means "sewer." He continues to spout an endless series of malapropisms, comparing his looks and masculinity to the Capitol hill, (" . . . in me non fo per dire vedrà un Monte Tarpeo"); telling Emilia he respects her more than Romulus and Remus; addressing her as "Honor of the seven hills" (referring to Rome's geographical position); praising her for her senatorial glance whose fire could dry out the Tiber. Sempronio is a genius at creating linguistic gems. He attempts to display his prowess in French and coins nonsensical words instead ("My grandfather was the inventor of the socks with *barulé*").

Don Annibale and Emilia engender further hilarity when they appear on the stage disguised as a Spanish couple. Unable to speak the language, they massacre it by turning Italian words into a Spanish-sounding medley. This Babel-like cacophony enhances a very characteristically simple plot and becomes an essential part of the opera's humor. As a result it deepens the characters and saves them from the shallowness typical of those in most *opera buffa* libretti.

Corradina Caporello

ABOUT THE ARTISTS

WILL CRUTCHFIELD (Conductor) graduated from Northwestern University in 1980 with a degree in political science and began his operatic involvement as a chorister, rehearsal pianist and vocal coach. After moving to New York City in 1983, he concentrated for several years on musicology and criticism, publishing articles on operatic performance practice research in various academic journals and serving on the staff of the New York Times from 1984 to 1989. Since 1988 he has been active in training young singers at The Juilliard School, Peabody Conservatory and Mannes College, and in that year he made his conducting debut with an all-Mozart program in Birmingham, Alabama. Since then he has conducted concerts in several cities, and was heard most recently leading a revival of Gluck's *Paride ed Elena* at Mannes in March. He also appears frequently in recital as an accompanist for his wife, the soprano Debra Vanderlinde.

Mr. Crutchfield has been a contributor to the *New Grove History of Opera* and the *New Grove Handbook of Performance Practice* (for which he wrote the chapters on Classical and Romantic vocal style) and to many magazines and journals covering classical music. He is at work on a book for Knopf about historical recordings and a textbook for Norton based on his Juilliard classes in improvised ornamentation. Also in progress is an edition of Gaetano Donizetti's *Elisabeth*, a three-act romantic opera—unknown and unperformed—that Mr. Crutchfield discovered in a basement at London's Royal Opera House in 1984.

His upcoming conducting engagements include a revival of Handel's *Amadigi* for the Connecticut Early Music Festival, Rossini's *La Scala di Seta* with the Orchestra of St. Luke's and Rossini's *Il barbiere di Siviglia* for the Sarasota Opera.

EVE SHAPIRO (Director) came to New York in 1976 from London to join The Juilliard School faculty. In

London, she worked for many years as a director and teacher at the Royal Academy of Dramatic Art. She also directed at the Leeds Playhouse, the Bournemouth Repertory Company, and the New Shakespeare Company, and was Associate Director of the Theatre Royal in York. In addition to directing in England she also worked in Switzerland and in Malta.

The Beggar's Opera, *The Three Sisters*, Pirandello's *Henry IV*, *Mother Courage*, *Guys and Dolls*, *Long Day's Journey into Night*, Benjamin Britten's *Let's Make an Opera*, *Richard III*, and *Murder in the Cathedral* in York Minster are some of the many works she has directed.

In America she worked with Gian Carlo Menotti on *The Leper* at the Spoleto Festival in Charleston. Some of the plays she has directed at Juilliard are *Six Characters in Search of an Author*, *Another Part of the Forest*, *Day of the Lion*, *Lady from the Sea*, *A Month in the Country* and many plays by George Bernard Shaw.

Ms. Shapiro was the director of the Drama Division's portion of the P.B.S. broadcast "Live from Lincoln Center, Juilliard at 80." She directed Robert Ward's *The Crucible* for the Juilliard Opera Center in 1988-89 and last season a production of *Così fan tutte*.

JOHN GLEASON (Lighting Director) has designed *Così fan tutte*, *Rothschild's Violin* and *Seven Deadly Sins*, *The Crucible*, *A Celebration of Grand Opera*, Mascagni's *L'Amico Fritz*, Berlioz' *Beatrice and Benedict*, Britten's *A Midsummer Night's Dream* and *Albert Herring*, Menotti's *Amelia al Ballo* and *Tamu-Tamu*, Puccini's *Il Trittico*, Mozart's *Le nozze di Figaro*, *Don Giovanni*, *Falstaff*, the New York premiere of Wolfgang Rihm's *Jakob Lenz*, and William Schuman's *A Question of Taste* and *The Mighty Casey* for the Juilliard Opera Center. He designed *Werther*, *The Mikado* and *Die Zauberflöte* for the New York City Opera, the last two in revivals this past summer. He is designer of over 90 Broadway shows, including *The Great White Hope*, *Hello Dolly!*, *My Fair*

Lady, Two By Two, Over Here, The Royal Family, All Over Town, and Lorelei. As the resident lighting designer for the Repertory Theater of Lincoln Center, his designs over eight years have included *A Streetcar Named Desire, Twelfth Night, Enemies, and King Lear.* Opera credits include Staff Designer for The Dallas Opera designing among others *Peter Grimes* with Jon Vickers, *Manon Lescaut, Macbeth, The Ballad of Baby Doe, and Der Rosenkavalier.* Other opera credits include *Boris Godunov* and *Adrianna Lecouvreur* with Placido Domingo for Miami Opera, *Albert Herring, I quattro rusteghi, and Le nozze di Figaro.* His most recent design was for *The Aunts* at the 47th Street Theatre in October. Mr. Gleason is Master Teacher of Design at New York University's Tisch School of The Arts Design Department.

CHRISTOPHER BARRECA (*Set Designer*) has recently designed *Our Country's Good* (Hartford Stage) and *La Bohème* (Glimmerglass Opera), both directed by Mark Lamos; *Search and Destroy* by Howard Korder (Yale Repertory Theater, South Coast Repertory Theater) and *Man and Superman* (Berkeley Repertory), both of which received 1990 Drama-Logue Awards for design; *Heliotrope Bouquet* by Eric Overmeyer (Center Stage Baltimore) directed by Stan Wodjewodski; *Così fan tutte* (Juilliard Opera Center) and *Top Girls* (Juilliard Drama Division) both directed by Eve Shapiro. Mr. Barreca teaches at Barnard College, Columbia University.

BARBARA BECCIO (*Costume Designer*) has designed costumes for drama, opera and dance in New York, regionally and abroad. At The Juilliard School, she has designed *Seduced, Romeo and Juliet, Women in Shakespeare, Top Girls* and *Spring Awakening.*

As Resident Costume Designer for Temple Opera Theatre, her credits include *La Cenerentola, La finta giardiniera, L'Egisto, Il matrimonio segreto* and *The Mother of Us All.*

Abroad she has designed costumes and lights at Theatre International, Leysim, Switzerland, for productions of *Grease, Found a Peanut, Cinderella, Our Town, Inanna, The Return of The Goddess* and *The Bald Soprano.*

Other credits include *Daytrips* and *The Encanto & Other Short Plays* for Women's Project Productions; *Fidecio, Of Thee I Sing, Man of La Mancha, Anne Frank,* costumes and lights for *Hitler Dances* and *The Diary of a Madman,* as well as dance costumes for the Victoria Marks performance company.

JANE KOSMINSKY (*Movement Consultant*) is a former member of the Paul Taylor Dance Company. She was also artistic director (with Bruce Becker) and principal dancer of 5 by 2 Plus, a modern dance repertory company. She has toured extensively in the United States, Europe and Asia, and has choreographed for contemporary dance companies, Off-Off Broadway, and for the Juilliard Opera Center. She has been a member of the Juilliard faculty since 1971.

NELS HENNUM (*Fight Choreographer*) has been characterized as the peripatetic maven of the necropoetic moment. Previous opera choreographic experience includes Chautauqua Opera, Opera Co. of Boston, Metropolitan Opera (Assistant), and American Opera Academy. He has recently directed "Cyrano" for Playmaker's Rep and "Hamlet" for the Williamstown Theatre Festival.

MARTIN BRUNS (*Sempronio*) is currently enrolled in the Advanced Certificate Program at Juilliard. A native of Basel, Switzerland, he recently appeared as Aeneas in *Dido and Aeneas* at the Aldeburgh Festival in Great Britain and as Papageno in *Die Zauberflöte* at the Rome Festival in Italy.

Before coming to New York, Martin Bruns earned degrees in voice from the Universities of Fribourg and Zurich and was a member of the

opera studio at the Munich Musikhochschule. This past December, Mr. Bruns was a finalist in the International Hugo Wolf Competition in Stuttgart, Germany. Recipient of a violin degree, Mr. Bruns was a member of the Berne Symphony Orchestra for several years before pursuing his vocal studies. At Juilliard he is a recipient of the Herbert Weinstock and Ben Meiselman Memorial Scholarship and the Max Dreyfus Scholarship.

KENN CHESTER (*Fernando*) is a native of North Carolina, where he attended the University of North Carolina at Greensboro. Mr. Chester joined the Juilliard Opera Center as a Young Artist after spending the summer of 1990 as an Apprentice at the Santa Fe Opera, performing the roles of Scaramuccio in Strauss' *Ariadne auf Naxos* and covering the role of Ferrando in *Così fan tutte.* This past December, he appeared as the Male Fan in William Schuman's *The Mighty Casey.* Mr. Chester recently made his first appearance on the West Coast as Giove, Pisandro, and Humana Fragilita in a production of Monteverdi's *Il ritorno D'Ulisse* conducted by Alan Curtis at the University of California at Berkley. He was also recently heard as Brighella in *Ariadne auf Naxos* at the Boston Lyric Opera. Mr. Chester's concert appearances include performances of the Bach *Magnificat* and the Mozart and Brahms *Requiems.* Upcoming engagements include the role of Gastone in *La Traviata,* Courier in *La fanciulla del West* and Henry Morosus (cover) in *Die Schweigsame Frau,* all during the 1991 Santa Fe Opera season.

ANGELA NORTON (*Emilia*) is a native of South Carolina and in her fourth season as a Young Artist with the Juilliard Opera Center. Since her debut as Tytania in *A Midsummer Night's Dream,* she has performed a wide variety of roles including Nanetta in *Falstaff,* Abigail Williams in *The Crucible,* and Louise in the New York City premiere of William Schuman's *A Question of*

Taste. At Glimmerglass Opera she sang Mrs. Wordsworth in *Albert Herring* as well as Zerlina in *Don Giovanni.* Her other roles have included Susanna, Gretel, and Gilda. Miss Norton was first place winner in the Lieder division of the Liederkrantz Competition. She has also been a NATS State Winner and a winner in the Meistersinger Competition in Graz, Austria in 1986. She has participated in master classes of Luciano Pavarotti, John Shirley-Quirck, and Ned Rorem. Last summer, she was one of four Juilliard Opera Center singers chosen to perform on a recital series at the Theatre Chatelet in Paris, France. Miss Norton received her Bachelor of Music degree from Furman University in South Carolina and her Master of Music degree from the University of Texas at Austin.

MARIE PLETTE (*Laurina*), a native of Massachusetts, is a first year Young Artist with the Juilliard Opera Center. After receiving her degree at the Hartt School of Music, where she performed numerous roles as a mezzo-soprano, Ms. Plette continued her operatic training at Chautauqua Opera as a Studio Artist and at Sarasota Opera as an Apprentice Artist. At Sarasota she performed the role of Elena in the premiere production of Verdi's *Aroldo.* A winner of a Sullivan Foundation grant, she recently participated in the Leontyne Price Master Class at Juilliard. Ms. Plette made her soprano debut as Donna Anna in *Don Giovanni* with the Triangle Music Theater in North Carolina.

MICHAEL STUHLBARG (*Geronzio*), a native of Long Beach, California, is in his third year in the Drama Division at Juilliard. He has appeared as the Fool in *King Lear,* Tusenbach in *The Three Sisters,* Roebuck Ramsden in *Man and Superman,* Porter in *Macbeth,* Semyon in *The Suicide,* and Delio in *The Duchess of Malfi.* Mr. Stuhlbarg has studied mime with Marcel Marceau. He has also studied theater at BADA;

Oxford; the University of London; Northwestern University; UCLA; and in Vilnius, Lithuania.

CHARLES WORKMAN (*Don Annibale*), a native of Little Rock, Arkansas, received his Master of Music degree from The Juilliard School in 1990, where he was recipient of the Anna Case Mackay Scholarship in Voice and the Salvatore T. Chianti Scholarship. He holds a Bachelor of Arts degree in theater arts from Drew University, Madison, New Jersey. As a member of the Juilliard Opera Center, he performed the roles of Fenton in Verdi's *Falstaff*, Rothschild in the American premiere of Fleischmann/Shostakovich's *Oxford*; The University of London; *Rothschild's Violin*, Benedict in Berlioz's *Beatrice and Benedict*, Kaufmann in the New York premiere of Rihm's *Jakob Lenz*, and Federico in Mascagni's *L'Amico Fritz*. He has also participated in the Master Classes of Luciano Pavarotti and Evelyn Lear. At Houston Grand Opera, Mr. Workman created the role of Stainless Tarnish in

the company's Spring Opera Festival world premiere production of Wallace and Korie's *Where's Dick?* His other roles include Jerome in Gretry's *Les Deux Avides* with Opera Francais de New York, Chevalier Belfiore in Rossini's *The Journey to Rheims* with the Wolf Trap Opera Company, Almaviva in Rossini's *Il barbiere di Siviglia* with the Westchester Opera, Osiride in Rossini's *Mosè in Egitto* with the Aspen Opera Theater Center, and Liverotto in Donizetti's *Lucrezia Borgia* with Washington Concert Opera. Mr. Workman's upcoming engagements include Paolino in Cimarosa's *Il matrimonio segreto* with the Wolf Trap Opera Company and the title role in Britten's *Albert Herring* with the Canadian Opera Company. In addition, he will sing the Mozart *Requiem* with Claudio Scimone and I Solisti Veneti in Padua and Verona, Italy. Mr. Workman has recorded the role of Eustazio in Rossini's *Armida* with Claudio Scimone for Frequenz Records of Milan.

Supernumeraries:

Don Ardine, Eddie Buggie, Lynmartin Chattman, Errol Fahey, Ranardo Grays, Ian Klapper, Maxim Kunin, Edward Lawrence, Oscar Rodriguez, Steven Shropshire, Stanley Wells

JUILLIARD OPERA ORCHESTRA

Cathy Cho, *Concertmaster*

Joung Hoon Song, *Principal Second Violin*

Ralph Farris, *Principal Viola*

Donald Litcher, *Principal Violoncello*

Peter Donovan, *Principal Contrabass*

VIOLINS

Romulo Benavides, **Sabrina Berger**, **Robert Chen**, **Cathy Cho**, **Dan Dery**, **Amelia Gold**, **Alison Hoogerwerf**, **Stephen Huber**, **Kathy Kim**, **Susan Kim**, **Anna Khefets**, **I-Hao Lee**, **Ji-Eun Lim**, **Kwan Bin Park**, **Francisco Salazar**, **Theresa Schultz**, **Terra Shimizu**, **Joung Hoon Song**

VIOLAS

Hadley Allen, **Jennifer Dolgas**, **Ralph Farris**, **Tanya Kalmanovitch**, **Edward Malave**

VIOLONCELLOS

Ursula Heckman, **Christine Jung**, **Sunny Lee**

CONTRABASSES

Peter Donovan, **Janice Elster**, **Kurto Muroki**, **Ariel Roland**, **Robert Wenger**

FLUTES

Immanuel Davis, **Jennifer Debiec**

OBOES

Marie Park, **Billie Jo Perry**

CLARINETS

Gwen Santiago, **Joselito Tanega**

BASSOONS

Hyun-Chul Leem, **Jennifer Nagel**

HORNS

Iffet Araniti, **Kristen Reitz**, **Michiko Singh**

TRUMPETS

Aaron Flagg, **David Krauss**, **Richard Schaadt**, **Kevin Vos**

TIMPANI/PERCUSSION

Timothy Blake, **Janice Potter**

JUILLIARD OPERA CENTER

ADMINISTRATIVE DIRECTOR
Andrew E. Yarosh

ADMINISTRATIVE ASSISTANT
Catherine Churchill

OFFICE ASSISTANTS

Brian Benson

Amy Blount

Eddie Buggie

Errol Fahey

Aaron Flagg

Min-Kyung Kwon

Emma Moon

James Roe

Adrienne Sengpiehl

Aleksandra Vojcic

Stella Xu

ARTISTIC ADVISER
Frank Corsaro

ASSOCIATE CONDUCTOR
Bruno Ferrandis

CHORUS MASTER
Susan Almasi

MEMBERS OF THE FACULTY

JUILLIARD OPERA CENTER

Robert Abramson

Susan Almasi

Edward Berkeley

Corradina Caporello-Szykman

Nico Castel

Miriam Charney

Bill Connington

Frank Corsaro

Thomas Grubb

Kathryn LaBouff

Gina Levinson

Howard Lubin

Christopher Mattaliano

Bertha Melnik

Kenneth Merrill

Viola Peters-Emeritus

Diane Richardson

Marshall Williamson

Moni Yakim

VOICE

Rose Bampton

Edith Bers

Oren Lathrop Brown

Enrico DiGiuseppe

Simon Estes

Daniel E. Ferro

Beverly Peck Johnson

Charles Kellis (Associate)

Marlena Kleinman Malas

COACHING/ACCOMPANYING
FELLOWS

Karen Becker

Kosta Popovic

Marco Rapetti

Giovanni Reggioli

Emily White

JUILLIARD PRODUCTION DEPARTMENT:

ADMINISTRATIVE STAFF:

DIRECTOR

Carolyn Haas

ASSOCIATE DIRECTOR/
PRODUCTION MANAGER

John Brady

INTERN DIRECTOR &

STAGE COMMUNICATIONS

Helen Taynton

BUSINESS MANAGER

Linda Katzin Barry

ADMINISTRATIVE ASSISTANT

Jennifer Beirne

SHOP SUPERVISORS:

TECHNICAL DIRECTOR

Edmund B. Fisher

COSTUME SHOP SUPERVISOR

Thomas Augustine

PRODUCTION ELECTRICIAN

Jean Williams

PROPERTIES SUPERVISOR

Kate Dale

TECHNICAL STAFF:

PRODUCTION STAGE MANAGER

Karen Armstrong

ASSISTANT TECHNICAL

DIRECTOR

Christopher Higgins

ASSISTANT COSTUME SHOP

SUPERVISOR

Mark Gerard-Fetzer

MASTER ELECTRICIAN

Greg Clark

PROPERTIES SHOP FOREMAN

Steve Johnson

STAGE CARPENTER

Lori Joachim

SCENE SHOP FOREMEN

John Barricklo

Dave Cohen

COSTUME SHOP COORDINATOR

Therese Bruck

WARDROBE SUPERVISOR

Jacqueline French

COSTUME STOCK MANAGER

Shawn Dudley

STAGE MANAGERS

Lisa Gavaletz*, Robert Yasumura*

ASSISTANT TO THE COSTUME

DESIGNER

Christopher Kovarik

ASSISTANT LIGHTING DESIGNER

Rita Ann Kogler

ASSISTANT TO THE SCENE

DESIGNER

Michael E. Downs

ASSISTANT TO THE MASTER

ELECTRICIAN

Gail Lewkowicz*

WIGS AND MAKE-UP

Anne Chambless, Kristian Kraai,

Carol Sherry

SCENIC CHARGE

Peter Miller

PRODUCTION SERVICES

Christopher Overley

COSTUME SHOP FOREMAN

Mary Wong

ELECTRICIANS

Frederick J. Compton Jr.*, Ann

Daly*, Jim Floyd, Jack O'Connor, Liz

Polonsky, Anna Bezzola, Monica

Resillez, Chele Ware

SHOP CARPENTERS

Mike Abelman, Don Ardine*, Kevin

Crawford, Lori Joachim, Maxim Kunin*,

Madeleine McCarthy, Marco North,

Yung Tam, Nelson Vaughn, Karin

White, Les Zeiders

PAINTERS

Dallas Seitz*, Gerarda Pizzarello*

COSTUME STAFF

Michael Agrest*, Lisa Boquist, Gina

Masone, Patricia Bowes, Robert Bulla*,

Marian Hose, Cheralyn Lambeth*,

Beverly Nachimson, Alison Taylor,

Anastasia Voros

PROPERTIES CRAFTSPEOPLE

Eric Bradley, Martha McCullough*,

Jeff Schmidt, Joe Tanega

LIGHT BOARD OPERATOR

Clifford E. Berek

PROPERTIES RUNNING CREW

Martha McCullough*

COSTUME RUNNING CREW

Barry Link, Christopher del Coro,

Janelle Robinson, Lea Elwin

ASSISTANT SOUND

Leah Cornwall*, Kenneth Turner*

WELDER

Dana B. Parlier

SUPERTITLE TECHNICAL

SUPERVISOR

Lori Lundquist

SUPERTITLE CUEING

Celeste Montemarano

*Production Department Intern

THE JUILLIARD SCHOOL

COMMENCEMENT

Friday, May 17, 1991, at 11:00 a.m.

Alice Tully Hall

Lincoln Center

COMMENCEMENT

Friday, May 17, 1991 at 11:00 a.m.
Alice Tully Hall

Prelude

Brass Quintet
Mark Niehaus, *Trumpet*
Wayne J. du Maine, *Trumpet*
Nancy Billmann, *Horn*
Michael Hosford, *Trombone*
Christopher Banks, *Bass Trombone*

Processional

Ceremonial Music

Fanfare
Voluntary for Two Trumpets in C
Bell Symphony
Trumpet Tune called "Cebell"
Trumpet Tune in C

Henry Purcell
compiled and edited by
John Weaver
after E. Power Biggs

John Weaver, *Organ*
Mark Niehaus, *Trumpet*
Wayne J. du Maine, *Trumpet*
Glenn Paulson, *Timpani*
Victor Avdienko, *Cymbals*

Greeting

Mrs. Frank Y. Larkin, Chairman of the Board

Presentation of Honorary Degrees

Joseph W. Polisi, President

Eliot Feld, Doctor of Fine Arts
Robin Williams, Doctor of Fine Arts
Daniel Patrick Moynihan,
Doctor of Humane Letters
Jerome L. Greene, Doctor of Humane Letters
Isaac Stern, Doctor of Music

"The Artist in Society"

Isaac Stern

Interlude

String Quartet in G Major,
Op. 77, No. 1
Allegro moderato

Franz Joseph Haydn

Robert Chen, *Violin*
Nicholas Eanet, *Violin*
Mark Neumann, *Viola*
Daire Fitzgerald, *Violoncello*

"The Arts in Society"

The Hon. Daniel Patrick Moynihan
United States Senator from New York

Message to the Graduates

Joseph W. Polisi, President

Conferring of Degrees and Presentation of Diplomas and Certificates

Joseph W. Polisi, President
Bruce MacCombie, Provost and Dean
James Sloan Allen, Vice President for Academic Affairs
Stephen Clapp, Associate Dean
and Director of Performance Activities

Presentation of Commencement Prizes

Michel and Suria Saint-Denis Prize
for outstanding achievement and leadership in Drama
presented by Michael Langham, Director of the Drama Division

Martha Hill Prize
for outstanding achievement and leadership in Dance
presented by Muriel Topaz, Director of the Dance Division

Peter Mennin Prize
for outstanding achievement and leadership in Music
presented to an undergraduate student by Dean Bruce MacCombie

William Schuman Prize
for outstanding achievement and leadership in Music
presented to a graduate student by Dean Bruce MacCombie

Recessional

Prelude in E-flat Major, BWV 552 Johann Sebastian Bach

A reception in honor of the graduating class will be held
on the Doris and Alfred Kaskel Plaza (Sixty-fifth Street Bridge)
immediately following Commencement

Diploma

BEN DAVID ALFORD, *Drama*
KATHLEEN CHRISTAL, *Drama*
REED EDWARD DIAMOND, *Drama*
LISA DOVE, *Drama*
NINA MARGIT HUMPHREY, *Drama*
PETER STRAUS JACOBSON, *Drama*

SUSAN KNOTT-CREECH, *Drama*
DAVID F. MACDONALD, *Drama*
WILLIAM TUCKER DE BERNIERES MCCRADY, *Drama*
CHRISTINA ELIZABETH ROUNER, *Drama*
LUISA SERMOL, *Drama*

Certificate

CHRISTOPHER SCOTT BANKS, *Bass Trombone*
WILLIAM PATRICK BLACKWELL, *Voice*
DAIRE FITZGERALD, *Violoncello*

CHEE-YUN KIM, *Violin*
HIROYOSHI KITA, *Percussion*
YOUNG RAN SOHN, *Piano*

Bachelor of Fine Arts

ARNOLD SUBIDO APOSTOL, *Dance*
SUZANNE NINA AUZIAS DE TURENNE, *Dance*
LISA MARIE BENAVIDES, *Drama*
ERIC ALAN BRADLEY, *Dance*
GERALD FRANCIS CASEL, *Dance*
MICHELE DE LA REZA, *Dance*
LAURA RAE DOUGHTY, *Dance*
DOUGLAS JAN HARMSSEN, *Drama*
KRISTINA KAY ISABELLE, *Dance*
HIROKO ISHIMURA, *Dance*
YOAV KADDAR, *Dance*

AMY MARGARET KAIL, *Dance*
MARC HOSKING KENISON, *Dance*
CHRISTINE KESSLER, *Dance*
HEATHER LYNN MATHIESON, *Drama*
CATHARINA JA HONG MINN, *Dance*
HENNING RÜBSAM, *Dance*
JEFFREY MICHAEL SCHMIDT, *Dance*
DUSTIN WILLIAM SMITH, *Drama*
ERYN DACE TRUDELL, *Dance*
VALARIE LUCILLE WILLIAMS, *Dance*

Bachelor of Music

LUCIA RUBY AHN, *Piano*
MARIA D. AHN, *Violoncello*
JAVIER ARIAS-FLORES, *Violoncello*
KATHERINE ELEANORE BEAN, *Voice*
NADIA MARIA BOHACHEWSKY, *Piano*
WAI CHAN, *Violin*
ROBERT CHEN, *Violin*
JEANNIE YI-CHUN CHENG, *Piano*
JOOHYUN CHO, *Piano*
MI-YOUNG CHUN, *Piano*
IAIN ALEXANDER CRAWFORD, *Double Bass*

IAN JOSLYN DE NOLFO, *Voice*
NINGWU DU, *Piano*
THOMAS VINCENT FURNARI, *Double Bass*
JORGE JAVIER GARZA VILLEGAS, *Voice*
TIMOTHY EDWARD GENIS, *Percussion*
EMILY ALISON GITKIN, *Composition*
WAYNE T. GRAHAM, *Viola*
SUNG-HWA HAN*, *Piano*
JENNIFER CECILIA HAYGHE, *Piano*
NANCY FABIOLA HERRERA CEBALLOS, *Voice*
MICHAEL REID HOSFORD, *Trombone*

Bachelor of Music (Continued)

KUNIIHIKO ISHII, *Violin*
ROXAN P. JURKEVICH, *Percussion*
JAMES PAHL KARRER, *Double Bass*
CATHY KIM, *Piano*
ELIZABETH Y. KIM, *Piano*
SHIN WON KIM, *Violin*
STEPHANIE SUN JOO KIM, *Violoncello*
ANGELA T. LEE, *Violoncello*
I-HAO LEE, *Violin*
JEANNY LEE, *Piano*
JONG JIN LEE, *Violin*
BRIAN DEAN LEWIS, *Violin*
MARCIA ELAINE LITTLE, *Violin*
ANA MARIA MARTINEZ, *Voice*
RODERICK EDWARD MATHEWS, *Tuba*
NARI MATSUURA, *Piano*
JASON BRANT MCCOMB, *Violoncello*
EILEEN KYUNG-SOOK MOON, *Violoncello*
JENNIFER MATHIS MOORE, *French Horn*
MAIKO NISHIDA, *Piano*
REBECCA JEANNE PADGETT, *Viola*

HYE-SUN PARK, *Violin*
SYLVIA B. PETRE, *Harp*
KURT JOSEPH POPOVSKY, *Violoncello*
RAJA ALTOMASH RAHMAN, *Piano*
MEREDITH MARIA RODIG, *Violin*
CAROL ELIZABETH RODLAND, *Viola*
ANTON ROVNER, *Composition*
THERESA SANTIAGO, *Voice*
MANUEL SOSA, *Composition*
ADRIA STERNSTEIN, *Flute*
DEBORAH BELLE STRAUSS, *Flute*
CHIEN-YUH TANG, *Piano*
RAYMOND HOWARD THORNTON, *Piano*
NAOKO TOYOTA, *Piano*
JESSICA LYNN WAKEFIELD, *Violin*
AMOS K.E. YANG, *Violoncello*
YOUNG SOO YANG, *Piano*
MIKYONG YI, *Piano*
MILAN YIM, *Piano*
MARY NANNETTE YOUNG, *Clarinet*
YEN YU*, *Violin*

Advanced Certificate

SHARON RACHELLE AZRIELI, *Voice*
CHRISTER BERGBY, *Bassoon*
LARS BJORNKJAER, *Violin*
MARTIN BRUNS, *Voice*
HEE KYUNG CHOI, *Organ*
EDUARDO DEL CAMPO, *Voice*
AKI FUJITA, *Accompanying*
TRENT XAVIER JOHNSON, *Organ*
DONG-SOON KIM, *Voice*

SOYUN LEE, *Piano*
RODERICK WILLIAM LONG, *Violin*
VIRGINIA LUQUE, *Guitar*
SON-FRANCIS PHAN-THANH*, *Piano*
ULF SCHNEIDER, *Violin*
MITSUTAKA SHIRAISHI, *Piano*
HIROKO TAGUCHI, *Violin*
KRISZTINA WAJSZA, *Piano*
YEHONG XIONG, *Violin*

Master of Music

GIANNA F. ABONDOLLO, *Violoncello*
KEITH PATRICK ALBRIGHT, *Piano*
BERNARDO CORONA ARIAS, *Violin*
YOHEI ASAOKA, *Violoncello*
VICTOR V. AVDIENKO, *Percussion*
JEANNIE LYNN BAKER, *Accompanying*
KAREN MAE BELUSO, *Piano*

TAMIR BEN ZVI, *Piano*
ESTELLA EDITH BERG, *Oboe*
ANAÏK BERNÈCHE, *Voice*
NANCY S. BILLMANN, *French Horn*
ELIZABETH NEAL BISHOP, *Voice*
HEATHER ANN MARTIN BIXLER, *Violin*
EDUARDO BROWNE, *Orchestral Conducting*

* As of December 1990

* As of December 1990

Master of Music (Continued)

AILEEN MERCEDES CHANCO, *Piano*
 ANDREW COLSTON CHANDLER, *French Horn*
 SEUNG PIL CHEONG, *Voice*
 HELEN S. CHOI, *Piano*
 ROBERT JOHN COUTO, *Trumpet*
 MELINDA BETH DAETSCH, *Viola*
 ERIC BYRON DAVIS, *Guitar*
 JONATHAN MALCOLM DAWE, *Composition*
 JENNY DOUGLASS, *Viola*
 WAYNE J. DU MAINE, *Trumpet*
 SUSAN EVANS, *Percussion*
 LYNNE CAROL FELLER, *Bassoon*
 KORINE ANNE FUJIWARA, *Violin*
 BBIE FURMAN, *Voice*
 JOSEPHINE GAEFFKE, *Harpsichord*
 GARY SCOTT GINSTLING, *Clarinet*
 DAVID GOLDBLATT, *Viola*
 ALEXANDRA MARINA EVE HARWOOD, *Composition*
 WOLFGANG HASLEDER, *Violin*
 MATTHEW J. HERSKOWITZ, *Piano*
 TAKUYA HORIUCHI, *Violin*
 KYOKO KASHIWAGI, *Violin*
 AKEMI KAWANO, *Piano*
 SEOJIN KIL, *Voice*
 AMY KIM, *Violoncello*
 JULIE HAE HYUN KIM, *Piano*
 LEDA KIM, *Piano*
 MICHAEL INJAE KIM, *Piano*
 SOO KYONG KIM, *Viola*
 YOO-MEE KIM, *Violin*
 MELISSA ANN KLEINBART, *Violin*
 JOAN KWUON, *Violin*
 MI KYUNG LEE, *Violoncello*
 GARY LEVINSON, *Violin*
 MARK DENNIS LIEB, *Clarinet*
 KRISTEN ANNE LINFANTE, *Viola*
 ROBERT JAMES MARKHAM, *Piano*

TARA ANN MCKEE, *Piano*
 MARK ANDREW MILLER, *Organ*
 STEVEN M. MORAN, *Double Bass*
 YUTAKA MORIZAWA, *Violoncello*
 JUNKO MOZUME, *Violin*
 ELIZABETH T. NAKAMICHI, *Piano*
 CLARISSA E. NOLDE, *Flute*
 WOLFGANG NUESSEIN, *Violoncello*
 KELLY M. OFFER, *French Horn*
 CHUL-IN PARK, *Violin*
 GLENN C. PAULSON, *Percussion*
 KOSTA M. POPOVIC, *Accompanying*
 MARCO RAPETTI, *Piano*
 PAUL ARTHUR REDMAN, *Trombone*
 ROGER HENRY RICCOMINI, *Trombone*
 MARTIN DAVID RISELEY, *Violin*
 LESLEY N. ROBERTSON, *Viola*
 CARLOS CESÁR RODRIGUEZ, *Piano*
 DANTE ROSATI, *Guitar*
 CAROLYN SCIMONE, *Voice*
 BRINTON AVERILL SMITH, *Violoncello*
 JO-ANN STERNBERG, *Clarinet*
 PARK FREDERICK STICKNEY, *Harp*
 JONATHAN AARON STOLOW, *Violin*
 YOUNG HWA SUH, *Piano*
 TAMI SWARTZ, *Voice*
 EUGENE PATRICK TOY, *Piano*
 PAUL C. TSENG, *Violoncello*
 TERRI LYNNE VAN VALKINBURGH, *Viola*
 STEVEN MATTHEW WANGLER, *Bassoon*
 DAN-WEN WEI, *Piano*
 MELISSA CLARA UN YOUNG WHANG, *Violin*
 LEON ALBERT WILLIAMS, *Voice*
 KRISTIN WOLFE, *Bassoon*
 HELEN SONG-SOON YU, *Voice*
 BERNARD FRANCOIS ZINCK, *Violin*
 ERIC ZIVIAN, *Piano*

Doctor of Musical Arts

ALBERT WILLIAM AHLSTROM, *Organ*
 ELLEN BRASLAVSKY, *Harpsichord*
 MIA CHUNG, *Piano*
 YURI FUNAHASHI, *Piano*
 IAN KENRICK HALL, *Composition*
 CHUNGSUN KIM, *Violoncello*
 DAEJIN KIM, *Piano*

LIANA LAURA MOUNT, *Viola*
 C. ANTHONY RAPOPORT, *Viola*
 GREGORY H. SLAG, *Piano*
 JAMES OLIVER STERN, *Violin*
 SCOTT STEWART STEVENS, *Percussion*
 MARY E. WATANABE, *Piano*
 AHARON YEDIDIA, *Composition*

Scholarships and Prizes

The following is a selected list of recipients of major scholarships and prizes:

Rosalind Carter Scholarship in Piano, *Karen Beluso*
 Rhea Cloe and Carl Cloe Memorial Fund, *Derek Mithaug*
 Aaron Diamond Foundation Scholarship, *Lisa Whitfield*
 Helen Fay Prize, *Dan-Wen Wei*
 Joseph Fuchs Scholarship, *Krzysztof Witek*
 Pia Gilbert Scholarship in Composition, *Scott Adams*
 Pia Gilbert Scholarship in Dance, *Alan Eto*
 Jerome L. Greene Scholarship in Music, *Janis Potter*
 Jerome L. Greene Scholarship in Dance, *Maria-Gabriele Kurortschka*
 Jerome L. Greene Scholarship in Drama, *Tari Signor*
 Sol Greitzer Memorial Scholarship, *Matthew Herren*
 William Randolph Hearst Foundation Scholarship, *Robert Chen*
 Maria Guerra Judelson Scholarship in Piano, *Mikyong Yi*
 Bertha Levin Scholarship, *Nari Matsuura*
 Jean Doyle Loomis Scholarship in Violin, *Stephane Tran Ngoc*
 Leona Gordon Lowin Memorial Scholarship in Voice, *Danielle Strauss*
 Isabel Mason Scholarship in Piano, *Raymond Thornton*
 Charles Petschek Scholarship in Violin, *Virginie Robilliard*
 William Petschek Undergraduate Scholarship in Piano, *Shannon Paige Roberts*
 The Piser Scholarship, *Philip Lasser*
 Carl M. Roeder Memorial Prize in Piano, *Stella Cong Xu*
 Susan W. Rose Scholarship, *Michael Galanter*
 Arthur Ross Foundation Scholarship, *Timothy Genis*
 Rena Robbins Shapiro Memorial Scholarship, *Roman Mekinulov*
 Arlene Spiro Memorial Scholarship, *Deborah Kim*
 Evelyn and Phil Spitalny Scholarship, *Miguel Harth-Bedoya*
 Morris and Elfriede Stonzek Memorial Scholarship, *Stephen Hodson*
 William Vacchiano Award in Trumpet, *Larry Russell Campbell*
 Alfred Williams, Jr. Scholarship in Violin, *Nancy Coade*

The Commencement exercises of The Juilliard School constitute a public convocation and do not signify that the students participating have officially completed all requirements for graduation in their respective programs of study.