

THE JULLIARD SCHOOL
ARCHIVAL SCRAPBOOKS

Scrapbook # 53

Dance Department (Est. 1951) 1951 - 1959

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dance department

The Dance Department of Juilliard School of Music, established in 1951, offers a comprehensive education in this art. The primary aim of the Department is to train students to become expert dancers and choreographers, and, at the same time, to acquire appropriate musical skills. Technical study is done in the two major schools of our period, the ballet and the modern dance. In addition, students majoring in dance fulfill requirements in related studies—dance composition, dance notation, dance history and criticism, stagecraft, and are assigned to repertory and production groups.

Information concerning the Dance Department will be found in the current Juilliard School of Music catalog as follows:

<i>Faculty in dance, listing</i>	<i>p. 12</i>
<i>Faculty in dance, biographies</i>	<i>pp. 75-89</i>
<i>Major study in dance</i>	<i>p. 17</i>
<i>Performance requirements for admission</i>	<i>p. 31</i>
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juilliard

*school
of
music*

William Schuman, President

Mark Schubart, Dean

department of dance

Bulletin

1951-1952

120 Claremont Avenue

New York 27, New York

department of dance

Martha Hill, Director

*faculty**

Agnes De Mille

Martha Hill

Louis Horst

Doris Humphrey

Ann Hutchinson

Martha Graham

Helen Lanfer

José Limon

Jerome Robbins

Antony Tudor

*Further appointments
to be announced.

In establishing a Department of Dance, Juilliard School of Music offers for the first time a comprehensive education in this art in conjunction with training in music. The primary aim of the new Department is to train students to become expert dancers, choreographers, teachers, and, at the same time, develop in them penetrative musical insights.

Dance is studied as a major performing art and is considered from more than one particular point of view and technique. In addition to ballet and modern dance, the two major schools of our period, the folk idiom is included and technical studies encompass the important contributions to this art. Repertory works of ballet and modern dance are studied and recreated under the personal direction of the artist-choreographers.

The curriculum is designed to parallel that offered student musicians, thus enabling the young dancer to matriculate as candidate for a Juilliard Diploma or Post-Graduate Diploma, or as candidate for the School's Bachelor of Science or Master of Science Degree, or as a Special Student. The courses of study leading to the Degrees are the same as those leading to the Diplomas, but with the addition of academic studies in Literature, Sociology, History, Visual Arts, and other subjects. (See Page 58 of the 1951-1952 Juilliard Catalog.) These studies are offered by the School so that the student may concentrate on professional work in dance without sacrificing a general education on the college level.

Sound education in the arts, as in any field, should imply the development of the whole person. The contribution that an artist can make to the world in which he works is not only concerned with mastery of his field, but also with his artistic integrity and his understanding of the diverse forces which affect the evaluation and direction of his particular specialty. For this reason, the student is offered the opportunity of general academic studies, but the choice of whether or not he wishes to include them is left to the student.

In addition to the study of the dance from the performance point of view, students will also take classes in dance composition. The purpose of this study is two-fold. First, all students will meet minimal requirements in dance composition. Such study offers the best approach to an understanding of choreographic form. The lack of written record of contemporary works as well as of works of the past gives such study particular importance. Second, those students who show ability and interest in choreography will be given the opportunity to continue advanced study in this field, including major projects in dance composition. Students will perform in each other's dances as part of the work in composition classes and will be chosen by audition to perform in repertory works by faculty members and visiting artists.

The work in the Department of Dance is closely integrated with that of the other major departments of the School. Dance students are required to pursue courses in the Literature and Materials of Music and Dance and may elect other music courses for which they are qualified. Work in the Literature and Materials courses is identical with or parallels that being done by music students. Basic materials such as vocabulary, terminology, and notation in the two arts, as well as music literature that specifically relates to dance, will be presented. Students in dance will collaborate with student composers and instrumentalists in class work and in productions of new works. Further integration will result from attendance at musical events in the School's extensive program of public activities.

Advanced work in Literature and Materials of Music and Dance will comprise dance history and criticism. Here dance is considered as a mode of human expression and communication. Its function as art, ritual, social activity, and as spectacle and entertainment is analyzed, discussed and demonstrated through student participation. The School's extensive library of books and scores and the listening room equipped for study of scores will be used in connection with these courses.

Students interested in dance education may elect to follow a special program including tutorial conferences and student teaching.

Study in the Department of Dance is offered on a professional level, and admission to the School for dancers will be through competitive examinations with admissions standards comparable to those maintained by the School in the field of music.

Examinations for entrance for the academic year 1951-1952 are to be held at Juilliard School of Music June 4 through June 7 and September 11 through September 15.

Tuition fees are identical with those for students majoring in music.

Scholarships are not available in the Department of Dance at this time.

For full information concerning admission, registration, and the rules and regulations of the School, prospective students are referred to the catalog of Juilliard School of Music.

Performance Requirements for Admission

- 1 Basic techniques in ballet and/or modern dance:
 - a Choice of techniques by the examining jury:
 - b Choice of techniques by the applicant.
- 2 A rhythmic and musical perception test. (No specific preparation required.)
- 3 A combination of techniques in the form of a short study or dance, either with music (piano or phonograph recording) or without accompaniment. This study or dance may be in ballet or in modern dance style. It may be a work the student has been taught or a work of his own composition. The applicant will be expected to provide a copy of the music or the phonograph recording to be used for accompaniment. The School will provide an accompanist.
- 4 Applicants for graduate standing will also be required to qualify by examination in Literature and Materials of Music and Dance.

All applicants for admission must bring a studio costume to the entrance examinations.

curriculum

Class	Diploma Course	Points
First Year		
Dance (Major Study)		12
Literature and Materials of Music and Dance Iab		10
Electives (Optional)		2
		22-24
Second Year		
Dance (Major Study)		12
Literature and Materials of Music and Dance IIab		10
Electives (Optional)		2
		22-24
Third Year		
Dance (Major Study)		16
Literature and Materials of Music and Dance IIIab		6
Electives (Optional)		2
		22-24
Fourth Year		
Dance (Major Study)		16
Literature and Materials of Music and Dance IVab		6
Electives (Optional)		2
		22-24

Post-Graduate Diploma Course

Dance (Major Study)	16
Music History	3
American Music	3
Electives	4
(Minimum)	26

Program in academic work leading to the Bachelor of Science Degree

In addition to meeting the above requirements leading to the Diploma, the student must complete a program of sixty credits in academic subjects. (See Page 55 of regular catalog.)

description of studies

Major Study

A Technique of Dance

- 1 **Modern Dance** 5 times weekly 1½ hrs.
Assignment to one of several sections will be made on the basis of advancement and previous experience.
- 2 **Ballet** 5 times weekly 1½ hrs.
Assignment to one of several sections will be made on the basis of advancement and previous experience.
- 3 **Basic Dance Techniques** Twice weekly 1½ hrs.
Elementary section required for first year students. Advanced section (Dance Education) for third, fourth and fifth year students on an elective basis.
- 4 **Folk and Square Dance** Once weekly.
Required of second year students. Available as elective for others.

B Dance Composition

- 1 **Pre-classic Dance Forms** 4 times weekly 1½ hrs.
- 2 **Modern Dance Forms** 4 times weekly 1½ hrs.
- 3 **Basic Techniques of Dance Composition** Twice weekly 1½ hrs.
- 4 **Conference (Tutorial)** by appointment.
- 5 **Dance Forum** Once weekly 2 hrs. (Required of all students.)

C Repertory

- 1 **Ballet** Twice weekly 2 hrs. one semester.
- 2 **Modern Dance** Twice weekly 2 hrs. one semester.

D Dance Vocabulary and Notation

- 1 **Dance Vocabulary, Terminology and Basic Materials** Twice weekly 1½ hrs.
- 2 **Dance Notations** 2 hrs. weekly.

Allied Studies

1 **Literature and Materials of Music and Dance** In addition to the major study, students are required to pursue courses in the Literature and Materials of Music and Dance designed to give the student a deeper knowledge and understanding of his art. Each new student will be assigned to classes on the basis of placement examinations given at the time of registration.

2 Dance students may choose as electives other courses in the Diploma Course for which they are qualified. (See catalog.) Special permission of the Director of the Dance Department and of the Assistant Dean is required.

3 **Optional Studies** Dance students, with the permission of the Director of the Department and the Assistant Dean, may enroll in these courses through the Extension Division. (See catalog, page 57.)

4 **Academic Studies** Properly qualified students may choose a program of study leading to a Degree and will be expected to add the regular academic courses to their programs. (See catalog, page 55.)

Graduate Study

In addition to a special graduate project under the supervision of the major teacher, graduate students will be assigned, according to need, to classes in the Technique of Dance, Dance Composition, and Repertory.

They may elect other subjects on the graduate level offered by the School and will be expected to undertake study in such Literature and Materials of Music and Dance classes as may be assigned by the Director of the Dance Department and the Assistant Dean.

The academic requirements for Degree students in dance will be the same as those for Degree students in music.

From: JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue, New York 27, N. Y.

Telephone: ACADEMY 2-6100

For Release: Tuesday, March 20, 1951

JUILLIARD ANNOUNCES DANCE FACULTY

Prominent Dancers and Choreographers Appointed - Martha Hill named Director

Leading figures in the field of dance and dance education have accepted invitations to join the faculty of the newly organized Department of Dance of Juilliard School of Music, it was announced today by William Schuman, President of the School. They are:

Agnes De Mille
Martha Graham
Martha Hill
Doris Humphrey
José Limon
Jerome Robbins
Antony Tudor

Mr. Schuman also announced that Miss Hill has been engaged to serve as Director of the new Department. She is at present associated with the School of Education at New York University and directs its work in Dance. Miss Hill also heads the Department of Dance at Bennington College and is one of the founders and directors of the New York University-Connecticut College Summer School of the Dance. In addition to these positions, she is also on the advisory commission of the School of Performing Arts of New York City.

In the near future further appointments will be made to insure that each portion of the broad curriculum will be in the hands of specialists. In this connection, Mr. Schuman announced that Louis Horst has been engaged to teach dance composition, Ann Hutchison dance notation, and that Helen Lanfer, well known in the field of music for the Dance, has also accepted an invitation to join the faculty.

M O R E

From: JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue, New York 27, N. Y.

Telephone: ACADEMY 2-6100

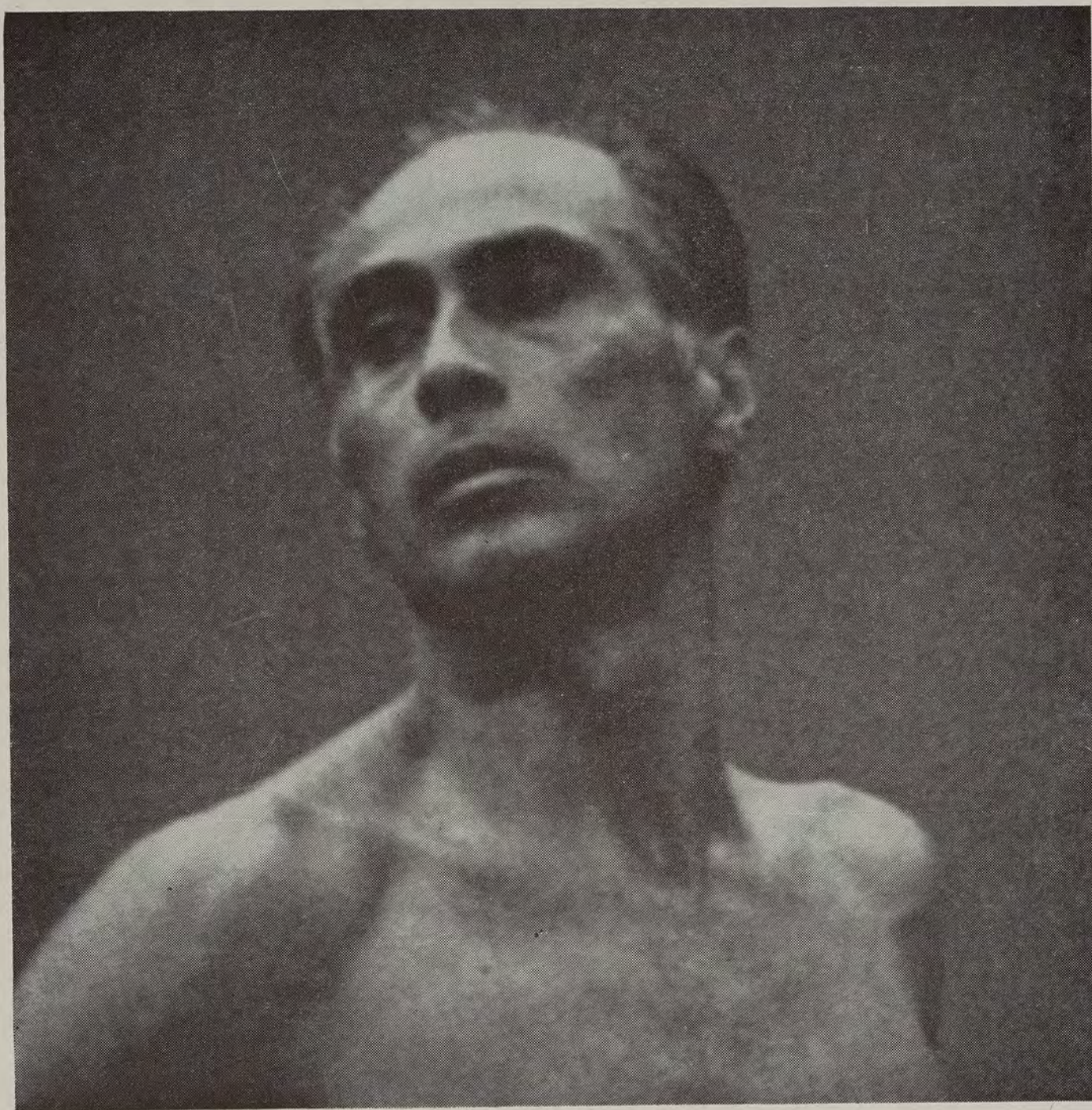
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"In assembling this remarkable faculty," Mr. Schuman said, "it is our intention to offer students of the Dance instruction on the same high level of professional artistry as that offered in the musical curriculum by the distinguished artist-teachers of the Juilliard faculty. Students in this new department will have every opportunity to work under the guidance of the most celebrated and gifted dancers and choreographers who represent the leading trends and developments in the fields of modern dance and ballet."

The curriculum of the Dance Department will make it possible for students to work under the direct supervision of seasoned artists and at the same time to participate in the performances and classroom activities of the School. Emphasizing the fact that students will be accepted on the same basis as students in music - that is, through competitive examinations - Mr. Schuman pointed out that the unique feature of the new department is its offer of training in the dance in conjunction with a thorough background in music and general education on the college level. In addition, properly qualified students will be permitted to enroll in courses of study leading either to the Diploma and Post-graduate Diploma, or to the Bachelor of Science Degree and Master of Science Degree.

Entrance examinations for the academic year 1951-1952 will be held at Juilliard School of Music June 4 through June 7 and September 11 through September 15. Prospective students have the option of taking their examinations at either time.

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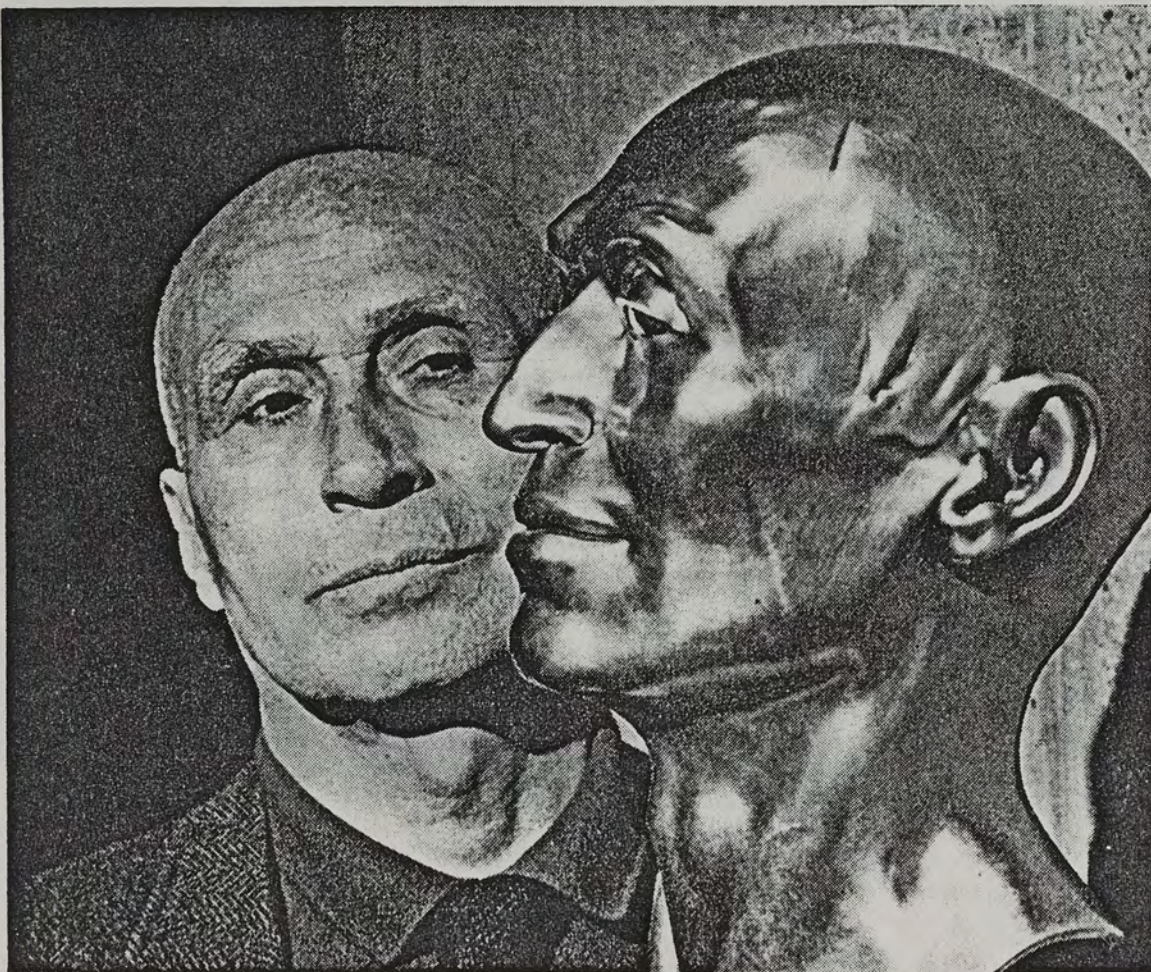


José Limón
Photograph by Matthew Wysocki



José Limón and Group During a Rehearsal for "The Traitor"

Photograph by Matthew Wysocki



José Limón poses alongside the sculptured head done by Philip Grausman, which was displayed in the lobby of The Juilliard Theater during the Program of Dance on November 12 and 13

Juilliard News Bulletin

Volume X, number 2, 1971-72

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On the cover: Juilliard Dance Division in Anna Sokolow's
Scenes from the Music of Charles Ives

Photo credits: pages 1, 10, 11 by Oleaga; page 2 by Whitestone
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Contributing Editors: Melody Bunting, George Dickey, Cheryl
Friedman.

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The Juilliard School, Lincoln Center, New York, N.Y. 10023.

TO FRIENDS OF THE DANCE

The debut of the Juilliard Dance Theater represents an effort to meet in part one of the essential needs in the dance field. Large numbers of young dancers today find almost no opportunity to perfect their art by training with outstanding choreographers and by performing concert works under the finest professional auspices. Hence, much talent is never developed to capacity and the whole dance world is the poorer. In the spring of 1954 a plan was proposed by Doris Humphrey and Martha Hill to form a new company of young artist-students, which was brought into being by the Juilliard School of Music. Auditions drew dancers from all over the country and rehearsals were begun in October, 1954, culminating in the present debut of the Juilliard Dance Theater.

Many of the young dancers in the company are dependent on financial assistance from the School. Since none of the regular scholarship funds of the School are available to dance students, we ask that you contribute in any amount of which you are capable to our Dance Scholarship Fund. In this way the continuation of this project will be assured.

All contributions are tax deductible.

I wish to contribute the enclosed amount to the Juilliard School of Music.

It is my understanding that this gift will be used solely for direct assistance to dance students through the Dance Scholarship Fund.

Amount

Name

Address

*Please make checks payable to
Juilliard School of Music*

José Limón's most recent work, *The Traitor*, was presented for the first times on August 19 and 22, 1954, at the American Dance Festival held in New London, Connecticut. Mr. Limón is a member of the Dance Faculty of Juilliard School of Music.

Composing A Dance

by José Limón

To attempt an essay on the dance would take me into unfamiliar territory, since I have been trained to express meaning with movement and gesture rather than with words. But if I can, informally, as if I were speaking, tell about the way I compose a dance, perhaps this will be of interest to musicians, especially to composers and students of composition.

Let me give you, as nearly as I can, a description of this process, which, let me say at once, is for me a very painful one, because I am not basically a composer, or, as we say, a choreographer. Choreographers are born, not made, and I tangle with the art of choreography only because I am associated with a company which is a wonderful ensemble of dancers, who continually have to have new dances composed for them (since audiences will not come to our concerts unless there are new dances), and because our artistic director, Doris Humphrey, who was born a choreographer and is, to my mind, the greatest there is, and who is a very busy woman, can compose for us only one, or sometimes, if we are lucky, two works a year. Therefore, I am a choreographer too.

Don't misunderstand me, I don't do badly. I have not watched Doris Humphrey for twenty-five years without learning a few things. Genius is inscrutable and makes its own laws, but there are certain devices which, when properly observed and applied, can turn out a creditable and workmanlike piece of **theatre**. I consider myself, then, rather a performer who out of **exigency** must function as a composer as well.

Composing A Dance

My first requisite is an idea. I cannot function with abstractions, or with what is called absolute dance. I work out of the emotions, out of human experience, mine or those about which I have read or heard. Certainly there has to be a deeply felt motive or subject. There is usually a period of about two years during which I live with the idea. I think about it and read all I can find about it, usually during the long train rides across the continent on our concert tours. I sleep with it, and eat with it. I become obsessed and possessed. I try all sorts of movements and gestures which occur spontaneously, in the studio, or when I fancy that I am alone and unobserved, waiting for a subway, or an elevator, or in a room by myself. Often I have almost been caught and quickly must revert to the sober, sedentary demeanor to which all sane and reasonable people must conform, quite aquiver with frustration at the interruption, but relieved that I did not alarm the unsuspecting intruder by confronting him suddenly and without preparation with what he must surely take to be a madman. This goes on for weeks, then months, and then the time comes when I must begin or burst.

The tragedy of Judas Iscariot has been very close to me during the last few years, for the reason that there have been so many traitors around us, on both sides of the titanic antagonism. I have been affected by their accounts of treachery, and their confessions and self-justifications. I have great pity for these unhappy human beings, and for the anguish of spirit which they must experience and the torment in which they must live. And when I feel something very keenly, I have to make a dance about it. V. S. Pritchett writes that, "The truly symbolical figure of our time is the traitor or divided man—it is Judas."

With this as a motive there began the long process of thinking and planning. I do my best, or shall I say, I struggle most effectively, with a subject I have known all my life—literally from childhood. My father and mother and my grandmother in Mexico were fond of telling us stories, and I have made effective use of some of them. *La Malinche*, a Mexican folk legend, was one of them. My mother as a girl had a large black dog, which naturally had to be named *Otelo*. (He, like his namesake, came to a bad end. He swallowed a bone which he had not bothered to chew sufficiently, and died a slow and painful death.) This led to *The Moor's Pavanne*, which was a sad dance about *Othello*, who stupidly swallowed, whole, great calumnies. And the endlessly moving and fascinating stories

of the Old and New Testaments: there was the strange, and to a child almost unbearably beautiful story, of the simple Jewish girl named Mary, and her exalted destiny, which became *The Visitation*. Judas, I used to weep over. How could he do such a thing? I never hated him, as I was supposed to. I was only sorry for him, more than I can say. I still am, for he is still with us.

The idea as a dramatic dance developed slowly. There was to be a traitor, and a man whom he was to betray, and this man was to have other and devoted followers and there was to be a banquet, and the moment of betrayal, and the apprehension of the leader and the torment of the false friend and some sort of resolution. As you can see, this was following rather closely the accounts in the New Testament. But it was my intent to use all this only as it pertained to our own time.

Next, the music. The dance, as you know, is not complete without music. I had heard the *Symphony for Brasses* by Gunther Schuller. After the second hearing of this powerful and beautiful work I knew it was right for the idea. Then came weeks of listening to it, and learning it completely and planning the large choreographic sections in relation to it. This took much adjusting and careful fitting.

The next task was the hardest: to begin the actual search for the movements and gestures which would tell the story. There are always too many, and not enough; for to a dancer, movements and gestures come easily, too easily, but the exactly right ones have to be searched for patiently. One has to dig, literally, into one's bones and muscles for them, and often one loses one's way in a tangle of irrelevant and facile movements which have no validity and do not say what one imagines or intends. One has to select, eliminate, modify and examine exhaustively before the right ideas begin to emerge and take form.

Finally it was time to assemble the cast. Obviously this was a dance to be done entirely by men, and since the only male dancer in my company besides myself was Lucas Hoving (who would have the other leading role) additional dancers would have to be found. I settled on six men. This dance was to be worked out and given its first performance at the American Dance Festival at Connecticut College in New London, Connecticut, where my company and I, in conjunction with other American companies, have functioned for the last seven summers. Art, as you know, works from notoriously

limited budgets, and here I was improvidently undertaking a venture which would add six extra dancers to our load. We were fortunate in receiving a commission from President Rosemary Park and the plans progressed.

The first rehearsal is always a terrifying experience. I can imagine a composer facing a pile of blank music paper, a sculptor standing before a huge block of marble, or a painter confronted by a merciless white empty canvas. The artist has an idea inside of him, and the desire to externalize it and give it to his fellowmen, but there is that one moment before the first note is put down, the first blow is struck, the first brush stroke. And here I was faced with this imposing group of men in practice clothes, waiting for me to tell them what to do. I began by explaining the idea, the story. The time was yesterday, today, tomorrow. We were men arriving deviously at a clandestine rendezvous, since we were by way of being conspirators. We would arrive singly or in pairs. Presently there would enter another figure, who would be known instantly as a man apart, a man tormented. It would be evident that this figure was not accepted by the others, who, for all their noisy and dissonant contentiousness presented a homogeneity from which he was, however unconsciously, excluded.

The music made an admirable accompaniment for this with its dissonances, unrest and air of foreboding. Suddenly a hush would descend upon the scene, and to a strangely elevated and attenuated passage in the music, would appear the leader of these men. He was to move in such a way as to appear not to touch the earth when he walked and he was to pacify and dominate the babble. Everyone would fall under his spell, except the one solitary rejected figure.

The movements which I had worked out for all of this were given to the men. Sometimes these movements looked good, and convincing. At other times they did not, and had to be modified and sweated over, or finally discarded as unsuitable. They were based on those of persons who enter looking back to see whether they had been detected or followed. Their walks and body attitudes were those of uncertainty and furtiveness. Once safely in this gathering place they would scrutinize each other's faces to see that they were the right ones. They would question each other. Their movements would reveal them as violent and passionate men, of rude and positive gesture, contentious, ardent, fanatical, possessed of one idea,

but each one, by the way he walked, or turned, or jumped, having a different way of expressing it than his fellows.

Slowly the work gathered momentum, and before many rehearsals it seemed to dictate its own progression. This is one of the great mysteries of composition. A work has a way of taking hold and almost to compose itself. For awhile only, unfortunately! for suddenly one is faced with the bleak necessity to dig again, and reanimate, and to make a fresh start.

The second movement in the symphony is a scherzo in $\frac{6}{8}$ time. The action was planned as an ecstatic dance. It was to be a mystic rite, and an orgy. Here would be revealed the adoration of these men for their leader, and strange things would happen, as will happen when people are drunk with strong emotion or liquor. They would leap and whirl in frenzy. They would carry him aloft in extravagant flights. They would run wildly proclaiming their devotion. Only the master would be removed and contained, possessed by his own inner ecstasies, and the other, the rejected one, would attempt unceasingly to reach him, be close to him, and end, as he began, rejected and defeated. The insistent and dynamic pulse of the $\frac{6}{8}$ tempo seemed well suited to the frenzy which this section called for. The movements were based on the swift and sweeping momentum of bodies borne by some irresistible current or tide. There were great diagonal or circular or serpentine progressions. The choreographic material, phrasing and groupings were violent and asymmetrical. Much use was made of runs and leaps, of extensions of the body into great suspended arcs of motion, contrasted with falls to the floor and wild leaps.

The third movement of the Symphony, a slow adagio, is haunting and plaintive music with a sweet desolation. This was used as a solo passage for the Judas figure. It was a difficult dance to compose, and I had to do many versions before it passed my harshest critics, Miss Humphrey and my wife. This was the pivotal point of our dance, and what was done here had to give validity and dramatic justification to the whole work. We had to probe into the motives of a confused and twisted spirit. We had to see the awful dilemma of a man who loves so much that he must hate. We had to look into the fanatic, the zealot, the disciple, the apostate, the traitor. This was a very large block of marble with which to be faced. Surely this was not a prepossessing subject, was it? How far I was successful remains a matter of opinion. Some were moved by it—

Composing A Dance

others found it execrable. In any case, the movements used here were those of a being in torment, misshapen, mutilated, unbeautiful, and very hard to come by and to execute, for a dancer like me who likes to do, whenever possible, noble movements to the music of Bach.

There followed a banquet in which the leader and his unsuspecting followers celebrated their oneness, their communion. Here again *The Last Supper* was used only to point to a manifestation in our times of leaders able to inspire a blind and fanatic devotion in their followers. We made this dance (or as I sometimes suspect about dances, it made itself) serene and exalted. There was symmetry and roundness and beauty in the movements. This passage was designed to present as marked a contrast to the preceding sordidness and the next violence as choreographic and dramatic resources would permit.

Then again the Schuller symphony, in its fourth and final movement, aided us tremendously by a music of such anger and violence that we could do no more than follow it. Here took place the betrayal of the leader, the confused flight of his followers, his serene acceptance of his fate, and the final torment and self-destruction of the traitor. Choreographically this passage was in the nature of a wild *débacle*. Like all chaos and disorder in the dance it was planned and organized to the minutest detail and rehearsed to within an inch of its life. Here use was made, fortissimo, of the power and strength in the male body unleashed in a passage of complete dissonance, violence and terror. To this was contrasted the serenity of the leader as he goes out to his fate.

As you can imagine, there was much trial and error, and much discarding of entire passages and sequences which proved inadequate or unsatisfactory. New beginnings had to be made often. The morale of the composer and the dancers would have its ups and downs. Finally there is always that difficult moment when the dance is moved from the studio onto the stage and what seemed exciting and telling at short range becomes weak and pale from the last row in the orchestra, and one must start all over again to compose for that strange box with one opening which is our stage and our theatre. Movement has a strange way of becoming diffuse and dissipated by distance, and so we have to heighten, sharpen and enlarge our gesture.

This then, in words, is what went to prepare what is first and foremost a dance, and a theatre piece. The important thing is, and

should be, the movement. The idea is only the springboard, the pre-text, for a dance. The literary implications are, in the last analysis, secondary, and are used solely to color movement and gesture. What has been written here is only a verbal summary or outline of what one would see on the stage, and is necessarily incomplete and inadequate. It can give you only an imperfect idea of the dance. As has often been said, if words were adequate to describe fully what the dance can do, there would be no reason for all the mighty muscular effort, the discomfort, the sweat, and the splendors of that art. For it has always existed to give us that which nothing else can, certainly no other art. It has its own very special means of entering into the depths of our awareness and there to move us ineffably. I could write many more words to attempt to describe the movements which were used to compose this dance or any dance. But the best way would be for me to get up in front of you and do these movements for you. Then, and only then, would you know and understand fully what I was trying to tell you.

American Music on LP Records

An Index

compiled by Sheila Keats

EDITOR'S NOTE: In this issue we present, as a service to our readers, Part I of an Index of serious contemporary American compositions currently available on LP records. This Index will, we hope, prove helpful not only to professional musicians, but to interested amateurs and those who may use it for research purposes.

All of the recordings listed are commercial releases, available in record shops, with the following exceptions:

Concert Hall Limited: available, upon subscription, from Concert Hall Society, 250 W. 57th St., New York 19, N. Y.; Louisville: available, upon subscription, from the Louisville Orchestra, 830 South 4th St., Louisville 3, Ky.; New Music and American Recording Society: available from the American Music Center, 250 W. 57th St., New York 19, N. Y.

We wish to thank the many recording companies which have supplied us with their catalogues and with further information about their releases and future recording plans. We should also like to express our appreciation to the staff of the American Music Center who generously supplied information about the American Recording Society and New Music recordings; Mr. James Lyons for his valuable advice and assistance; and Mr. Abner Levin and the staff of Sam Goody Records for their cooperation in helping to assemble and verify our data.

AMERICAN CONCERT BAND MASTERPIECES

Includes BARBER, *Commando March*; BENNETT, *Suite of Old American Dances*; GOULD, *Ballad for Band*; PERSICHETTI, *Divertimento for Band*; PISTON, *Tunbridge Fair*; SCHUMAN, *George Washington Bridge*. Eastman Symphonic Wind Ensemble. Frederick Fennell, con. Mercury MG 40006. 12".

AMERICAN LIFE

Includes ANTHEIL, *McKonkey's Ferry Overture*; COWELL, *Saturday Night at the Firehouse*; JACOBI, *Music Hall Overture*; NORTH, *Holyday Set*; SIEGMEISTER, *Sunday in Brooklyn*. Vienna Philharmonia Orch., F. Charles Adler, cond. SPA 47. 12".

AMERICAN ORGAN MUSIC

Includes BINGHAM, *Rhythmic Trumpet*; EDMUNDSON, *Gargoyles*; HAINES, *Promenade, Air and Toccata*; SIMONDS, *Prelude on Iam sol recedit igneus*; SOWERBY, *Fantasy for Flute*

Stops; Requiescat in Pace. Catharine Crozier. organ. Kendall 2555. 12".

AMERICANA FOR SOLO WINDS AND STRING ORCHESTRA

Includes BARLOW, *The Winter's Passed*; COPLAND, *Quiet City*; HANSON, *Pastorale for Oboe, Strings and Harp*; SERENADE for Flute, Strings and Harp; KELLER, *Serenade for Clarinet and Strings*; KENNAN, *Night Soliloquy*; ROGERS, *Soliloquy for Flute and Strings*. Eastman-Rochester Sym. Orch., Howard Hanson, cond. Mercury MG 40003. 12".

AN AMERICAN WOODWIND SYMPOSIUM

Includes CARTER, *Quintet for Woodwinds*; DAHL, *Allegro and Arioso*; COWELL, *Suite for Woodwind Quintet*; GOEB, *Quintet for Woodwinds*; PERSICHETTI, *Pastoral for Wind Instruments*; PISTON, *Three Pieces*; RIEGGER, *Quintet for Winds, Op. 51*. New Art Wind Quintet. Classic Editions CE 2003. 2-12".

Cir. (D 330,240) (S 677,761)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 21 1951

Juilliard Establishes Department of Dance

The Juilliard School of Music, through its president, William Schuman, announces the establishment of a department of dance to commence activity in the fall of this year. The curriculum of the new department will include courses in the techniques of ballet and modern dance, folk dance material, repertory (both ballet and modern) and complementary studies to insure young dancers an adequate training in music. In addition to the general dance staff, leading choreographers and dancers will be engaged from time to time to teach repertory classes.

Dance study will be offered on a professional level and admission to the school for dancers will be through competitive examinations which are to be held at Juilliard, 120 Claremont Avenue, June 4-7, Sept. 11-15 and in various metropolitan areas throughout the country June 4-18. Dance students will be free to matriculate as candidates for Bachelor and Master of Science degrees, diplomas, post-graduate diplomas or as special students.

This Clipping From
NEW YORK, N. Y.
NEWS (B'klyn Section)

FEB 21 1951

New Department

A department of dance will be added to the Juilliard School of Music next year, leading choreographers and dancers in the fields of ballet and modern dance serving as instructors.

Cir. (D 541,269) (S 1,007,060)

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 21 1951

JUILLIARD TO ADD DANCE

Training in All Phases of Field
Will Begin Next Year

The Juilliard School of Music will add a department of dance next year, according to an announcement by William Schuman, president.

In addition to a general staff of teachers, leading choreographers and dancers in both the ballet and the modern dance field will serve as instructors. The curriculum will include music and other complementary subjects to provide a rounded artistic education for the student.

There will be graduate and undergraduate courses, and students may enter as candidates for degrees of Bachelor of Science or Master of Science, or as special students. Applicants will be accepted through competitive examinations at the Juilliard School from June 4 to 7, Sept. 11 to 15, and in various metropolitan centers outside of New York from June 4 to 18.

Work of the dance department will be integrated with the music departments of the school. Student composers will write music directly for dance production, and members of the dance department will participate in opera productions at the school. Evenings of dance will also be added to the school's program of public activities.

Cir. (D 150,154) (S 159,533)

This Clipping From
DALLAS, TEX.
NEWS

FEB 21 1951

Dance Department To Be Formed For Juilliard

Special to The News

NEW YORK, Feb. 20.—A Department of Dance will be added to the Juilliard School of Music next year according to an announcement made Tuesday by William Schuman, president. In addition to a general staff of teachers, leading choreographers and dancers in the fields of ballet and modern dance will serve as instructors. Evenings of dance will also be added to the school's program of public activities.

Curriculum of the new department will aim at giving dance students a mastery of diverse performing techniques in preclassic, classic and modern forms. Admission will be through competitive examinations to be held June 4-7 and Sept. 11-15 at Juilliard and in various metropolitan areas throughout the country from June 4-18.

Cir. (D 541,269) (S 1,007,060)

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 22 1951

JUILLIARD TO ADD DANCE

Training in All Phases of Field
Will Begin Next Year

The Juilliard School of Music will add a department of dance next year, according to an announcement by William Schuman, president.

In addition to a general staff of teachers, leading choreographers and dancers in both the ballet and the modern dance field will serve as instructors. The curriculum will include music and other complementary subjects to provide a rounded artistic education for the student.

There will be graduate and undergraduate courses, and students may enter as candidates for degrees of Bachelor of Science or Master of Science, or as special students. Applicants will be accepted through competitive examinations at the Juilliard School from June 4 to 7, Sept. 11 to 15, and in various metropolitan centers outside of New York from June 4 to 18.

Work of the dance department will be integrated with the music departments of the school. Student composers will write music directly for dance production, and members of the dance department will participate in opera productions at the school. Evenings of dance will also be added to the school's program of public activities.

Cir. (D 330,240) (S 677,761)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 22 1951

Juilliard Establishes Department of Dance

The Juilliard School of Music, through its president, William Schuman, announces the establishment of a department of dance to commence activity this fall.

It will teach techniques of ballet and modern dance, folk dance material, repertory (both ballet and modern) and complementary studies to insure young dancers an adequate training in music. In addition to the general dance staff, leading choreographers and

dancers will be engaged from time to time to teach repertory classes.

Dance study will be offered on a professional level and admission to the school for dancers will be through competitive examinations which are to be held at Juilliard, 120 Claremont Avenue, June 4-7, Sept. 11-15 and in various metropolitan areas throughout the country June 4-18. Dance students will be free to matriculate as candidates for Bachelor and Master of Science degrees, diplomas, post-graduate diplomas or as special students.

Cir. (D 185,018) (S 116,384)

This Clipping From
TOLEDO, OHIO
BLADE

FEB 25 1951

Dance School Will Be Added By Juilliard

Special to The Blade

NEW YORK, Feb. 24—A dance department will be added to the Juilliard School of Music next year, according to an announcement today by William Schuman, president. In addition to a general staff of teachers, leading choreographers and dancers in the fields of ballet and modern dance will serve as instructors, and evenings of dance will be added to the school's program of public activities.

The curriculum of the new department, Mr. Schuman announced, is designed to give students of dance a comprehensive program of study in the repertoire and techniques of ballet and modern dance, together with a program of complementary studies which will insure young dancers an adequate preparation in music.

"In general," Mr. Schuman said, "the dance will be approached as the study of a major art rather than considering it from one particular point of view, technique, or cult. The specific studies will stress the dance as a performing art with basic dance techniques encompassing the important contribution to this art. In addition to ballet and modern dance, the two major schools of our day, the folk idiom will also be included."

The curriculum of the new department will aim at giving dance students a mastery of diverse performing techniques, and at the same time, through the complementary studies, help them to acquire penetrative musical insights. Repertory works of ballet and modern dance will be studied and recreated by the student dancers, under the personal direction of the choreographers whenever possible.

Cir. (D 156,554) (S 207,593)

This Clipping From
COLUMBUS, OHIO
DISPATCH

FEB 25 1951

Dancing Dept. Added To Juilliard School

A Department of Dance will be added to the Juilliard School of Music next year, according to an announcement by William Schuman, president of the school. In addition to a general staff of teachers, leading choreographers and dancers in the fields of ballet and modern dance will serve as instructors, and evenings of dance will be added to the school's program of public activities.

The curriculum of the new department will aim at giving dance students a mastery of diverse performing techniques, and at the same time, through the complementary studies, help them to acquire penetrative musical insights. Repertory works of ballet and modern dance will be studied by the student dancers, under the personal direction of the choreographers whenever possible. In addition, student choreographers will be given experience in creating not only in the field of ballet but in pre-classic and modern forms as well.

This work will be integrated with the work of student composers of the school who will write directly for dance production and have the advantage of working in closest contact with the dancers and choreographers themselves. Students of the new department will also participate in operatic productions at the school.

Young dancers will be accepted in the Department of Dance on exactly the same basis as student musicians of the school. Study will be offered on a professional level and admission to the school for dancers will be through competitive examinations, which this year are being held at Juilliard School of Music, June 4 through June 7, and Sept. 11 through Sept. 15, as well as in various metropolitan areas throughout the country from June 4 through June 18. Dance students will be free to matriculate for the Bachelor and Master of Science degrees, diploma, post-graduate diploma, or as special students.

Cir. (D 130,828) (S 130,916)

This Clipping From
DALLAS, TEXAS
TIMES HERALD

FEB 25 1951

Juilliard School of Music To Have Dance Department

Special to The Times Herald

New York, Feb. 24.—A department of dance will be added to the Juilliard School of Music next year, according to an announcement Saturday by William Schuman, president of the school. In addition to a general staff of teachers, leading choreographers and dancers in the fields of ballet and modern dance will serve as instructors, and evenings of dance will be added to the school's program of public activities.

The curriculum of the new department, Mr. Schuman announced, is designed to give students of dance a comprehensive program of study in the repertoire and techniques of ballet and modern dance, together with a program of complementary studies which will insure young dancers an adequate preparation in music.

Cir. (D 19,841) (S 19,715)

This Clipping From
SANTA BARBARA, CALIF.
NEWS-PRESS

FEB 25 1951

Juilliard Adds Dance Department

NEW YORK, Feb. 24.—A Department of Dance will be added to the Juilliard School of Music next year, according to an announcement today by William Schuman, President of the School. In addition to a general staff of teachers, leading choreographers and dancers in the fields of ballet and modern dance will serve as instructors, and evenings of dance will be added to the School's program of public activities.

Cir. (D 25,402)

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

FEB 27 1951

Juilliard Accepts The Art Of The Drama

We Americans are just arriving and chorus at Tanglewood and at education in art of the ballet the dance at Jacob's Pillow. Now The ancient Greeks, and the cul- the Juilliard School of Music, one tures, before them, made the of the highest standing of modern dance one of their highest ex schools of music, is going to have pressions. The Indians of our a department dance next year. western reservations have saved Students may enter as candidates their dances with their interpre- for Bachelor of Science or Master tations of religion, of the seasons of Arts or as special students. and of human emotions just as This is significant of the devel- they were taught to their race so opment of the first of the arts, long ago that nobody knows. that dates back to the primeval

Go into the depths of the Afri- man, and the changes that have can jungles and the ancient races taken place in our purely cultural that still people them, quite un- assessments of modern education touched by modernism, interpre It is a reversion to the lasting their lives thru dance just about reach of man to his own self- as our Indians do. They dance expression.

before and after they go forth It could be that with the use to war. They dance for spring- of the Negro dance inheritance time. They dance for honor, or and our own Indian forms of the for vengeance. Of all moderns, dance, we in America have some the Russians have developed the thing to give to the world of the art of rhythmic dancing and the dance that could compare with the dance has sheer beauty beyond the extraordinary influence of the other people. Negro heritage in music. Wheth-

In our part of the nation, we er that happens or not, it is im- have been working for the art of portant that the Juilliard Schoo- the dance up in the Berkshires the field of the dance. where one may have orchestra

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

MAR 1 - 1951

Juilliard Adds Dance Department

A Department of Dance will be added to the Juilliard School of Music next year, William Schuman, president of the School, has announced. In addition to a general staff of teachers, leading choreographers and dancers in the fields of ballet and modern dance will serve as instructors, and evenings of dance will be added to the School's program of public activities.

Repertory works of ballet and modern dance will be studied and recreated by the student dancers, under the personal direction of the choreographers whenever possible. Student choreographers will be given experience in creating not only in the field of ballet, but in pre-classic and modern forms.

The project will be integrated with the work of student composers of the School, who will write music directly for dance production and work in close co-operation with the dancers and choreographers. Students in the new department will also participate in operatic productions there.

Young dancers will be accepted in the Department of Dance on the same basis as student musicians of the School. Study will be offered on a professional level and admission will be through competitive examinations, which this year are being held at the Juilliard School of Music, June 4 through 7, and Sept. 11 through 15, as well as in various metropolitan areas throughout the country from June 4 through 18. Dance students will be free to matriculate as candidates for the Bachelor and Master of Science Degrees, Diploma, Post-Graduate Diploma, or as Special Students.

Cir. (D 14,335) (S 20,117)

This Clipping From
DAVENPORT, IOWA
DEMOCRAT & LEADER

MAR 4 - 1951

THE JULLIARD SCHOOL

... of music in New York will add a department devoted to the dance next season. In addition to a staff of teachers, leading choreographers and dancers in ballet and modern dance will act as instructors. The curriculum will include music and other contemporary subjects. There will be graduate and undergraduate courses and students may enter as candidates for Bachelor of Science or Master of Science degrees or as special students. The dance department will be integrated with the music department of the school. Student composers will write music directly for dance production and students in the dance department will participate in opera productions at the school. Evenings of dance will be added to the school's program of public activities.

Cir. (D 104,811) (S 155,723)

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

MAR 4 - 1951

... Eastman School graduation recital of the week will be given at 4 p. m. Friday in Kilbourn Hall, by Melvin Sipe, violin, student of Andre De Ribaupierre, and Frank Bellino, viola, student of Francis Tursi. ... Dr. Howard Hanson's Symphony No. 2 (Romantic) will be played today by the Springfield, Ohio, Symphony Orchestra. ... Jane Remington, Churchville, is a member of the Madrigal Singers at Fredonia State Teachers College. ... Juilliard School of Music next year will add a Department of Dance, with leading choreographers and dancers in ballet and modern dance added to the general staff. ... A Committee for Netherlands Music has been formed to further in the United States the work of Holland's composers through distribution of scores and recordings. ... Beethoven's "Fidelio" will be the "Met" broadcast next Saturday, carried locally over WARC. Cast includes Kirsten Flagstad as Leonora, Set Svanholm, Paul Schoeffler and Nadine Connor.

Schenectady Gazette, Feb 27, 51

William Schuman, president has announced that a department of dance will be added to the Juilliard School of Music next year.

Young dancers will be accepted in the new department on exactly the same basis as student musicians of the school. Study will be offered on a professional level and admission will be through competitive examinations, which this year will be held at Juilliard June 4 through June 7 and Sept. 11 through 15. Dance students will be free to matriculate as candidates for the bachelor and master of science degrees, diploma, post-graduate diploma or as special students.

According to the announcement made by Mr. Schuman the curriculum is designed to offer a "comprehensive program of study in the repertoire and techniques of ballet and modern dance, together with a program of complementary studies which will insure young dancers an adequate preparation in music."

This Clipping From

**Erie Pa
Dispatch**

MAR 4 - 1951

Programs have been completed for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Mass., July 26-Aug. 12. Charles Munch and Serge Koussevitzky will share conducting chores, with the former making his Tanglewood debut . . . The orchestra, incidentally, has been invited to play a special concert at Washington March 31 in honor of French President Vincent Auriol . . .

Casals Music Festival, if any of you can wander far enough afield to see it, has been postponed from June 10 to July 7 and will run through July 26 in Perpignana, at the Palace of the Kings of Mallorca in France . . .

Juilliard School of Music in New York will open a Department of Dance next year . . .

Conductor George Szell will revive the great Symphony in C Major by Franz Schubert at the Cleveland Orchestra concerts March 1 and 3. Works by Handel and the contemporary Czech composer, Karel Jirak, will complete the program.

Cir. (D 34,124) (S 34,628)

This Clipping From
**JACKSON, MICH.
CITIZEN PATRIOT**

MAR 3 5 1951

A department of dance will be added to the Juilliard School of Music next year, according to an announcement by William Schuman, Juilliard president. In addition to a general staff of teachers, leading choreographers and dancers in the fields of ballet and modern dance will serve as instructors, and evenings of dance will be added to the school's program of public activities.

The curriculum of the new department, Mr. Schumann announced, is designed to give students of dance a comprehensive program of study in the repertoire and techniques of ballet and modern dance, together with a program of complementary studies which will insure young dancers an adequate preparation in music.

Cir. (52,336)

This Clipping From
**BILLBOARD
CINCINNATI, OHIO**

MAR 10 1951

New York

Juilliard School of Music has added a dance department. . .

Cir. (D 330,240) (S 677,761)

This Clipping From
**NEW YORK, N. Y.
HERALD TRIBUNE**

MAR 20 1951

Dance Faculty at Juilliard

Martha Hill Is Director; Martha Graham, Agnes de Mille to Teach

The faculty for the new department of the dance at the Juilliard School of Music has been appointed. William Schuman, president of Juilliard, announces that Martha Hill has been engaged as director and that faculty members will be Agnes de Mille, Martha Graham, Doris Humphrey, Jose Limon, Jerome Robbins and Antony Tudor. Further faculty appointments will be announced by Mr. Schuman in connection with the establishment of special courses, such as one in composition by Louis Horst and one in dance notation by Ann Hutchinson.

In making his announcement, Mr. Schuman again pointed out that studies in professional dance repertory would be stressed. He

said the curriculum would also, of course, include intensive courses in dance techniques, classes in dance composition and advanced choreography, instruction in music and other subjects necessary to a general education on the college level. Admission to the school's new department, which will open in the fall, will be through competitive examination.

Cir. (D 541,269) (S 1,007,06)

This Clipping From
**NEW YORK, N. Y.
TIMES**

MAR 4 - 1951

**THE DANCE:
NOVELTIES**

The Juilliard School of Music has announced the establishment of a new department of dance next year. In addition to a regular staff of teachers, leading dancers and choreographers will act as instructors, and there will be courses in music, composition and other related subjects. Students will be selected through competitive examinations to be held at the Juilliard School June 4-7 and Sept. 11-15, and at various other places throughout the country June 4-18. Students may enroll as candidates for the degrees of Bachelor of Science or Master of Science, or simply as special students.

Evenings of dance performances are planned, and the dance students will also participate in the school's opera productions. Students of musical composition will write directly for dance production.

Cir. (D 281,838)

This Clipping From
**LOS ANGELES, CAL.
NEWS**

Things are looking up in the realm of terpsichore, too. News from Juilliard prexy William Schuman has it that the school is now adding a department of dance to its curricula.

In addition to a general staff of teachers, leading choreographers and performers in the fields of classic ballet and modern dance will instruct the more light-footed among the Juilliard students. Embryo choreographers will have a chance to study under expert supervision, and evenings devoted to the light fantastic will be added to the school's program of public activities.



Juilliard News Bulletin

October / November 1980, Vol. XIX, No. 1

Programs at Juilliard

Wed., Oct. 15, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

Fri., Oct. 17, 8:00 p.m., Alice Tully Hall
Juilliard Orchestra
Sixten Ehrling, Conductor

Tuesday., Oct. 21, 8:00 p.m., Juilliard Theater
Juilliard String Quartet

Wed., Oct. 22, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

Fri., Oct. 24, 8:00 p.m., Alice Tully Hall
Juilliard Symphony
James Conlon, Conductor

Tues., Oct. 28, 8:00 p.m., Alice Tully Hall
Juilliard Philharmonia
Jose Serebrier, Conductor

Wed., Oct. 29, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

Fri., Oct. 31, 8:00 p.m., Juilliard Theater
Concert of Chamber Music

Wed., Nov. 5, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

Fri., Nov. 7, 8:00 p.m., Alice Tully Hall
Juilliard Orchestra

Tues., Nov. 11, 8:00 p.m., Juilliard Theater
Concert of Chamber Music

Wed., Nov. 12, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

Fri., Nov. 14, 8:00 p.m., Alice Tully Hall
Juilliard Symphony
Sixten Ehrling, Conductor

Tues., Nov. 18, 8:00 p.m., Alice Tully Hall
Juilliard Philharmonia

Wed., Nov. 19, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

Wed., Nov. 26, 1:00 p.m., Alice Tully Hall
One O'Clock Concert

Fritz Rikko Dies at Age 76; Taught at Juilliard For 25 Years

Fritz Rikko, a member of the music faculty of The Juilliard School for 25 years, died June 13 in Manhattan after a lengthy illness. He was 76.

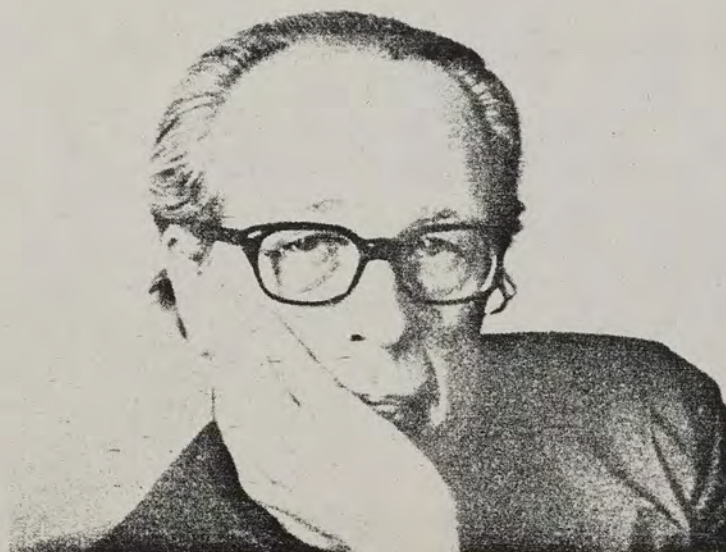
A memorial service for Mr. Rikko took place on June 16, at the Boulevard Park-West Chapel in Manhattan. Dr. Gideon Waldrop, Dean of the School, spoke briefly; Marian Seldes of the dance and theater faculties read poetry, and Robert Mann of the music faculty played works by Bach.

Well known in New York as a conductor, teacher and music scholar for more than 40 years, Mr. Rikko was born in Essen, Germany on October 7, 1903. He studied violin, viola and conducting in Cologne, Berlin and Leipzig with a number of distinguished teachers, including Adolf Busch.

A specialist in Baroque music, Mr. Rikko was familiar to New York audiences as conductor of a series of open-air concerts of the Collegium Musicum in Washington Square Park, Greenwich Village, from 1956 to 1974. He also had prepared musical programs for NBC and CBS television.

Mr. Rikko had taught at the Mannes College of Music, the Greenwich House Music School and the School of the Arts, State University of New York at Purchase. He was the editor of many choral and chamber music works of the Baroque Era, including the Scarlatti opera *La Statira*.

He had lived for many years at 6 St. Luke's Place. He is survived by a sister, Grete Rikko, of New York City.



Fritz Rikko

Menotti Opera, Contemporary Music Festival Are Planned for 1980-81

The New York premiere of an opera by Gian Carlo Menotti and a series of concerts devoted to contemporary music are among the major events planned for the 1980-81 season, according to an announcement by Peter Mennin, President.

The American Opera Center will open its season in December with the first New York performances of Menotti's comic opera *The Hero*, a work that received its premiere in Philadelphia in 1976 and, most recently, has been well received in performances throughout Belgium. Mr. Menotti will stage the opera, and Christian Badea, who conducted the recent Belgium performances, will return to Juilliard to lead the AOC presentation.

A Contemporary Music Festival will be a highlight of the winter season, with the opening concert on January 30 by the Juilliard Orchestra in Alice Tully Hall. Aaron Copland's *Concerto for Organ and Orchestra* will be one of the featured works on that concert.

Sixten Ehrling will conduct the first orchestral concert of the season. The October 17 program
(Continued next page)

Juilliard Pianists Win Top Prizes In Bachauer Competition in Utah

Juilliard-trained pianists took the first and second prizes at the Fifth Annual Gina Bachauer International Piano Competition at Brigham Young University in Provo, Utah at the end of June. Both have been students of Sascha Gorodnitzki.

Duane Hulbert, 23, captured the grand prize, marking the fifth time in three years that he has taken first place in major competitions. Mr. Hulbert won a Steinway Model L. Grand Piano, valued at \$15,000, and has been invited to present 14 solo recitals during the coming season.

Mr. Hulbert received his Bachelor of Music Degree at Juilliard in 1978 and is now in the Doctoral Program.

Second prize of \$2,500 was won by James Barbagallo. In addition, Mr. Barbagallo, 24, won \$1,000 — the Becky Almond Tribute prize — for his performance of *Masks*, a work by Robert Muczynski, commissioned for this year's

(Continued next page)

(Menotti Opera/Music Festival, continued)

in Alice Tully Hall will include works by Berlioz, Beethoven, Barber and Gershwin, performed by the Juilliard Orchestra.

James Conlon will be guest conductor for the Juilliard Symphony's opening concert on October 24 in Alice Tully Hall. The major work is a performance of the rarely-heard *Dante Symphony* of Franz Liszt. The opening work will be the *Symphony in D Minor* of Franck.

The American Opera Center is planning a production of *Lucia di Lammermoor*, with opening night set for February 26, 1981. Conductor and stage director for the Donizetti opera will be announced later.

The Juilliard Theater Center will offer a repertory season of plays in the spring of 1981, and will also invite audiences to several productions during the season, according to Michael Langham, Director.

The Juilliard Dance Ensemble will present its repertory season in 1981 under the direction of Martha Hill. New and repertory works are planned.

(Bachauer Competition, continued)

competition. He received an additional \$100 for his performance of a work by Bach.

Mr. Barbagallo received both his Bachelor of Music and Master of Music Degree from Juilliard, and was in the School's Professional Studies program last year.

The ten-day competition included 45 pianists from 25 states and 14 foreign countries.

Juilliard held its second annual Gina Bachauer Memorial Piano Scholarship Competition early in September. The Competition took place after this issue of the Bulletin went to press. The winners will be announced in the December issue.

Norman Lloyd, on Staff and Faculty of Juilliard for 17 Years, Dies at Age 70

Norman Lloyd, 70, an administrator and member of the faculty of Juilliard for 17 years, from 1946 to 1963, died on July 31 at his home in Greenwich, Connecticut.

At Juilliard Mr. Lloyd served as Director of Education from 1946 to 1949, and for the next 14 years served as a member of the Literature and Materials of Music faculty, an innovative program that he was instrumental in designing and implementing.

A composer and author, Mr. Lloyd was also a prominent figure in dance. He invited choreographers he had worked with at Bennington College to join him at Juilliard. From these meetings and associations the nucleus of Juilliard's Dance Department was formed.

Mr. Lloyd designed the arts program at the Rockefeller Foundation in 1965. He was also Dean of the Oberlin College Conservatory of Music for several years, and throughout his life was active in writing about music and championing the cause of American music.

Dr. Anne Berger, Faculty Member Since 1935, Dies at Age 84

Dr. Anne H. Berger, a member of the Juilliard German faculty from 1935 until her retirement on June 30, 1979, died June 15 in her Manhattan apartment at the age of 84. She had been in failing health for some time.

Born in Militsch, Germany on June 10, 1896,

Dr. Berger received her Ph.D. from the University of Berlin in 1927. She also held a teaching diploma from the University of Frankfurt, and had studied at Columbia University and the University of London.

Besides Juilliard, she had taught at Brooklyn College, Columbia University and for many years at The New School for Social Research. She had published several articles on the teaching of the German language.

In 1978, Dr. Berger visited the People's Republic of China with a group of educators, on invitation from the National Education Association.

A private funeral service took place on June 16. Dr. Berger is survived by two sisters, Ilse Berger of Palisades, N.Y., and Hertha Flanter of Flushing, N.Y.; and a nephew, Alfred Flanter of Stony Brook, N.Y.

Faculty Activities

The world premiere of CLAUS ADAM's *Fantasy for Violoncello and Piano* was given at the University of Southern California's Bing Theater on June 15, with Mr. Adam and pianist Zita Caro.

Three Arias for Violin and Piano by BRUCE ADOLPHE received its world premiere on April 15 at the Hall of the Americas in the Organization of American States Building, Washington, D.C., as part of a recital by alumni Gil Morgenstern and James Barbagallo, given in commemoration of the ninetieth anniversary of the inter-American system. The concert was taped for future broadcast on WGMS.

JULIUS BAKER presented a free concert at the Meadows School of the Arts, SMU, on June 9. The concert was given in conjunction with master classes conducted by Mr. Baker on the SMU campus, June 8 through 14.

ROBERT BLOOM has joined the faculty of the Philadelphia College of the Performing Arts.

JANET BOOKSPAN conducted master classes at Manhattanville College's Summer Opera Workshop during its five-week program and performing tour from June 30 to August 1.

The Banff Centre for Continuing Education invited OREN BROWN to be voice consultant for the first week of their new Music Theatre Ensemble Pilot Project at the Banff School of Fine Arts, commencing September 29. He conducted a sequence of master classes with the entire staff and student body as well as spending time with each performer. The project is sponsored by the Alberta Ministry of Fine Arts and the Canadian Arts Council. On October 19, Mr. Brown conducted a master class for the Boston Chapter of the National Association of Teachers of Singing.

MARTIN CANIN was recently the pianist for an evening of chamber music by Dvorak featuring the *F Minor Trio* as the major work. This was part of the "L'Ensemble" series held at the Sacred Heart School.

On May 14, the Fordham University Glee Club presented a new song cycle by MICHAEL CZAJKOWSKI based on poems of Stephen Crane, in Pope Auditorium of Fordham University at Lincoln Center.

STANLEY DRUCKER joined the JUILLIARD STRING QUARTET in a concert of chamber music from the Library of Congress on June 8. Mr. Drucker played in the Brahms' *Quintet for Clarinet and Strings in B Minor*, Opus 115.

On June 14, PATRICIA HANDY conducted the Greenwich Philharmonia's "Evening in Paris" Gala Promenade Concert at the Greenwich High School, which included soloists from the

Juilliard American Opera Center.

CHARLES JONES' *The Fond Observer*, a song cycle on texts by Henry James, was given at the Mannes College of Music faculty composers concert on March 13, by Judith Clurman, soprano, and Sandra Dennis, piano, both Juilliard graduates.

On April 5, 8, 10 and 12, Donizetti's *Daughter of the Regiment* was presented in English by the West Michigan Opera Company at the Calvin College Fine Arts Center in Grand Rapids. The stage director for this production was DAVID HICKS.

THE JUILLIARD STRING QUARTET musically coached quartets from around the nation from May 5 to 11, at Michigan State University's third annual String Quartet Seminar.

DANIEL LEWIS presented his eight-member dance company at Marymount Manhattan College from June 12 to 15. During the season Mr. Lewis offered the New York premiere of his dance *There's Nothing Here Of Me But Me/1980*, and the company premiere of his *Mostly Beethoven/1979*.

JOSEPH MACHLIS received the 1980 Laurel Leaf Award given by the American Composers Alliance "for distinguished achievement in fostering and encouraging American music."

ROBERT MANN led a chamber music group at the Aspen Institute at Baca this summer.

Beginning June 16, MICHAEL MAULE conducted a two-week seminar sponsored by the Rock Hill Concert Ballet Company in South Carolina.

ROBIN MCCABE appeared in recital on April 27 in Meany Theater under the auspices of the Northwest Chamber Orchestra of Seattle, Washington.

ROGER NIERENBERG has been appointed conductor of the Stamford Symphony Orchestra for the 1980-81 season.

EMILY OPPENHEIMER played at the Garden Party and Annual Meeting of the Arts Council of Wilton, Connecticut on May 31.

Among the recipients of honorary degrees at Arizona State University's 94th commencement in May was VINCENT PERSICHETTI. Dr. Persichetti's composition *Mirror Etudes*, which was commissioned by Cameron University of Lawton, Oklahoma in memory of Mrs. Louise D. McMahon for the opening of the McMahon Fine Arts Center, was premiered on June 22.

JOSEF RAEFF spoke on competitions and chaired the jury for the N.G. Scholarship Fund in Milwaukee, Wisconsin, on April 8.

SAMUEL RHODES joined the Blair Quartet for a performance of his *String Quintet*, written twelve years ago. According to Mr. Rhodes, "The first and second movements have been performed separately, but the third movement has never been performed at all, and the whole thing has never been performed together." The performance took place at Vanderbilt's Underwood Auditorium, in Nashville, Tennessee, on April 1.

The Eastern Music Festival's July 19 concert featured LEONARD ROSE with Miklos Szenthelyi in the Brahms *Concerto for Violin and Cello*.

MARIAN SELDES has appeared in over 1,000 performances of Ira Levin's comedy-thriller *Deathtrap* on Broadway.

On May 10, DANCES / JANET SOARES Company performed modern dance works in a program sponsored by the Harrison Council for the Arts and Harrison High School. "In Pleasure's Company," a medieval-type program, was presented by the same group at the Marsh Sanctuary, Inc., Mount Kisco, New York, on June 28.

Cir. (D 150,154) (S 159,533)

This Clipping From
DALLAS, TEX.
NEWS

THE MUSICAL DIGEST

By IRVING KOLODIN

Dance Department To Enter Juilliard

NEW YORK, March 19.—One long chapter of American cultural history came to an end and a new one began this week with the announcement from William Schuman, director of the Juilliard School of Music, that a full-fledged department of the dance has been established at that famous institution. And it is dance, not Dance—mean-

WILLIAM SCHUMANING that such pioneers as Martha Graham, Doris Humphrey, Agnes de Mille, Jerome

Robbins and Jose Limon have won an academic recognition unthinkable in the early 30's.

Back when the Guild Theater was the temple of all "modern" dancers and Miss Graham their high priestess—her two or three appearances a year drew an audience which made Sinatra's bobby-soxers-to-come sound anemic—it seemed all a fad of the moment which would pass when the personal following of Miss Graham or Miss Humphrey or Miss de Mille went on to other enthusiasms. But the expressive technique of these pioneers continued to expand and mature; they developed disciples quite capable of sharing the stage with them and extending the scope of the works they could design. In the case of Miss de Mille, whose "Rodeo" begot the dances of "Oklahoma!" as surely as Lynn Riggs' play begot its book, she brought a new resource into the Broadway musical theater which has blossomed, in these late years, into a flower much more hardy than the orchidaceous "Follies" and "Scandals" of old.

(Copyright, 1951, Saturday Review of Literature, Inc.)

Cir. (D 153,124)

This Clipping From
CINCINNATI, OHIO
POST

The Juilliard School of Music in New York announces the inauguration of a new dance department there. The faculty will include Agnes De Mille, Martha Graham, Martha Hill, Doris Humphrey, Jose Limon, Jerome Robbins and Antony Tudor. Louis Horst has been engaged to teach dance composition, and Ann Hutchison dance notation.

Cir. (D 34,805) (S 34,361)

This Clipping From
MADISON, WIS.
STATE JOURNAL



Bill Doudna's

Spotlight

The Juilliard School of Music, New York, has organized a department of dance, with Martha Hill as director. On the faculty will be Agnes DeMille, Martha Graham, Doris Humphrey, Jose Limon,

Jerome Robbins, and Antony Tudor — almost all of whom have danced in Madison.

Cir. (D 19,995)

This Clipping From
NEW LONDON, CONN.
DAY

Martha Hill Gets Juilliard School Post

The Juilliard School of Music in New York City has engaged Martha Hill as director of its newly organized department of dance.

Miss Hill, a member of the faculty of New York University and Bennington (Vt.) college, is a director of the annual Connecticut college-New York university School of the Dance in this city each summer.

Also engaged for the Juilliard dance faculty are Louis Horst, Doris Humphrey and Jose Limon, also with the summer dance school here.

Cir. (D 541,269) (S 1,007,060)

This Clipping From
NEW YORK, N. Y.
TIMES

TO HEAD JUILLIARD UNIT

Martha Hill Appointed Director
of New Dance Department

The Juilliard School of Music has engaged Martha Hill as director of its newly organized Department of Dance. Miss Hill, a member of the faculties of New York University and Bennington (Vt.) College, is a director of the annual Connecticut College School of the Dance and Festival at New London each summer.

Also engaged for the dance faculty are Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon, Jerome Robbins and Antony Tudor. Further appointments are still to be made.

Cir. (D 541,269) (S 1,007,060)

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Cir. (D 150,154) (S 159,533)

This Clipping From
DALLAS, TEX.
NEWS

★ MISS GRAHAM AT JUILLIARD

Special to The News

NEW YORK, March 19.—Martha Graham, Agnes DeMille, Jerome Robbins, Antony Tudor, Jose Limon, Doris Humphrey will join the faculty of the newly organized dance department at the Juilliard School of Music in New York. William Schuman, president, has announced that Martha Hill of New York University will direct the new department.

Specialists who will contribute to the curriculum will include Louis Horst to teach dance composition, Ann Hutchison for dance notation, and Helen Lanfer.

Juilliard Adds Department of Dance

Cir. (D 88,062)

This Clipping From
NASHVILLE, TENN.
BANNER

MAR 24 1951

One long chapter of American cultural history came to an end and a new one began this week with the announcement from William Schuman, director of the Juilliard School of Music, that a full-fledged department of the dance has been established at that famous institution. And it is dance, not Dance—meaning that such pioneers as Martha Graham, Doris Humphrey, Agnes de Mille, Jerome Robbins and Jose Limon have won an academic recognition unthinkable in the early Thirties.

Back when the Guild Theater was the temple of all "modern" dancers and Miss Graham their high priestess—her two or three appearances a year drew an audience which made Sinatra's bobby-soxers-to-come sound anemic—it seemed all a fad of the moment which would pass when the personal following of Miss Graham or Miss Humphrey or Miss de Mille went on to other enthusiasms. But the expressive technique of these pioneers continued to expand and mature; they developed disciples quite capable of sharing the stage with them and extending the scope of the works they could design. In the case of Miss de Mille, whose "Rodeo" begot the dances of "Oklahoma!" as surely as Lynn Riggs' play begot its book, she brought a new resource into the Broadway musical theater which has blossomed, in these late years, into a flower much more hardy than the orchidaceous "Follies" and "Scandals" of old.

And now, under the direction of Martha Hill, famous for her work at Bennington College in Vermont and elsewhere, they are to comprise the faculty of this new department of dance, along with Anthony Tudor, Louis Horst (for years Miss Graham's musical director, when the "music" was as likely to be a solo for bass drum as it was a piano trying to sound like an Aztec ritual) and several others whose engagement has not been finalized! It all calls for an exclamation point to mark a new step forward in the musical-education field, which could have wide ripples of influence through the whole country. Thus, what "Red Shoes" and the Sadlers Wells Ballet have done on one level the Juilliard School hopes to do on another.

Doubtless the influential figure in this whole development is William Schuman, himself one of America's representative composers as well as a stimulating force in the educational field. Certainly the work he has done for such related enterprises as Tudor's "Undertow" (for Ballet Theater), Miss Graham's "Judith" and "Night Journey" has given him an insight into the whole field that he would not have had otherwise. One intention is to bring together representative exponents of all schools of thinking in the dance field, to train performers who are not as limited as most of today's dancers are.

A broader intention is to combine musical training with muscular

lar training, to produce dancers better versed in the complementary art of sound than has customarily been the case. As in its musical departments, admittance to the new division will be limited to young dancers of outstanding gifts, possessed of the preliminary training to justify advanced study on a scholarship basis. No doubt information will be forthcoming when and where applicants may inquire further into time and conditions of auditions. The future for an American dance "movement" (in several senses of that word) looks better than ever.



William Schuman

Cir. (D 41,188)

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD

MAR 24 1951

HERE—FOR PEOPLE

And now under the direction of Martha Hill, famous for her work at Bennington (Vt.) College and elsewhere, they are to comprise the faculty of this new department of dance, along with Anthony Tudor, Louis Horst (for years Miss Graham's musical director, when the music was as likely to be a solo for bass drum as it was a piano trying to sound like an Aztec ritual) and several others whose engagement has not been finalized! It all calls for an exclamation point to mark a new step forward in the musical-education field, which could have wide ripples of influence through the whole country. Thus, what "Red Shoes" and the Sadlers Wells Ballet have done on one level the Juilliard School hopes to do on another.

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Cir. (D 63,107) (Sat. 59,330)

This Clipping From
NEW YORK, N. Y.
TELEGRAPH

MAR 22 1951

Juilliard Appoints Dancers to Faculty

Leading figures in the field of dance and dance education have accepted invitations to join the faculty of the newly organized Department of Dance of Juilliard School of Music, it was announced yesterday by William Schuman, President of the School. They are Agnes De Mille, Martha Graham, Martha Hill, Doris Humphrey, Jose Limon, Jerome Robbins and Anthony Tudor.

Martha Graham Among Pioneers on Faculty

By IRVING KOLODIN

ONE long chapter of American cultural history came to an end and a new one began this week with the announcement from William Schuman, director of the Juilliard School of Music, that a full-fledged department of the dance has been established at that famous institution. And it is dance, not Dance—meaning that such pioneers as Martha Graham, Doris Humphrey, Agnes de Mille, Jerome Robbins and Jose Limon have won an academic recognition unthinkable in the early '30s.

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W. Schuman

IN THE CASE of Miss de Mille, whose "Rodeo" begot the dances of "Oklahoma!" as surely as Lynn Riggs' play begot its book, she brought a new resource into the Broadway musical theater which has blossomed, in these late years, into a flower much more hardy than the orchidaceous "Follies" and "Scandals" of old.

And now, under the direction of Martha Hill, famous for her work at Bennington College, in Vermont, and elsewhere, they are to be the faculty of this new department of dance, along with Anthony Tudor, Louis Horst (for years Miss Graham's musical director, when the "music" was as likely to be a solo for bass drum as it was a piano trying to sound like an Aztec ritual) and several others whose engagement has not been finalized.

It all calls for an exclamation point to mark a new step forward in the musical-education field, which could have wide ripples of influence through the whole country. Thus, what "Red Shoes" and the Sadlers Wells Ballet have done on one level the Juilliard School hopes to do on another.

DOUBTLESS the influential figure in this whole development is William Schuman, himself one of America's representative composers as well as a stimulating force in the educational field. Certainly the work he has done for such related enterprises as Tudor's "Undertow" (for Ballet Theater), Miss Graham's "Judith" and "Night Journey" has given him an insight into the whole field that he would not have had otherwise.

One intention is to bring together representative exponents of all schools of thinking in the dance field, to train performers who are not as limited as most of today's dancers are. A broader intention is to combine musical training with muscular training, to produce dancers better versed in the complementary art of sound than has customarily been the case.

As in its musical departments, admittance to the new division will be limited to young dancers of outstanding gifts, possessed of the preliminary training to justify advanced study on a scholarship basis.

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This Clipping From
OTTAWA, CANADA
CITIZEN

MAR 24 1951

Music And Drama

Academic Recognition For Modern Style Of Dance

By Irving Kolodin

NEW YORK — One long chapter of American cultural history came to an end and a new one began this week with the announcement from William Schuman, director of the Juilliard School of Music, that a full-fledged department of the dance has been established at the famous institution. And it is dance, not Dance — meaning that such pioneers as Martha Graham, Doris Humphrey, Agnes de Mille, Jerome Robbins and Jose Limon have won an academic recognition unthinkable in the early Thirties.

Back when the Guild Theater was the temple of all "modern" dancers and Miss Graham their high priestess — her two or three appearances a year drew an audience which made Sinatra's bobby-soxers-to-come sound anemic — it seemed all a fad of the moment which would pass when the personal following of Miss Graham or Miss Humphrey or Miss de Mille went on to other enthusiasms. But the expressive technique of these pioneers continued to expand and mature; they developed disciples quite capable of sharing the stage with them and extending the scope of the works they could design.

And now, under the direction of Martha Hill, famous for her work at Bennington College in Vermont and elsewhere, they are to comprise the faculty of this new department of dance, along with Antony Tudor, Louis Horst (for years Miss Graham's musical director, when the "music" was as likely to be a solo for bass drum as it was a piano trying to sound like an Aztec ritual) and several others whose engagement has not been finalized! It all calls for an exclamation point to mark a new step forward in the musical-education field, which could have wide ripples of influence through the whole country. Thus, what "Red Shoes" and the Sadler's Wells Ballet have done on one level the Juilliard School hopes to do on another.

One intention is to bring together representative exponents of all schools of thinking in the dance field, to train performers who are not as limited

Cir. (D 185,018) (S 116,384)

This Clipping From
TOLEDO, OHIO
BLADE

MAR 25 1951

Juilliard School Dance Faculty Is Announced

NEW YORK, March 24—Leading figures in the field of dance and dance education have accepted invitations to join the faculty of the newly organized dance department of the Juilliard School of Music, it was announced today by William Schuman, president of the school.

They are: Agnes De Mille, Martha Graham, Martha Hill, Doris Humphrey, Jose Limon, Jerome Robbins, Antony Tudor.

Mr. Schuman also announced that Miss Hill has been engaged as director of the new department. She is at present associated with the School of Education at New York University and directs its work in dance. Miss Hill also heads the Department of Dance at Bennington College and is one of the founders and directors of the New York University-Connecticut College Summer School of the Dance. In addition to these positions, she is also on the advisory commission of the School of Performing Arts of New York City.

Appointments will be made to insure that each portion of the broad curriculum will be in the hands of specialists.

Entrance examinations for the academic year 1951-1952 will be held at Juilliard School of Music June 4 through June 7 and Sept. 11 through Sept. 15. Prospective students have the option of taking their examinations at either time.

...ing with musical training, to produce dancers better versed in the complementary art of sound than has customarily been the case. As in its musical departments, admittance to the new division will be limited to young dancers of outstanding gifts, possessed of the preliminary training to justify advanced study on a scholarship basis.

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD

MAR 24 1951

THE MUSIC BOX

It Looks To Juilliard As If The Dance
Will Be Around For A While

By IRVING KOLODIN

ONE long chapter of American cultural history came to an end and a new one began this week with the announcement from William Schuman, director of the Juilliard School of Music, that a full-fledged department of the dance has been established at that famous institution. And it is dance, not Dance — meaning that such pioneers as Martha Graham, Doris Humphrey, Agnes de Mille, Jerome Robbins, and Jose Limon have won an academic recognition unthinkable in the early Thirties.

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WILLIAM SCHUMAN

enthusiasm. But the expressive technique of these pioneers continued to expand and mature; they developed disciples quite capable of sharing the stage with them and extending the scope of the works they could design. In the case of Miss de Mille, whose "Rodeo" begot the dances of "Oklahoma!" as surely as Lynn Riggs's play begot its book, she brought a new resource into the Broadway musical theater which has blossomed these late years into a flower much more hardy than the orchidaceous "Follies" and "Scandals" of old.

This Clipping From
TEXARKANA, ARK.
GAZETTE

MAR 25 1951

The Music Box

Department of Dance Set Up At Juilliard School of Music

By IRVING KOLODIN
Music Editor, The Saturday
Review of Literature

New York — One long chapter of American cultural history came to an end and a new one began this week with the announcement from William Schuman, director of the Juilliard School of Music, that a full-fledged department of the dance has been established at that famous institution. And it is dance, not Dance, meaning that such pioneers as Martha Graham, Doris Humphrey, Agnes de Mille, Jerome Robbins and Jose Limon have won an academic recognition unthinkable in the early Thirties.

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"Rodeo" begot the dances of "Oklahoma", as surely as Lynn Riggs' play begot its book, she brought a new resource into the Broadway musical theater which has blossomed, in these late years, into a flower much more hardy than the orchidaceous "Follies" and "Scandals" of old.

And now, under the direction of Martha Hill, famous for her work at Bennington College in Vermont and elsewhere, they are to comprise the faculty of this new department of dance, along with Anthony Tudor, Louis Horst (for years Miss Graham's musical director, when the "music" was as likely to be a solo for bass drum as it was a piano trying to sound like an Aztec ritual) and several others whose engagement has not been finalized! It all calls for an exclamation point to mark a new step forward in the musical-education field, which could have wide ripples of influence through the whole country. Thus, what "Red Shoes" and the Sadlers Wells Ballet have done on one level the Juilliard School hopes to do on another.

Doubtless the influential figure in this whole development is William Schuman, himself one of America's representative composers as well as a stimulating force in the educational field. Certainly

the work he has done for such related enterprises as Tudor's "Underdow" (for Ballet Theater), Miss Graham's "Judith" and "Night Journey" has given him an insight into the whole field that he would not have had otherwise. One intention is to bring together representative exponents of all schools of thinking in the dance field, to train performers who are not as limited as most of today's dancers are.

A broader intention is to combine musical training with muscular training, to produce dancers better versed in the complementary art of sound than has customarily been the case. As in its musical departments, admittance to the new division will be limited to young dancers of outstanding gifts, possessed of the preliminary training to justify advanced study on a scholarship basis. No doubt information will be forthcoming when and where applicants may inquire further into time and conditions of auditions. The future for an American dance "movement" (in several sense of that word) look better than ever.

This Clipping From
COLUMBUS, OHIO
DISPATCH

MAR 25 1951

Juilliard's Dance Dept. Membership

NEW YORK—Leading figures in the field of dance and dance education have accepted invitations to join the faculty of the newly organized Department of Dance of Juilliard School of Music, it is announced by William Schuman, president of the school. They are: Agnes De Mille, Martha Graham, Martha Hill, Doris Humphrey, Jose Limon, Jerome Robbins and Anthony Tudor.

Mr. Schuman also announced that Miss Hill has been engaged to serve as director of the new department. She is at present associated with the school of education at New York University and directs its work in dance. Miss Hill also heads the department of dance at Bennington College and is one of the founders and directors of the New York University Connecticut College Summer School of the dance. In addition to these positions, she is also on the advisory commission of the School of Performing Arts of New York City.

In the near future further appointments will be made to insure that each portion of the broad curriculum will be in the hands of specialists. In this connection Louis Horst has been engaged to teach dance composition, Ann Hutchinson dance notation, and that Helen Lanfer, well known in the field of music for the dance, has also accepted an invitation to join the faculty.

The curriculum of the dance department will make it possible for students to work under the direct supervision of seasoned artists and at the same time to participate in the performances and classroom activities of the school. Emphasizing the fact that students will be accepted on the same basis as students in music—that is, through competitive examinations—Mr. Schuman pointed out that the unique feature of the new department is its offer of training in the dance in conjunction with a thorough background in music and general education on the college level. In addition, properly qualified students will be permitted to enroll in courses of study leading either to the diploma and post-graduate diploma, or to the bachelor of science degree and master of science degree.

Entrance examination for the academic year 1951-1952 will be held at Juilliard School of Music June 4 through June 7 and Sept. 11 through Sept. 15. Prospective students have the option of taking their examinations at either time.

This Clipping From
CHICAGO, ILL.
TRIBUNE

MAR 25 1951

Theater Notes

Appointed to the faculty of the newly organized department of dance of the Juilliard School of Music are Agnes De Mille, Martha Graham, Martha Hill, Doris Humphrey, Jose Limon, Jerome Robbins, and Anthony Tudor. Miss Hill, who heads the department of dance at Bennington, is the director of the Juilliard department, which also will hold Louis Horst as teacher of dance composition, Ann Hutchinson as teacher of dance notation, and Helen Lanfer in the field of music for the dance. Entrance examinations for the 1951-52 year will be held at the Juilliard in New York June 4 thru June 7 and Sept. 11 thru Sept. 15.

This Clipping From
WESTERLY, R. I.
SUN

MAR 21 1951

N. London Dance School Faculty Appointed in N Y

New London, March 21—Martha Hill, co-director of the Connecticut College School of the Dance which is held on the college camps each summer, has been appointed director of the newly organized department of Dance at The Juilliard School of Music in New York City, it has been announced.

Miss Hill is a member of the faculties of New York University and Bennington (Vt.) College.

Also engaged for the dance faculty at the Juilliard School are Agnes deMille, Martha Graham, Ann Hutchinson, Helen Lanfer, Jerome Robbins, Anthony Tudor, and Louis Horst, Doris Humphrey and Jose Limon, the latter three also members of the summer faculty at the Connecticut College summer dance school.

This Clipping From
WICHITA, KAN.
BEACON

JUILLIARD OPENS NEW CHAPTER IN CULTURE OF U. S.

By IRVING KOLODIN

NEW YORK.—One long chapter of American cultural history came to an end and a new one began this week with the announcement from William Schuman, director of the Juilliard School of Music, that a full-fledged department of the dance has been established at that famous institution.

And it is dance, not Dance—meaning that such pioneers as Martha Graham, Doris Humphrey, Agnes de Mille, Jerome Robbins and Jose Limon have won an academic recognition unthinkable in the early thirties.

Back when the Guild Theater was the temple of all "modern" dancers and Miss Graham their high priestess—her two or three appearances a year drew an audience which made Sinatra's bobby-soxers-to-come sound anemic—it seemed all a fad of the moment which would pass when the personal following of

Miss Graham or Miss Humphrey or Miss de Mille went on to other enthusiasms. But the expressive technique of these pioneers continued to expand and mature; they developed disciples quite capable of sharing the stage with them and extending the scope of the works they could design. In the case of Miss de Mille, whose "Rodeo" begot the dances of "Okla-homa" as surely as Lynn Riggs' play begot its book, she brought a new resource into the Broadway musical theater which has blossomed, in these late years, into a flower much more hardy than the orchidaceous "Follies" and "Scandals" of old.

And now, under the direction of Martha Hill, famous for her work at Bennington College in Vermont and elsewhere, they are to com-

prise the faculty of this character was strong mind and have, and that no strong mind would like in his dream world to tend to ask for everything he suspicion that everybody has been it is because they have a shrewd Pentagon and of the administration, tion all the recommendations of the- cepted outright and without ques- this country. If they have not ac- viction to the reasonable people of a military policy which carried con- depended upon the formation of sive and painful military effort has the popular support of an expen-



William Schuman

is to bring together representative exponents of all schools of thinking in the dance field, to train performers who are not as limited as most of today's dancers are.

A broader intention is to combine musical training with muscular training, to produce dancers better versed in the complementary art of sound than has customarily been the case. As in its musical departments, admittance to the new division will be limited to young dancers of outstanding gifts, possessed of the preliminary training to justify advanced study on a scholarship basis. No doubt information will be forthcoming when and where applicants may inquire further into time and conditions of auditions. The future for an American dance "movement" (in several senses of that word) looks better than ever.

This Clipping From
HOUSTON, TEX.
CHRONICLE

MAR 25 1951

World Of Fine Arts

Going out on a limb to make a few predictions about winners of the Critics Circle Awards to be presented April 3, Critical Digest, the weekly theatrical newsletter cast its guesses in the direction of Clifford Odets' "The Country Girl" for the Best American Play of the Year.

Christopher Fry's "The Lady's Not for Burning," will win the foreign play award, they feel.

Predictions are based on the fact that both these plays received 23 favorable reviews out of 30 principal criticisms tabulated. The musical "Guys and Dolls," was the critics' favorite show of the season in their reviews at least, winning 29 "pro" votes out of 30.

Exciting slate of dance instructors was named for Juilliard's new dance department: Agnes de Mille, Martha Graham, Martha Hill, Lois Humphrey, Jose Limon, Jerome Robbins, Antony Tudor.

This Clipping From
MEMPHIS, TENN.
COMMERCIAL APPEAL

MAR 25 1951

Juilliard To Teach Dance

NEW YORK, March 24.—A Department of Dance will be added to the Juilliard School of music next year, William Schuman, president, said yesterday. In addition to a general staff of teachers, leading choreographers and dancers in the modern and ballet fields will serve as instructors, and evenings of dance recitals will be added to the school's public activities program.

This Clipping From
PHILADELPHIA, PA.
DISPATCH

MAR 25 1951

Dance Unit Formed At Juilliard School

NEW YORK. — Leading figures in the field of dance and dance education have accepted invitations to join the faculty of the newly organized Department of Dance of Juilliard School of Music, it was announced by William Schuman, president of the school. They are: Agnes De Mille, Martha Graham, Martha Hill, Doris Humphrey, Jose Limon, Jerome Robbins, Antony Tudor.

Mr. Schuman also announced that Martha Hill has been engaged to serve as director of the new department. She is at present associated with the School of Education at New York University and directs its work in dance. Miss Hill also heads the Department of Dance at Bennington College and is one of the founders and directors of the New York University-Connecticut College Summer School of the Dance.

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS

MAR 25 1951

The Juilliard School of Music announces its faculty for the new Department of the Dance, with Martha Hill assuming directorship assisted by Agnes De Mille, Martha Graham, Doris Humphrey, Jose Limon, Jerome Robbins and Antony Tudor.

The curriculum of the Dance Department will make it possible for students to work under the direct supervision of seasoned artists and at the same time participate in class activities. Qualified students can point towards diploma, graduate or bachelor's and master's degrees.

Highlights In Today's Musical World

By IRVING KOLODIN

New York—One long chapter of American cultural history came to an end and a new one began this week with the announcement from William Schuman, director of the Juilliard School of Music, that a full-fledged department of the dance has been established at that



WILLIAM SCHUMAN

famous institution. And it is dance, not Dance — meaning that such pioneers as Martha Graham, Doris Humphrey, Agnes de Mille, Jerome Robbins and Jose Limon have won an academic recognition unthinkable in the early Thirties.

Back when the Guild Theater was the temple of all "modern" dancers and Miss Graham their high priestess—her two or three appearances a year drew an audience which made Sinatra's bobby-soxers-to-come sound anemic—it seemed all a fad of the moment which would pass when the personal following of Miss Graham or Miss Humphrey or Miss de Mille went on to other enthusiasms. But the expressive technique of these pioneers continued to expand and mature; they developed disciples quite capable of sharing the stage with them and extending the scope of the works they could design. In the case of Miss de Mille, whose "Rodeo" begot the dances of "Oklahoma!" as surely as Lynn Riggs' play begot its book, she brought a new resource into the Broadway musical theater which has blossomed, in these late years, into a flower much more hardy than the orchidaceous "Follies" and "Scandals" of old.

And now, under the direction of Martha Hill, famous for her work at Bennington College in Vermont and elsewhere, they are to comprise the faculty of this new department of dance, along with Antony Tudor, Louis Horst (for years Miss Graham's musical director, when the music was as likely to be a solo bass drum as it was a piano

trying to sound like an Aztec ritual) and several others whose engagement has not been finalized! It all calls for an exclamation point to mark a new step forward in the musical-education field, which could have wide ripples of influence through the whole country. Thus, what "Red Shoes" and the Sadlers Wells Ballet have done on one level the Juilliard School hopes to do on another.

Doubtless the influential figure in this whole development is William Schuman, himself one of America's representative composers as well as a stimulating force in the educational field. Certainly the work he has done for such related enterprises as Tudor's "Undertow" (for Ballet Theater), Miss Graham's "Judith" and "Night Journey" has given him an insight into the whole field that he would not have had otherwise. One intention is to bring together representative exponents of all schools of thinking in the dance field, to train performers who are not as limited as most of today's dancers are.

A broader intention is to combine musical training with muscular training, to produce dancers better versed in the complementary art of sound than has customarily been the case. As in its musical departments, admittance to the new division will be limited to young dancers of outstanding gifts, possessed of the preliminary training to justify advanced study on a scholarship basis. No doubt information will be forthcoming when and where applicants may inquire further into time and conditions of auditions. The future for an American dance "movement" (in several senses of that word) looks better than ever.

Cir. (D 15,949) (S 16,525)

This Clipping From
SANTA BARBARA, CALIF.
EVENING NEWS PRESS

MAR 26 1951

Miss Graham On Juilliard Dance Faculty

Dancer Martha Graham, whose mother, Mrs. Homer Duffy, makes her residence in Santa Barbara and who has become through the years of her phenomenal rise in the field of modern dance one of this town's favorite artists, has accepted an invitation to join the faculty of the newly organized Department of Dance of Juilliard School of Music in New York, according to William Schumann, President of the School. Other prominent dancers and choreographers who will teach at Juilliard are Agnes De Mille, Martha Hill, Doris Humphrey, Jerome Robbins and Antony Tudor.

Schuman also announced that Miss Hill has been engaged to serve as Director of the new Department. She is at present associated with the School of Education at New York University and directs its work in Dance. Miss Hill also heads the Department of Dance at Bennington College and is one of the founders and directors of the New York University-Connecticut College Summer School of the Dance. In addition to these positions, she is also on the advisory commission of the School of Performing Arts of New York City.

In the near future further appointments will be made to insure that each portion of the board curriculum will be in the hands of specialists. In this connection, Schuman announced that Louis Horst has been engaged to teach dance composition, Ann Hutchison dance notation, and that Helen Lanfer, well known in the field of music for the Dance, has also accepted an invitation to join the faculty.

Cir. (D 330,240) (S 677,761)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 25 1951

THE DANCE WORLD

Juilliard Establishes New Dance Section Headed by Martha Hill

By WALTER TERRY

A DISTINGUISHED faculty has been engaged for the newly organized department of dance at the Juilliard School of Music. Last week William Schuman, president of Juilliard, announced that Martha Hill would be director of the new department and that its staff would include Agnes de Mille, Martha Graham, Doris Humphrey, Jose Limon, Jerome Robbins and Antony Tudor.

Under this faculty of artist-teachers, it will be possible, Mr. Schuman believes, to provide the students of dance with a comprehensive program of study in the repertoires, as well as in the techniques, of ballet and modern dance. As a matter of fact, the new department's curriculum provides for the study and re-creation of modern dance and ballet masterpieces under the personal direction, whenever possible, of the choreographers concerned. The students will also, of course, have equal opportunity to create their own dance works, often in collaboration with student composers at Juilliard.

In addition to courses in the techniques and repertoires of modern dance and ballet, Juilliard will offer instruction in folk dance, in dance notation, in dance composition and in complementary studies aimed at insuring young dancers an adequate preparation in music. Ann Hutchison has been engaged to teach the special course in dance notation, dance composition is to be taught by Louis Horst and Helen Lanfer, a specialist in music for dance, will also join the faculty at a later date. Other teaching experts, other courses and workshop schedules will be added as the new department takes shape and specific student needs are ascertained.

Study in the Juilliard's department of dance will be on the professional level and admission to the school for dancers will be—

concert purposes, and in this there is historical precedence in the large number of famous works originally written for the dance or in dance forms.

"For these reasons, it is important for the art of music that dancers have the highest musical standards. Finally, it is the hope of the school in establishing this department that by giving a thorough training in dance and at the same time developing musician-ship in dancers, it will at once be contributing to both arts."

With Martha Hill as director, with such a faculty and with such an ambitious curriculum there is every reason to believe that Juilliard's department of dance will develop into a true dance academy. Miss Hill, presently director of dance at New York University and Bennington College and co-founder, with Ruth Bloomer, of the summer-time dance school and festival at New London, Conn., will devote her entire time to the new department; and when Miss Hill devotes her time and inexhaustible energies to a project, things really get done. Dance, at Juilliard, is off to an auspicious start.

Cir. (D 85, S 130,762)

This Clipping From
SPOKANE, IDAHO
SPOKESMAN-HERALD
VIEW

Dance Study to Be Given at Juilliard

By IRVING KOLODIN

One long chapter of American cultural history came to an end and a new one began this week with the announcement from William Schuman, director of the Juilliard school of music, that a full-fledged department of the dance has been established at that institution.

It is dance, not Dance—meaning that such pioneers as Martha Graham, Doris Humphrey, Agnes de Mille, Jerome Robbins and Jose



WILLIAM SCHUMAN

Limon have won an academic recognition unthinkable in the early '30's.

Back when the Guild theater was the temple of all "modern" dancers and Miss Graham their high priestess—her two or three appearances a year drew an audience which made Sinatra's bobby-soxers-to-come sound anemic—it seemed all a fad of the moment which would pass when the personal following of Miss Graham or Miss Humphrey or Miss de Mille went on to other enthusiasms.

But the expressive technique of these pioneers continued to expand and mature; they developed disciples quite capable of sharing the stage with them and extending the scope of the works they could design.

Brought New Phase

In the case of Miss de Mille, whose "rodeo" begot the dances of "Oklahoma!" as surely as Lynn Riggs' play begot its book, she brought a new resource into the Broadway musical theater which has blossomed, in these late years, into a flower much more hardy than the orchidaceous "follies" and "scandals" of old.

Now, under the direction of Martha Hill, famous for her work at Bennington college in Vermont and elsewhere, they are to comprise the faculty of this new department of dance, along with Antony

Cir. (D 33,689)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

MAR 27 1951

Life magazine is carrying some revealing photographs of artists made during recording sessions. Among those photographed by W. Eugene Smith were Joseph Szigeti, Bruno Walter, Gregor Piatigorsky, Wanda Landowska, Igor Stravinsky, Guido Cantelli, Rudolph Serkin, Claudio Arrau, George Szell and Artur Rodzinski. Musicians, being perfectionists, will understand Wanda Landowska, who made 24 recordings before finding "one fit for release" and yet marvel at Arturo Toscanini and his persistence in taking "10 years, two symphony orchestras and 26 attempts before he would approve his recording of Debussy's 'La Mer,' a 23-minute work."

the Juilliard School of Music, has announced the faculty for the newly organized department of dance at the school. It includes Agnes de Mille, Martha Graham, Martha Hill, Doris Humphrey, Jose Limon, Jerome Robbins and Antony Tudor. Miss Hill has been named as director.

Entrance examinations for the year 1951-52 will be held at the Juilliard School of Music June 4 through 7 and Sept. 11 through 15. Prospective students have the option of taking their examinations at either time.

Tudor, Louis Horst (for years Miss Graham's musical director, when the "music" was as likely to be a solo for bass drum as it was a piano trying to sound like an Aztec ritual) and several others whose engagement has not been finalized!

It all calls for an exclamation point to mark a new step forward in the musical-education field, which could have wide ripples of influence through the whole country. Thus, what "Red Shoes" and the Sadlers Wells ballet have done on one level, the Juilliard school hopes to do on another.

Doubtless the influential figure in this whole development is William Schuman, himself one of America's representative composers as well as a stimulating force in the educational field. Certainly the work he has done for such related enterprises as Tudor's "Undertow" (for Ballet theater), Miss Graham's "Judith" and "Night Journey" has given him an insight into the whole field that he would not have had otherwise.

Aims Are Cited

One intention is to bring together representative exponents of all schools of thinking in the dance field, to train performers who are not as limited as most of today's dancers are.

A broader intention is to combine musical training with muscular training, to produce dancers better versed in the complementary art of sound than has customarily been the case. As in its musical departments, admittance to the new division will be limited to young dancers of outstanding gifts, possessed of the preliminary training to justify advanced study on a scholarship basis.

No doubt information will be forthcoming when and where applicants may inquire further into time and conditions of auditions. The future for an American dance "movement" (in several senses of that word) looks better than ever.

11:00-2 News, Alan Jackson	11:00-2 News, Alan Jackson
4 Broadway Open House	4 Broadway Open House
5 Richard Hayes Show	5 Richard Hayes Show
9 News, John Wingate	9 News, John Wingate
11 News and weather	11 News and weather
13 Film, "Danger Ahead"	13 Film, "Danger Ahead"
11:10-2 Film, "Railroaded"	11:10-2 Film, "Railroaded"
11:15-7 Faye Emerson Show	11:15-7 Faye Emerson Show
9 Film, "Children of Wild"	9 Film, "Children of Wild"
11 Film, "Gale Storm, Johnny"	11 Film, "Gale Storm, Johnny"
11:30-5 Herald Tribune News	11:30-5 Herald Tribune News
12:00-4 News, Bob Wilson	12:00-4 News, Bob Wilson
1:00-11 News, sports, weather	1:00-11 News, sports, weather
7-WOR-9-WPIX-11-WATV-13	7-WOR-9-WPIX-11-WATV-13

Cir. (D 2,329,272) (S 4,476,684)

This Clipping From
NEW YORK, N. Y.
NEWS

MAR 27 1951

Broadway

By DANTON WALKER

Manhattan Memoranda

If the Senate crime investigating committee continues to exist beyond its scheduled termination this Saturday, it will concentrate on Republican bailiwicks under pressure from the White House. . . . One big exception would be the Mayor Hague regime of Jersey City. . . . The appropriation of La Prensa by the Argentine Government may well cancel out the long projected visit of Mme. Peron to Washington. . . . Latest government probe concerns an investigation of Internal Revenue Dept. investigators on charges of financial kickbacks. . . . Boris Kostelanetz, who served as special general counsel to Senator Estes Kefauver, to run for District Attorney of New York County next time out. . . . Consolidated Edison has canceled all visitors' tours through its plants for security reasons. . . . Local musicians getting steamed up about the new proposed assessments of Local 802 to be passed on April 2.

★ ★ ★

Friends of Bill O'Dwyer, who are convinced that he's innocent of any wrongdoing, are urging him to submit to a lie detector test to 'clear' himself. . . . It's been estimated that over 15 billion dollars was spent on gambling last year. . . . A TV censorship board to keep out raw gags and poor taste in shows is proposed in a bill of Representative Thomas Lane of Massachusetts. . . . The Juilliard School of Music is opening a dance department for the first time in its history. . . . Broadway hears that Conrad Hilton and Howard Johnson are planning a chain of motel-and-restaurant combinations.

★ ★ ★

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

APR 1 - 1951

Dance Projects Announced

Martha Hill, head of the Bennington College Dance Department and one of the founders and directors of the New York University-Connecticut College Summer School of the Dance, has been appointed Director of the new Juilliard School of Music Dance Department by Juilliard's President, William Schuman. The imposing faculty will include Agnes De Mille, Martha Graham, Martha Hill, Doris Humphrey, Jose Limon, Jerome Robbins and Antony Tudor. In addition, Louis Horst has been engaged to teach dance composition, Ann Hutchison dance notation, and Helen Dauber in the field of music for the dance. Other appointments are promised later.

The curriculum of the Juilliard Dance Department will make it possible for students to work under the direct supervision of seasoned artists and at the same time to participate in the performances and classroom activities of the School. Students will be accepted on the same basis as those in music—through competitive examinations. Properly qualified students will be permitted to enroll in courses of study leading either to the Diploma and Post-graduate Diploma, or to the Bachelor of Science Degree and Master of Science Degree. Entrance examinations for the academic year 1951-52 will be held at Juilliard, June 4 through 7 and Sept. 11 through 15. . . .

Cir. (D 55,896)

This Clipping From
ERIE, PA.
TIMES

MAR 28 1951

Broadway - By Danton Walker

IF THE senate crime investigating committee continues to exist beyond its scheduled termination this Saturday, it will concentrate on Republican bailiwicks under pressure from the White House. . . . The appropriation of La Prensa by the Argentine government may well cancel out the long projected visit by Mme. Peron to Washington. . . . Latest government probe concerns an investigation of internal revenue department investigators on charges of financial kickbacks. . . . Boris Kostelanetz, who served as special general counsel to Senator Estes Kefauver, to run for district attorney of New York county next time out. . . . Consolidated Edison has cancelled all visitors' tours through its plants for security reasons. . . . Local musicians getting steamed up about the new proposed assessments of Local 802 to be passed on April 2.



Walker tours through its plants for security reasons. . . . Local musicians getting steamed up about the new proposed assessments of Local 802 to be passed on April 2.

★ ★ ★

FRIENDS OF Bill O'Dwyer, who are convinced that he's innocent of any wrongdoing, are urging him to submit to a lie detector test to 'clear' himself. . . . It's been estimated that over 15 billion dollars was spent on gambling last year. . . . A TV censorship board to keep out raw gags and poor taste in shows is proposed in a bill of Representative Thomas Lane of Massachusetts. . . . The Juilliard School of Music is opening a dance department for the first time in its history. . . . Broadway hears that Conrad Hilton and Howard Johnson are planning a chain of motel-and-restaurant combinations.

THE JOURNAL-
AMERICAN ASSOCIATION FOR HEALTH,
PHYSICAL EDUCATION,
RECREATION
WASH. D.C.
APRIL, 1951

JUILLIARD OPENS DANCE DEPARTMENT

THE Juilliard School of Music, 120 Claremont Ave., New York, announces the addition of a dance department. In addition to a general staff of teachers, leading choreographers and dancers in the fields of ballet and modern dance will serve as instructors, and evenings of dance will be added to the school's program of public activities.

The curriculum is designed to give students of dance a comprehensive program of study in the repertoire and techniques of ballet and modern dance, together with a program of complementary studies which will insure young dancers an adequate preparation in music.

Cir. (D 126,719) (S 140,510)

This Clipping From
BROOKLYN, N. Y.
EAGLE

MAR 28 1951



Brooklyn and Broadway

NIGHT LIFE

By **AL SALERNO**

After almost a half century, Juilliard School of Music will open a department devoted to the dance next Fall

Cir. (6,629)

This Clipping From
SCHOOL & SOCIETY
NEW YORK, N. Y.

MAR 31 1951

Martha Hill, director of dance, School of Education, New York University, has been appointed director of the new department of dance which will open next fall at Juilliard School of Music (New York 27). The following well-known dancers and choreographers will also be members of the staff: Agnes De Mille, Martha Graham, Doris Humphrey, José Limon, Jerome Robbins, and Antony Tudor. Louis Horst has been engaged to teach dance composition; Ann Hutchison, dance notation; and Helen Lanfer, music for the dance.

Cir. (D 7,890) (S 8,379)

This Clipping From
MIAMI BEACH, FLA.
SUN

MAR 29 1951

Friends of Bill O'Dwyer, who are convinced that he's innocent of any wrongdoing, are urging him to submit to a lie detector test to "clear" himself. . . . It's been estimated that over 15 billion dollars was spent on gambling last year. . . . A TV censorship board to keep out raw gags and poor taste in shows is proposed in a bill of Representative Thomas Lane of Massachusetts. . . . The Juilliard School of Music is opening a dance department for the first time in its history. . . . Broadway hears that Conrad Hilton and Howard Johnson are planning a chain of motel-and-restaurant combinations.

Cir. (D 53,458) (S 52,818)

This Clipping From
LANSING, MICH.
STATE JOURNAL

APR 22 1951

Juilliard School Signs Teachers

Leading figures in the field of dance and dance education have accepted invitations to join the faculty of the newly organized department of dance of Juilliard School of Music, it is announced by William Schuman, president of the school. They are: Agnes De Mille, Martha Graham, Martha Hill, Doris Humphrey, Jose Limon, Jerome Robbins and Antony Tudor.

Mr. Schuman also announced that Miss Hill has been engaged to serve as director of the new department. She is at present associated with the school of education at New York university and directs its work in dance and also heads the department of dance at Bennington college. She is on the advisory commission of the School of Performing Arts of New York city.

In the near future further appointments will be made to insure that each portion of the broad curriculum will be in the hands of specialists. In this connection, Mr. Schuman announced that Louis Horst has been engaged to teach dance composition, Ann Hutchison dance notation, and Helen Lanfer, well known in the field of music for the dance, has also accepted an invitation to join the faculty.

"In assembling this remarkable faculty," Mr. Schuman said, "it is our intention to offer students of the dance instruction on the same high level of professional artistry as that offered in the musical curriculum by the distinguished artist-teachers of the Juilliard faculty."

Cir. (D 674,529) (S 1,114,870)

This Clipping From
PHILADELPHIA, PA.
INQUIRER

MAR 27 1951

NEW YORK, March 26.

THE seizure of La Prensa by the Argentine Government may well cancel the long-projected visit of Madame Peron to Washington . . . Boris Kostelanetz, who served as special general counsel to Senator Estes Kefauver, to run for district attorney of New York county next election . . . Consolidated Edison has canceled all visitors' tours through its plants for security reasons . . . Musicians getting steamed up about the new proposed assessments of Local 802 to be passed on April 2.

THE Juilliard School of Music is opening a dance department for the first time in its history . . . Broadway hears that Conrad

Cir. (D 219,114)

This Clipping From
BOSTON, MASS.
TRAVELER

MAR 29 1951

Danton Walker

BROADWAY

The Juilliard School of Music is opening a dance department for the first time in its history.

APR - 1951

APRIL, 1951

53

JUILLIARD SCHOOL OF MUSIC ANNOUNCES ADDITION OF DANCE DEPARTMENT

A DEPARTMENT of Dance will be added to the Juilliard School of Music next year, according to an announcement by William Schuman, President of the School. In addition to a general staff of teachers, leading choreographers and dancers in the fields of ballet and modern dance will serve as instructors, and evenings of dance will be added to the School's program of public activities.

The curriculum of the new department, Mr. Schuman announced, is designed to give students of dance a comprehensive program of study in the repertoire and techniques of ballet and modern dance, together with a program of complementary studies which will insure young dancers an adequate preparation in music.

"In general," Mr. Schuman said, "the dance will be approached as the study of a major art rather than considering it from one particular point of view, technique, or cult. The specific studies will stress the dance as a performing art, with basic dance techniques encompassing the important contributions to this art. In addition to ballet and modern dance, the two major schools of our day, the folk idiom will also be included."

The curriculum of the new department will aim at giving dance students a mastery of diverse performing techniques, and at the same time, through the complementary studies, help them to acquire penetrative musical insights. Repertory works of ballet and modern dance will be studied and recreated by the student dancers, under the personal direction of the choreographers whenever possible. In addition, student choreographers will be given experience in creating not only in the field of ballet but in pre-classic and modern forms as well.

This work will be integrated with the work of student composers of the School who will write music directly for dance production and have the advantage of working in closest contact with the dancers and choreographers themselves. Students in the new department will also participate in operatic productions at the School.

Young dancers will be accepted in the Department of Dance on exactly the same basis as student musicians of the School. Study will be offered on a professional level and admission to the School for dancers will be through

competitive examinations, which this year are being held at Juilliard School of Music, June 4 through June 7, and September 11 through September 15, as well as in various metropolitan areas throughout the country from June 4 through June 18. Dance students will be free to matriculate as candidates for the Bachelor and Master of Science Degrees, Diploma, Post-Graduate Diploma, or as Special Students.

"In establishing a dance department in a school of music," Mr. Schuman concluded, "we are well aware that dance, which is dependent upon music for a measure of its effectiveness, has also always exerted a strong influence on music. In contemporary composition, it is perhaps not too much to say that more works are commissioned for the dance than for concert purposes, and in this there is historical precedent in the large number of famous works originally written for the dance or in dance forms. For these reasons, it is important for the art of music that dancers have the highest musical standards. Finally, it is the hope of the School in establishing this department that by giving a thorough training in dance, and at the same time developing musicianship in dancers, it will at once be contributing to both arts."

Leading figures in the field of dance and dance education have accepted invitations to join the faculty of the newly organized department. They are: Agnes De Mille, Martha Graham,

Martha Hill, Doris Humphrey, José Limon, Jerome Robbins and Antony Tudor.

Mr. Schuman announced that Louis Horst has been engaged to teach dance composition, Ann Hutchinson dance notation, and that Helen Lanfer, well known in the field of music for the Dance, has also accepted an invitation to join the faculty.

Mr. Schuman also announced that Miss Hill has been engaged to serve as Director of the new Department. She is at present associated with the School of Education at New York University and directs its work in Dance. Miss Hill also heads the Department of Dance at Bennington College and is one of the founders and directors of the New York University-Connecticut College Summer School of the Dance. In addition to these positions, she is also on the advisory commission of the School of Performing Arts of New York City.

"In assembling this remarkable faculty," Mr. Schuman said, "it is our intention to offer students of the Dance instruction on the same high level of professional artistry as that offered in the musical curriculum by the distinguished artist-teachers of the Juilliard faculty. Students in this new department will have every opportunity to work under the guidance of the most celebrated and gifted dancers and choreographers who represent the leading trends and developments in the fields of modern dance and ballet."

This Clipping From
DANCE NEWS
NEW YORK, N. Y.

APR - 1951

Juilliard Founds School of Dance

What may well become a major development in the preparation of professional dancers in America was announced end of February by William Schuman, president of the Juilliard School of Music, New York. According to this announcement, a Department of Dance will be added to the Juilliard School of Music next year.

At a press conference on Mar. 19 Mr. Schuman announced that Martha Hill has been appointed Director of the new department and that the following have joined the faculty: Agnes de Mille, Martha Graham, Martha Hill, Doris Humphrey, José Limón, Jerome Robbins and Antony Tudor.

In addition Louis Horst has been engaged to teach dance composition, Ann Hutchison dance notation, and Helen Lanfer has "accepted an invitation to join the faculty."

The curriculum of the new department, Mr. Schuman announced, is designed to give students of dance a comprehensive program of study in the techniques and repertoire of the two major forms of the theatrical dance in America, ballet and modern dance, together with a program of complementary studies which will insure young dancers an adequate preparation in music.

There will be a regular staff of teachers and in addition leading choreographers and dancers in the field of ballet and modern dance will serve as instructors. The work of the Department of Dance will be integrated with the work of student composers of the School, who will write music for dance productions.

Examinations

Repertory works of ballet and modern dance will be studied and recreated by the student dancers under the personal direction of the original choreographers wherever possible. Student choreographers will also be given experience in creating in pre-classic forms.

Study will be offered on a professional level and admission to the School for dancers will be through competitive examinations, which this year will be held at the Juilliard School of Music June 4-7 and Sept. 11-15. Students will be free to matriculate as candidates for Bachelor and Master of Science Degrees, Diploma, Post-Graduate Diploma, or as Special Student.

The Juilliard School of Music is located at 120 Claremont Avenue, New York 27, N. Y.

This Clipping From
SAN DIEGO, CALIF.
UNION

APR 1 1951

ORCHESTRA MAKES GOOD

SAN DIEGO PHILHARMONIC PLANS END OF SEASON

By CONSTANCE HERRESHOFF

NEW DEPARTMENT

The organization of a new Department of Dance at the Juilliard School of Music in New York has been announced by William Schuman, president of the school. Members of the dance faculty will be Agnes de Mille, Martha Graham, Doris Humphrey, Jose Limon, Jerome Robbins, Antony Tudor, and Martha Hill, director of the department. Miss Hill also directs the Department of Dance at Bennington College.

Other specialists of Juilliard's new dance department will be Louis Horst, dance composition; Ann Hutchison, dance notation, and Helen Lanfer, music for the dance.

Dance students will be accepted at Juilliard on the same basis as music students, by competitive examinations. Entrance examinations for the coming academic year will be held at Juilliard June 4 to 7, and Sept. 11 to 15.

* * *

APR 19 1951 - International With the DANCE BANDS

NEW YORK CITY. Harry Steinman and NBC both dickering for the Diamond Horseshoe . . . Joe Mooney playing locations on Hammond organ . . . Juilliard music school added a dance department . . . Pianist Dave Brubeck's trio at the Hickory House . . . Sol Yaged holds at the Three Deuces . . . Ira Brant trio at Billy Reed's Little Club . . . Nat Brandwynne crew at Monte Proser's Cafe Theater . . . Ralph Watkins' Blue Note using pianists and combos . . . Ray Anthony into the Paramount Theater April 11.

This Clipping From
DANCE
NEW YORK CITY

APR - 1951



The plush Lotos Club in New York saw the convocation on March 19th of an assembly of famous dancers and choreographers who came, under the wing of the Juilliard School of Music, to greet the press. William Schuman, president of the School, was spokesman on hand to announce what is surely one of the most propitious events in many a season. Juilliard has opened its lofty domain to dance, and with the coming season, an extraordinary faculty will teach a number of aspirants lucky enough to get in. This faculty is to be composed of Martha Hill, chairman, and Martha Graham, Agnes deMille, Doris Humphrey, Jose Limon, Antony Tudor, Jerome Robbins, Louis Horst, Helen Lanfer and Ann Hutchinson. The conjunction of these remarkable names and the Juilliard School suggests that here is the beginning of a great creative center, one which does not lack a stage to serve as an outlet for whatever may come of this array of great gifts. It is conceivable that this atmosphere may provide not only the student, but the teacher, also, with the prime impetus not always to be found in the harder, more driven, more commercial milieu on and near Broadway, if we may be permitted to point obliquely. Entrance exams at the Juilliard School take place June 4 - 7.

Cir. (D 126,176) (S 154,919)

This Clipping From
**DAYTON, OHIO
NEWS**

MAY 20 1951

Dance Leaders Join Faculty At Juilliard

NEW YORK, May 19.—Leading figures in the field of dance and dance education have been added to the Juilliard School of Music faculty, William Schuman, president, said Saturday. They are Agnes DeMille, Martha Graham, Martha Hill, Doris Humphrey, Jose Limon, Jerome Robbins and Antony Tudor.

Schuman also announced that Miss Hill has been engaged to serve as director of the new department. She is at present associated with the School of Education at New York university and directs its work in dance. Miss Hill also heads the department of dance at Bennington college and is one of the founders and directors of the New York university-Connecticut college Summer School of the Dance. In addition to these positions, she is also on the advisory commission of the School of Performing Arts of New York city.

Schuman announced that Louis Horst has been engaged to teach dance composition, Ann Hutchison dance notation, and that Helen Lanfer, well known in the field of music for the dance, has also accepted an invitation to join the faculty.

The curriculum of the dance department will make it possible for students to work under the direct supervision of seasoned artists and at the same time to participate in the performances and classroom activities of the school. Emphasizing the fact that students will be accepted on the same basis as students in music—that is, through examinations—Schuman pointed out that the unique feature of the new department is its offer of training in the dance in conjunction with a thorough background in music and general education on the college level. In addition, properly qualified students will be permitted to enroll in courses of study leading either to the diploma and post-graduate diploma, or to the bachelor of science degree and master of science degree.

Cir. (D 274,810) (S 305,612)

This Clipping From
**WASHINGTON, D. C.
TIMES-HERALD**

APR 8 - 1951

The Juilliard School of Music has announced a newly organized Department of Dance. Leading figures in the field of dance and dance education have accepted invitations to join the faculty of the school's latest artistic outlet. They are, among others, Agnes De Mille, Martha Graham, Jose Limon, and Jerome Robbins.

Cir. (D 281,838)

This Clipping From
**LOS ANGELES, CAL.
NEWS**

★ Mildred Norton (Drama-Music Editor)

Juilliard's new department of the dance will have some of the country's nimblest choreographic minds working for it, according to Juilliard prexy William Schuman.

Agnes De Mille, Martha Graham, Jerome Robbins, Antony Tudor, Martha Hill, Doris Humphrey and Jose Limon have accepted invitations to join the newly organized faculty.

This Clipping From
**MUSICAL LEADER
CHICAGO, ILL.**

APR - 1951

Juilliard Announces Dance Faculty

William Schuman announces that leading figures in the field of dance and dance education have accepted invitations to join the faculty of the newly organized Department of Dance of Juilliard School of Music. They are: Martha Hill, Director, Agnes De Mille, Martha Graham, Doris Humphrey, Jose Limon, Jerome Robbins and Antony Tudor.

Cir. (D 216,147) (S 349,956)

This Clipping From
**DENVER, COLO.
POST**

Renowned Dance Figures To Teach At Juilliard School

NEW YORK, May 10—(Sp)—A group of outstanding figures of the American dance theatre have been added to the faculty of the newly organized department of dance at the Juilliard School of Music.

The famed group includes Agnes De Mille, noted choreographer; Martha Graham, a key figure in the modern dance; Choreographers Jerome Robbins and Antony Tudor; Doris Humphrey, Martha Hill and Jose Limon.

The Juilliard school plans to establish its dance division on the same level of artistry as its musical departments. Students will be enrolled in the new department on the same basis as music entrants—through competitive examinations.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

APR 15 1951

A Vital Experiment In Dance Education

ONCE again, the Juilliard School of Music has taken a significant step in educational policy—this time in the field of the dance. The dance department to be established next year in the school will bring together for the first time anywhere leading creative figures in modern dance and ballet. Martha Graham and Antony Tudor, Doris Humphrey and Jerome Robbins, José Limón and Agnes de Mille will be working under the same roof. If that roof is not raised in the process, the skill, tact, and broad experience of Martha Hill, the director of the new dance department, will be largely responsible for the management of such individual, powerful, and explosive, temperaments.

The provincialism of outlook and the bitter partisanship that have tended to split the dance world since the advent of modern dance and the flowering of ballet in the United States will be ignored in this dance department. William Schuman, president of the Juilliard School, emphasized this point in his announcement of the project: "The dance will be approached as the study of a major art rather than considering it from one particular point of view, technique, or cult. The specific studies will stress the dance as a performing art, with basic dance techniques encompassing the important contributions to this art. In addition to ballet and modern dance, the two major schools of our day, the folk idiom will also be included."

The benefits of this catholic approach to dance will be manifold. Students will learn to approach dance as a basically unified art with myriad forms of expression, rather than as a narrow cult or aesthetic dogma, rigidly denying truth in any but an approved form. Complementary studies will give them a sound education in music and in the

and Juliet they will be Adelaide
Bishop and Virginia Haskins as Juliet,
Margaret Roggero as Gertrude, Davis
Cunningham as Romeo, Kayton Nes-
bitt as Tybalt, Francesco Valentino
as Capulet, Clifford Harvot as Mer-
cutio, and Lubomir Vichegonov as
Friar Lawrence.
For Don Pasquale the cast will
include Miss Bishop as Norma, Mr.
Cunningham as Ernesto, Mr. Harvot
as Malatesta, and Carlton Gauld as
Pasquale.
Eleonor Steber will sing Amelia;
Miss Roggero, Amica; and Mr. Val-
entino, the Husband, in Amelia Goes
to the Ball.
Miss Haskins and Mr. Nesbitt will
be Galatea and Pygmalion.
The Zimb
Madam
was a suite
and strings.
Kennan's N
Harry Kru
piece of cha
pher Zarba
The prog
Metcalfe, T
de Vita, R
Robert Barr
member of
role of Flo
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chorus and
ven's Fidei
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This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

APR 15 1951

Dancers Named To Juilliard Faculty

The Juilliard School of Music will open a department of dance next fall with leading figures of modern dance, ballet, and of dance education on the faculty. William Schuman, president of the school, in outlining plans for the new venture said that the faculty will include Martha Graham, Doris Humphrey, Agnes de Mille, José Limón, Antony Tudor, and Jerome Robbins. Martha Hill will act as director of the dance department; Louis Horst will teach dance composition; Helen Lanfer, Martha Graham's pianist, will be an instructor; and Ann Hutchinson will have charge of instruction in dance notation.

The curriculum of the dance department will enable students to work under the artists on the faculty and to participate in performances and classroom activity. Students will be accepted, as in the music departments, on the basis of competitive examinations. A thorough background in music and general education will be included in their training. Entrance examinations for the 1951-52 academic year will be held at the school from June 4 to 7 and from Sept. 11 to 15.

JUN - 1951

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DANCE OBSERVER

A NEW UNION OF MUSIC AND DANCE

Arthur Todd

THE new Department of Dance, recently established by the Juilliard School of Music in New York City, commences its first academic year, that of 1951-1952, next September. Even at this early date this new project has assumed major proportions in the international dance world because of its distinguished faculty and primary aims. Its faculty, headed by Martha Hill, who will also teach, includes Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon, Jerome Robbins and Antony Tudor. It is also more than likely that Margaret Craske, regarded by many authorities as the greatest ballet teacher in America today, will join Mr. Tudor at Juilliard.

This choice of faculty is the most realistic approach to providing a broad dance education that has yet been attempted in America and its ballet wing and modern dance wing are in perfect balance. The ballet wing will be under the direction of three of the most creative figures in the American field—Agnes de Mille, Jerome Robbins and Antony Tudor. In equal balance, the modern dance wing will be headed by Martha Graham, Doris Humphrey and Jose Limon. Martha Hill will also instruct, Louis Horst will teach dance composition, Ann Hutchinson will be in charge of dance notation and Helen Lanfer will specialize in music in relation to dance. It is important to remember that these figures are the real leaders of all fields of dance—not pedagogues—and they will all be teaching on an equal footing at a serious musical institution. Similarly, it's extremely infrequent that one comes across a good teacher that hasn't been a performing artist, otherwise technicians, not dancers, would be developed. This phase in the instruction will be constantly enlarged as the department grows and it is well within the range of possibility that such dancers as Nora Kaye, Hugh Laing and Diana Adams will also be giving guest classes where they will teach characterization as well as whole roles that were originally created for them. Certainly no ballet school in American history has ever been able to offer such a rounded approach to this technique. The modern wing, similarly, will have the repertoire and roles of the great contemporary dancers to draw upon and

here, too, there is treasured material to be taught and passed on to young dancers. In addition, various forms of folk dance will also be taught.

The whole idea for the Department of Dance at Juilliard goes much further, however, than the mere assemblage of the great leaders in ballet and modern dance and their related aspects. As Martha Hill characterizes this project:—"It is planned as an academy in the best sense of the word, representing the finest contributions of the art. The opportunity to work with musicians, composers and student musicians with the two arts—dance and music—on an equal basis makes possible collaborations that have never been achieved before because of lack of time and opportunity. Works can evolve at the same rate, living together under the same roof." William Schuman, President of the Juilliard School of Music, sums up this new union of dance and music when he says, "We want to teach the whole art of dance in all its ramifications." The primary aim, then, of the Dance Department is to train students to become expert dancers, choreographers, teachers, and, at the same time, develop in them penetrative musical insights. Obviously, this will be a really comprehensive, formalized school and it will not be just one technique class after another. Accordingly, it will raise the standards for the whole field of dance and dance education.

The curriculum plan is to give the student a discipline and mastery in his own field—dance—and to give him all the musical understanding that's important to a dancer. In the case of students that want to work for a degree, to give such students a broad education in general fields of knowledge. Within the dance major, the students will be broadly trained in dance, studying different styles so that they'll have an adequacy in the most contemporary styles of dance. After they satisfy these general requirements, they can specialize in their own field with programs made for the individual student that will be the best for his own particular interests, needs and aims. Both the modern dance and ballet wings of the Department are in full accord as to the necessity of a broad primary education in both techniques and Antony Tudor puts it this way:—"I think for the first year that

students certainly should study both modern dance and ballet. After a year, they will begin to know their own minds and bodies and what they're going to put their interest in."

Under such a curriculum, Agnes de Mille claims, "The students will have to meet certain professional standards." This Dance Department will be open to student dancers through entrance examinations, the same as holds true in the case of musicians at Juilliard, and those accepted will be students with previous training in ballet and modern dance who satisfy the standards of the faculty jury, also the novice with no previous training but who shows potentiality.

It is difficult to conceive of a good dancer not being a good musician and all of the really great dancers appear to have an understanding of the function of music. This greater understanding of music can help dancers immeasurably. William Schuman feels that "it will be most helpful for choreographers, too, to have a knowledge of music in a technical sense. It also makes it easier for them to teach choreography to students who are learning a work. There is a great musical illiteracy among young dancers," he continues, "and, if they know more about music, it will be easier for them to choreograph." One especially interesting viewpoint about the dancer's training at Juilliard in comparison to the musician's is that the dance training will be equivalent to the music training.

All of this, of course, will be of tremendous value to young dancers but there is an equally vital factor that has been heretofore overlooked and that is what this closer kinship with dancers can mean to musicians. Martha Graham explains it this way:—"The musician writes for instruments while the dancer composes for an instrument—the human body. Just as the dancer should know more about the music's instruments, so should the musician learn more about the dancer's speech—movement. Tremendous things can happen when we both learn more. That's what makes this more than just another dance school." Music students at Juilliard will have marvelous opportunities along just these lines and student composers will have the advantage of working directly with choreographers. As Louis Horst sees this

partnership, "It will give both dancers and musicians a working acquaintanceship with each other's medium. Each will come to know what the other requires and each will learn this before becoming a full-fledged artist." Jerome Robbins is equally enthusiastic about this aspect of the curriculum and says, "It's a wonderful thing for choreographers and musicians and great things may come of it."

Joint programs of modern dance and ballet are implicit and intrinsic in Juilliard's plans and this factor alone is monumental for it will be the first time in American history that such dance events have occurred in New York City. Speaking of both the joint programs and teaching of modern dance and ballet, Martha Graham says, "I think that the ballet and modern dance can each keep their integrity at Juilliard. There need be no fusion of the two forms but there does need to be an understanding of their common aims. There need be no overlapping to the point where the integrity of either form would be threatened."

The great ballet and modern works of the past and present will be perpetuated and, even more importantly, new works will be commissioned from time to time. Speaking of this choreographic phase of the Department, Doris Humphrey states, "In my particular field my main interest is in composing and I would be thrilled with the idea of commissioned works." Thus, the eventual production set-up may be expected to give birth to new works as well as to revivals, one hopes, of such masterpieces as Miss Humphrey's *With My Red Fires*, Antony Tudor's *Dark Elegies* and Martha Graham's *Primitive Mysteries*. Students working on the revivals of such works will be able to analyze why such compositions were done the way they were and will not just learn the steps and movements. Here, too, dance notation will play a vital role. Juilliard is going to make dance notation come to life and it's going to make dance in general become more literate. Under Ann Hutchinson's direction recent and new dance works will be notated, resulting in an eventual literature of contemporary dance.

Though performances are really the last thing to think of in such a school, one shouldn't stop thinking of them. Once the Department is functioning, however, it may be expected that such performances will flower naturally of themselves and not be forced. Aside from new dance works there may also be further developments along the lines

of lyric theatre, a trend that has been increasingly evident in recent years in both theatrical and dance forms. Juilliard seems like the ideal place for such a lyric theatre to develop further and Agnes de Mille, who reports that many singers want and need dance and movement training, says that the Department of Dance may eventually be able to train singers, too, for the lyric theatre and opera. The possible results of such training and fusion of the arts are, of course, practically unlimitable and may well place Juilliard in the

forefront of such creative activity in the not unpredictable future.

Jose Limon, who will also be an active participant at Juilliard, well sums up the hopes and wishes of all those who are seriously interested in the development of the dance of the future in America when he says, "It's good for dance to have a home at the fountain of American music. I'm hoping that this union of music and dance at Juilliard will bring about a renaissance and also give impetus to many new works of music and dance."

INTERNATIONAL MUSICIAN

MODERN dance groups, with their stress on free interpretive movement, have also formed a closer working partnership with musicians. Martha Graham last winter performed her "Judith" with the Louisville Symphony when they visited New York and played William Schuman's score written for this dance creation.

And now the Juilliard School of Music is installing a department of the dance, to be directed by Martha Hill, who now heads up work in the dance at New York University and at Bennington College. Miss Hill has always had

a fine feeling for the sort of creative partnership required between music and the dance. We recall seeing, a quarter of a century ago out West, her imaginative production of a dance of the atoms, which took its title and supporting music alike from Varèse's *Ionization*.

Associated with Miss Hill on the faculty at Juilliard will be leading figures in the dance world: Agnes De Mille, Martha Graham, Doris Humphrey, José Limon, Jerome Robbins, and Antony Tudor—the last two being among our best known ballet choreographers. Louis Horst has been engaged to teach dance composition. Composers and instrumentalists at Juilliard will thus have a chance to work closely with dance specialists in integrating the two arts.

JUNE 1951

This Clipping From
SPOKANE, WASH.
SPOKESMAN-REVIEW

JUN 24 1931

Dance Classes to Be Started at Juilliard

A department of dance will be added to the Juilliard school of music next year, according to an announcement by William Schuman, president. In addition to a general staff of teachers, choreographers and dancers in the fields of ballet and modern dance will serve as instructors, and evenings of dance will be added to the school's program of public activities.

The curriculum of the new department, Mr. Schuman announced, is designed to give students of dance a comprehensive program of study in the repertoire and techniques of ballet and modern dance, together with a program of complementary studies which will insure young dancers an adequate preparation in music.

"In general," Mr. Schuman said, "the dance will be approached as the study of a major art rather than considering it from one particular point of view, technique, or cult. The specific studies will stress the dance as a performing art, with basic dance techniques encompassing the important contributions to this art. In addition to the ballet and modern dance, the two major schools of our day, the folk idiom will also be included."

Varied Studies Planned

The curriculum of the new department will aim at giving dance students a mastery of different performing techniques. At the same time, through the complementary studies, it will help them to acquire penetrative musical insights.

Repertory works of ballet and modern dance will be studied and recreated by the student dancers, under the personal direction of the choreographers whenever possible. In addition, student choreographers will be given experience in creating not only in the field of ballet but in preclassical and modern forms as well.

This work will be integrated with the work of student composers of the school who will write music directly for dance production and have the advantage of working in closest contact with the dancers and choreographers themselves. Students in the new department will also participate in operatic productions at the school.

Same Entry Conditions

Young dancers will be accepted in the department of dance on exactly the same basis as student musicians of the school. Study will be offered on a professional level and admission to the school for dancers will be through competitive examinations, which this year were held June 4 through June 7, and will be held September 11 through September 15. Dance students will be free to matriculate as candidates for the bachelor and master of science degrees, diploma, postgraduate diploma or as special students.

"In establishing a dance department in a school of music," Mr. Schuman concluded, "we are well aware that dance, which is dependent upon music for a measure of its effectiveness, has also always exerted a strong influence on music."

"In contemporary composition, it is perhaps not too much to say that more works are commissioned for the dance than for concert purposes, and in this there is historical precedence in the large number of

famous works originally written for the dance or in dance forms.

"For these reasons, it is important for the art of music that dancers have the highest musical standards. Finally, it is the hope of the school in establishing this department that by giving a thorough training in dance, and at the same time developing musicianship in dancers, it will at once be contributing to both arts."



ALEXANDER SMALLENS
Conductor for the Ballet Theatre

BALLET and the modern dance are crowding opera close in the degree to which they call for the supporting services of musicians. At one time last season there were four full-fledged ballet companies playing overlapping engagements in New York: the Ballet Theatre, the New York City Ballet Company, Les Ballets de Paris, and the Grand International Ballet; while a fifth, the Ballet Russe de Monte Carlo, was touring the country.

Just as the ballet in popularized style has for a decade been a feature in musical plays, so it has lately invaded the movies and television, becoming, in the last medium, practically a "must" in the big variety programs—although once more in abbreviated form, and often alloyed with tap, adagio, and country-dance routines.

MODERN dance groups, with their stress on free interpretive movement, have also formed a closer working partnership with musicians. Martha Graham last winter performed her "Judith" with the Louisville Symphony when they visited New York and played William Schuman's score written for this dance creation.

And now the Juilliard School of Music is installing a department of the dance, to be directed by Martha Hill, who now heads up work in the dance at New York University and at Bennington College. Miss Hill has always had

The Ballet and Modern Dance

What They Mean to Musicians

a fine feeling for the sort of creative partnership required between music and the dance. We recall seeing, a quarter of a century ago out West, her imaginative production of a dance of the atoms, which took its title and supporting music alike from Varèse's *Ionization*.

Associated with Miss Hill on the faculty at Juilliard will be leading figures in the dance world: Agnes De Mille, Martha Graham, Doris Humphrey, José Limon, Jerome Robbins, and Antony Tudor—the last two being among our best known ballet choreographers. Louis Horst has been engaged to teach dance composition. Composers and instrumentalists at Juilliard will thus have a chance to work closely with dance specialists in integrating the two arts.

A PROGRAM on "Music and the Dance" was given in Carnegie Hall during the early part of the season by the National Orchestral Association, with Leon Barzin conducting. He had the collaboration of George Balanchine and a group of dancers from the New York City Ballet Company. First the orchestra played a dance composition, with the conductor giving brief and witty comment. Then as the music was played through for a second time, the dancers in each case illustrated some twenty traditional dance forms, such as the pavane, sarabande, minuet, gavotte, the mazurka, waltz, and finally the tango. These dances were devised by George Balanchine in a way that hinted at how the various steps had been incorporated into ballet.

The children in the audience were delighted with the music and the colorful dancing; it would have been a boon if this program could have been toured throughout the country for school audiences. Barzin and Balanchine have got hold of an excellent idea for building future ballet and symphony audiences. They represent close teamwork between music and the dance,



LEON BARZIN
Conductor, New York City Ballet

since Barzin is musical director for the New York City Ballet.

Their last season in New York was so successful that they are putting on, at the City Center from June 5th to 24th, a post-season program for the first time. It is indeed news when a ballet operates in the black.

THE Ballet Theatre, during its spring season at the Metropolitan Opera House during the month of April, added half a dozen new offerings to its already varied and brilliant repertory of classical, story, and psychological ballets; also it brought in, as guest artists in connection with these novelties, several new stars. These additions showed the cosmopolitan character of ballet, and its tendency to range far and wide, in space and time, to find its music, its dance subjects, and its performers.

The music for these French, Spanish, and Cuban additions to repertory was interpreted with fire and precision by the veteran theater conductor, Alexander Smallens, who has just finished his first season with the Ballet Theatre. He showed also a fine flair—as one would expect from the conductor of *Porgy and Bess*—when he came to handle the music for the American part of the company's repertory: Copland's scores for *Billy the Kid* and *Rodeo*, and Morton Gould's grimly expressionistic music for *Fall River Legend*.

Paul Godkin and Jenny Workman
in Ballet Theatre's "Rodeo"



John Kriza and Jenny Workman
in "Billy the Kid"



Jean Babilee and Mlle. Philippart
in "Cupid and his Love"



Leclercq and Magellanaes in
Balanchine ballet "La valse"



Cir. (W 2,000)

This Clipping From
NEW YORK, N. Y.
VILLAGER

111 12 1951
**A La Carte Ne
Of Restaurant
Dance To Se**

(Continued from page 1)
the U. S. Navy purchasing
in the Washington Square
Mr. and Mrs. Frank M.
Utica, N. Y., recent Village vi
were dinner guests of their fr
Mr. and Mrs. Henry Mauer
School of Music. The school is
affiliated with Columbia Uni-
versity.

Miss Graham long maintained
her dance studio on lower Fifth
Ave., while Miss DeMille, noted
choreographer and granddaughter
of Henry George, economist and
exponent of the Single Tax phil-
osophy, is a Ninth St. resident.

Martha Hill is director of the
new dance department, according
to William Schuman, president of
the school.

Other faculty members include
Doris Humphrey, Jose Limon, Jer-
ome Robbins, and Anthony Tudor.
Further faculty members will be
named later. There will be special
courses such as one in composi-
tion by Louis Horst and one in
dance notation by Ann Hutchison.

In the announcement of the new
department and courses, Mr. Schu-
man pointed out that studies in
professional dance repertory would
be stressed. The curriculum would
also include intensive courses in

Cir. (D 179,261)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

JUL 3 - 1951
Juilliard Dance Courses

A department of dance will be
added to the Juilliard School of
Music next year, according to a
recent announcement by William
Schuman, president. In addition
to a general staff of teachers, lead-
ing choreographers and dancers in
the fields of ballet and modern
dance will serve as instructors.
Evenings of dance will be added
to the school's program of public
activities.

The curriculum of the new de-
partment, Mr. Schuman said, is
designed to give students of dance
a comprehensive program of study
in the repertoire and techniques
of ballet and modern dance, to-
gether with a program of com-
plementary studies which will in-
sure young dancers an adequate
preparation in music.

Cir. (D 195,158) (S 209,131)

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL

JUL 15 1951
**Juilliard School
Adds Dance Work**

A department of dance will be
added to the Juilliard School of
Music in New York in the com-
ing season, according to an-
nouncement by the school's pres-
ident, William Schuman. Lead-
ing choreographers and dancers
in the fields of both ballet and
modern dance will serve as in-
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Study will be offered on a
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dents may matriculate as candi-
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science degrees, diplomas, post-
graduate diplomas or as special
students.

Among famous figures in the
dance world who have accepted
invitations to join the faculty
are Agnes DeMille, Martha Gra-
ham, Martha Hill, Doris Hum-
phrey, Jose Limon, Jerome Rob-
bins and Antony Tudor. Miss Hill
will be department director.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

SEP 16 1951
JUILLIARD ADDS COURSES

Registration Begins Saturday
for Ballet and Modern Dance

Innovations at the Extension
Division of the Juilliard School of
Music this fall will include classes
in ballet and the modern dance
and advanced coaching in harpsi-
chord.

Other classes open to students
embrace most courses in the
standard musical curriculum, as
well as special classes in music
for films and jazz improvisation.

Registration for students in the
Extension Division will take place
on Saturday, Sept. 22, and Mon-
day, Sept. 24.

Cir. (W 2,000)

This Clipping From
NEW YORK, N. Y.
VILLAGER

JUL 12 1951

Dancers Appointed To School Faculty

Martha Graham and Agnes DeMille, both well known Villagers, have been appointed members of the faculty for the new department of the dance at the Juilliard School of Music. The school is affiliated with Columbia University.

Miss Graham long maintained her dance studio on lower Fifth Ave., while Miss DeMille, noted choreographer and granddaughter of Henry George, economist and exponent of the Single Tax philosophy, is a Ninth St. resident.

Martha Hill is director of the new dance department, according to William Schuman, president of the school.

Other faculty members include Doris Humphrey, Jose Limon, Jerome Robbins, and Anthony Tudor. Further faculty members will be named later. There will be special courses such as one in composition by Louis Horst and one in dance notation by Ann Hutchison.

In the announcement of the new department and courses, Mr. Schuman pointed out that studies in professional dance repertory would be stressed. The curriculum would also include intensive courses in

dance techniques, classes in dance composition, and advanced choreography, in addition to instruction in music and other subjects necessary to a general education on the college level. Admission to the school's new dance department, which will open in the Fall, will be through competitive examination.

Cir. (D 195,158) (S 209,131)

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL

JUL 15 1951

Juilliard School Dance Work

Department of dance will be added to the Juilliard School of Music in New York in the coming fall, according to an announcement by the school's president, William Schuman. Leading choreographers and dancers of both ballet and modern dance will serve as instructors. Evenings of dance will be added to the school's program of public activities.

Study will be offered on a professional level and admission to the school for dancers will be through competitive examinations, the next to be held September 11 through 15. Dance students may matriculate as candidates for bachelor and master of science degrees, diplomas, post-graduate diplomas or as special students.

Among famous figures in the dance world who have accepted invitations to join the faculty are Agnes DeMille, Martha Graham, Martha Hill, Doris Humphrey, Jose Limon, Jerome Robbins and Anthony Tudor. Miss Hill will be department director.

Cir. (D 179,261)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

Juilliard Dance Courses

A department of dance will be added to the Juilliard School of Music next year, according to a recent announcement by William Schuman, president. In addition to a general staff of teachers, leading choreographers and dancers in the fields of ballet and modern dance will serve as instructors. Evenings of dance will be added to the school's program of public activities.

The curriculum of the new department, Mr. Schuman said, is designed to give students of dance a comprehensive program of study in the repertoire and techniques of ballet and modern dance, together with a program of complementary studies which will insure young dancers an adequate preparation in music.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

SEP 16 1951

JUILLIARD ADDS COURSES

Registration Begins Saturday
for Ballet and Modern Dance

Innovations at the Extension Division of the Juilliard School of Music this fall will include classes in ballet and the modern dance and advanced coaching in harpsichord.

Other classes open to students embrace most courses in the standard musical curriculum, as well as special classes in music for films and jazz improvisation.

Registration for students in the Extension Division will take place on Saturday, Sept. 22, and Monday, Sept. 24.

Cir. (D 185,005) (S 258,638)

This Clipping From
SEATTLE, WASH.
POST INTELLIGENCER

Another Seattle dancer in New York is Tommy Rall, who has a second-act solo in "Call Me Madam."

And the Juilliard School of Music makes dance news with establishment of its full-fledged department of dance under the direction of Martha Hill. Entrance examinations will be held September 11-15 for courses which parallel the music courses leading to diplomas and



degrees. The blue-ribbon faculty includes Agnes De Mille, Louis Horst, Doris Humphrey, Ann Hutchinson, Martha Graham, Helen Lanfer, Jose Limon, Jerome Robbins and Antony Tudor. Both ballet and modern dance figure in the curriculum.

Students will have the rare opportunity of collaborating with student composers and instrumentalists in class work and in productions of new works. There also will be general academic studies, for the valid reason that "sound education in the arts, as in any field, should imply the development of the whole person. The contribution that an artist can make to the world in which he works is not only concerned with mastery of his field, but also with his artistic integrity and his understanding of the diverse forces which affect the evaluation and direction of his particular specialty."

Sept. 16

LA PRENSA

SPANISH DAILY NEWSPAPER
Dominates the Hispanic Market

Clases especiales de música en la Juilliard School of Music

Clases relacionadas con una gran variedad de asuntos en el campo de la música, serán ofrecidas este curso a los estudiantes de música por la División de Extensión de Estudios de la Juilliard School of Music, establecida en el 120 de Claremont Avenue, en Nueva York.

Por medio de estas clases, los músicos y concertistas podrán proseguir estudios sin tener que seguir un programa predeterminado. Muchas de las clases para los estudiantes de la División de Extensión son dadas por profesores de la facultad regular de la Juilliard School. Además, distinguidos instructores en los diversos campos han sido contratados por la institución.

Por primera vez, clases de baile y danzas modernas serán ofrecidas por el Departamento de Danzas recientemente establecido. El profesorado del Departamento de Danzas está constituido por artistas celebrados en sus respectivos campos, como Agnes de Mille, Martha Graham, Martha Hill (Directora), Louis Horst, Doris Humphrey, José Limón, Jerome Robbins y Antony Tudor.

Cir. (D 724,729) (S 1,105,315)

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

The Dance

EACH time the City Ballet appears at City Center that big house is packed to the rafters night after night. Each time Martha Graham has made one of her brief Broadway appearances there is a stampede for tickets. Same way with the ballet at the Met.

Classic and modern ballet, and modern dance, have long ceased to be an esoteric delight for the few. That is why the newly organized dance department at the Juilliard School of Music is an important cultural contribution to our city and justifies critics in calling New York the dance capital of the world.

DANCE WITH MUSIC

(continued from page 35)

in 1932, the Juilliard Summer School was opened and, in 1946, the Graduate School and the Institute of Musical Art were amalgamated into a single school, the Juilliard School of Music.

Over a considerable period of time various composers at Juilliard have produced original scores for dance works. One of the outstanding instances, of course, is that of William Schuman, the President of Juilliard, who provided the scores for Antony Tudor's *Undertow* in 1945, Martha Graham's *Night Journey* in 1947 and, in 1950, the symphonic score for Graham's *Judith*, which was specially commissioned by the Louisville Symphony Orchestra. Similarly, Norman Lloyd, who is on the faculty at Juilliard, is noted for his *Panorama* and scores for Martha Graham, as well as his music for Hanya Holm's *Dance of Work and Play*, Doris Humphrey's *Inquest* and Charles Weidman's *Quest*. Undoubtedly Mr. Schuman's and Mr. Lloyd's close affiliation with dance and interest in composing for dance were at least partially responsible for the two dance programs, presented at Juilliard, in which all the works had music by student composers at the school. These different productions, which were presented in 1949 and in 1951, featured choreography by some of the most gifted personalities of the younger generation of American dance—Nina Fonaroff, Helen McGehee, Yuriko, Pearl Lang, Jean Erdman, Katherine Litz, Bonnie Bird, Matty Haim, Ronne Aul and Daniel Nagrin.

It is important to remember that the new Department of Dance at Juilliard consists of much more than an assemblage of the major figures in American dance. Likewise, its varied courses are considerably more than a series of technique classes. In the first place, every student, for his beginning year at least, must divide his time between modern dance and ballet classes until he begins to know his own mind and body and which form he chooses to center upon. Besides these modern and ballet classes, the beginning student studies basic dance techniques and folk dances. In addition to these technique classes, the student also takes similarly diversified classes in dance composition. These include pre-classic and modern dance forms and basic techniques of dance composition. Then there are classes devoted to dance vocabulary, terminology, basic materials and dance notation. More advanced students also have twice weekly classes in both ballet and modern dance repertory, with some participating in the production training group. All students, however, are also required to take courses at the same time in the Literature and Materials of Music and Dance along with

other musical courses that are chosen on an elective basis. Thus, the student achieves a broad primary education in dance techniques and, at the same time, begins to have a greater understanding of music in relation to dance.

'This greater understanding of music,' contends Agnes de Mille, 'will help dancers immeasurably.' Of a similar belief is Jose Limon, one of the most musically inclined dancers in the field. Limon observes, 'I cannot conceive of a good dancer not being a good musician. All of the really great dancers have an understanding of the function of music.' And Martha Graham points out, 'The music at Juilliard is a tremendous asset. This common bond of music is really why we are there. It can be a creative stimulus to both musicians and dancers.' Aside from being a creative stimulus, this increased understanding of music will be most helpful to student-choreographers in giving them a knowledge of music in a technical sense. This understanding also makes it easier to teach choreography to these students who are learning or creating a work.

The relationship between music and dance at Juilliard will be more than just a one-sided affair, because, as Louis Horst views it, 'Musicians will be awakened to the dance and their working with dancers will give their compositions an added vigor and vitality.' Music students at Juilliard will be given numerous opportunities for a closer kinship with dance. According to William Schuman, 'Student-composers will have the advantage of working directly with choreographers. Music is movement and these composers will gain a heightened awareness of music in relation to dance.' Thus, both dancer-choreographers and student-composers will come to know the other's requirements and each will learn this before becoming a full-fledged artist.

Another way in which dance may contribute materially to the musical wing at Juilliard is in the Opera Theatre. This department trains young singing-actors in the coordination of music and drama in terms of acting and moving. In connection with this training, Agnes de Mille, who staged Benjamin Britten's modern opera *The Rape of Lucretia*, claims, 'Singers need dance and movement training. Eventually we may train singers at Juilliard for opera and lyric theatre, too.' Actually, lyric theatre is a synthesis of music, drama and dance, and further development in this direction are not only possible but probable at Juilliard. This is most likely to occur because all of the dancer-choreographers on the staff, whether they be balletic or modern in approach, have, for some time,

been composing works well within the range of the theatre.

With dance now in the framework at Juilliard it is almost inevitable that new works will result. However, as Antony Tudor expresses it, 'Performances are really the last thing to think of, but, at the same time, one shouldn't stop thinking of them. These performances should flower of themselves and not be forced.' Similarly, Martha Graham states, 'Juilliard can be a center for a dance theatre. There may be different levels of performance just as there are different levels of composers, musicians and dancers. The thing to be aimed for is a professional performance standard.' One of the first steps to be taken in this direction has been the creation of a production training division. This consists of a selected group of students, and Agnes de Mille, who is currently staging the dances for *Paint Your Wagon*, will rehearse a new work with them at Juilliard during November and December that will incorporate her own distinctive technique, style and approach to movement. Jose Limon will also create a new work at the school during January and February. Instrumentalists in the school orchestra will play this work which will be given a March première before Mr. Limon goes to Mexico for his own series of concert engagements. Then, during April and May, Doris Humphrey will also work with the production training division, perhaps mounting one of the masterworks from her own repertory or creating a new one.

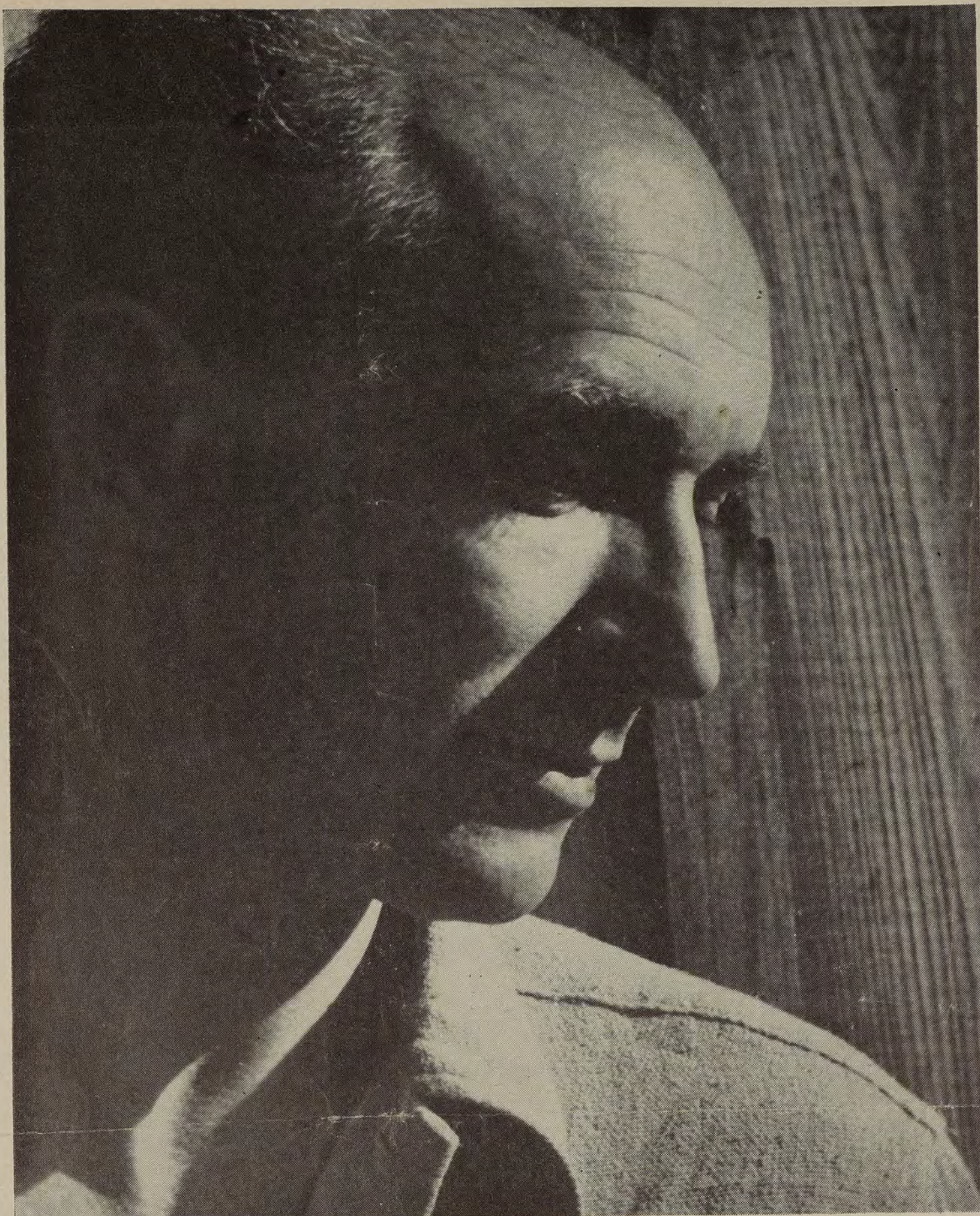
Interestingly enough, a like production training method in music for a preparatory division is already well established at Juilliard. Here students from the age of seven and up study theory and music in a background proper for their age group so that they learn musicianship as well as the technical mastery of an instrument. Added to this, these musical students perform for each other in informal concerts each Saturday. Martha Hill reports, 'We are also starting dance in the preparatory division and the students in dance will study music along with their dance because we want to have *musicianly* dancers. They will perform for each other and the music students because we believe in dance as a *performing art*. However, these performances will be done in a natural way, in the simplest terms. They will not be forced or artificial.'

Those with any kind of an interest in dance and the new directions it may take might well keep an eye on the Department of Dance at Juilliard because this center may be the cradle of a whole new generation of American dancers.

This Clipping From
THEATRE ARTS MONTHLY
NEW YORK, N. Y.

OCT - 1951

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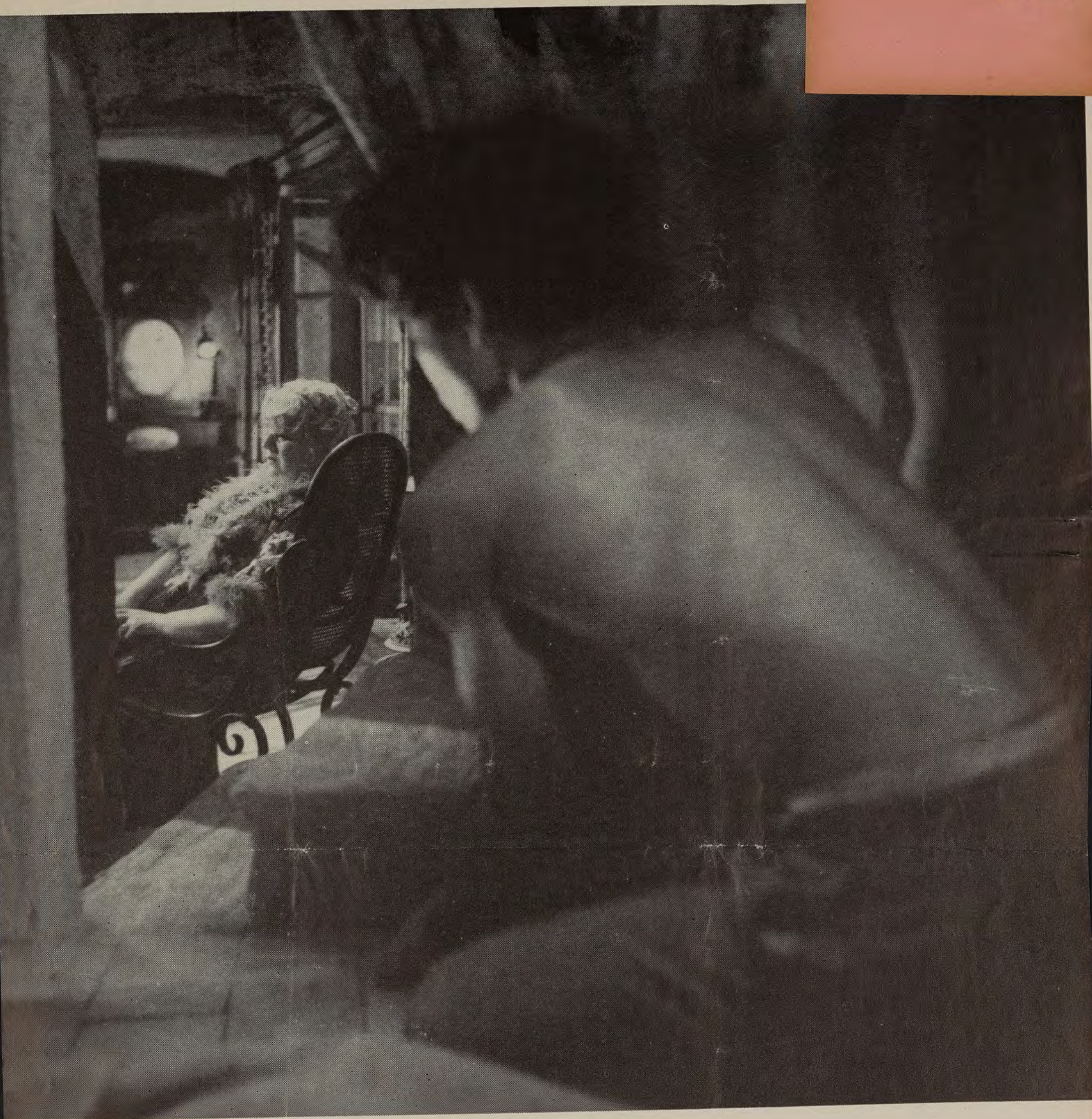


jack mitchell

Antony Tudor

THE most important event in the 1951-52 dance season is already in progress. The new Department of Dance, established by the Juilliard School of Music, has just commenced its first academic year and even at this early date the project has already assumed major significance because of its distinguished faculty and their noteworthy aims. The faculty includes almost every major figure in the contemporary ballet and modern dance world. And the primary aim of their combined efforts will be to train students to become expert dancers, choreographers, teachers, and, at the same time, develop in them penetrative musical insights.

Most of the dancers and choreographers connected with the new Juilliard dance department have an international reputation. Martha Hill, for instance, has been director of dance at Bennington College and New York University, and was co-founder of the New York University-Connecticut College Summer Dance School and its related American Dance Festival. Now, however, Miss Hill as director and teacher is devoting her entire time to this new dance department. Agnes de Mille, who made ballet history with her *Rodeo* and *Fall River Legend* and who revolutionized Broadway theatre dance with *Oklahoma*, is there, too. So is Martha Graham, America's greatest



always good theatre. Its plot is simple and tight, its suspense well-sustained and its characters strange and colorful. Modern and clever, its score is not atonal nor are its dissonances unpleasing to the most conservative ear. Some of its lilting, Puccini-like airs are even whistleable. On Broadway, it confounded the prophets who predicted a distinguished failure by running for 212 performances and, later, it played to packed houses when revived at New York's City Center Theatre. The basic material of the piece seems made to order for motion pictures.

All lovers of the horror story have, in their research, run across the plot of *The Medium* many times. It is the old (continued on page 86)

3

dancer, and Doris Humphrey, the finest choreographer in the modern dance field. José Limon, our greatest male dancer, is also on hand. And there's Jerome Robbins, of the New York City Ballet and Antony Tudor, the British-born ballet choreographer who has changed the course of American contemporary ballet. Likewise important to the success of this school is Louis Horst, founder and Editor of *Dance Observer* and former long-time musical director for Martha Graham's dance company. Mr. Horst, one of the most distinguished figures in the contemporary dance world, is teaching dance composition. Ann Hutchinson, the ranking specialist in dance notation, is instructing in this subject. Later on, Helen Lanfer, who is Martha Graham's personal pianist and accompanist, will conduct special studies of music in its relation to dance. It is more than likely that Margaret Craske, regarded by many authorities as the greatest ballet teacher in America today, will join Mr. Tudor at Juilliard. It is also quite possible that Hanya Holm, the noted Broadway and concert choreographer, will be affiliated with the

dance department when her theatre commitments permit. Furthermore, as the dance department grows, it is expected that such dancers as Nora Kaye, Hugh Laing and Diana Adams may be giving special classes to teach characterization as well as complete roles originally created for them.

All of this talk of a dance department in a music school may sound like a radical departure, and it is, but to those who have followed the distinguished history of Juilliard this new development appears not only logical but practically inevitable. Those who are familiar with musical progress may remember that the original Juilliard Foundation was established in 1920 through the legacy of Augustus D. Juilliard, whose will directed that the income of this fund be expended for the furtherance of music in America. In 1926, the trustees of the Foundation incorporated a second board of directors under the title Juilliard School of Music. This setup consisted of the Juilliard Graduate School, founded in 1924, and the Institute of Musical Art, which was founded in 1905 by Frank Damrosch and James Loeb. Later, (*continued on page 96*)

Dance with Music at Juilliard

by Arthur Todd

Martha Graham

cris alexander



Dublin's Abbey—the Immortal Theatre

by Gerald Brosnan

When Ireland's world famous little (500-seat) National Theatre, the Abbey, went up in flames, in the early morning of July 18 playwright Gerald Brosnan happened to be in Dublin on holiday from London. As he saw the ruins of the theatre where his plays Dark Isle and Before Midnight were first staged, memories stirred of exciting times.

IN THE great days of the thirties, when Barry Fitzgerald, (now of Hollywood), Maureen Delaney, F. J. McCormick, Eileen Crowe, and Arthur Shields were the leading lights of the Abbey Theatre, it was woe betide those who missed their lines. Lady Gregory, co-founder and director, would appear, usually unexpected, just arrived from her home in Coole, Co. Galway, and take her place in a front row seat. No matter how enthusiastically the audience reacted—and the play might be one of her own, one of O'Casey's, or anybody else's—she would demand an early rehearsal next morning as the penalty for the slightest miss, or hiatus. But in earlier days there were things in the theatre she missed, and they might have amused or thrilled her very much.

GUNS IN GARBAGE

Strange things happened at the Abbey Theatre. There was a time during the 'trouble' when the garbage men of Dublin paid more attention to the theatre than they did to any of the large hotels. The contents of their bins were Webley automatic pistols and rifles which were collected from under

the floor boards in the Circle, used in ambushes, and returned in the 'empty bins,' to be recollected for further service. The street lamps outside the Abbey were another arsenal. The cleaners used to keep their cleaning apparatus in a receptacle at the base of the lamps, but beneath the collection of cloths and dusters reposed a considerable supply of guns. This garbage service was loyally maintained up to the declaration of the truce, though it is fairly certain that the Directors of the Abbey knew nothing about it.

In the end seat of the second row of the stalls the redoubtable Michael Collins often found relaxation during the time when every British Secret Service man was on his trail. His 'lookout' was a Miss Nelly Bushell, who used to stand at the top of the steps, selling programmes. One night during the second act of a comedy, she slipped down and tapped Collins on the shoulder. 'Three Castle trigger men are in the vestibule' she told him. 'They'll be here in a minute.' Miss Bushell was agitated, since it was certain that the theatre was surrounded. Quietly, Collins slipped off his jacket, put it across his arm, picked up some sort of work-

25

Cir. (M 7,500)

This Clipping From
DANCE NEWS
NEW YORK, N. Y.

OCT - 1951

Juilliard School, N.Y.

Registration for the first semester in the newly established Department of Dance at the Juilliard School of Music, N.Y. was held Sept. 22 and 24.

The faculty, directed by Martha Hill, includes Agnes DeMille, Martha Graham, Louis Horst, Doris Humphrey, José Limón, Jerome Robbins, and Antony Tudor.

Cir. (D 345,423) (S 633,364)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

DEC 30 1951

THE DANCE WORLD

A Year of Dance: Ballet, Modern, Ethnic, Other Styles Packed 1951

By **WALTER TERRY**

A New Department

In the education field, a significant event was the establishment of a department of dance at the Juilliard School of Music and the

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 30 1951

THE DANCE: REVIEW

**Looking Over the Record
Of the Year's Doings**

By **JOHN MARTIN**

IT HAS been a lively year. If no major trends have emerged to change the shape of the future, there have nevertheless been many indications of vitality and growth to keep hopes high and flags waving.

In Other Fields

The establishment of a dance department for the first time in the Juilliard School of Music, with Martha Hill as its director, was an important step which may open up new vistas all around, including the modern dance field.

Cir. (D 345,423) (S 633,364)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 26 1952

Martha Graham to Dance For Juilliard School Fund

Martha Graham, American dancer and choreographer, will be presented in six performances with full symphony orchestra at the Juilliard School of Music, 120 Claremont Ave., on the evenings of April 22 through 27. Three major works—a world premiere, a New York premiere and a repertory success—will compose Miss Graham's program.

The noted artist will dance, for the first time in New York, "The Triumph of St. Joan," with a score by Norman Dello Joio, first presented in December in Louisville with the Louisville Symphony Orchestra, which commissioned it. The second symphonic solo will be "Judith," also commissioned by the same organization and shown in New York last season. The third work, with title and composer to be announced, is now in preparation and will feature Miss Graham's company. These appearances by the star and her company will be sponsored by the Juilliard School for the scholarship fund of the school's dance department which was established last fall.

William Schuman, Juilliard's president, also announced that further dance presentations are being scheduled. This fall, Jose Limon and his company will appear in a series, featuring twelve new works, at Juilliard. For the spring of 1953, the school plans a production of a new ballet by Antony Tudor, with a score to be written by a member of the Juilliard faculty, and a revival of Doris Humphrey's major group work, "With My Red Fires," utilizing music of Wallingford Riegger.

Cir. (D 2,262,204) (S 4,123,276)

This Clipping From
NEW YORK, N. Y.
NEWS

FEB 26 1952

Graham Dances

Martha Graham and her dancers will do six performances with a full symphony orchestra at Juilliard School of Music beginning April 22.

This Clipping From
VARIETY
NEW YORK, N. Y.

FEB 27 1952

Martha Graham will make a special series of appearances with full symphony orchestra at N. Y.'s Juilliard School of Music, April 22-27.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 26 1952

JUILLIARD TO SEE GRAHAM

Dancer and Troupe to Perform
for School's Scholarship Fund

Martha Graham and her company of dancers will give six performances with full symphony orchestra at the Juilliard School of Music, April 22-27, for the benefit of the scholarship fund of the school's newly established dance department.

The repertoire will consist of three works, including two long solos commissioned originally by the Louisville Symphony Orchestra, and one new group composition.

The solo works are "The Triumph of St. Joan," to the music of Norman Dello Joio, which had its premiere in Louisville in December, but has not been seen in New York; and "Judith," to the music of William Schuman, which was presented at Carnegie Hall last season with the Louisville Symphony. The title and composer of the new group work have not been announced.

Cir. (D 142,499) (S 141,501)

This Clipping From
DALLAS, TEX.
TIMES HERALD

Graham To Dance At Juilliard

Special to The Times Herald
New York, Feb. 26.—Martha Graham, distinguished American dancer and choreographer, will be presented in a special series of major appearances with full symphony orchestra at Juilliard School of Music, it was announced today by William Schuman, president of the school.

These appearances, Miss Graham's first in New York in more than a year, will be presented by the school as benefits for the Scholarship Fund of the Dance Department which was established last fall.

In all, Miss Graham will give six performances in the school's concert hall on the evenings of April 22, 23, 24, 25, 26, 27.

This Clipping From
NEW YORK, N. Y.
TELEGRAPH

FEB 27 1952

Martha Graham In Dance Series

Martha Graham, distinguished American dancer and choreographer, will be presented in a special series of major appearances with full symphony orchestra at Juilliard School of Music, it was announced yesterday by William Schuman, President of the School. These appearances, Miss Graham's first in New York in more than a year, will be presented by the School as benefits for the Scholarship Fund of the Dance Department which was established last fall.

In all, Miss Graham will give six performances in the School's Concert Hall on the evenings of April 22, 23, 24, 25, 26, 27.

Cir. (D 36,412)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

FEB 26 1952

Dancer Martha Graham will present six benefit performances with full symphony orchestra at the Juilliard School of Music on the evenings of April 22, 23, 24, 25, 26 and 27. Miss Graham is choreographing a new work for her company to be presented on all of the evenings. The performances are being given as benefits for the scholarship fund of the dance department, established last fall. She will also present "The Triumph of St. Joan" with score by the American composer Norman Dello Joio and her celebrated "Judith" with music by William Schuman.

The performances will be the first in a projected dance series to be sponsored by the school. Jose Limon will perform in the fall of 1952 and in the spring of 1953 Antony Tudor will create a new work especially for Juilliard dance students to a score by a member of the Juilliard faculty. Doris Humphrey is also recreating her "With My Red Fires" to Wallingford Riegger's score for presentation in the spring of 1953.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 2 - 1952

THE DANCE: A CENTER

Martha Graham Will Open New Juilliard Project

By JOHN MARTIN

WITHOUT underestimating the value of education, it is still possible to believe that the most important project of the newly organized dance department of the Juilliard School of Music under the direction of Martha Hill is its plan for making the school, with its admirable facilities, something of a production center.

Martha Graham is to inaugurate the project with a series of six performances with her company, April 22-27. Next fall José Limon and his company will give a season consisting of works created for the Palacio de Bellas Artes in Mexico City, other compositions created for the American Dance Festival in New London, and still others designed especially for the Juilliard season. In the spring of 1953, there will be a program which makes use of students in the school in a new ballet to be composed especially by Antony Tudor with a score written by a member of the Juilliard faculty, and a revival by Doris Humphrey of her "With My Red Fires."

For a number of years it has been one of the ironies of the "dance capital of the world" that it could not provide any means for dancers to show their work, unless they happened to belong to an established ballet organization, or to be millionaires, which not very many of them are. The Choreographers' Workshop and Theatre Dance, Inc., have helped in their own field, the Lexington Avenue Y. M. H. A. has done yeoman service for the younger dancers, and the Students' Dance Recitals have long been faithful within a limited range. But for the major works by the great artists it has been necessary to go to Mexico or Louisville or New London or Colorado or some other far removed from the vaunted New York "center."

A New Hope

The Juilliard is so far from the Broadway district as to be virtually suburban, but at least it is no more than a subway fare away, which gives it a major advantage. Furthermore it has a well-equipped hall, and all sorts of musical advantages, including a symphony orchestra. It may make all the difference in the world in the local dance picture. Once again Miss Hill, who was largely responsible for the famous Bennington Festivals and for the present festivals at Connecticut College in New London, must rise and take a bow.

This Clipping From
DANCE OBSERVER
NEW YORK, N.Y.

MAR - 1952

MARTHA GRAHAM TO DANCE AT JULLIARD

MARTHA GRAHAM will be presented in a special series of major appearances with full symphony orchestra at Juilliard School of Music, it was announced by William Schuman, President of the School. These appearances, Miss Graham's first in New York in more than a year, will be presented by the School as benefits for the Scholarship Fund of the Dance Department which was established last fall.

In all, Miss Graham will give six performances in the School's Concert Hall on the evenings of April 22, 23, 24, 25, 26, 27. Miss Graham's repertoire will include three extended works, one of them a world premiere and one a New York premiere. Miss Graham is choreographing a new work for her Company, with title and composer to be announced, which will be presented on all of these evenings. She will also dance, for the first time in New York, *The Triumph of St. Joan* with score by the young American composer Norman Dello Joio. This work had its world premiere last December when Miss Graham performed it with the Louisville Symphony Orchestra which commissioned it. The third work scheduled to be performed by Miss Graham is her celebrated *Judith* with music by William Schuman, which received its first performance in New York at

Carnegie Hall last season with the Louisville Symphony Orchestra.

Mr. Schuman also announced that these performances are being given in celebration of the conclusion of the Dance Department's first year at Juilliard, "Our purpose in presenting this series", Mr. Schuman said, "is not only to give New Yorkers an opportunity to see Miss Graham, but through this series, and with Miss Graham's cooperation, to assist young dancers through scholarships at the School". He also announced that Miss Graham's performances will be the first in a projected series of dance events to be presented by the School from time to time. In the fall of 1952 José Limon will perform works with his company recently presented in Mexico, as well as new works now in preparation. In the spring of 1953 Antony Tudor will create a new work especially for Juilliard dance students employing a score to be written by a member of the Juilliard faculty. In addition Doris Humphrey is now recreating her famous *With My Red Fires* to Wallingford Riegger's score, which will also be presented in the spring of 1953.

Orders for tickets for the Martha Graham series may be addressed to the Concert Department, Juilliard School of Music, 120 Claremont Ave., New York 27.

Cir. (D 64,731) (S 122,600)

This Clipping From
SAN DIEGO, CALIF.
UNION

Dancer Will Present Concerts as Benefit

Martha Graham will give a series of dance concerts with full orchestra at the Juilliard School of Music, New York, as a benefit for the scholarship fund of the new dance department at Juilliard.

In one of these concerts, Miss Graham will dance in a first New York performance of "The Triumph of St. Joan," with score by the young American composer, Norman Dello Joio.

Cir. (D 345,423) (S 633,364)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 2 - 1952

THE DANCE WORLD

Dance at Juilliard, Two Ballet Groups and Miss Enters at ANTA

By WALTER TERRY

A NEW center for the presentation of major dance works is about to be established at 120 Claremont Ave., New York City. At this address, a few short months ago, the Juilliard School of Music inaugurated its department of dance under the direction of Martha Hill and with a faculty composed of many distinguished dance artists. With the educational side of dance at Juilliard functioning, the school's president, William Schuman, has announced a series of theater dance events which will require the artistries of Martha Graham and her company, Jose Limon and his group, Antony Tudor, Doris Humphrey and Juilliard's own dancers and symphony orchestra.

Miss Graham will give six performances in the school's concert hall from April 22 through April 27. The repertory will include the New York premiere of "The Triumph of St. Joan," a symphonic solo with a score by Norman Dello Joio, commissioned by the Louisville Symphony and first presented by that organization in Louisville last December. A second major solo, "Judith," with a score by William Schuman, also commissioned by the Louisville Symphony and presented in New York a season ago, will be presented and a new group work, as yet untitled, will be given its world premiere during Miss Graham's engagement.

In the autumn, Juilliard will present Mr. Limon and his company in a series of performances featuring approximately a dozen new creations and in the spring of 1953, Anthony Tudor will choreograph a new ballet for Juilliard dance students (with a score by a member of the Juilliard faculty) and Doris Humphrey will restage her monumental group work, "With My Red Fires."

Cir. (D 143,894) (S 225,122)

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN

MAR 9 1952

It has been announced by the Juilliard School of Music that Martha Graham, distinguished American dancer and choreographer, will be presented in a special series of major appearances with full symphony orchestra at the school. These appearances will be presented by the School as benefits for the scholarship fund of the dance department which was established last autumn.

In all, Miss Graham will give six performances in the School's Concert Hall on the evenings of April 22, 23, 24, 25, 26 and 27. Miss Graham's repertory will include three extended works. She will also dance "The Triumph of St. Joan" with score by the young American composer Norman Dello Joio. Another work scheduled is her celebrated "Judith" with music by William Schuman, president of Juilliard.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

MAR 15 1952

More Premieres by N. Y. City Ballet

By Rosalyn Krokover

Graham to Give Juilliard Series

Martha Graham will be presented in six performances at the Juilliard School of Music on April 22 through 27. She will be accompanied by a full symphony and three works—a world premiere, a New York premiere and a popular repertory piece—have been scheduled for the program. Other dance presentations being planned are programs by Jose Limon, a new ballet by Tudor and a revival of Doris Humphrey's "With My Red Fires."

Cir. (D 126,719) (S 140,510)

This Clipping From
BROOKLYN, N. Y.
EAGLE

MAR 2 - 1952

Music Notes

Philharmonic - Symphony
News: Dimitri Mitropoulos is seeing to it that his audiences get a chance to hear some of the less familiar operas. Next November he plans to conduct a concert performance, the first in America, of Darius Milhaud's opera, "Christophe Colomb" with Eileen Farrell, Mack Harrell, David Lloyd, Norman Scott, John Brownlee, Adolph Anderson and the Schola Cantorum . . . For the past two weeks, the orchestra has been sitting for its portrait. A group of students and teachers from the Art Students League of New York has been attending rehearsals and concerts in Carnegie Hall, making sketches of the musicians and conductor onstage and backstage. The results of their work will be shown in the Carnegie Hall Gallery beginning this week . . . The Philharmonic-Symphony Society has successfully completed its first annual campaign to enroll and secure sustaining funds from "Friends of the Philharmonic." These funds will be used for the annual deficit which besets all symphonic organizations.

News of Other Orchestras: At the conclusion of the current season, William R. Smith of Philadelphia will become assistant conductor of the Philadelphia Orchestra, succeeding the retiring associate conductor, Alexander Hilsberg . . . The Danish State Symphony Orchestra, known here through its phonograph records, will make a six-week tour of the Eastern United States next fall, appearing in Carnegie Hall Oct. 15. One of the two conductors coming . . .

tra will be Eric Tuxen, who directed the Philadelphia Orchestra here last year. The other conductor has not yet been named.

After an absence of more than a year, Martha Graham will give a series of six evening performances with symphony orchestra at the Concert Hall of the Juilliard School of Music between April 22 and 27. They will be given for the benefit of the scholarship fund of the school's recently established dance department. Her program will comprise the world premiere of a new work whose composer and title have yet to be announced; the first New York performance of "The Triumph of St. Joan," with music by Norman Dello Joio and a repetition of William Schuman's "Judith," which Miss Graham presented here with the Louisville Orchestra last year.

This Clipping From
DANCE
NEW YORK CITY

MAR - 1952

Martha Graham to dance at Juilliard

William Schuman, president of Juilliard School of Music, has made announcement that **Martha Graham** will be presented here in a special series of major appearances with full symphony orchestra in the theatre of Juilliard School, to take place on April 22, 23, 24, 25, 26 and 27, a total of six performances.

These are Miss Graham's first New York appearances since her solo recital at Carnegie Hall with the Louisville Orchestra in December, 1950 and her first with full company since January, 1950.

The April season will show a repertory of three extended works, one of them a world premiere and one a New York premiere. Miss Graham is at work on a new opus which will be given all six performances. She will also appear in **THE TRIUMPH OF ST. JOAN**, a work which had its world premiere December 4 and 5, 1951 in Louisville, Kentucky, where it was given in conjunction with the Louisville Orchestra which had commissioned the score by Norman dello Joio and the dance, a solo, from Miss Graham.

The April season is to be presented by Juilliard as benefits for the Scholarship Fund of the dance department which was established last Fall. Mr. Schuman also announced that these performances are being given in celebration of the conclusion of the Dance Department's first year at Juilliard.

This event will be the first of a series of such events to take place at Juilliard, with **Jose Limon** slated to make an appearance there in the Fall of this year, and **Antony Tudor** and **Doris Humphrey** slated for a Spring, 1953 event. On this occasion, Mr. Tudor will show a new work especially written for Juilliard students and Miss Humphrey will recreate her epic work **WITH MY RED FIRES** for the occasion.

Cir. (D 33,689)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

MAR 25 1952

Music Notes

By D. E. RITZ

The Martha Graham and company benefit dance programs at Juilliard School have been announced. The programs will mark the completion of the first year of the school's new department of dance and will benefit the school's dance scholarship fund.

On April 22, 24 and 26 the program will include "Errand into the Maze" with music by Gian-Carlo Menotti, a new work with music by Thomas Ribbink and "Judith" with music by William Schuman. The April 23, 25 and 27 program will include "Herodiade" with music by Paul Hindemith, the new work and the first New York performance of the "Triumph of St. Joan" with music by Norman Dello Joio.

Arturo Toscanini will conclude the 1951-52 season of the NBC

Cir. (M 7,500)

This Clipping From
DANCE NEWS
NEW YORK, N. Y.

APR - 1952

Martha Graham to Dance in N. Y.



Martha Graham
(Photo Cris Alexander)

As reported in last month's DANCE NEWS, Martha Graham is making her first appearance in New York for over a year in a series of six performances to be given in the Concert Hall of the Juilliard School of Music, April 22 through 27.

Miss Graham will dance **The Triumph of St. Joan** to a score by Norman Dello Joio. This work was commissioned by the Louisville Symphony Orchestra with whom she performed it for the first time last December. She will also present **Judith**, and a new work for her company which is as yet untitled.

Cir. (M 7,500)

This Clipping From
DANCE NEWS
NEW YORK, N. Y.

MAR - 1952

Martha Graham to Have N. Y. Season

After an absence from the New York stage of more than a year Martha Graham and company will appear at the Juilliard School of Music Concert Hall for six performances, April 22 through 27, accompanied by a symphony orchestra.

For this occasion Graham is preparing a new work for her company, with title and composer to be announced. She will also dance, for the first time in New York, **The Triumph of St. Joan** to Norman Dello Joio's score, which had its premiere last December, when Graham danced it with the Louisville Symphony Orchestra which commissioned it.

The third work scheduled is **Judith** with music by William Schuman, which had also been commissioned by the Louisville orchestra, and performed in New York last season at Carnegie Hall.

Tickets may be ordered from the Concert Department of the Juilliard School.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 20 1952

THE DANCE WORLD

A Dance Season by Martha Graham; Ballet Theatre Opening at Warner

By WALTER TERRY

THE major dance event of a busy and impressive dance week is the return of Martha Graham and her company to New York. Miss Graham, who has performed far too infrequently of late

in our city, will be presented in six programs by the Juilliard School of Music at the Juilliard Concert Hall Tuesday through next Sunday (evenings at 8:15). Of the five works scheduled for presentation, two are established favorites in the dancer's repertory, one has been seen in New York only once, the fourth is to be a local premiere and the fifth a world premiere.

The new work, "Canticle for Innocent Comedians," has choreography by the star, a score by Thomas Ribbink, unit settings by Frederick Kiesler and will be danced by Miss Graham's company. The production, which derives its title from a poem by Ben Belitt, has been described by the choreographer thusly: "It is in praise for all the simple and neglected benefits. As we create our landscapes, worlds, places for happiness; as we enact our praises; as we do it in simplicity and joy, we are all innocent comedians on the stage of life."

"Canticle for Innocent Comedians" consists of an introduction and seven sections entitled Sun, Earth, Wind, Water, Fire, Moon and Death. The sections, comprising solos and duets, will be danced by such featured company artists as Helen McGehee, Yuriko, Pearl Lang, Robert Cohan, Stuart Hodes and Bertram Ross and the interludes linking these sections will be performed by the full ensemble. The new work will be given at all performances.

For her own appearances, Miss Graham has selected "Errand Into the Maze" (a solo) and "Herodiade" (with May O'Donnell as guest artist) and the two symphonic solos, "Judith" and "The Triumph of Saint Joan," both commissioned by the Louisville Symphony and first presented by that organization in Louisville. "Judith," with music by William Schuman, has been given in New York before but "The Triumph of Saint Joan," with a score by Norman Dello Joio, will have its first local performances during this engagement.

Miss Graham and her company, assisted by the Juilliard Orchestra under the direction of Frederick Prausnitz, will offer "Errand Into the Maze," "Canticle for Innocent Comedians" and "Judith" on Tuesday, Thursday and Saturday evenings and "Herodiade," "Canticle for Innocent Comedians" and "The Triumph of Saint Joan" on Wednesday, Friday and next Sunday evenings. The lighting will be under the direction of Jean Rosenthal. All proceeds from the season will go to the dance scholarship fund of the Juilliard School of Music.

tations but certain of the other principals will vary their parts from time to time.

John Kriza will be the star of "Rodeo," with Jenny Workman and Kelly Brown as principal figures in the ballet and Ruth Ann Koesun, Eric Braun, Paula Lloyd and Angela Velez in featured parts. Ballet Theatre's symphony orchestra will be under the direction of Joseph Levine and the two ballets will be mounted with full scenery, costumes and lighting effects, as they are when presented in repertory by the company during its own seasons.

Dancer Returns



Cris Alexander

Martha Graham, opening a season with her modern dance company Tuesday at the Juilliard School of Music

This Clipping From
WOMEN'S WEAR DAILY
NEW YORK, N. Y.

APR 22 1952

MARTHA GRAHAM SERIES OPENS TONIGHT

The first in a series of six evenings of dance by Martha Graham will be presented in the Juilliard Concert Hall this evening. This series is being presented by Juilliard School of Music in celebration of the completion of the first year of its Dance Department and proceeds from these events will go to the School's Dance Scholarship Fund.

This evening's program will mark the premiere of Miss Graham's latest work, "Canticle of Innocent Comedians," which has a score by Thomas Ribbink, commissioned by the School for Miss Graham. The set is by Frederick Kiesler and the lighting is by Jean Rosenthal.

"Errand Into the Maze," with music by Gian-Carlo Menotti, will open the program and the final work will be Miss Graham's "Judith," with music by William Schuman. The Juilliard Orchestra will be conducted by Frederick Prausnitz. This program will be repeated on Thursday and Saturday evenings, April 24 and 26.

This Clipping From
NEW YORK, N. Y.
TIMES

APR 20 1952

THE WEEK'S EVENTS

Martha Graham Company In Juilliard Series

MARTHA GRAHAM'S series of six performances at the Juilliard School of Music is, of course, the principal event of the week. She has reconstituted her company and will appear with them for the first time in two years. One ensemble work, "Canticle for Innocent Comedians," is brand new, and one long solo, "The Triumph of St. Joan," is new to New York.

The week's schedule follows:

Martha Graham and Company Juilliard School

TUESDAY, THURSDAY, SATURDAY: 8:15—Errand Into the Maze (Menotti), Canticle for Innocent Comedians (Ribbink), Judith (Schumann).
WEDNESDAY, FRIDAY, NEXT SUNDAY: 8:15—Herodiade (Hindemith), Canticle for Innocent Comedians (Ribbink), Triumph of St. Joan (Dello Joio).

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 6 - 1952

Dance Notes

Martha Graham and her company, assisted by the Juilliard Orchestra under the direction of Frederick Prausnitz, will give six performances at the Juilliard School of Music April 22 through April 27. Two premieres are scheduled to take place during the engagement. The first will be an as yet untitled new work with choreography by Miss Graham, music by Thomas Ribbink and setting by Frederick Kiesler, to be danced by the company. The second (a New York premiere) is to be "The Triumph of Saint Joan," a symphonic solo by the star, with a score by Norman Dello Joio and setting by Mr. Kiesler. The program for April 22, 24 and 26 will be composed of "Errand Into the Maze," the new group work and "Judith" and the program for April 23, 25 and 27 will include "Herodiade," the new group work and "The Triumph of Saint Joan." Both "Judith" and "The Triumph of Saint Joan" were commissioned by the Louisville Symphony Orchestra and first performed with that organization in Louisville. All of Miss Graham's performances at Juilliard will commence at 8:15.

Sunday Star-Ledger

66

APRIL 20, 1952

Dancing event features rich entertainment week

Martha Graham, distinguished American dancer and choreographer, will be seen in New York for the first time in more than a year at a special series of six major appearances at the Juilliard School of Music, 120 Claremont ave., starting Tuesday evening and ending next Sunday evening.

Miss Graham will present a new work, "Canticle for Innocent Comedians," which has been commissioned by Juilliard, and which will be performed by her company each of the six evenings. The title of the work derives from a poem by American poet Ben Belitt, and it has been set to music by Thomas Ribbink.

On three of the evenings—Tuesday, Thursday and Saturday—Miss Graham also will present "Errand Into the Maze" with music by Gian-Carlo Menotti, and "Judith" with music by William Schuman. On the other evenings "Herodiade," with music by Paul Hindemith, and "Triumph of Saint Joan," with music by Norman Dello Joio, will be given. The "Saint Joan" work will have its New York premiere Wednesday evening.

The programs are for the benefit of the Juilliard's Dance Scholarship Fund, and in celebration of the completion of the first year of the school's new department of dance. The Juilliard Symphony Orchestra will play under Frederick Prausnitz. Tickets range from \$2.50 to \$4.50, and are being sold at the school's boxoffice.

Cir. (D 167,728) (S 190,216)

This Clipping From
NEWARK, N. J.
STAR-LEDGER

APR 20 1952

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W-IT'S SO EASY

Martha Graham, distinguished American dancer and choreographer, will be seen in New York for the first time in more than a year at a special series of six major appearances at the Juilliard School of Music, 120 Claremont ave., starting Tuesday evening and ending next Sunday evening.

Miss Graham will present a new work, "Canticle for Innocent Comedians," which has been commissioned by Juilliard, and which will be performed by her company each of the six evenings. The title of the work derives from a poem by American poet Ben Belitt, and it has been set to music by Thomas Ribbink.

On three of the evenings—Tuesday, Thursday and Saturday—Miss Graham also will present "Errand Into the Maze" with music by Gian-Carlo Menotti, and "Judith" with music by William Schuman. On the other evenings "Herodiade," with music by Paul Hindemith, and "Triumph of Saint Joan," with music by Norman Dello Joio, will be given. The "Saint Joan" work will have its New York premiere Wednesday evening.

The programs are for the benefit of the Juilliard's Dance Scholarship Fund, and in celebration of the completion of the first year of the school's new department of dance. The Juilliard Symphony Orchestra will play under Frederick Prausnitz. Tickets range from \$2.50 to \$4.50, and are being sold at the school's boxoffice.

Cir. (D 311,466) (S 270,024)

This Clipping From
NEW YORK, N. Y.
POST

APR 13 1952



Martha Graham and her company will give six performances at Juilliard School of Music April 22-28. Two premieres are scheduled.

Cir. (D 2,262,204) (S 4,123,276)

This Clipping From
NEW YORK, N. Y.
NEWS

APR 22 1952

Graham Dances

Martha Graham and her dancers tonight present the first of six recitals at the Juilliard Concert Hall, 120 Claremont Ave.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

APR 13 1952

THE DANCE: SUMMARY

When Martha Graham gives her series of six performances at the Juilliard School of Music April 22-27, there will be both familiar and unfamiliar names in her assisting company. May O'Donnell will appear as guest artist in "Herodiade," and others will be Helen McGehee, Yuriko, Pearl Lang, Robert Cohan, Stuart Hodes, Bertram Ross, Patricia Birsh, Mary Hinkson, Linda Margolies, Miriam Cole, Dorothy Krooks and Matt Turney.

MARTHA GRAHAM



Beginning a week of performances at the Juilliard April 22.

This Clipping From
DANCE
NEW YORK CITY

APR - 1952



ON THE COVER

MARTHA GRAHAM as Judith, in dance concerto of the same name, scheduled for a New York performance at the Juilliard School of Music the week of April 22nd. Other works from the repertory, new and old are to be shown.



Cir. (D 311,466) (S 270,024)

This Clipping From
NEW YORK, N. Y.
POST

APR 24 1952

Martha Graham Does Saint Joan

By FRANCES HERRIDGE

Martha Graham has added another powerful portrait to her gallery of great women with the New York premiere last night of "The Triumph of Saint Joan" at the Juilliard School of Music.

This is her second solo commissioned by the Louisville Symphony Orchestra—the first being "Judith"—saviour of the Israelites. Saint Joan is a better known heroine and Miss Graham's portrayal is much clearer. Some may say too clear. Compared with her great theater portraits—Emily Dickinson in "Letter to the World" or the Bronte sisters in "Deaths and Entrances," Saint Joan is a bit obvious, at times almost cliché. But it is, nevertheless, a more moving and impressive work than its companion piece "Judith."

Miss Graham's Joan is uncomplicated and devout—so rapt in her inner world of voices and visions that nothing outside can touch her. The three sections of the dance deal with the young Joan getting her heavenly orders, her leadership in battle, and just before her death.

Miss Graham dances the role with such spiritual intensity that without decor or group she makes the drama unfold convincingly before us. In this as in the opening "Herodiade" she is dancing magnificently.

Her sporadic sharp movements, her darting gestures that once seemed so stark, have become more fluid, as though countless repetition had worn them smooth. They have the lightness of feathers, the rapidity of quicksilver, and the strength of steel wire. The quality of her movement is more distinct than ever from that of her group.

Norman Dello Joio has composed a fine dramatic score for her.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 23 1952

DANCE

Martha Graham

By WALTER TERRY

A Dance Star Returns

Seeress and sorceress is Martha Graham, for she penetrates the heart of man to find his unspoken secrets and through the magic of her dance to give physical form, articulation to those secrets. Last evening at the Juilliard School of Music, Miss Graham and her company opened their engagement with a program of three major works, and each of these dealt with a heart's experience: fear, praise, vengeance.

The noted dancer opened the evening with one of her most compelling creations, "Errand Into the Maze." In structure, it suggests the classical labyrinth in which a hero did battle with the Minotaur, but this is merely the surface symbol for the labyrinth here is the human heart in which the being must meet and best the monster of fear. Miss Graham seems to take the beholder with her into that fearful darkness which presses in upon the sufferer. With her, one tries to escape fear by running away, by hiding, by surrender and, at last, one experiences with her the battle with the monster and the triumph which ensues.

The performance itself was of monumental proportions. Miss Graham's dancing was vibrant with dramatic power, exquisitely defined with respect to emotional detail. She was given expert support by Stuart Hodes as the Creature of Fear; by Jean Rosenthal, whose lighting transformed the stage into a place of awful mystery, and by Gian-Carlo Menotti, whose fine score evoked not only the varying conflicts of the victim and her fear but also, through the choice of beat and instrumentation, suggested that the action actually took place within the confines of a pulsing heart.

"Errand Into the Maze" is a familiar Graham creation which seems always new. Not as familiar, but equally powerful, is the star's symphonic solo, "Judith," which brought the evening to a close. In this work, Miss Graham treats with the Apocryphal figure of Judith, who mourns her captive people, who discards her black apparel for the armor of woman and, decked in her "garments of gladness," entices the tyrant to

his death and delivers her people.

"Judith" is a glorious dance, heroic in its statements of despair, of seduction and of vengeance and Miss Graham performs its demanding and commanding measures of movement with technical beauty and communicable passion. William Schuman's score was accorded a stirring performance on this occasion by the Juilliard Symphony under the direction of Frederick Prausnitz.

For the close, I have reserved comment on last evening's premiere, firstly, because Miss Graham did not appear in it (and her absence as a dancer is always felt) and secondly, because "Canticle for Innocent Comedians" is not yet a consistently affecting creation for the theater. It is a dance of praise for the elements of nature: Sun, Earth, Wind, Water, Fire, Moon, Stars and Death. Inevitably it is episodic. This in itself is not a flaw but Miss Graham, as choreographer, has not yet, I think, achieved sufficient contrasts among the episodes.

In "Canticle for Innocent Comedians," the accent is upon lyricism—although there are strong and sharp sections—and much of this lyricism is of the slow-motion variety. Lovely and restful though this quality may be, it tends to pall, to make one feel that passages are extended beyond their intrinsic worth. Thomas Ribbink's music, I believe, must share in the blame. The percussion effects, provided by Saul Goodman, and the playing of Helen Lanfer as piano soloist were not without charm and interest but the score itself is loose and seems to offer the dancers little in the way of stimulus, impetus, rhythmic variety or spirit.

There were, of course, many moments of choreographic beauty in "Canticle for Innocent Comedians" and handsome performances by the soloists and the ensemble. Perhaps the finest episode in the work was that danced by Yuriko in praise of the Moon. This was lyrical and leisurely but of incredible beauty. As Water and Wind, respectively, Helen McGehee and Robert Cohan danced their not altogether satisfactory measures expertly and there were well danced episodes

by Mary Hinkson, Pearl Lang, Bertram Ross and Mr. Hodes. The mobile set units designed by Frederick Kiesler occasionally interfered with the potential flow of dance but in the main they contributed admirably to dramatic effect and space patterns.

A large and highly enthusiastic audience was present to welcome Miss Graham and her company back to New York after a long absence.

This Clipping From
NEW YORK, N. Y.
TIMES

APR 24 1952

GRAHAM'S TROUPE PRESENTS NOVELTY

'Triumph of Saint Jean,' With
Music by Dello Joio, Given
by Ballet Company

By JOHN MARTIN

Martha Graham last night gave the second in her series of six performances with her company at the Juilliard School, and again it was a wonderfully rewarding evening.

The novelty of the occasion, however, was by no means its strongest item. This was the first local presentation of "The Triumph of Saint Joan," to the music of Norman Dello Joio, which was commissioned originally by the Louisville Symphony Orchestra. Like the earlier "Judith," it is a composition for a single dancer to the music of a full orchestral score, a form which leaves much to be desired in the way of balance.

Mr. Dello Joio has written a rich, forceful, passionate Hindemithian work which never yields so much as an iota to the exigencies of the theatre. Only a personality as strong as Miss Graham could possibly top it, and she obviously finds it less than cooperative. Choreographically she has been resourceful and eloquent, but the outstanding quality of her achievement is the consistency with which she establishes and maintains the character of Joan as the peasant woman throughout her ordeals as warrior and martyr. If the piece as a whole does not rank among her most inspired, at least it has dignity and integrity and human warmth.

The program opened with a performance of "Herodiade," from the more familiar repertoire, which has probably never been surpassed. Miss Graham danced with a power, a range, a wealth of subtle shading and emotional detail, which illuminated this deeply tragic role with a fresh brilliance. As her attendant, May O'Donnell met her on her own ground and gave her a marvelous strength to work against. With the beautiful score of Hindemith, the handsome décor of Isamu Noguchi and the excellently atmospheric lighting of Jean Rosenthal as aide, the work stood revealed as the masterpiece of it.

In both these compositions, Frederick Prausnitz and the Juilliard Orchestra assisted mightily.

The program also contained a repetition of the new group work, "Canticle for Innocent Comedians," which proved itself once again to be a lovely, original and completely absorbing piece. It was admirably danced by the excellent company, with Yuriko, Pearl Lang, Helen McGehee, Mary Hinkson, Bertram Ross, Robert Cohan and Stuart Hodes in the solo roles. If Thomas Ribbink's score, written originally for woodwinds and percussions and here played in a piano reduction for some unstated reason, is not all that it should be, perhaps one day it will be heard to better advantage as the composer intended it.

Tonight's program will consist of "Errand Into the Maze," "Judith" and the "Canticles," and will alternate with last night's program for the remainder of the engagement.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 4 - 1952

THE DANCE WORLD

Miss Graham Dances 'Saint Joan'; Nature Praised in Her 'Canticle'

By WALTER TERRY

A YOUNG girl, in the year 1916, came under the spell of a great lady of the theater whose dances were often concerned with goddesses, goodnesses and saints. But certainly no one then or later thought that Martha

Graham would turn to subjects so close to the heart of Ruth St. Denis, for as a dancer in the Denishawn company, Miss Graham experienced her greatest successes in earthy, primitive, fiery roles created for her by Ted Shawn.

Once on her own as an independent artist, she commenced—except for a brief period when she appeared to be experimenting with gentle and sweet lyricism—to create that gallery of ancient demons in modern guise which was to distinguish her theater of dance. These were the demons of hate, fear, bigotry, vengeance, jealousy which tortured and tempted the human spirit. If Miss St. Denis' stage goddesses and saints were models, Miss Graham's demons, which motivated either the specific characters or the actions of many of her dances, were surely warnings. Both were, in the larger sense of the word, religious. As the goddess Radha dancing her creed of the renunciation of sensual avarices, Miss St. Denis was, in effect, saying: "This is the way," and Miss Graham, dancing the role of one like Medea who destroyed through consuming hate and jealousy herself as well as her loved ones, was saying: "This is not the way."

A Saint in Dance

More than three decades have passed by since Miss Graham first stood in awe of the genius of Ruth St. Denis. Miss Graham's own genius has, during this period, led her to a position in the world of dance where she herself is regarded as something of a goddess and certainly a priestess, hailed and respected as the major figure in the theater of modern dance. But a cycle in her phenomenal, continuing career is nearing completion and, with it, a new cycle is, undoubtedly, about to be launched. Miss Graham, you see, has turned to the saints and to dances of praise. She has, of course, dealt with saintliness and praise before but never with such uncompromising joy as in her new solo, "The Triumph of Saint Joan," and in her new group work, "Canticle for Innocent Comedians."

The "Saint Joan," which was given its first New York presentations (it was commissioned and first produced by the Louisville Symphony in Louisville) during Miss Graham's recent engagement at the Juilliard School of Music, disclosed a revolutionary change in the star's way of dance. Her prodigious technique (which becomes more prodigious with each passing year) was again dedicated to the revelation of a human heart rather than to the picturization of overt behavior but this time it was a new kind of heart, a saint's heart, which was mirrored in her dance.

The dance itself, a long symphonic solo to a rich and ecstatic score by Norman Dello Joio, is not a narrative, although it does admit to a historical sequence. Instead, it is the disclosure of a maturing spirit who knows that in the end "thou shalt come to the Kingdom of Paradise." The work, introduced by a slow processional indicative of the saint who "still walks the highways of our imaginations," gives us, in the first episode, the maid trembling in awe, jumping with joyous ecstasy as the voice of revelation speaks to her in her garden.

In the second episode, the girl-warrior appears. She wields an enormous spear, a fighting standard far too large for a mere girl but not for one who has assumed the burdens of a divine cause. And finally there is the Joan, dressed in red but conquering her flaming martyrdom through that "deathlessness of vision" which permits her to escape from the wild anguish of her torture and to march steadfastly forward toward the hearts of men.

At the Juilliard performances, Miss Graham danced brilliantly as she also did in her other solo offerings. "The Triumph of Saint Joan." Gestures were eloquently defined and accented; the leaps, the plunging falls, the arched backbends were all made to externalize inner passions and turmoils, and even immobile patterns, charged as they were with waiting power, contributed to this danced revelation of a divinely guided human spirit. There were,

perhaps, a few unsatisfactory moments here and there but they caused little harm to a monumental creation.

"Canticle for Innocent Comedians" is a dance of praise or, rather, a suite of praiseful dances which expresses gratitude for the Sun, Earth, Wind, Water, Fire, Moon, Stars and Death. On first seeing, I was disappointed in it, for although it boasted movements of great loveliness, it seemed lacking in contrast; it was over-soft in dynamics, slow. But a second and a third visit served not only to explain its weaknesses but to disclose its very special virtues.

A Composition

The "Canticle" is, I think, a superb composition, perhaps the finest group composition that Miss Graham has wrought. Its multiple patterns are fresh and superbly integrated one with the other and viewing its formal structure, one experiences, with few exceptions, admiration and content. Its theatrical weaknesses seemed to be due almost entirely to the music of Thomas Ribbink (several of the costumes were not overly helpful) which was thin, monotonous and unable to provide the dancers with the kinds of stimuli which would lead to contrasts in movement quality.

In spite of Mr. Ribbink's score, originally planned for wind quintet, voice and percussion and ultimately reduced to piano and percussion, the "Canticle" had its moments of power and beauty. Aided by Frederick Kiesler's movable set units, the danced praises flowed by. Bertram Ross, in his praise to the Sun seemed to climb a fragment of sky; Yuriko, in her dance to the Moon, was given motions which seemed like shimmering arcs of moonlight; as Stars, Helen McGehee and Robert Cohan and, as Death, Pearl Lang, moved in keeping with the objects of their praise. Mary Hinkson and Stuart Hodes were also affecting personally in the somewhat less impressive dance measures assigned to them.

Here, then, at Juilliard was a Martha Graham turning to subjects which stirred her idol of thirty-five years ago but treating those subjects in her own highly personal way. If this marked the fulfillment of a cycle from admiring student to consummate mistress in that area which deals with dances of praise, it quite possibly marked also the inauguration of a new cycle, a new gallery of characters and symbols for the theater of Martha Graham. One would not presume to predict, for Miss Graham has ever been unpredictable, but one may surmise that the new joyousness manifest in "Joan" and "Canticle" will not soon disappear.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 24 1952

DANCE

Martha Graham

By WALTER TERRY

A Triumph in Dance

"I have done nothing except by Revelation," said Joan of Arc at her trial in the year 1431. Five centuries later an artist of dance has sought, through movement revelatory of the human soul, to recapture the spirit of a saint. That dancer is Martha Graham, whose great new symphonic solo, "The Triumph of Saint Joan" was given its New York premiere last evening at the Juilliard School of Music.

In this work, commissioned by the Louisville Symphony Orchestra and first presented by that organization in Louisville, Miss Graham has created not so much a biography of physical events as a danced chronology of a flowering faith in God. Out of the prologue, which is a distant, stately procession presenting the Saint in celestial serenity, come the experiences of the mortal maid of long ago. The initial scene tells of the first revelation, of a voice heard by a girl in her father's garden. Here there is youth and the response to the voice is one of fear transformed into ecstasy and culminating in affirmation.

In the second scene—the field—the gauche, bounding, volatile maid has been replaced by the warrior, armed with a spear to do battle for and to serve the King of Heaven. And in the final scene, we behold the woman, unafraid of the pain of death, oblivious of the larger solace of martyrdom, knowing only that she has lived and fought and triumphed by those revelations which guided her actions.

In "The Triumph of Saint Joan," Miss Graham has endeavored to communicate "the deathlessness of vision" (as she herself describes the purpose of the work) and she has most surely triumphed. The dance grows with emotion and swells in power as Joan's vision focuses upon a specific destiny and as Miss Graham, through her patterns of dance, sweeps us with her to a theatrical sharing of that destiny.

Some of the movements are simple gestures of prayer, others speak of ecstatic desire to respond to a call of duty, still others have the sweep of an invincible wave which eradicates all obstacles. There are moments of tense repose, actions arrested into attitudes of hearkening, designs which tell of sweet serenity, runs and leaps and falls along the pathway

Dance Star



Martha Graham, whose "The Triumph of Saint Joan" was given its New York premiere last evening

to martyrdom. And all of these movements, these gestures, these patterns together recreate "The Triumph of Saint Joan."

The star's performance was at all times worthy of the beauty and penetrating force of her choreography and the score, by Norman Dello Joio, was stirring indeed both as a musical entity and as a stimulus to the action of dance. Miss Graham's handsome costumes and the exquisite lighting by Jean Rosenthal contributed further beauties to this exciting dance experience.

The program also offered a repeat presentation of "Canticle for Innocent Comedians," danced by Miss Graham's company, and a fine performance of "Herodiade" with Miss Graham in the stellar part and May O'Donnell as featured artist.

This Clipping From
NEW YORK, N. Y.
TIMES

APR 23 1952

MARTHA GRAHAM OFFERS PROGRAM

Begins Series of Six Ballet
Performances at Juilliard
School With New Work

By JOHN MARTIN

Martha Graham last night opened a series of six performances at the Juilliard School of Music, and it was an occasion of high distinction. After a period of two years, during which she was largely inactive, she has returned to the field in superb form, both as a performer and as a creator. One has not seen her dance like this, as a matter of fact, for many a season, and the new composition that received its first presentation proved her to be in full stride as a choreographer.

This new work, bearing the characteristically Grahamesque title of "Canticle for Innocent Comedians," is beyond question the finest work for group alone that she has yet given us. Its program note reads: "As we create our landscapes, our worlds, places for happenings, as we enact our praises, as we do it in simplicity and joy, we are all innocent comedians on the stage of life." Nobody but Martha Graham could offer so naïve, so utterly accurate, so ultimately profound a note as that, and certainly no other choreographer could conceivably bring it into life on the stage.

Long Suite of Solos

It is a long suite of solos, joined by ensemble passages that link together all its elements, in which praises are danced to sun, earth, wind, water, fire, moon, stars and death. It is supremely innocent and simple, with a sense of both play and reverence about it, sweetly lyric in feeling as only an artist of maturity could make it, with depth and substance beneath its generally lovely surface, and a curiously hieratic undertone.

The set by Frederick Kiesler is not so much a set as a series of quite essential properties that the dancers move about and employ even to the extent of shaping their movements upon it. The music by Thomas Ribbink is a gentle and atmospheric running piano accompaniment, with accent and color added by various percussion instruments. Some of the solos are less interesting than others, and they are all more or less without climax or any great variety of color, yet the total effect is somehow cumulative, altogether absorbing and deeply touching.

Quite the best of the little episodes is the one in praise of the moon, choreographed exquisitely for Yuriko and danced ravishly by her with Bertram Ross to assist. Mr. Ross himself has a fine solo in praise of the sun and does a beautiful job of assisting once more in the solo in praise of death, which Pearl Lang dances magnificently. There are also fine performances by Mary Hinkson, Helen McGehee and the rest.

Miss Graham at Best

To open the program Miss Graham revived her "Errand Into the Maze," set to the excellent theatrical score of Gian-Carlo Menotti and with Isamu Noguchi's stunning décor. In her performance of a long familiar role, Miss Graham danced with supreme command of her art in all its phases. Stuart Hodes assisted her admirably.

The closing work was "Judith," the long solo with music by William Schuman, originally commissioned by the Louisville Symphony Orchestra, with décor again by Mr. Noguchi. It both looked and sounded far better than it did at its première in Carnegie Hall last year, and is a strong and effective dramatic piece, both on the stage and in the pit. If it does not find Miss Graham at her creative best, some of the fault may lie with the form itself. An extended symphonic composition of this sort may ask for more than a single performer to bring it into visual terms.

The excellent Juilliard Orchestra was conducted by Frederick Prausnitz, and Helen Lanfer and Saul Goodman were pianist and percussionist respectively for the "Canticles."

Tonight's program will introduce to New York another symphonic solo, "The Triumph of Saint Joan," with music by Norman Dello Joio, also commissioned by the Louisville orchestra.

This Clipping From
NEW YORK, N. Y.
COMPASS

APR 25 1952



MUSIC BOX

Miss Graham Turns to St. Joan
In Her Portraits of Great Women

By ALBERT J. ELIAS

It is frightening to watch Martha Graham dancing the literal rather than the symbolic. It is like watching her commit suicide. Both in "The Triumph of Saint Joan,"

which she performed for the first time here at the Juilliard School of Music on Wednesday evening, and in "Judith," on the preceding evening, she has turned to parading women of history before us. What a pity. She does not do it well. Historical events and well-known women of the past have never really occupied her before and, although she let herself be inspired by Emily Dickinson and the Bronte sisters, she never was engulfed by them. Every soul in turmoil and repose has, rather, always been her object of attention and affection. Guts, intensity and explosiveness have marked her work, and her dramas carved from the inside have disturbed and taken fire.

Empty, though, and lacking in intensity is "The Triumph of Saint Joan," a solo in three scenes. There is a frenetic pull to it as Joan wields a sword or her country's standard about with large, encircling gestures and taking long strides. But it seems to come less from the character than from a performer seeking the comfort and armor of a great and glorified person's firmly established character. Perhaps, too, in her declining

years she wants to be identified with the grandiose. For her, though, that is self-immolation. Her life as a performer rests in the strength of her psychodrama.

Martha Graham without intensity is like Beatrice Lillie without speech, Jimmy Durante without a nose, Peter Lorre without eyes. The small, wiry woman with the gaunt U-shaped face is, then, nothing but a form without substance. A pageant of gestures, "The Triumph" seemed more like a trouping of the colors the other evening as Joan appeared in robes and hoods first of blue, then black, red and finally, as she rose from her coffin, white.

The music by Norman Dello Joio, inventive and appealing, by turns serene and clashing and arousing, was too much for the little woman, just as William Schuman's music for "Judith," the night before, had overwhelmed her actions, left no comment for her to make. With both scores, played by loud and full orchestra, her dance fitted the music. It should, in the case of the unique Miss Graham, seem the other way around.

Fear and anxiety, as mirrored in "Herodiade," are just what Martha Graham dances best. As a woman waiting in an antechamber for heaven-knows-what, Miss Graham fills her performance with tension, with unexpected outbursts, feet kicking up as if they were on hot pavement and body wriggling as if trying to squeeze

through a porthole. Convulsive and twisting, her movements have an elegance that sets off the worries of the woman. Her performance is direct, serious and powerful. Paul Hindemith's music meets it with as much imagination.

Miss Graham's "Canticle for Innocent Comedians," a new work for the rest of her troupe, has dancers portraying Sun and Earth, Wind, Water, Fire, Moon, Stars and Death. It reveals little. Its dramatic accents are few. Save for

the lovely Yuriko's undulating, wavering dance, to no accompaniment whatsoever, as the Moon, it has little grace or animation. In the wooden forms, designed by Frederick Kiesler, that get pushed around, stood up on end and turned over on their side. There was a serviceable unit set. But it was not at all lovely and in its curves and hard surfaces seemed to belong in the office of an orthopedist.

Cir. (D 724,729) (S 1,105,315)

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

APR 23 1952

Martha Graham's Latest Dance Premiere

By MILES KASTENDIECK

MARTHA Graham is dancing again in New York. She is appearing nightly through Sunday at the Juilliard School. All is now quite well with the dance world, for a season without her always leaves a gap in the record.

Two of the numbers on the program presented last night were familiar: "Errand into the Maze" and "Judith." The other was the premiere of her latest creation: "Canticle for Innocent Comedians." All three testified to the unique nature of her art and to the creative urge that has made her one of the great dancers of our time.

"Canticle for Innocent Comedians" elaborates the idea that "all the world's a stage" and that we are all innocent comedians on the stage of life. By means of movable props, solos and duets, and a unifying chorus, the pattern of our abstractions in life is unfolded.

This work serves to crystallize much of Martha Graham's choreographic style. She has fashioned it, but she does not participate in it. Thus it tends to summarize her art in its lyrical expression. It has the sense of unity, of mood, and of communication that gives her art its essence. Instead of reaching forward, it pauses to refresh the memory. It is a mellow work.

Piano and percussion form its musical fabric. The score is attributed to Thomas Ribbick, but Saul Goodman has provided considerable percussion accompaniment. An ingenious movable set has been devised by Frederick Kiesler.

Danced by Bertram Ross,

Mary Hinkson, Robert Cohan, Helen McGehee, Stuart Hodes, Yuriko, and Pearl Lang in particular, the performance was one technical accomplishment and lyrical grace. It moved with an inevitability that spelled a strength all its own.

"Errand into the Maze" received one of its finest performances. Its psychological probing emerged clearly outlined and highly intensified emotionally. "Judith" left this observer still unenthusiastic and unmoved.

Miss Graham appears for the benefit of the Juilliard School's dance scholarship fund. The Juilliard Orchestra, conducted by Frederick Prausnitz, gives her excellent support.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

APR 23 1952

Music Heard Only With The Eyes

By LOUIS BIANCOLLI

A visit to the Juilliard Concert Hall any one of these nights through Sunday is a must on the week's agenda of any true aficionado of the dance.

There, as of last night, Martha Graham and her company are again practicing the art they preach—the art being a free and absorbing variation of the dance which owes almost everything to the genius of Miss Graham.

There have been changes since Miss Graham first unfolded these brave new patterns. Programs have changed, numbers have been replaced, the emphasis has shifted a bit, but the aim is the same.

It's a Cultivated Taste.

You may lose your way in "Errand Into the Maze"; you may wonder why "Judith" doesn't grip you more firmly, and you may share whole-heartedly in the pure joy and tenderness of "Canticle for Innocent Comedians."

The program doesn't much matter, for at all times Miss Graham invites you to participate in a unique experience. You may like this number more or less than the next, but the essence of Martha Graham binds them all together.

This is not an art to grasp all at once. I don't think anybody ever fell in love with Martha Graham at first sight—artistically speaking. It is a quality that grows on you, this sense of liberated motion.

Symbols That Speak.

There is something of the East in the quiet intensity of these patterns—only so much to do and so much more to suggest. One is reminded of the French poet's remark that he only made allusions—but never said anything.

That isn't quite fair to Miss Graham, however—for she does say a great deal, even if it can't always be put into basic English. Her dance is a message of quiet beauty, couched in symbols that are partly hers and partly of every art.

Walter Pater once said that all arts strive toward the perfection of music. I feel certain he would have included the work of Martha Graham in his dictum. It is a strange, often elusive, music that is heard with the eyes.

And like music, her art must be experienced in action. It is futile to ask her to put it all into words. If she could speak it, as my admired colleague Walter Terry said to me last night, there would be no point in dancing it.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

APR 24 1952

Graham At Juilliard

By MILES KASTENDIECK

MARTHA Graham's second program at Juilliard School brought the first New York performance of "The Triumph of St. Joan." Conceived in three scenes with music by Norman Dello Joio, this work presents Joan of Arc's story in capsule form. Though a forceful summary, it does not appear to offer Miss Graham quite the scope that other subjects have.

Perhaps Joan's story is too simple. Following the clear voice of Revelation calls for little of that probing of the soul in which Miss Graham excels.

She achieves her best characterization in the garden scene when Joan first hears the Voice. Neither on the field of battle nor in the square as a heretic does the characterization carry quite the same weight. The moment of triumph in her canonization as a saint however is in-

THEY ALL HELP . . .

"Never Take No For An Answer" tea meeting at the Waldorf-Astoria center, and Mrs. Harold D. S. gala preview of the picture to be shown at the Theatre to raise funds for the

'The Green Glove': A Cops-and- Film Set in

By ROSE PELSWICK

A COLORFUL chase melo

This Clipping From
WOMEN'S WEAR DAILY
NEW YORK, N. Y.

APR 25 1952

NEW GRAHAM DANCE WORK AT JUILLIARD

Martha Graham's current engagement at the Juilliard School of Music, her first local appearance with her company in two years, features the premiere of her newest dance work, "Canticle for Innocent Comedians."

This piece, in which Miss Graham does not dance, depicts the people of the earth, who are, according to the program note, the "innocent comedians on the stage of life," in their praise for sun, earth, wind, water, fire, moon, stars and death. The work is remarkable for its many flowing group passages, some intensely dramatic solo work by Pearl Lang as Death, and, in the Moon sequence, a poetic realization by Yuriko, who is shuttling between Juilliard and the St. James Theatre, where she is featured in the Uncle Tom's Cabin ballet in "The King and I."

"Canticle" has rhythmic music (scored for piano and percussion instruments) by Thomas Ribbink, mobile scenic props by Frederick Kiesler, and dramatic lighting by Jean Rosenthal.

It will be performed each night of the engagement, which ends Sunday. Also on the bill are "Errand Into the Maze," and "Judith," given last night and to be repeated tomorrow, and "Herodiade" and "The Triumph of Saint Joan" for tonight and Sunday,

with music by Gian-Carlo Menotti, William Schuman, Paul Hindemith and Norman Dello Joio, respectively. —L. D. K.

This Clipping From
DANCE NEWS
NEW YORK, N. Y.

MAY - 1952

Martha Graham Dances in N.Y.

Too late for review in this issue, Martha Graham and company appeared April 22 to 27 at the Juilliard Concert Hall, New York, accompanied by the Juilliard Orchestra, conducted by Frederick Prausnitz. May O'Donnell was guest artist. The company was headed by Helen McGehee, Yuriko, Pearl Lang, Robert Cohan, Stuart Hodes, and Bertram Ross.

The program included the world premiere of a new work, Canticle for Innocent Comedians to music of Thomas Ribbink, in decor by Frederick Kiesler. The work was commissioned by the Juilliard School of Music. Other compositions include Errand into the Maze, Judith, Herodiade, and Triumph of Saint Joan.

The season will be reviewed in the June issue.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

APR 23 1952

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JOURNAL-AMERICAN

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Perhaps Joan's story is too simple. Following the clear voice of Revelation calls for little of that probing of the soul in which Miss Graham excels.

She achieves her best characterization in the garden scene when Joan first hears the Voice. Neither on the field of battle nor in the square as a heretic does the characterization carry quite the same weight. The moment of triumph in her canonization as a saint however is ingeniously accomplished.

Dello Joio's music is so substantial that it overpowers Joan most of the time. Her movements tend to appear secondary to its urgent statement. This assertiveness carries conviction appropriate to the subject matter. It does not necessarily allow Miss Graham to be equally assertive.

Second sight into "Canticle

for Innocent Comedians" found it more ingratiating even though definitely attenuated. Once again time will undoubtedly bring a tightening-up of the solos that will enhance its effectiveness.

The piano reduction of Ribbink's score originally composed for wind quintet, voice, and percussion also is something of a handicap. Last night Mary Hinkson's dance in praise of the earth caught the fancy as well as Yuriko's poetic movement in praise of the moon.

The program began with Miss Graham dancing "Herodiade" with May O'Donnell.

This Clipping From
WOMEN'S WEAR DAILY
NEW YORK, N. Y.

APR 25 1952

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g From
NEWS
N.Y.

1952

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The season will be reviewed in the June issue.

Cir. (D 126,519) (S 145,726)

This Clipping From
BROOKLYN, N. Y.
EAGLE

APR 26 1952



Martha Graham Dances at Juilliard; Offers Two Interesting New Works

It is all too seldom that we get the opportunity of seeing the incomparable Martha Graham. That's why we were so pleased to learn that she would make six appearances this week at the Juilliard School of Music for the benefit of the school's dance scholarship fund. That's why, too, all the performances thus far have been sold out.

Conflicting dates prevented us from attending one of her performances until last evening, but it was well worth waiting for. Miss Graham has lost none of her spark, her depth of expression or her inventiveness.

Two of the three works on last night's program were newly introduced, here this week. One was "Canticle for Innocent Comedians," which received its world premiere on Tuesday; the other was "The Triumph of St. Joan," given its initial New York performance Wednesday.

Commissioned by Juilliard

Commissioned by Juilliard for this series, "Canticle for Innocent Comedians" has a musical score by Thomas Ribbink and fascinating sets by Frederick Kiesler. Bearing out the program note—"as we create our landscapes, our worlds, places for happenings; as we enact our praises; as we do it in simplicity and joy, we are all innocent comedians on the stage of life"—it is a series of solos and duets with ensemble interludes.

The finest performance was that of Byyiriko, who was almost ethereal in her unaccompanied solo representing Moon; but Pearl Lang, as Death; Helen McGehee, as water; and Bertram Ross, as Sun, also gave some beautiful interpretations.

The work might be described as a suite depicting the cycle of life. Its effect was heightened immensely by the curved wooden forms designed by Kiesler, which were moved on and off the stage. We found Ribbink's music far less effective. Originally written for wind quintet, voice and percussion, it was offered in a reduction for piano and percussion which, despite the fine playing of Helen Lunfer and Saul Goodman, robbed

it of what must be some interesting color effects.

Also a Triumph for Graham

"The Triumph of St. Joan" is a triumph not only for Miss Graham but for the composer, Norman Dello Joio, who devised a powerful and eloquent score for the work which was commissioned by the Louisville Orchestra. Keisler has here designed a striking front screen, in the form of a fluer-de-lis, as well as simple but meaningful costumes, and Jean Rosenthal has made it all come to life with her magical lighting.

"St. Joan" is a solo dance in three parts representing, respectively, the Maid of Orleans as visions appear to her as a girl in her father's garden, as a warrior and as a martyr. In both the music and the dance, the first section has a folk-like simplicity, the second a warlike drive, and the third a moral ecclesiastical power. From the choreographic standpoint we found the middle section, a dance with a giant sword, the most effective, though Miss Graham managed to build a magnificent climax in the finale. After seeing and hearing this work only once, however, it is difficult to make up our mind whether or not Dello Joio has painted too massive a musical background for a solo dancer.

The evening's program began with a more familiar Graham work, "Herodiade," with music by Paul Hindemith and set by Isamu Noguchi, in which Miss Graham was admirably assisted by May O'Donnell. In this and "St. Joan," Frederick Prausnitz and the Juilliard Orchestra provided exceptionally competent musical support.

Cir. (D 311,466) (S 270,024)

This Clipping From
NEW YORK, N. Y.
POST

APR 23 1952

*** The Dance **

By Frances Herridge

Martha Graham Opens Engagement

The high price of Broadway theaters makes it necessary these days to go afield for modern dance. Last night dance fans trekked north to Juilliard School of Music to see Martha Graham in one of her rare appearances of late. This time it will be for six nights only with one change of program.

The premiere of the opening program, "Canticle for Innocent Comedians," is a work for her group alone which she uses smartly to separate her own two solos and provide contrast to them.

"Canticle" is a contrast in more than size. It has movement quite different from the now-classic Graham vocabulary. It is a rhythmic nature study, simple in effect, and with none of her usual psychological implications or dramatic involvements.

We are all innocent participants on the stage of life, she is saying, and nature provides the



GRAHAM

changing scene. Alternating group passages with solos, she has an ensemble representing human observers and soloists taking the roles of nature—sun, earth, wind, etc.

The work is a bit too long and loose. The only connecting theme in the series of nature divertissements is the recurrent birth of spring after the death of winter.

But it has a variety of pace and movement which makes it a fine showcase for her company. And some of the solos are among the most lyrical and lively bits Miss Graham has composed for her group.

Outstanding is Yuriko as the Moon. She radiates a shimmering fluidity that catches perfectly the quiet mystery, the dream quality of moonlight. Pearl Lang as Death is also superb, Stuart Hodes as Fire and Robert Cohan as Wind are notable.

Thomas Ribbink, with Saul Goodman's help in percussion, has provided a good musical score, which the Juilliard Orchestra does well by.

For her own dances, Martha

Graham chose "Errand Into the Maze" and "Judith." The first she has seldom done so well. Her search into the "heart's darkness" to fight the fear that grips her has more dramatic excitement, more conviction than ever.

The second, "Judith"—which New York has seen only once before, is better in its present form with the orchestra in the pit rather than on stage, but the music still overwhelms the dance.

It is based on the Apocryphal story of the heroine who saved the Israelites from siege by seducing and killing Holofernes. Although the work has striking passages, particularly her grim preparation for the seduction, it is, nevertheless, the only time Miss Graham's magnificent theater projection loses some of its strength.

Cir. (D 179,261)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

MAY 3 - 1952

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Washington
Bales of political literature—
all with the "human touch"—is
pouring out of the various Wash-
ington presidential campaign
headquarters, aimed at voters all
over the nation who are out of
handshake range of the candi-
dates.

Colorful folders and brochures,
reprints of speeches, copies of
platforms, and, most important,
pictures of wives, mothers, chil-
dren, and dogs all are used to
broadcast the virtues of the can-
didates and give them the mass
appeal.

A look at the literature gives an
insight into the type of campaign
each candidate is trying to run.
The Congressional Quarterly gives
this report of what the literature
is like:

Every headquarters turns out at
least one "basic" campaign bro-
chure. It sums up all the reasons
why the candidate should be
elected.

Senator Estes Kefauver (D) of
Tennessee distributes two such
brochures. One shows the senator
and his wife, four children, and a
dog; the senator with the children
and two dogs; the senator with
the children and their bicycles;
Mrs. Kefauver cleaning the house;
Mrs. Kefauver in a formal; and
the whole family (except dogs) on
the Capitol grounds in Washing-
ton.

Kefauver's Record

His other basic brochure intro-
duces "Estes Kefauver, one Dem-
ocrat who can lick any Republi-
can in 1952." It gives the senator's
record on the major issues and
plays up his crime committee in-
vestigation.

Senator Robert A. Taft (R) of
Ohio wraps up his selling points

he is a whirlwind candidate, the
senator is the man America needs.
The same material is condensed
and rewritten in several handier,
shorter folders and cards.

Senator Robert S. Kerr (D) of
Oklahoma steals a march on all
the other candidates. He was born
in a log cabin. Naturally, the
humble birthplace was a promi-
nent picture in his brochure.

Supporters of Gen. Dwight D.
Eisenhower distribute two over-
all brochures. One says it's gener-
al can insure a "sweeping" vic-
tory this fall and bring the state
and local Republicans into office
with him. The other is headlined,
"It's Clear Where Eisenhower
Stands," and outlines his views.

"Hustle for Russell"

Senator Richard B. Russell (D)
of Georgia, whose slogan is
"Hustle for Russell," distributes
pictures showing him with his
mother, with Gen. Douglas Mac-
Arthur, with labor leaders, with
veterans, at a country barbeque,
and with his 12 brothers and sis-
ters and 36 nephews and niece.

Some candidates put out fol-
ders aiming at specific votig
groups. Senator Taft, for instance,
has one for farms, one for labor,
one for women, and one for N-
groes.

Public opinion polls are popu-
lar. Harold E. Stassen and Sen-
ator Kefauver both reprint resus
of polls they have won. Senat
Taft in one bochure criticizes
detail past election polls, fro
the 1936 Literary Digest muf o
the 1948 fiascos. But in a secod
brochure, he gives the results f
20 newspaper polls—all won y
him.

Most candidates outline a pl-
form or give their voting recd
or past stands on issues they fel
are important.

between the eye and the ear.
When played as loudly as they
were in the Juilliard Concert Hall,
they all but drown the dances
out of sight.

For the music of movement that
is inexplicable but communicable
and, above all, unpredictable—
Martha Graham's own kind of
movement—we must look to her
new group work, commissioned
for the occasion by the Juilliard
School. In "Canticle for Innocent
Comedians" she herself does not
appear. But she is there, in it and
with it, singing through young
dancers of the recurring spring.

Discussion of this lyrical com-
position will have to be reserved
for a later article.

Cir. (D 179,261)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

MAY 10 1952

Martha Graham's Spring Song

By Margaret Lloyd

New York

"Canticle for Innocent Come-
dians," Martha Graham's new
group work, in which she does
not appear, was performed on
every program at the Juilliard
School of Music during its April
week in celebration of the
school's new dance department.

It was most fitting that the
genius of creative dance should
be the center of these perform-
ances, and that her dance hymn
"in praise for all the simple and
neglected benefits" (nothing less
than sun, moon, stars, etc.) with
its underlying theme and cli-
matic moment of recurrence,
should be danced by young per-
sons in the budding spring.

The title was taken from a
poem by Ben Belitt in his collec-
tion, "The Five-Fold Mesh." Miss
Graham's program note says: "As
we create our landscapes, our
worlds, places for happenings, as
we enact our praises, as we do it
in simplicity and joy, we are all
innocent comedians on the stage
of life."

The innocent comedians who
represent us all were represented
on stage by former members of
Martha Graham's company, on
leave from various activities, and
by a chorus of six less-known but
well-trained dancers. These girls,
in the green of evergreen, with
black tights showing just below
their skirts, form interlude and
background to the episodes. They
glide on, moving the wooden pan-
els of Frederick Kiesler's unit set
(as do the leading dancers occa-
sionally), shaping and re-shaping
their world for dance.

Concordant Fluidity

One of many beautiful things
about the work is the concordant
fluidity of scenic action, move-
ment, and music. The very sim-
plicity of the piano reduction (by
Helen Lanfer) of Thomas Rib-
bink's score (for wind quintet,
voice, and percussion) with its
gentle melodic phrases, and the
diversified percussion of Saul
Goodman, seemed more appro-
priate to the tender lyricism of
the dance composition than the
original music could have been.

The opening scene shows the
unit set whole and round—like
the globe, like eternity. The sep-
arate panels are dispersed, and
on one curved panel, lined with
blue, Bertram Ross disports him-
self in praise of the Sun. For
Earth, Mary Hinkson carries
sprays of dogwood, and moves
with grace. For Wind,

It held the audience breathless
through the still, unaccompanied
passages, under the "silent, sil-
ver" lighting Yuriko (on leave
from "The King and I") was never
lovelier, a moon goddess lifted by
her partner like a figurine, the
essence of moon and moonbeam.
Serenity streamed from her, and
all the mystery of moonlight. She
"danced with flowerlike sound-
less feet," as Walter de la Mare
dreams of dancing in one of his
poems.

The dance in praise for Stars,
a modern-dance pas de deux by
Helen McGehee and Robert Co-
han in delicate, pastoral gar-
ments, suggested the contentment
of young love at home in the
natural world rather than stellar
glitter or formation.

Exception Noted

The one episode that went
against the grain, though it was
by no means macabre, was the
dance for Death. Another unex-
pected piece of setting appears,
a door opens, and down the steps
comes Pearl Lang, behaving like
an incipient Martha Graham in
tragic utterance. Mr. Ross, on his
blue-lined panel, moves about
considerably for a supposed
victim. Why could not this dark
dance have praised the beauty of
Night?

When the figure of Death de-
parts, the door again opens and
the figure of Earth is revealed,
triumphant with her blossoming
dogwood sprays.

Such interpretation is actually
presumptuous. The work has its
own meaning for each individual.
Its shifting scenes and dissolving
patterns are but the surface out-
line of inner substance. It is a
relaxed and peaceful work, rest-
ful, beneficent.

(This is the second of two articles on
Martha Graham).

Cir. (D 345,423) (S 633,364)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 27 1952

Martha Graham will bring to a
close her series of programs at the
Juilliard School of Music, 130
Claremont Ave., with a perform-
ance this evening at 8:15. "Herodi-
ade," starring Miss Graham and
featuring May O'Donnell; "Can-
ticle for Innocent Comedians,"
danced by Miss Graham's com-
pany, and "The Triumph of Saint
Joan," a symphonic solo for the
star, constitute the bill.

ate, Senator Russell a
ded of southern states.

Cir. (D 179,261)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

MAY 3 - 1952

Cir. (D 179,261)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

MAY 10 1952

New Works and Old Seen In Programs at Juilliard

By Margaret Lloyd

New York

In New York's green April a Martha Graham Festival celebrated the first year of the Juilliard School of Music's new dance department. The week of two alternating programs was not officially so-called. Martha Graham is a festival in herself. Her dynamic presence creates expectancy in the preliminary air, complete absorption in the performance, and jubilation at the end. She draws a distinguished audience whose intelligent responses make for mutual enkindlement.

Miss Graham looked more beautiful and danced more wonderfully than ever. But the familiar duo-works, "Errand into the Maze" (with Stuart Hodes as the Creature of Fear) and "Herodiade" (with May O'Donnell in her role of Attendant), had more of the old magic and mystery in them than the new works in the form that Robert Sabin has so aptly named the "dance concerto."

These solos danced with full orchestra—"Judith," with music by William Schuman, and "The Triumph of Saint Joan," with music by Norman Dello Joio—were commissioned by the Louisville Symphony Orchestra and were first performed in Louisville. The instrumentalists then played on stage, separated from the dancer and her décor by a semitransparent partition. "Judith" was later given in Carnegie Hall, but "Saint Joan" was new to New York.

Rhythmic Movement

As presented at Juilliard, the school orchestra, conducted by Frederick Prausnitz, played in the pit and Miss Graham had the stage to herself. For "Judith," Isamu Noguchi's typical bone-like structures suggested at one side the harp of Israel (which also served as an altar and as the dressing table where Judith bedecks herself for conquest) and on the other side the tent of Holofernes, whose purple drapery Judith comes to wear as the mantle of victory.

The enactment of the Apocryphal story was done in Miss Graham's own terms of rhythmic movement, which held excitement in itself but remained emotionally unmoving and surprisingly literal for the great originator of a means of dance expression unlike any other. The psychological undercurrents ran very near the surface.

For "The Triumph of Saint Joan" Frederick Kiesler designed the set. At the opening, a partial front curtain in the shape of a large suspended painting of the fleur-de-lis disclosed the Maid of Orleans, robed and stately, walking across stage as in a ritual.

The action begins in her father's garden, where Joan, in French provincial costume of faded blue, carrying a bright red kerchief that is later waved as a banner, hears the voice of in-

spiration. It continues on the battlefield, with Joan in doublet and hose of charcoal gray and a close-fitting armorial hood. She fights, rather like a dancer than a soldier, and ultimately turns her spear into a standard. In the last scene, the standard has become a stake, and Joan, in flame-color (hooded as in each episode), meets her martyrdom. Like a figure of legend she lies down on a formalized couch, and rises, clothed in the silver mantle of canonization.

"Saint Joan" is more illustrative than illuminating. It unfolds like a medieval pageant, a handsomely mounted picture in motion. It brings no new interpretation or comment. Miss Graham's "Heretic" of years ago spoke is general import more subtly and affectingly.

Victory Over Self

Victory over self and circumstances is the dominant theme of all four works, which are linked also by the unific flow of dance and décor, the transfer of objects from one purpose to another, and the symbolism of properties and costumes, as in the use of the regal mantle or cape at the time of triumph.

But the "dance concertos" are almost wholly exterior, and not Martha Graham's métier. Although Mr. Schuman's sensitive music for "Judith" is more cooperative than Mr. Dello Joio's theatrical music for "Saint Joan," both scores divide the attention between the eye and the ear. When played as loudly as they were in the Juilliard Concert Hall, they all but drown the dances out of sight.

For the music of movement that is inexplicable but communicable and, above all, unpredictable—Martha Graham's own kind of movement—we must look to her new group work, commissioned for the occasion by the Juilliard School. In "Canticle for Innocent Comedians" she herself does not appear. But she is there, in it and with it, singing through young dancers of the recurring spring.

Discussion of this lyrical composition will have to be reserved for a later article.



Cris Alexander

Martha Graham in "Herodiade," against a background by Isamu Noguchi representing the frame of a mirror.

One of many beautiful things about the work is the concordant fluidity of scenic action, movement, and music. The very simplicity of the piano reduction (by Helen Lanfer) of Thomas Ribbink's score (for wind quintet, voice, and percussion) with its gentle melodic phrases, and the diversified percussion of Saul Goodman, seemed more appropriate to the tender lyricism of the dance composition than the original music could have been.

The opening scene shows the unit set whole and round—like the globe, like eternity. The separate panels are dispersed, and on one curved panel, lined with blue, Bertram Ross disports himself in praise of the Sun. For Earth, Mary Hinkson carries sprays of dogwood, and moves



Cris Alexander

Martha Graham in pose from her dance composition, "Herodiade."



Cris Alexander

Martha Graham in "Judith," the first of her "dance concertos" commissioned by the Louisville Symphony Orchestra. The background, representing tent-poles, is by Noguchi.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

MAY 15 1952

Graham Performs at Juilliard

By Rosalyn Krokover

A series of six performances by Martha Graham and Company, which started on April 22, were presented by the Juilliard School of Music for the benefit of the Dance Scholarship Fund. The music was supplied by the Juilliard Orchestra under the direction of Frederick Prausnitz, and Helen Lanfer was listed as assistant and musical advisor to Martha Graham.

This was Miss Graham's first appearance in New York in two years, and as usual she attracted her special kind of audience—those who are so completely in accord with her philosophy and approach that their enthusiasm borders on cultism, and those who still are not convinced but readily admit that Graham cannot be dismissed.

For her opening program Miss Graham selected *Errand Into the Maze*, *Judith*, and a new work, *Canticle for Innocent Comedians*. *Errand Into the Maze* is set to an especially composed score by Gian-Carlo Menotti and has a Noguchi set. Steward Hodes is now the male character in the piece. It seemed that, on this occasion, Miss Graham danced with even more dramatic tension than ever before; and with dramatic force which she conveyed, her movements had strength without strain.

Canticle for Innocent Comedians

There were high and low spots in Graham's newest work, *Canticle for Innocent Comedians*. The mobile sets by Frederick Kiesler had little imagination; and the score, by Thomas Ribbink, could hardly be judged fairly, since it was conceived for wind quintet, voice and percussion, and was performed in a piano reduction with percussion. The work itself is unnecessarily long and the music could not possibly sustain interest as it was presented. However, there were many beautiful moments in the choreography, and possibly one of the most beautiful of all solos in the modern dance literature will emerge from this work. That is the section named *For Moon*, as danced by Yuriko.

The idea upon which this work is based is described in the program note: "As we create our landscapes, our worlds, places for happenings, as we enact our praises, as we do it in simplicity and joy, we are all innocent comedians on the stage of life." Actually the piece is composed of eight solos strung together with a chorus of six dancers who set the mood by manipulating the mobiles between each dance. The solos are: *In Praises: For Sun* (Bertram Ross), *Earth* (Mary Hinkson), *Wind* (Cohan), *Water* (McGehee), *Fire* (Hodes), *Moon* (Yuriko), *Stars* (Helen McGehee and Robert Cohan) and *Death* (Pearl Lang). There is much skill and imagination in the work but it still needs a great deal



MARTHA GRAHAM

of editing and ironing out of kinks. After it has received its due attention it would be interesting to see it performed with its correct musical accompaniment.

The Triumph of Joan

Judith, like *The Triumph of Saint Joan*, which was performed by Graham on the following night, was commissioned by the Louisville Symphony Orchestra. Neither is successful as a dance work. The music dwarfs the dance action; even a personality as strong as Graham's is overpowered by the volume of sound which comes from a full symphony. And in *The Triumph of Saint Joan* there is so much dead stage that one is hardly aware of anything but the music. William Schuman composed the score for *Judith* and Norman Dello Joio for *St. Joan*.

Herodiade, with Graham and May O'Donnell, was the other work on the second evening. Like *Errand Into the Maze*, it, too, received a stunning performance.

All of the works were presented in a most professional manner, and the lighting by Jean Rosenthal provided the extra touch of theatre magic.

Cir. (323,612)

This Clipping From
NEW YORKER
NEW YORK CITY

MAY 3 - 1952

MUSICAL EVENTS

Thanks for the Dance



RUNNING into a streak of bad luck last week, I attended five disappointing concerts, most of them downright miserable. After

hearing enough of the fifth to make sure, I fled and took sanctuary in the back of the crowded auditorium of the Juilliard School of Music, where Martha Graham and her company were playing an engagement. It was the smartest move I made all week, even though I caught only the last number of the recital—"The Triumph of Saint Joan," a solo by Miss Graham. Here, for one thing, was professional authority, unbelievably rewarding after what I had been through. Considering that Miss Graham was alone on the stage, the work, which is set to an admirably functional score by Norman Dello Joio, succeeded remarkably in creating a feeling of pageantry and in depicting, in distilled form, the three main episodes in the story of Joan of Arc. The only scenery was an enormous shield, emblazoned with a fleur-de-lis. It hung at the front of the stage, like a curtain, when the piece began, and was lowered again between the scenes and at the end. The composition opened with a slow, stately procession as Joan, a coldly historical figure clad in rich robes, appeared at one side of the stage and made her way across it, passing out of sight behind the shield, emerging, and exiting into the wings. Then the shield was raised on the first important episode in Joan's career—the occasion when the voices came to her in her father's garden. The second scene showed Joan on the field of battle, and the third showed her in the square where she was burned. At the end, she was moving, slowly and aloof, downstage while the shield descended in front of her advancing figure.

Naturally, Miss Graham made no attempt to go into any detail in retelling the famous story. She simply took the general idea of each episode and, through the medium of the dance, established its mood on the stage. Demonstrating all the grace and inventiveness of an accomplished actress dealing with a fascinating character, she brought to life the peasant girl and her visions, the heraldry of battle, and the sweet,

26 127x

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

MAY 15 1952

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By Rosalyn Krokover

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This was Miss Graham's first appearance in New York in two years, and as usual she attracted her special kind of audience—those who are so completely in accord with her philosophy and approach that their enthusiasm borders on cultism, and those who still are not convinced but readily admit that Graham cannot be dismissed.

For her opening program Miss Graham selected *Errand Into the Maze*, *Judith*, and a new work, *Canticle for Innocent Comedians*. *Errand Into the Maze* is set to an especially composed score by Gian-Carlo Menotti and has a Noguchi set. Steward Hodes is now the male character in the piece. It seemed that, on this occasion, Miss Graham danced with even more dramatic tension than ever before; and with dramatic force which she conveyed, her movements had strength without strain.

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The idea upon which this work is based is described in the program note: "As we create our landscapes, our worlds, places for happenings, as we enact our praises, as we do it in simplicity and joy, we are all innocent comedians on the stage of life." Actually the piece is composed of eight solos strung together with a chorus of six dancers who set the mood by manipulating the mobiles between each dance. The solos are: *In Praises: For Sun* (Bertram Ross), *Earth* (Mary Hinkson), *Wind* (Cohan), *Water* (McGehee), *Fire* (Hodes), *Moon* (Yuriko), *Stars* (Helen McGehee and Robert Cohan) and *Death* (Pearl Lang). There is much skill and imagination in the work but it still needs a great deal



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LAST 9 DAYS
TWICE DAILY, 2:15 & 8:30 P. M. through Sund.
Night, May 11—Doors Open at 1 & 7

signified personality of the condemned heroine. Her use of three props—one for each scene—was extremely skillful. In the first, she carried a red scarf, which she toyed with in the beginning, and then, when she had recovered from her surprise at hearing the voices and had accepted their dictates, draped it firmly about her shoulders, acquiring a maturer appearance. In battle, she wielded a lance—spinning it and lunging with it, retreating and advancing with it, and, between fights, kneeling before it. In the final scene, she danced with a cross, a curious red object with curved tips, held close to her upturned face. She had five exquisite changes of costume, which consisted of three basic gowns and two robes, each of a different color.

The music, well played by the school orchestra, underlined the action splendidly, especially in the first scene, in which its lyric character was overlaid every now and then, by faintly martial effects. The second movement was suitably clamorous, and the last one had a religious air about it. Incidentally, "*The Triumph of Saint Joan*"—both the music and the choreography—was commissioned by the Louisville Symphony Orchestra, a lively outfit that makes a policy of commissioning works by American composers.

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 4 - 1952

THE DANCE: GRAHAM

Grateful Second Thoughts On Juilliard Series

By JOHN MARTIN

THE Juilliard School of Music could scarcely have chosen a more distinguished opener for the production activities of its newly established department of dance than the recent series of performances by Martha Graham and her company, which sent most of the cognoscenti scurrying up to Claremont Avenue in the rain night after night.

Miss Graham has been under something of a cloud for the past two years. Having injured her knee in Paris at the opening of what was to have been her first European tour in the summer of 1950, she disbanded her company and retreated into that kind of limbo which besets creative artists from time to time. Except for two long solo works set to symphonic compositions commissioned by the Louisville Symphony Orchestra, she made no public appearances at all during this period, and truth to tell, neither one of these was a ranking achievement.

If there were any misgivings, however, about what the Juilliard season would produce, they were



killer who operates from the San
on a prospective victim through

a telescopic sig
Kramer produ

ULTI-LINGUAL MOVIE

International Is Word of

This Clipping From
DAYTON, OHIO
NEWS WEEK

MAY 5 - 1952

THE DANCE

Graham at Juilliard

Compared with Martha Graham, the cat who walks alone is a gregarious creature. In the field of the dance—and not just necessarily the modern dance, with which she is most closely identified—she is unique. "Graham is one of the few people who have found an original way of communication," wrote her distinguished contemporary, Agnes de Mille. "The public and critics have been in turn outraged,



Newsweek—Ed Wergeles

Miss Graham's Saint Joan does battle

exasperated, stimulated, or adoring. No one has ever been indifferent."

This attitude characterized Miss Graham's first appearance as a soloist, in New York 26 years ago. It was equally true last week when she returned to the Manhattan stage for a series of appearances after a two-year absence. The scene was the Juilliard Concert Hall—away uptown from her more familiar haunts of Broadway. In celebration of its new Dance Department, inaugurated last fall under the direction of Martha Hill, a former Graham pupil, the Juilliard School of Music presented six Graham performances, with all proceeds going to the school's Dance Scholarship Fund.*

Included in the repertoire were two old Graham favorites, "Errand Into the Maze" and "Herodiade"; two symphonic works for solo dance and orchestra, "Judith" and "The Triumph of Saint Joan"; and one world première, commissioned by Juilliard, titled "Canticle for Innocent Comedians." Both symphonic works were commissioned by the Louis-

ville Symphony Orchestra. "Judith," with a score by William Schuman, Juilliard's president, was given in Louisville in January 1950 and in New York in December of that year. "The Triumph of Saint Joan," with music by Norman Dello Joio, was presented for the first time anywhere in Louisville in December 1951. Last week it had its New York première.

Form and Fettle: Once again, there was no agreement—but plenty of discussion—about the merits of Miss Graham's new works. John Martin of The New York Times liked "Canticle for Innocent Comedians" better than "The Triumph of Saint Joan." Walter Terry of The New York Herald Tribune liked "Saint Joan" better than "Canticle." Critics and public alike, however, had seldom seen Miss Graham in finer form or fettle. Dramatically, she was a figure of burning and intense concentration. Technically, she was extraordinary. Her famous leg extension, backbends (without the aid of hands), and falling splits made it hard to believe that she is at least in her mid-50s.

The Graham Saint Joan emphasized the peasant girl who said at her trial: "I have done nothing except by Revelation." "Her triumph is the one triumph," explained Miss Graham, "—the deathlessness of vision." Aided by Dello Joio's powerfully dramatic score, Miss Graham's Joan heard voices in the garden, joined battle with a most effective oversized lance, and triumphed over death in a magnificent shining cape. Despite the plethora of Joans in one medium or another in recent years, Miss Graham emerged a movingly victorious figure.

"Canticle for Innocent Comedians" was choreographed by Miss Graham for her company, but she herself did not dance in it. The title came from a poem by Ben Belitt, which Miss Graham explained this way: "As we create our landscapes, our worlds, places for happenings, as we enact our praises, as we do it in simplicity and joy, we are all innocent comedians on the stage of life."

Beautiful Moon: "Canticle" suffered from an overabundance of praises, for lauded were the Sun, Earth, Wind, Water, Fire, Moon, Stars, and Death itself. Many parts of "Canticle" were impressive for their choreographic invention, but some, like Thomas Ribbink's music, seemed to run on and on. Pearl Lang was excellent as Death, as was Bertram Ross as the Sun, and Stuart Hodes (from the Broadway musical "Paint Your Wagon") as Fire. But the most beautiful performance of "Canticle" was that by Yuriko as the Moon. Now featured in the hit show "The King and I," Miss Yuriko was doubling in upper and lower Broadway, for after her turn in "Canticle," she was rushed by car downtown to the St. James Theater, in time for her appearance in the Rodgers and Hammerstein success.

May 5, 1952

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*Next fall Juilliard will present José Limón in a similar series, and next spring Antony Tudor and Doris Humphrey.

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NEW YORK, N. Y.
TIMES

MAY 4 - 1952

THE DANCE: GRAHAM

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If there were any misgivings, however, about what the Juilliard season would produce, they were without grounds. Miss Graham danced as she has not danced in many a year, and the single new composition on her programs was a match for any ensemble work she has ever created. The fallow period had manifestly given her new perspective, new strength.

New Works and Old

Neither "Judith" nor "The Triumph of Saint Joan," the orchestral solos, need detain us long; are creditable and workmanlike experiments in a medium which is perhaps not capable of any very fruitful development. Doubtless they were necessities of the creative spirit during a season of adversity, and if they are calculated to leave no substantial residue, at least they served their purpose.

It was in two other and familiar pieces, however, that she swept everything before her. Both "Errand into the Maze" and "Herodias" have been performed many times, and with considerable emotional impact; but neither of them has ever before attained such compulsion, such simple, stripped power. Has anyone ever thought that these works were vague, hazy, difficult of meaning? Perhaps still their literal programs are untranslatable, but their purpose and intent are illuminated with an unmistakable clarity, the clarity of the artist's sublime clairvoyance.

They are about certain nameless things of the inner life which rise to torment us all, and with supreme eloquence Miss Graham lays them bare and, in a sense, conquers them by doing so.

In the new ensemble composition she does not appear at all, but it has a life of its own that emanates unmistakably from her highly individual convictions. In the past when she has occasionally made a number for the supporting company without her, there was always more or less a feeling that it was merely a breather for her; that soon she would return to the stage and the performance would proceed. Not so with this one; in it she is speaking with the voice of the composer who has chosen exactly the medium in which to say what he has on his mind.

"Canticle for Innocent Comedians" is superficially a suite of eight dances connected by brief ensemble passages; actually it is more substantial in form than that. It is essentially an ensemble work in texture, and the eight dances emerge as diversified aspects of the whole. "As we create our landscapes, our worlds, places for happenings, as we enact our praises, as we do it in simplicity and joy, we are all innocent comedians on the stage of life." So

This Clipping From
DAYTON, OHIO
NEWS WEEK

MAY 5 - 1952

THE DANCE

Graham at Juilliard

Compared with Martha Graham, the cat who walks alone is a gregarious creature. In the field of the dance—and not just necessarily the modern dance, with which she is most closely identified—she is unique. "Graham is one of the few people who have found an original way of communication," wrote her distinguished contemporary, Agnes de Mille. "The public and critics have been in turn outraged,



reads the program note, and so runs the true tenor of the work.

There are praises of the sun, the earth, the wind, water, fire, the moon, the stars and, curious intruder into this objective company, death. The group itself is the protagonist; it builds its "places for happenings" from bits of convex and concave construction which tend actually to shape its movements; it performs a kind of sweet and simple ritual of acceptance, each doing what apparently arises in his heart to do. Here is a work conceived in the straightforward vision of rich artistic maturity.

The score, composed by Thomas Ribbink for woodwind quintet, baritone and percussions, was performed, much to its disadvantage, by piano and percussions for some unexplained reason, and left something to be desired. Nor, to be frank, did Frederick Kiesler's set, for all its practicability, provide much in the way of esthetic satisfaction. Yet the work as a whole emerged as a thing of genuine beauty. (Could it be that all the excitement about symphony orchestras and elaborate productions is ultimately beside the point?)

The performances were given nominally for the benefit of the scholarship fund; actually they were very much for the benefit of us all.

ville Symphony Orchestra. "Judith," with a score by William Schuman, Juilliard's president, was given in Louisville in January 1950 and in New York in December of that year. "The Triumph of Saint Joan," with music by Norman Dello Joio, was presented for the first time anywhere in Louisville in December 1951. Last week it had its New York premiere.

Form and Fettle: Once again, there was no agreement—but plenty of discussion—about the merits of Miss Graham's new works. John Martin of The New York Times liked "Canticle for Innocent Comedians" better than "The Triumph of Saint Joan." Walter Terry of The New York Herald Tribune liked "Saint Joan" better than "Canticle." Critics and public alike, however, had seldom seen Miss Graham in finer form or fettle. Dramatically, she was a figure of burning and intense concentration. Technically, she was extraordinary. Her famous leg extension, backbends (without the aid of hands), and falling splits made it hard to believe that she is at least in her mid-50s.

The Graham Saint Joan emphasized the peasant girl who said at her trial: "I have done nothing except by Revelation." "Her triumph is the one triumph," explained Miss Graham, "—the deathlessness of vision." Aided by Dello Joio's powerfully dramatic score, Miss Graham's Joan heard voices in the garden, joined battle with a most effective oversized lance, and triumphed over death in a magnificent shining cape. Despite the plethora of Joans in one medium or another in recent years, Miss Graham emerged a movingly victorious figure.

"Canticle for Innocent Comedians" was choreographed by Miss Graham for her company, but she herself did not dance in it. The title came from a poem by Ben Belitt, which Miss Graham explained this way: "As we create our landscapes, our worlds, places for happenings, as we enact our praises, as we do it in simplicity and joy, we are all innocent comedians on the stage of life."

Beautiful Moon: "Canticle" suffered from an overabundance of praises, for lauded were the Sun, Earth, Wind, Water, Fire, Moon, Stars, and Death itself. Many parts of "Canticle" were impressive for their choreographic invention, but some, like Thomas Ribbink's music, seemed to run on and on. Pearl Lang was excellent as Death, as was Bertram Ross as the Sun, and Stuart Hodes (from the Broadway musical "Paint Your Wagon") as Fire. But the most beautiful performance of "Canticle" was that by Yuriko as the Moon. Now featured in the hit show "The King and I," Miss Yuriko was doubling in upper and lower Broadway, for after her turn in "Canticle," she was rushed by car downtown to the St. James Theater, in time for her appearance in the Rodgers and Hammerstein success.

May 5, 1952

87

41

Cir. (D 24,061) (S 20,387)

This Clipping From
ATLANTIC CITY, N. J.
PRESS

APR 27 1952

BOOKS AND ARTS

NEW DANCE, NEW MUSIC

Today's dancer uses today's music, as recent recitals show. In programs this week at the Juilliard School, Martha Graham danced to works by Thomas Ribbink, William Schuman, Gian-Carlo Menotti, Paul Hindemith, Norman Dello Joio. Last week May O'Donnell and her company danced in the Kaufmann Auditorium here to music by Carl Ruggles, Henry Cowell, Ray Green, Charles Ives, Iedgard Varese.

Cir. (D 16,696)

This Clipping From
MIDDLETOWN, OHIO
JOURNAL

MAY 4-1952

NEW DANCE, NEW MUSIC

Today's dancer uses today's music, as recent recitals show. In programs this week at the Juilliard School, Martha Graham danced to works by Thomas Ribbink, William Schuman, Gian-Carlo Menotti, Paul Hindemith, Norman Dello Joio. Last week May O'Donnell and her company danced in the Kaufmann Auditorium here to music by Carl Ruggles, Henry Cowell, Ray Green, Charles Ives, Iedgard Varese.

Cir. (D 90,282)

This Clipping From
NEW HAVEN, CONN.
REGISTER

APR 27 1952

Today's Dancers Making Use Of Modern Music

New York — (P) — Today's dancer uses today's music, as recent recitals show. In programs last week at the Juilliard School, Martha Graham danced to works by Thomas Ribbink, William Schumann, Gian-Carlo Menotti, Paul Hindemith, Norman Dello Joio. Last week May O'Donnell and her company danced in the Kaufmann Auditorium here to music by Carl Ruggles, Henry Cowell, Ray Green, Charles Ives, Iedgard Varese.

Last week also at the Bennett Junior College, Millbrook, N. Y., Carmen Rooker staged some dances with music by T. Carl Whitmer, Francis Poulenc, Heitor Villa-Lobos, Dello Joio. And in a Brooklyn Institute of Arts and Sciences program, Merce Cunningham, Jean Erdman, Erick Hawkins and Donald McKayle danced to music by Eric Satie, Alan Hovhaness, John Cage, Lou Harrison, with Cage and Hovhaness conducting.

Cir. (D 11,026)

This Clipping From
DAYTONA BEACH, FLA.
JOURNAL

APR 27 1952

Favor New Music In Dance Recitals

NEW YORK — (P) — New dance, new music. Today's dancer uses today's music, as recent recitals show.

In programs last week at the Juilliard School, Martha Graham danced to works by Thomas Ribbink, William Schumann, Gian-Carlo Menotti, Paul Hindemith, Norman Dello Joio.

The preceding week May O'Donnell and her company danced in the Kaufmann auditorium here to music by Carl Ruggles, Henry Cowell, Ray Green, Charles Ives, Iedgard Varese. The same week also at the Bennett Junior College, Millbrook, N. Y., Carmen Rooker staged some dances with music by T. Carl Whitmer, Francis Poulenc, Heitor Villa-Lobos, Dello Joio.

And last week again in a Brooklyn Institute of Arts and Sciences program, Merce Cunningham, Jean Erdman, Erick Hawkins and Donald McKayle danced to music by Eric Satie, Alan Hovhaness, John Cage, and Lou Harrison, with Cage and Hovhaness conducting.

Cir. (D 14,970) (S 22,105)

This Clipping From
WILMINGTON, N. C.
STAR

APR 27 1952

New Dance, New Music.

Today's dancer uses today's music, as recent recitals show. In programs this week at the Juilliard School, Martha Graham danced to works by Thomas Ribbink, William Schuman, Gian-Carlo Menotti, Paul Hindemith, Norman Dello Joio.

Cir. (S 48,164)

This Clipping From
AUSTIN, TEXAS
AMERICAN-STATESMAN

APR 8 1952

BOOKS AND THE ARTS

Harried Reviewer Answers the Publisher

BY W. G. ROGERS

NEW DANCE, NEW MUSIC

Today's dancer uses today's music, as recent recitals show. In programs this week at the Juilliard School, Martha Graham danced to works by Thomas Ribbink, William Schuman, Gian-Carlo Menotti, Paul Hindemith, Norman Dello Joio. Last week May O'Donnell and her company danced in the Kaufmann Auditorium here to music by Carl Ruggles, Henry Cowell, Ray Green, Charles Ives, Iedgard Varese.

Cir. (D 19,914)

This Clipping From
CHARLESTON, S. C.
NEWS-COURIER

APR 27 1952

NEW DANCE, NEW MUSIC

Today's dancer uses today's music, as recent recitals show. In programs this week at the Juilliard School, Martha Graham danced to works by Thomas Ribbink, William Schuman, Gian-Carlo Menotti, Paul Hindemith, Norman Dello Joio. Last week May O'Donnell and her company danced in the Kaufmann Auditorium here to music by Carl Ruggles, Henry Cowell, Ray Green, Charles Ives, Iedgard Varese.

MAY - 1952

Martha Graham Presents New Dance at Juilliard

By ROBERT SABIN

ONE of Martha Graham's lyric masterpieces, a work for seven soloists and ensemble called *Canticle for Innocent Comedians*, was the novelty on the opening night of a season of six concerts given for the benefit of the Dance Scholarship Fund of the Juilliard School of Music in the concert hall of the school on April 22 through 27. The work was commissioned by the Juilliard School. The program on April 22, 24, and 26 was made up of *Errand Into the Maze*; *Canticle for Innocent Comedians*; and *Judith*. On April 23, 25, and 27 Miss Graham's program offered *Herodiade*; *Canticle*; and another work new to New York, her solo, *The Triumph of Saint Joan*, with music by Norman Dello Joio and décor by Frederick Kiesler. The Juilliard Orchestra, conducted by Frederick Prausnitz, played all of the dance scores except that for *Canticle for Innocent Comedians*. Thomas Ribbink, young American composer, wrote his score for that work for woodwind quintet, percussion, and baritone solo, without words, but because of the exigencies of rehearsal, his music was played by Helen Lanfer in a piano reduction, with percussion accompaniment composed and played by Saul Goodman in several of the interludes.

The title of *Canticle for Innocent Comedians* was derived from a poem by Ben Belitt, a faculty member of Bennington College; it is published in his volume *The Five-Fold Mesh*. Miss Graham has explained the larger significance of her composition very clearly: "It is in praise for all the simple and neglected benefits. As we create our landscapes, worlds, places for happenings, as we enact our praises, as we do it in simplicity and joy, we are all innocent comedians on the stage of life." The significance of the term "innocent comedians" becomes plain as soon as the dance begins, for the work is suffused with the spirit of St. Francis of Assisi.

The eight solos and duets are danced in praise for "the simple and neglected benefits." Miss Graham has entitled them simply: In Praises: For Sun; For Earth; For Wind; For Water; For Fire; For Moon; For Stars; For Death. These solo epi-

sodes are framed with interludes danced by the ensemble, which are interwoven with the solos in masterly fashion. Sometimes the choreography of the interludes repeats episodes of the solos, as if to expand and comment upon them; at other times it is used for contrast and built upon wholly different patterns and dynamic levels. Mr. Kiesler's set, an ingenious yet completely functional group of moving panels and a doorway, blends with the movement.

Canticle for Innocent Comedians rivals the lyric episodes of Miss Graham's *Dark Meadow* in beauty of form. It even harks back to *Primitive Mysteries* in its naked simplicity of design and religious innocence of spirit. Technically it reveals that creative versatility that, time and again in her career, has enabled Miss Graham to turn from works of violent, percussive, frenzied tragedy, to the purest, flowing lyricism. The power of the contraction and release which convulses the body and flings it like a whip in *Judith* is used with utmost subtlety in *Canticle* to impart to the musculature a limpid quality and dream-like repose in attitudes.

In her present company Miss Graham has some of the most gifted young American dancers of the day and she has used them magnificently in this new work. Bertram Ross danced the first of the Praises, *For Sun*, with a body control and poetry of conception that marked his emergence as a mature artist. He is a gifted actor as well as dancer, for in his duet with Yuriko, in the second half of the Praise, *For Moon*, he was completely immersed in the poignant loveliness of the scene. Long before he began to move, he had projected the emotional quality of the dance. I know of no other episode in a contemporary dance work, with the exception of the scene in *Juliet's bedroom* in Antony Tudor's *Romeo and Juliet*, that rivals this unforgettable duet in its blending of almost agonized tenderness with an unearthly serenity of mood. Again, in the last of the Praises, *For Death*, Mr. Ross was a splendid foil for Pearl Lang's electrifying personification.

Mary Hinkson, a newcomer, performed her solo, *For Earth*, with a technical virtuosity that was carefully submerged in the beauty of her move-

ment. She carried a flowering branch throughout the dance, drawing up her body around it at the close, like the closing of a petal, yet one was never conscious of it either as a prop or as a hindrance to her movement; it seemed almost a part of her body. Robert Cohan, who danced *For Wind*, and the duet *For Stars*, with Helen McGehee, revealed a superb technique but considerably less sensitivity of dramatic feeling than he had during his appearances in Miss Graham's company two years ago. Perhaps he is going through that period of pre-occupation with pure technique that almost all young artists undergo in their development.

Miss McGehee danced her solo, *For Water*, and her role in the duet with Mr. Cohan with her customary fabulous technique. Her movement was not as free and flowing as that of Yuriko and Miss Lang, but it was superbly vital. At the end of the duet, *For Stars*, she was borne from the stage by Mr. Cohan in an exciting lift, involving intricate shifts of weight of which the audience was never allowed to become conscious. Stuart Hodes had the most extrovert of the solos, *For Fire*, which included some flirtation with three of the girls of the group and playful manipulations of a flower. He over-projected (especially at the first performance of the work) but he danced brilliantly, and he kept the mood from becoming cute, as it might have if a less forceful dancer had performed the role.

Yuriko's solo and duet with Mr. Ross, *For Moon*, was sheer beauty from beginning to end. She danced



Martha Graham
in *Judith*, a dance
solo to music by
William Schuman

her opening solo without accompaniment, and her body turned and twisted as freely as a branch in the wind. Never before has she had so purely lyric a role, and it revealed a subtlety of feeling that had not been apparent in her more brilliant and technically assertive dancing. Equally fascinating was Pearl Lang's movement in the solo *For Death*. This role, with its echoes of *Judith*, was obviously close to Miss Graham's heart, yet Miss Lang made it completely her own. Very few dancers today command such plasticity and natural beauty of style combined with such tremendous dynamic strength as she revealed in this performance.

The ensemble, made up of Patricia Birsh, Miss Hinkson, Linda Margolies, Miriam Cole, Matt Turney, and Dorothy Krooks, danced superbly, shifting the scenery and moving around it with a keen sense of architectural values. Jean Rosenthal's lighting was finely integrated with the décor and movement.

THE *Triumph of Saint Joan*, like *Judith*, was originally commissioned by the Louisville Orchestra, and was first performed in Louisville last year. Miss Graham's program note stated that "Joan of Arc still walks the highways of our imaginations. Her triumph is the one triumph—the deathlessness of vision." She also included some quotations from the record of Joan's trial that offer a clue to the plan of the three sections of the solo. "I have done nothing except by Revelation" was written as a sort of

(Continued on page 23)

Graham

(Continued from page 13)

motto, followed by three divisions: The Garden ("The voice came towards the hour of noon, in summer, in my father's garden."); The Field ("Take the standard in the name of the King of Heaven."); and The Square ("Take everything peacefully; Have no care for thy martyrdom; in the end thou shalt come to the Kingdom of Paradise.").

The first and third sections of this dance are portraits of Saint Joan's heart and soul; the second is a triumphant proclamation of her patriotic fire and great practical ability. The most perfect is the first, in which the message of the voices is heard. Miss Graham has never moved more beautifully, or looked more deeply into the human heart than in this study of the simple girl, transfigured by a message of terrible responsibility and frightening glory. In the second section, The Field, she looked imposing in tights simulating mail, and she performed the most wonderful dance with a sword I have ever seen. Yet the choreography, faithfully echoing the music, lost something of the soaring inspiration and spiritual intensity of the first part. Perhaps Dello Joio felt that Joan's worldly triumphs should be echoed in worldly music. At any rate, this section of the score has touches of bombast, for all its blazing colors and melodic invention. The third section returns to the inner Joan, and all is well.

Frederick Kiesler made one grievous error of judgment. He designed a huge, garishly painted curtain with a fleur-de-lys, which was used to open and close each section. It was at this that the audience was compelled to look at the end of the solo, instead of at the figure of Joan, as she moved forward from a bier at the back of the stage in a silvery mantle, transfigured by her martyrdom. By all means, this curtain should be kept out of sight at the end of the work. Saint Joan does not rank with Judith as a seamless and emotionally overwhelming work of art, but it is still an impressive achievement. Dello Joio's score is over-insistent and somewhat unvaried, yet it has good material, dramatic power, and endless vitality.

Miss Graham has never danced better than she did during this series. Ably seconded by Stuart Hodes, as the Creature of Fear, she made *Errand Into the Maze* as gripping as ever. Both she and May O'Donnell,

who appeared as guest artist, danced *Herodiade* with tragic grandeur. Judith roused the audience at the performances I witnessed to understandable frenzies of excitement. Mr. Prausnitz and the orchestra played brilliantly, and Miss Lanfer played the Ribbink music capably. This latter score will have to be heard in its original form before we can tell whether its lack of color and incisiveness was due to intrinsic defects or to the alteration of instrumentation. This week of distinguished concerts not only aided the dance scholarship fund of the Juilliard School but offered further justification of William Schuman's vision in establishing the dance department and inviting several of the greatest artists of our time to join it.

This Clipping From
NEW YORK, N. Y.
VILLAGER

MAY 29 1952

Graham Dancers In New Programs

Martha Graham, W. 11th St., and members of her dance company, most of whom are Villagers, gave six successful performances at the Juilliard School of Music last month.

Guest artist was May O'Donnell, Hudson St. Others appearing with Miss Graham, whose School of Contemporary Dance is at 66 Fifth Ave., were: Helen McGehee, E. Ninth St., Robert Cohan, E. 11th St., Stuart Hodes, E. Eighth St., Bertram Ross, Jane St., Yuriko, Pearl Lang, Patricia Birsh, lower Fifth Ave., Mary Hinkson and Matt Turney, Jones St., Linda Margolies, W. 11th St., Miriam Cole, and Dorothy Krooks.

Cir. (M 7,500)

This Clipping From
DANCE NEWS
NEW YORK, N. Y.

JUN - 1952



phonic dance, St. Joan, presented
Photo by Ed Wergeles-Newsweek)

REMEMBER YOU READ
IT IN DANCE NEWS

ANCHESTER

one's admiration of what is an
admirable and quite hair raising
little work.

Other Works

ly out of the repeated move-
ments and expanded into fuller
designs then narrowed and con-
verged again into the groove.
We don't go for "prepared"
pianos and all the hocus focus
percussions, but Grooved found
the perfect accompaniment in a
1-2-3 beat on two blocks of
wood. Differences in tempo and
timbre set the mood and guided
the climaxes.

Another percussion accompan-
iment of great effect was that
for Two Cartoons wherein mock-
ing, derisive sounds were part of
the satiric solos Our World To-
day? and Inflation, danced by
Harriette Ann Gray.

Our World Today? included
an array of props—ancient ruins
of Egypt and Babylon and a
banana skin to skid on. Infla-
tion explained our economy more
pactly than your morning news-
paper or the latest congression-
al inquiry. Miss Gray in a few
terse dance phrases showed how
inflation was simply more going
out than coming while work got
harder and faster.

The opening Dance for Two,
danced by Miss Gray and Ed
Bajian to music by Lionel Now-
ak, was beautifully lyric, and
there was a wistful group of
four in Ballad of the Little
Square.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 8 - 1952

THE DANCE: PROGRESS

Season Marked by Steps Toward Establishment

By JOHN MARTIN

BY and large, the season just
closing has not been such
a bad one. Without the New
York City Ballet and the
Lexington Avenue Y. M. and
Y. W. H. A., to be sure, it would
have been fairly desolate as far
as performances are concerned,
and certainly those two faithful
institutions have also put us
greatly in their debt by keeping
up our courage with their appar-
ent stability in a notably unstable
period. But there have been several
unrelated developments which tend
to add substance and a certain
sense of establishment to the dance
field, to companion the faith and
dependability of the City Ballet
and the "Y," and for these there
is every reason to be grateful.

The great problem in the field
is how to bring together the crea-
tive talents with which we are so
richly blessed and the large po-
tential public which is waiting
eagerly to embrace them. On the
face of it, that sounds like the
simplest thing in the world, but
in practice it is just about the
most difficult. To make such a
happy contact, it seems, costs
money. Dancers, of course, have
none, and though their public has
plenty, it is not organized in any
usable form. When somebody
comes along and tackles the prob-
lem successfully under however
specialized circumstances, some
sort of precedent is set and a
possible solution for the whole dif-
ficulty broached.

Juilliard Project

That is what makes so impor-
tant the first production activities
by the new dance department of
the Juilliard School under Martha
Hill's direction. For six successive
nights people trekked up to Clare-
mont Avenue in such numbers to
see Martha Graham and her com-
pany that, in addition to artistic
considerations, a substantial profit
accrued. To be sure, this was a
very special case; Miss Graham
had not danced for a season or
two, and she is very special in any
case. But, for that matter, so is
any artist. When José Limon and
his company dance in the same
hall next fall, there is every reason
to expect the same thing to hap-
pen. He, too, has been among the
missing—at least as far as any

This Clipping From
DANCE NEWS
NEW YORK, N. Y.

JUN - 1952

By BEATRICE GOTTLIEB

MARTHA GRAHAM, Juilliard Concert Hall, N.Y.
Apr. 22-27

It was almost a new Martha Graham who presented the series of programs at Juilliard. Her dancing seemed more serene, more lyrical, more rounded than one ever remembers. Certainly she was as wonderful as ever, although her performance was keyed to a lower intensity.

Two of the five works, *The Triumph of Saint Joan* and *Canticle for Innocent Comedians* were entirely new to New York audiences.

The first of these is a solo, commissioned, together with a symphonic score by Norman Delo Joio, by the Louisville Symphony Orchestra. This is the second of Graham's so-called symphonic dances, Judith having been the first.

Saint Joan

It is done in three scenes, showing Joan as a peasant girl, as a warrior, and as a martyr; there is also an epilogue of the canonized saint.

Much skilful manipulation of bits of costume, of props—a sword becomes a cross and then a stake—and of decor do not succeed in giving internal justification to the work. It is easy to imagine Graham taking possession of Joan's personality and giving us such remarkable Grahamesque insights as she has in the past. But this Joan is disappointingly like Mark Twain's and Ingrid Bergman's. She is a cliché saint, not even the awkward heroic figure of Shaw's play.

The music is perhaps too assertive; one almost felt there was a choice to be made at a first performance between watching and listening. Frederick Kiesler's set is all right, I suppose, if one wants to be reminded all the time that Joan was French and that the fleur-de-lis was very important in her life. I couldn't help feel antagonistic to the mammoth emblem which was used as a sort of inner curtain during the musical interludes. The trouble with this work is that Joan's personality is submerged in all the externals of her story.

Canticle

Canticle for Innocent Comedians is Graham's newest work, eight related scenes joined together by a chorus which sets and re-sets the stage. Each scene, so the program tells us, takes up the praise of an aspect of nature; sun, earth, wind, water, fire, moon, stars—and death. Even

without the program, the work successfully conveys the sense of contrasting moods and dynamics. It is a panoramic work and almost a devout one.

Kiesler's changeable set for this work is interesting and functional. It consists of curved fence-like objects which can be fitted together, up-ended, and walked over.

Canticle is a beautiful dance, possibly the best thing Graham has ever done for a group performing without her. Like her own performing style at present, it is serene and lyrical. It is also extraordinarily imaginative and theatre-wise.

Most Memorable

Of the different sections, the most memorable are the ones dealing with the sun (Bertram Ross), fire (Stuart Hodes with Patricia Birsh, Mary Hinkson, and Linda Margolies), and the moon (Yuriko dancing magically in almost total silence with Bertram Ross).

Canticle is an artist's tribute to the cycle of life and death. Even its almost corny end is simple and unpretentious. Death (Pearl Lang) comes for her victim, who succumbs but later rises to open a door which reveals the symbol of flowering earth.

Thomas Ribbink's score seemed to be a fairly cooperative one, although it was no doubt limited by being reduced for piano. Saul Goodman arranged and performed a percussion obbligato which ran through the entire dance as a kind of challenging life throb.

Other Works

Other works in the series were the solo, Judith, Errand into the

Maze (with Stuart Hodes), and Herodiade (with May O'Donnell).

A further look at Judith convinces me that while it gives Graham the opportunity to turn in a brilliant performance it is overlong and underdramatic. The feeling of deep involvement breaks down well before the end, even before Graham enters the tent; instead one becomes aware of a lot of business to fill in the score (which is an impressive thing, to be sure).

In the other dances, Graham and her assistants perform magnificently. Errand into the Maze, for me at least, improves with each performance.

The Future

Now that there has been some time to reflect on Graham's season, one feels tempted to guess what her future course of action will be.

One thing is now certain which seemed dubious in the past. Graham can choreograph brilliantly for other people even when she is not going to share the stage with them. The soloists in *Canticle* are individuals, not the semi-automatons of the Graham group we have become accustomed to.

If Graham should decide to retire she now has a whole new field to explore. Whether she will retire is, of course questionable. It seems ridiculous to speak of retirement when a performer reveals such plasticity as Graham does at present.

On the other hand, her two most recent solos are not great works. Joan is not even a very

(Continued on page 6)

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This Clipping From
DANCE
NEW YORK CITY

JUN - 1952

Martha Graham and Company
April 22 through 27
Concert Hall, Juilliard School of Music

The Triumph of Saint Joan and *Canticle for Innocent Comedians*, the new compositions included in Martha Graham's six days of repertory at the Juilliard School of Music, contain many of the familiar Graham virtues.

Through them runs a strain of endless creativity, an inexorable sense of organization, and the blinding moments of awareness that are Miss Graham's proud possession. But when mirrored against works like *Dark Meadow* or *Letter to the World*, or even shorter ones like *Herodiade* and *Errand Into the Maze* (both of which were included in the current performances), their stature diminishes.

In them (and in *Judith*, the solo with orchestra which had only one New York performance prior to this season) Miss Graham has in a sense evaded her own oft-reiterated precept that the purpose of her dance is to convey the hidden reality beneath the accepted symbols. Her dances have never been based upon the devices of the outer, realistic life. Instead, they have spoken with the supremely honest and logical voice of the heart. And as such they have always had a magical freedom from cliché of any kind.

But in the new works Miss Graham has taken an easier road by externalizing her approach. As a result, *Judith* has a fussiness of detail that does not appear in *Herodiade* and *Errand Into the Maze*, both of which also deal with the conquest of fear. *The Legend of Saint Joan* approaches its idea in a Comédie Française-heroic style. And *Canticle for Innocent Comedians* has a conscious naiveté without the richly atavistic core of its thematic predecessors, *Dark Meadow* and *Diversion of Angels*.

The Triumph of Saint Joan is a three-part symphonic solo depicting the girlhood, military existence, and martyrdom of Joan of Arc. It opened upon a banner-like drop decorated with a huge fleur-de-lys. The music began stern and portentous, and Miss Graham in a voluminous cape walked slowly across upstage with the measured pace of a figure of destiny.

The fleur-de-lys was lifted, and a young girl dressed in blue appeared. She played with a triangle of red cloth; skipped downstage with hips turned in modestly; romped like a serious kitten. The music grew stronger and more insistent, and the girl made melodramatic thrusting gestures and jumped purposefully.

She was replaced by a slender, black clad warrior-maiden bearing a rather ridiculous six-foot sword. She brandished the monstrosity and went through some manful athletics in bravura style.

The music quieted. A woman clad in red entered. She clutched a cross and fell to the ground in dramatic arched-back fashion. After a short episode of torture and fear, she climbed upon a tilted sepulchre upstage and

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAY - 1952

According to Marion Bauer

Martha Graham Appears at Juilliard

The "big news" of the month was Martha Graham's return to the dance stage in a series of six performances at the Juilliard School of Music from April 22 to 27 for the benefit of the Dance Scholarship Fund.



MARION BAUER

With Miss Graham's performances Frederick Prausnitz was the skilled conductor of the Juilliard Orchestra in compositions which would stand as effective symphonic works apart from her extraordinary characterizations. On April 22 the program consisted of "Errand into the Maze" with music by Gian-Carlo Menotti with set by Isamu Noguchi. The music is in a more modern vein than Menotti usually writes and is particularly effective. In this Miss Graham danced with Stuart Hodes. Her second appearance was in "Judith" for which William Schuman, President of the Juilliard School of Music, wrote a magnificent symphonic score. The setting of the stage had the splendid lighting evolved by Miss Jean Rosenthal for this and all of the other sets. On April 23 and alternate evenings Miss Graham repeated her dramatic and beautiful interpretation of "Herodiade" with music by Paul Hindemith. The new work was "The triumph of St. Joan" with music by Norman Dello Joio and set by Frederick Kiesler. It represents Joan, the peasant, hearing the voices; Joan, the head of the army; and her martyrdom.

The work in which Miss Graham did not appear, repeated on every program, was "Canticle for Innocent Comedians" with music by Thomas Ribbink, with set by Mr. Kiesler and choreography by Miss Graham. It was commissioned by the Juilliard School. The dances were Praises for Sun (Bertram Ross); for Earth (Mary Hinkson); for Wind (Robert Cohan); for Water (Helen McGehee); for Fire (Stuart Hodes); for Moon (Yuriko); for Stars (Miss McGehee and Mr. Cohan); for Death (Pearl Lang). There was also a choral group of dancers. The music was supplied by a pianist, Helen Lanfer, and a percussion accompaniment provided by Saul Goodman.

She was replaced by a slender, black clad warrior-maiden bearing a rather ridiculous six-foot sword. She brandished the monstrosity and went through some manful athletics in bravura style.

The music quieted. A woman clad in red entered. She clutched a cross and fell to the ground in dramatic arched-back fashion. After a short episode of torture and fear, she climbed upon a tilted sepulchre upstage and then rose, fastening a gleaming cape about her shoulders. As she proceeded downstage, the music blared to a close.

Visually, dramatically, and musically *The Triumph of Saint Joan* is a tour de force, a pageant for solo dancer. The costumes and decor are handsome and theatrical. The music, especially in the first and third sections, is heroic and full-blooded, although unsuited to solo work even by someone of Miss Graham's projection. But the most amazing element of all was Miss Graham's dancing. She danced and looked like a sixteen-year-old. As she skipped about in the opening section, one had the honest illusion of a girl playing in the fields. And in subsequent sections she performed with an almost demoniacal vitality and boldness. But the unbelievable strength of her dancing and the magic of her acting could not save *The Triumph of Saint Joan* from being a piece of literary hokum.

The set for *Saint Joan* was by Frederick Kiesler, and the music (which, like the dance, was commissioned by the Louisville Symphony Orchestra) was by Norman Dello Joio.

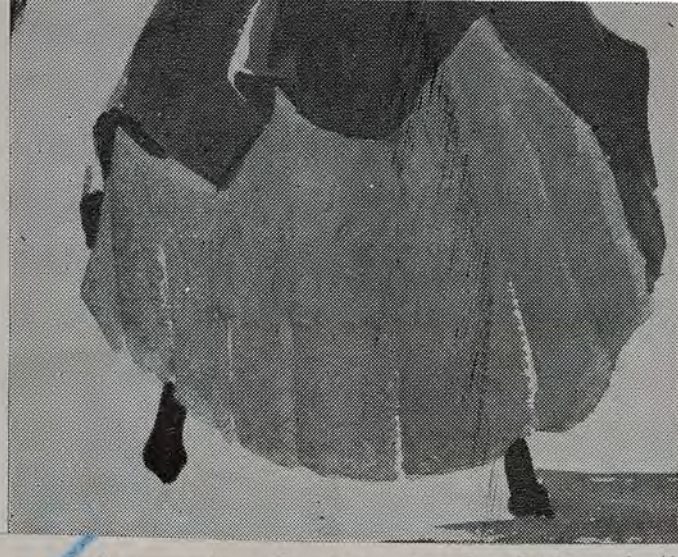
Canticle For Innocent Comedians, a work for the company without Miss Graham, has the makings of a beautiful, lyric utterance. But at present one has the feeling that it has not really acquired the stamp of conviction.

The dance began in a mood of radiant simplicity. To the insistent beating of a drum (the interim percussion accompaniments were planned and executed by Saul Goodman, although the score was by Thomas Ribbink) slender green-clad girls and a single young man walked on lightly one by one and draped themselves dreamily about a circular enclosure. After all had entered, they broke the enclosure into sections and pushed them off. And thus was set the format of the dance in which the chorus of participants in a rite of innocence altered their physical environ-



ment by moving the ingeniously designed (by Frederick Kiesler) and almost humanly functional segments of decor. It might be said that Miss Graham choreographed for the decor as well as the dancers.

After the brief prologue, there began a series of solos and duets in praise of the elements in our physical environment that are at once its substance and its beauty. First the Sun (Bertram Ross) stretched happily against a piece of sky, while the chorus of maidents circled nearby in sweet absorption. Earth (Mary Hinkson) in apple green and bearing two flowering branches, moved languorously through a rather simple bit of



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Wind (Robert Cohan) burst upon the scene in solid leaps and abrupt changes of direction. Water (Helen McGehee) crept out from beneath a convex as though seeping from a rock. She skipped and fluttered her hands like a child imitating rain. She undulated her body and arms and legs, ran up and down the convex, and after a solo that was too long and had no salient movement core, scampered away.

Fire (Stuart Hodes) followed. He flirted with three girls, tossed them a pink flower, jumped, cartwheeled, pranced, and acted like a boy at an adolescent birthday party. The Moon (Yuriko) shared a latticed window with the Sun. Her solo began in silence. And as she rolled her forearms about each other, she seemed to be dancing to some private waltz tune audible only to herself. The Sun watched her quietly.

After a frolicsome but unspontaneous duet between Wind and Water, a tall bare door opened ominously and Death (Pearl Lang) stood forbidding and elegant in her black gown and gleaming veil. With a full complement of feminine wiles she seduced the Sun and left him stretched out prone on the ground while she knelt in triumph, arm upstretched, behind him. She then reentered her door, which closed mysteriously behind her.

The hollow sounding drum beats that had opened the work returned, and the chorus clustered quietly around death's door. The Sun opened it, and there, bathed in glowing light stood Earth with her flowering branches.

And so the cycle was completed in a song of faith, a hymn to the magic of growth and rebirth. But as it now stands, the theme has not been thoroughly integrated. The solos (many of which are too long) stray from the central theme. And they range too widely in style from the realism of Miss Lang's and Mr. Hodes' solos to the abstraction of the others.

Despite the fact that they move earnestly and well, the members of Miss Graham's present group do not have the individuality of her former dancers. The only performers on this occasion who had real authority were May O'Donnell (guest artist in *Herodiade*) and Pearl Lang, both of whom date from a former day. Bertram Ross and Mary Hinkson of the present company also showed promise. The chorus of participants consisted of Patricia Birsh, Linda Margolies, Miriam Cole, Dorothy Krooks, and Matt Turney.

Miss Graham herself was as captivating as ever. We'll never forget the opening moment of *Errand into the Maze* (the first number on opening night), when she stood alone upstage tensely waiting for the music to begin. The audience broke into passionate applause that expressed their affection for this greatest of all modern dancers and their sense of wonder at this slender woman who says more standing still than most dancers say in a whole program. If anything, her dancing in *Errand Into the Maze* and *Herodiade* had more impact than ever. It came of passion stripped to the bone; of phrases carefully and perfectly wrought; Of an innocence far deeper than that of *Canticle for Innocent Comedians* — the innocence that underlies absolute artistic integrity.

It was a pleasure to hear a full orchestra, and they did a lively job under the direction of Frederick Prausnitz. Too bad that the proper orchestration was not available for Thomas Ribbink's score for *Canticle*. As it was, Helen Lanfer did her usual sensitive job at the piano.

Jean Rosenthal was on hand to effect lighting sorcery. And large audiences were on hand to help swell the Juilliard Dance Scholarship Fund, for which these concerts were benefits.

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DANCE OBSERVER

REVIEWS OF THE MONTH

Martha Graham and Company

Juilliard School of Music
April 22-27, 1952

FOR the benefit of its Dance Scholarship Fund the Juilliard School of Music presented Martha Graham and a company of assisting artists and students in six memorable concerts on April 22 through 27. This series called attention to the pathbreaking new dance department of the school. William Schuman, president of the Juilliard School, whose interest and enthusiasm helped to bring the project to fruition, must have felt proud of the public interest stirred by these concerts. With some of the leading teachers, performers, and choreographers of our time in both its contemporary dance and ballet sections, the Juilliard dance department has already become one of the important dance centers of the nation.

The program on April 22, 24, and 26 was made up of *Errand Into the Maze*; a new work, *Canticle for Innocent Comedians*, commissioned by the Juilliard School; and *Judith*. On April 23, 25, and 27 the program consisted of *Herodiade*; *Canticle for Innocent Comedians*; and the solo, *The Triumph of Saint Joan*, which had its New York premiere on April 23.

Miss Graham's incandescence as a performer has always tended to blind people to her greatness as a choreographer. The dramatic urgency of her performance of the solo *Judith*, for example, is so powerful that very few spectators have probably been consciously aware of its masterly and intricate structure. But Miss Graham does not appear in *Canticle for Innocent Comedians*, nor is this work a dramatic tour de force. It is composed in pure lyric style and in an introspective mood. Yet it is one of the most deeply moving works she has ever given us. Like the *Sarabande* in *Dark Meadow* and like *Diversion of Angels*, it reflects the singleness of heart and serenity of spirit that come to artists only after heroic struggle. The choreography of this new work is deceptively simple. Only after seeing it several times and observing its almost hypnotic effect upon audiences does one realize how consummately the mood has been sustained and the movement woven solidified his technique (which is still

into a continuous texture. "The conception is everything," wrote Goethe, and the truth of his maxim is evident in this dream-like work, which is as fascinating as the play of light upon water in its freedom of development.

Canticle for Innocent Comedians is basically a mystery play "in praise for all the simple and neglected benefits," as Miss Graham puts it. "As we create our landscapes, worlds, places for happenings; as we enact our praises; as we do it in simplicity and joy, we are all innocent comedians on the stage of life." The work is constructed in the form of an introduction, eight solos and duets, separated by interludes, and a brief epilogue. The solo episodes are called "In Praises" and they are *For Sun*, danced by Bertram Ross; *For Earth*, danced by Mary Hinkson; *For Wind*, danced by Robert Cohan; *For Water*, danced by Helen McGehee; *For Fire*, danced by Stuart Hodes; *For Moon*, danced by Yuriko, with Mr. Ross in the second part; *For Stars*, danced by Helen McGehee and Robert Cohan; and *For Death*, danced by Pearl Lang. As the titles suggest, the mystical rapture of Saint Francis of Assisi hovers over this work, although there are no literal references to him.

From each of the solo dancers Miss Graham obtained a special quality. Several of them surpassed themselves. Bertram Ross, who had given evidence in his performance of the title role of Nina Fonaroff's *Lazarus*, earlier this season, that he had reached a new level of ability, was equally sensitive and resourceful in *Canticle for Innocent Comedians*. In the opening of the *Praise for Sun* his body seemed to be soaked with the warmth of its rays, and he moved with the drowsy grace of a cat basking on a window-ledge. As the dance quickened, he never lost his sense of character. In the love duet with Yuriko which makes up the second half of the *Praise for Moon*, he projected the poetic magic of the scene before he had moved a muscle. His synchronization with the rhythmic beats and the flow of her body in the lifts bespoke an intuitive feeling for the pulse of the dance. Only a few seasons ago, Mr. Ross was still dancing in a jittery and self-conscious fashion; he has now attained the poise, the dedication, and the power of dramatic suggestion of a mature artist. Once he has broadened and

imperfect) he will be one of our most able and versatile young artists.

Mary Hinkson is another dancer of whom Miss Graham should be proud. Her movement in the *Praise for Earth* was supple, continuous, and plastically beautiful. Throughout the solo she carried a flowering branch, drawing up her body around it at the close in a particularly lovely contraction, yet one was never conscious of the branch as a prop. It became an integral part of the dance. Robert Cohan was brilliant in the *Praise for Wind*. He has lost something of the poetic quality that his dancing had two years ago and he has become more technique-conscious. But this may be a necessary phase of development, a result of his gains in muscular strength and dynamics. Helen McGehee danced the charming *Praise for Water* effortlessly, although the water could have been warmer and more limpid. In a superb lift at the end of the duet with Mr. Cohan, in *Praise for Stars*, her extraordinary technical command enabled her to look absolutely weightless, as he walked off the stage with her perched on his thighs.

Stuart Hodes had the most extrovert of the solos, *Praise for Fire*. He danced it with engaging vitality but he worked too hard to make it go, especially at the first performance. At later performances he improved in stage presence and acquired more of the psychological perspective so necessary if the audience and not the dancer is to be swept away by the energy of the dance. Mr. Hodes has ardor, force, and tremendous sincerity; he needs to master projection, if he is not to waste half of these powers.

Yuriko's solo, *Praise for Moon*, was exquisite in conception and equally exquisite in execution. The first part was danced in silence, and built upon a series of impulses that ran through the body moving it like a branch in the wind. The carriage of the arms, the attitudes, the rhythmic variations were incredibly subtle and beautiful. Miss Graham has used Yuriko's strength and feline grace in a way that makes a new dancer of her. The audience was literally breathless during this episode and the duet which follows it. Not since Antony Tudor's duet for *Romeo and Juliet* in Juliet's bedroom has so poignant a love scene been enacted in dance. Yuriko and Mr. Ross performed it with the same rapt quality that Alicia Markova (and later Nora Kaye) and Hugh Laing used to dance the Tudor ballet.

The *Praise for Death*, superbly dan-

LONDON NOTEBOOK

Paul Tassovin

ANDREE HOWARD who made a name for herself in the 30's with her ballet of *Lady Into Fox* for the Ballet Rambert and who has created numerous small ballets since, (her *Fete Etrange* has just been seen with the Sadler's Wells Theatre Ballet in America) as well as a large production of *Twelfth Night* after Shakespeare, for International Ballet, has just fulfilled her first assignment for Covent Garden.

Mirror for Witches, to music of a new young composer Denis ApIvor, is a macabre work based on a work of 17th century New England by Esther Forbes. The dramatic intensities are conveyed more by the literal plot aided by intense dramatic decor than by the art of dance. It has fine moments but is a sinister and unpleasant essay.

Bonne Bouche, an Edwardian farce is in the other extreme, but again the choreography by John Cranko is not important. The plot concerns a mercenary young lady, with plans for marrying money, who in the end weds an African King, and is devoured by him. The company rises to the occasion and the burlesque goes gaily but the real delight of the piece is Osbert Lancaster's period Kensington. Arthur Oldham's music parodies in no uncertain measure.

* * *

Festival Ballet returned to the Stoll

after a triumphant season in Monte Carlo. The Company is much strengthened in dancing personnel but at the same time weakened by the irreparable loss of Alicia Markova. Tumanova's temperamental gusto was a jarring substitute for the ethereal fragrance of the former.

A new leading man, Oleg Briansky created a stir with his handsome looks and radiating personality. Belinda Wright, John Gilpin and Briansky danced finely in *A Vision of Marguerite*. A sketchy whirlwind interpretation of the *Mephisto Waltz*, by Frederick Ashton, performed with lesser dancers, would scarcely hold together.

* * *

Ann Hutchinson of the New York Dance Notation Bureau has just paid a flying visit to Europe, for the purpose of having conferences with Albrecht Knust in Essen, Rudolf Laban in Manchester, and Sigurd Leeder in London. Miss Hutchinson has taken the initiative in trying to reach a clearer and more sympathetic understanding between notators of the Laban Method. The Dance Notation activities in London under the direction of Sigurd Leeder and Lisa Ullmann will be known as the Dance Notation Centre.

* * *

Carmen Amaya the Spanish gipsy dancer and her circus have just arrived in London with new frenzies.

Other officers are Lobero Theater director Leighton Rollins, vice-president; Georgia Graham Sargeant, corresponding secretary; Margaret Powell, recording secretary and Ralph Geddis, treasurer.

"We are anxious to hear from dancers planning to come out West and hope to hear from them before they complete their itinerary. All correspondence regarding possible concerts here should be addressed to Dance Theatre, Inc., POB 448, Santa Barbara Calif.," program committee chairman Henry Seldis said.

San Francisco

"Dance Archives"

THE San Francisco Dance Archives is seeking all types of dance material to add to its growing collection. In its short two years of existence it has amassed considerable data, including prints, costume plates, paintings, books, photographs, programs, autographs and original sketches of dancers.

It is also interested in being placed on the mailing list of all dance schools and colleges offering dance as part of their curriculum, as it maintains a file of dance schools throughout the country for the information of dance students.

The Archives also takes an active interest in current dance events, arranging exhibitions of performers appearing in the San Francisco area, without charge, in the public library, art galleries, etc., which supplement the usual publicity provided by their managers. Dancers scheduled for engagements in San Francisco who desire to avail themselves of this service should contact either Russell Hartley, its Director at the Archives, 2042 Green Street, San Francisco 23, California, or Susan Braun, the New York Representative, at 25 East 77th Street New York 21, N. Y., sufficiently in advance to insure available space.

Collectors or other Archives who may wish to exchange material with the San Francisco Dance Archives should also contact Mr. Hartley or Miss Braun.

TWO NEW CALIFORNIA PROJECTS

Santa Barbara "Dance Theatre, Inc."

MORE than 200 Santa Barbarans have joined Dance Theatre, Inc. during its first two months. This dance sponsorship group plans to present several dance concerts a year, to endorse and support high caliber dance activities given here under other auspices and to increase interest in the dance by offering films and demonstration-lectures to its members.

To date the new group has presented dancers Emily Frankel and Mark Ryder in the first dance-demonstration they have ever given, provided Pearl Primus and her Company, brought here by the University of California,

with additional promotion and a reception following her concert, and offered a talk about Hindu dancing by Asoka and Sujata prior to their concert here.

"We are not only interested in bringing noted dancers to Santa Barbara who would otherwise not come here and to give a chance to promising young dance artists to appear in this culturally aware community, but we hope to offer genuine hospitality and an unusually warm audience-artist relationship to those who come. Since some of our members have been in show business for many years, we have a good idea of the strenuous circumstances of a tour and will do everything to make dancers comfortable when they come here," president Helen Pedotti said.



ced by Pearl Lang, was especially interesting choreographically because it was the only one which strongly reflected Miss Graham's personal style. The overtones of *Judith* were apparent in several episodes, and the whole solo had a majestic scope that brought the preceding ones more strongly into focus. A duet episode, in which Mr. Ross again danced beautifully, added contrast and provided a bridge to the epilogue. The figure of death emerged from a door which opened by itself and closed after her departure. At the end of the work, the Sun, the life-bringer, opened the door, and found Earth with her flowering branch there, instead of Death. This symbolism may sound naive in a bare description. In performance it sent a wave of recognition through the audience. As in *Dark Meadow*, Miss Graham affirmed the power of life in death, the eternal renewal of nature.

The dancers who performed as participants in *Canticle for Innocent Comedians* were Patricia Birsh, Miss Hinkson, Linda Margolies, Miriam Cole, Matt Turney, and Dorothy Krooks. They were uniformly excellent in difficult roles, for Miss Graham had woven the interludes as closely as the solos. The set by Frederick Kiesler, a series of sliding panels, a window embrasure, and a doorway, was used by Miss Graham with her customary ingenuity and imagination. Thomas Ribbink's score, originally composed for woodwind quintet, baritone solo without words, and percussion, was performed at these concerts in a version for piano solo and percussion, with Saul Goodman providing percussion accompaniment for several of the interludes. Helen Lanfer played the music capably, but the dance called for more color. Let us hope that the original score will be used in future performances. The piping of woodwinds would be especially appropriate for so pastoral a work. Critical comment on Ribbink's music must wait until that time. Jean Rosenthal's lighting was a major factor in the atmospheric evocation of the performance.

The Triumph of Saint Joan, Miss Graham's new solo, is not as unified and overwhelming as *Judith*, but it is a splendid piece of theatre for all its shortcomings. Originally commissioned by the Louisville Orchestra, like *Judith*, it was first performed in that enterprising Kentucky music center. Norman Dello Joio's score, for all its eloquence, is not as helpful to the dance as William Schuman's, and Frederick Kiesler's set hinders rather than helps

Miss Graham's vision of the character of Joan. It is much too stagey and literal, especially the greasy-looking fleur-de-lys curtain that descends maddeningly at the end of the work, cutting the figure of Joan from view as she walks forward in a transfigured state.

The dance is composed of three episodes, for which Miss Graham has supplied explanatory notes which are quotations taken from the record of the trial of Joan of Arc in 1431: The Garden: "The voice came towards the hour of noon, in summer, in my father's garden." The Field: "Take the standard in the name of the King of Heaven." The Square: "Take everything peacefully: Have no care for thy martyrdom; in the end thou shalt come to the Kingdom of Paradise."

The most satisfying of the three episodes both musically and choreographically was the first. Miss Graham's entrance was awe-inspiring, and her portrait of the village girl, both frightened and inspired by her voices, was wonderfully real. The music for the second part was too brash and insistent, but she made a stunning effect in it, if one that emphasized the warrior rather than the saint. Wearing armor-like tights and carrying a lance, Miss Graham danced with exciting élan. The third section recaptured something of the magic of the first but it was not quite so sustained and it had too many stage props, notably the execrable curtain. Frederick Prausnitz and the Juilliard Orchestra provided a vigorous, sometimes too vigorous, accompaniment.

Miss Graham was in matchless form throughout the week and her dancing seemed to wax in momentum from day to day. She imparted new suspense to *Errand Into the Maze*, and Stuart Hodes provided a strong foil as the Creature of Fear. *Judith*, in which Mr. Prausnitz and the orchestra really did themselves honor, was a shattering experience. Here, surely, is one of Miss Graham's great solos. May O'Donnell appeared as guest artist with Miss Graham in *Herodiade*, which had a curious effect of classic repose, in contrast to the more barbaric passion and savage abandon of *Judith*. Altogether this was a triumphant week. May the Juilliard School, Miss Graham and the other artists of the dance department give us many more!

R. S.

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to establish evaluative techniques for instructional programs.

2. Greater uniformity of diagnostic methods based upon valid research findings seems essential.

3. Provisions are needed to care for children from low-income areas.

4. More attention should be given to improving the physical environment in which children are placed during remedial instruction.

5. Stricter adherence to modern teaching methods is desirable, and greater enrichment of full-day programs should be made with experience materials, art, music, drama, and field trips.

6. It would be desirable if sound study habits were taught systematically to all pupils.

7. Reading centers should accept the responsibility for developing more thoroughly trained reading teachers.

THE STATE OF THE THEATRE: MODERN DANCE AND OPERA

WILLIAM H. BEYER

New York 27

THE Juilliard School of Music (New York 27) recently presented the leading American dancer, Martha Graham, in a series of six performances which were a brilliant success. They were attended by the faithful among the cognoscenti of the arts and by pupils and admirers who worship at the shrine of Graham, the pioneer of modern dance in America. Aside from familiar dances from her phase of interpreting the modern woman's psychosis in terms of Greek myth ("Errand into the Maze" and "Herodiade"), Graham offered two new creations, "Canticle for Innocent Comedians," to a score by Thomas Ribbink, commissioned by Juilliard, which is a group dance in praise of the elements; and "The Triumph of Saint Joan," a solo dance to a symphonic suite by Norman Dello Joio. Mr. Dello Joio was commissioned by the Louisville Symphony Orchestra to compose the work for Graham, as was Dr. Schuman to create "Judith" two seasons ago for a Louisville premiere. Later that season the work was given its New York premiere with Graham and the Philharmonic Orchestra at Carnegie Hall and was included in the Juilliard performances coincidentally with the winning of the New York Music Critics' Circle Award.

Graham's enthusiastic reception demonstrated above all else that in the twenty-five years of her rule as sovereign among women in the modern-dance field her position remains unchallenged. Dancers of distinction trained by her who appeared on the program with her—May O'Donnell, Helen McGehee, Pearl Lang, and Yuriko—reveal how firmly rooted

and unassailable are her unique style and technique. Graham's training of dancers continues at Juilliard in the new department of dance, organized in 1951 and directed by Martha Hill, a modern-dance teacher for twenty-five years and an early pupil of Graham. As a promoter of modern dance, both academically and professionally, Miss Hill has many accomplishments to her credit. She is one of the pioneers who introduced modern dance into physical education, first in the '30's at Bennington (Vt.) College, where she helped to organize and codirected the annual mid-summer Modern Dance Festival, which later moved to Mills College, California, and since the war has been held at Connecticut College for Women. Graham will teach there in the summer session this season and appear at the festival together with José Limon, Doris Humphrey, and others who teach and perform regularly there.

Graham's Juilliard programs, the entire proceeds from which were contributed to the school's dance scholarship fund, were indeed an event, as she has not—with the exception of the Philharmonic "Judith" appearance—performed here since her unfortunate debut in Paris two years ago. Inevitably as a result there has followed a re-evaluation of herself, as well as of her style, subject matter, and artistic ideology, in dance terms of universal scope. Obsessed by dance as she is, Graham has emerged from this period of trial with the new dances indicated, all of which reveal that her spirit has not been impaired, her dynamism diminished, or her artistry diverted. Though the new dances, "Joan" and "Judith," show no perceptible progress, Graham still holds her own, dancing in the finest of fettle and with the greatest of authority. All this is infinitely rewarding to modern-dance sophisticates who, too, are obsessed with modernism, and who appreciate her eclecticism, taste, and achievements, as well as her stature as revolutionary leader in modern dance two decades ago. This radical approach has long since been polished off to an elegant evolutionary ebullience.

The simplicity of her concept, technique, and style, which she has developed as a highly personal and intimate medium, has been Graham's greatest asset. However, when she is accompanied on the grand scale by music of symphonic dimensions, as she was in "Joan" and "Judith," the tonal and visual aspects do not blend—the music, being of a modern complexity, is on such a scale that it neutralizes the dancer, making the dance appear pretentious. This is especially true of Schuman's magnificent score for "Judith." It is original, powerfully impassioned, vigorously inventive thematically as well as rhythmically, and compelling in its impact. The very scope and scale of its emotional illumination defy solo interpretation in

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Graham's style, though conceivably as a dance for soloist and group the results would be happier. For all Graham's artistry and dynamic drive, orchestrally "Judith" overpowers her and dominates, and we are completely absorbed in the music. This also applies to "The Triumph of Saint Joan," for the full orchestra dominates here, too, even though the score is banal and musically mediocre.

The dancer's problem is largely a matter of time. The brief span of the composition is insufficient for the soloist to evoke character and the varied conflicts implied musically; the characters are too complex, the involvements too deep-rooted, and the life-span too all-encompassing to be approximated in so brief an interval as the composition's playing time. We are afraid that Graham miscalculated here, for what remains in her dance is a mere abstract of the legend done in objective, stylized movement with much of the effect left to the impression created by her striking costumes, wonderfully beautiful, as Graham designs them herself. It is characteristic of Graham that her aim in dance is not movement for movement's sake. She is primarily concerned with a motivating idea, and her dance speaks the idea itself. In both "Joan" and "Judith" the orchestra speaks in clarion resonance which reduces her single speech as dance to a mere whisper. Stunning though Graham's costumes are, they are stylized, especially in "Joan," to the point of being stylish and so rob the character of the essential authenticity and innocence of the woman. It is characteristic, and rightly so, of revues and musicals to blind one with decor and costume extravagances when impressing with historic or legendary characters in the wink of an eye, but it is a handicap in dance of Graham's scope and authority.

"Canticle for Innocent Comedians" roused our highest expectations, for of the many phases in Graham's career, that of her satiric dances, "Every Soul Is a Circus" and "Punch and the Judy," is among the high spots since the communication is direct and completely projected. We look on dance, whether it be ballet or modern, as art only when its communication is direct and our response immediate so that there is the spontaneity of shared experience. We do not go along with those moderns who insist that modern poetry, art, or dance should be a psychic work-out. Thomas Ribbink's score is for wood-wind quintette, baritone, and percussion, but, for some strange reason, it was performed merely by piano and percussion so that whatever effectiveness it may have was lost. As to the "Canticle," the program notes inform us:

As we create our landscapes, our worlds, places for happenings, as we enact our praises, as we do it in simplicity and joy, we are all innocent comedians on the stage of life.

It is a dance arranged for processional group—a by now traditional form with Graham—nine women and four men, all of whom participate in praise of the elements. The "places for happenings" are symbolic set-pieces moved on and off by the choral group which establishes a pattern of alternating choral and solo (or principal's) dances. Together with the familiar Graham processional was the persistent use of the face as mask. Inevitably, the dance, with stylized alterations, became plain rather than simple, for it lacked the spontaneity inherent in improvisation which automatically creates a mood of innocence and joy. The stylization further lacked inner compulsion and made for monotony, since Graham's choreography was routine and perfunctory, with a single exception—the wonderfully beguiling dance in praise of the moon as performed by the Japanese dancer, Yuriko.

Yuriko's dance is a thing of beauty and wonder, and for once Graham's obsession yielded to inspiration which gave us the single rewarding experience of the evening. The moon dance is performed largely unaccompanied. Here time and place disappear, and unearthly grace and necromancy, evoked by the mystique reflected in the lovely Oriental face and gentle movement, spread a spell of enchantment. The very silence had a cosmic beat, and Yuriko's lovely sinuous and delicate movement spread the hush of moon benediction, purity, and mystery. She gathered and gave rapture, elusive, yet captivating. However, when she tangled with the man who dances the Sun, it all went up in terpsichorean dalliance. After that the elusive artistry of Yuriko became stereotyped and conventional. Yuriko was blessed with one of Graham's loveliest costumes which was in decided contrast to the drab, colorless garb worn by the remainder of the women which, no doubt, contributed to the feeling of naïvete rather than innocence and patterned pleasantries rather than joy. Had "Canticle" not been so formal in its style, but had had the exuberance of spontaneity and improvisation, joy and innocence might have resulted.

The wonder of Yuriko's moon dance stimulated some thoughts on Graham and the unique philosophy and psychology basic to her dance technique. More and more, as her style becomes the alpha and omega of her dance, Graham features the face as mask—a fixed, characteristic expression sustained with complete immobility throughout the dance. For herself, since Graham's face is of a compelling Mongoloid beauty, the mask is inescapable—within limits—that is to say, when it does not blunt communication with her partners in essential emotional projection. The mask, like the processional she features, stems from primitive and native dances of worship and can be

1121

traced in similar connotation down through the ages. However, the mores within these cultures that stimulated this fetish and the mores of modern society and dance have no common bond. Graham's use of the mask is a purely theatrical adaptation to her stylized technique and strikes us as being superficial for, being constrained, it negates the full use of the eyes and so blocks complete emotional projection. Orientals, however, as Shankar and his company so beautifully demonstrate, do not let the mask expression defeat the play of the eyes; in fact, Shankar's eyes often do a dance all to themselves and so make an oblique and pertinent comment on the whole proceedings. The face, with the eyes accenting, sums up the entire emotional line, and in this the static quality of the mask has its place—like a rest pause in music—but no more. Too, the mask is in direct contradiction to the wonderful freedom of movement Graham develops; it becomes a calculated theatrical mystification which is quite another thing, compared to the racial mystique of the Oriental. In the case of Yuriko and the moon dance the mystique which she evokes gives the dance powerful effectiveness beyond that of the movement. It is the perfume of the flower, so to speak, for she is the personification of Oriental mysticism. Thus the authentic mask of her face blends on waves of innocence with a mystery matching that evoked by the moon. Our awareness of this mastery on both levels establishes an affinity with Yuriko instantaneously, which Graham's inspired choreography hymns and Yuriko's interpretation weaves into a spellbinding experience. Inevitably, this sense of mystery is inherent in all the praises danced since there could be no other impulse to generate the movement. However, among the others it is never captured, and so the essential innocence in the "Canticle" is for naïve comics rather than innocent comedians.

Since Graham's technique is based on the horizontal rather than the vertical extension as in ballet, she employs the stage floor in her choreography at frequent intervals. This may be fine for those of the audience in the balconies where the convulsive floor agitations sustain the choreographic line and continue the emotional flow. However, to those in the orchestra, since the detail of the dance is not distinct, the floor movements invariably break off the continuity. As a result, the dancer starts from the beginning when she arises and continues her movement.

More and more, as the other arts move toward clarification and out of abstraction in modern art, Graham continues in it, fitting ritualistic mask and ritual to it and substituting morbid introspection and obscurity for the mystery which beckons toward med-

tation and contemplation. "Errand," "Herodiade," "Joan," and "Judith" are all variations on this obsession, and "Canticle" flounders on its fringe. This is, of course, Graham's development of her artistic psyche together with her personal, but it is one of limited communication in dance. It leaves us only her brilliant style and technique to respond to, a detached contact at best, for it fails to ignite the spark of total illumination that there is in complete bodily, mental, and spiritual freedom and to create genuine rapport. In summation, Graham's new dances present a reaffirmation consistent and revealing.

Continuing in its policy of revivals, ANTA has presented the opera, "Four Saints in Three Acts" with a bewitching score by Virgil Thomson and a bewilderingment of accompanying words that passes as a libretto by Gertrude Stein. Thomson's score is a gem among operas, unique and distinctive; it is a modern masterpiece and commands the *succès d'estime* it scored when originally presented here in 1934. Then, as now, the opera was performed by a cast of Negro singers, superior artists all, who make Stein's totally irrelevant but nonetheless gay gobble-de-gook acceptable, treating it all earnestly, even a bit deferentially, which impresses one as awesome, thereby bestowing grace. "Four Saints" is the height of musical sophistication, for Thomson has used, elegantly and wittily as a modernist, the celebrated forms of liturgical, classical (both operatic and orchestral), folk, and even a soupçon of modern music, all of which he spoofs, not by merely parodying the traditional forms individually, but by the juxtaposition of these widely related styles to each other and to Stein's stammerings. In this manner, affectionately and with the utmost urbanity and humor, he evokes an original musical point of view that, by the zest of his melodic invention and orchestration, achieves artistic stature. He creates a sort of exotic rapture which Stein's verbal vagaries match magically. "Four Saints" is genuinely modern, for the pleasure one derives is largely from the pure abstraction of tone—music and words—the sensual enjoyment of sound, rhythm, and tonality, which are given infectious varieties of treatment.

Elegantly constrained though "Four Saints" is, there is about it a winning quality of innocence and gaiety, a purity of heart, yet natural earthy exultation, all artistically controlled in the satirical form and style. A more perfect and genuinely modern integration we are still to hear. Literal meaning it defies—there are four acts instead of three, and thirteen featured saints plus a couple of dozen lesser, all Spanish, to boot—and the mood Thomson sparks ranges from the flamboyantly festive to the blithely sacred, and it is all sheer, undiluted fun.

Of course, lacking conventional narrative and lit-

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NEW YORK, N. Y.
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JUN. 29 1952

DANCE WORLD

Two Plans to Help Modern Dance

By WALTER TERRY

THE future of modern dance on Broadway is looking brighter. And it is about time, for modern dancers have been forced by financial pressures to curtail their concert activities in New York City. The profession itself, of course, has continued to be very much alive through studio activities (teaching and workshop presentations), off-Broadway concerts, out-of-town engagements, summer festivals, representation in Broadway musical shows, television and college dance enterprises. But recitals and seasons in Broadway's legitimate theaters have been far too few. Ballet, with productions suitable for opera houses, with repertoires large enough to warrant comparatively long runs and with considerably larger budgets, has reigned supreme.

Now, modern dance is to receive some much needed help. The New Dance Group Studio, which has been in operation as a modern dance teaching center for many years and which now boasts an enrollment of more than one thousand students, is anxious to use its profits for the benefit of modern dance as a whole. With this goal in view, the New Dance Group Studio is in the process of launching a program to be known as New Dance Group Presentations.

The plan calls for the establishment of a permanent dance company with a repertory composed of new works and revivals of modern dance classics; high production standards with respect to scenery, costumes, lighting and music; an annual dance festival in a Broadway theater; full commissioning of new productions by established choreographers and partial sponsorship of other creations; cross-country tours for all or part of the dance festival programs; frequent performances in off-Broadway houses and studio theaters and activities by a junior unit to be called the New Dance Group Presentations Workshop.

In the past, as dance followers will recall, there has been a New Dance Group but it was not actually a permanent company. For the most part, it was used to provide the Dudley-Maslow-Bales Trio with personnel necessary to the Trio's group choreographies. The new organization will, naturally, employ the talents of some of these same individuals but the aim now is to create a stable performing unit with an ever-expanding repertory.

Funds from the New Dance Group Studio will get the enterprise under way but further financial support will be necessary to carry the project through in all of its aspects. Modern dance has often suffered theatrically (particularly in comparison with ballet) because of paucity of scenic effects and ineffective musical support. New Dance Group Presentations hopes to correct this situation, admittedly an expensive task not only with respect to producing new pieces but also in re-mounting and re-orchestrating older works. A

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New York Herald Tribune Service

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The board of directors of New Dance Group Presentations includes Mary Anthony, Judith Delman, Jane Dudley, Eve Gentry, Joseph Gifford, Hadassah, Muriel Manings, Sophie Maslow and Nona Schurman. Artistic advisors are Doris Humphrey, Leo Hurwitz, Ben Belitt, Morris Carnowsky and Miss Delman. The dance company consists of Miss Anthony, Ronne Aul, Irving Burton, Dorothea Douglas, Miss Dudley, Miss Gentry, Hadassah, Ruth Harris, Billie Kirpich, Mr. Gifford, Miss Maslow, Iona McKenzie, Miss Manings, Betty Osgood, Beatrice Seckler, Analiese Widman, Donald McKayle and David Wood.

* * *

Further assistance to modern dance will shortly come from the B. de Rothschild Foundation for the Arts and Sciences. The foundation, established last October by Bethsabée de Rothschild, has already made several grants but it has not yet embarked upon any formal program of theatrical production. Next spring, however, the foundation plans to present a modern dance season on Broadway. Works by Martha Graham, Doris Humphrey, Jose Limon and other choreographers would be given.

Announcement of the when and where of this modern dance season cannot be made at this time. The foundation faces, of course, the problem of obtaining a theater for its one (or two) week season. At this time, no one can predict which theater will be free of tenants next spring and no manager in his right mind is going to commit his house to a short engagement by a dance group when there is a possibility that a hit show will be installed at his theater during the period when the dancers would want it. So again, the dance artists, with no theater of their own, must wait until the last minute for a place to play.

The B. de Rothschild Foundation, none the less, is going ahead with its plans for Miss Graham, Miss Humphrey and Mr. Limon to have their joint Broadway engagement at (and now one must use that irritating yet provocative term) a "theater to be announced." Miss Graham, by the way, will also appear with her company in an independent engagement on Broadway some time after the first of the year. And to round out the modern dance picture for New York, the Juilliard School of Music, which presented Miss Graham in a triumphant series in the school's auditorium last spring, will sponsor a series by Mr. Limon and his company this fall and, later in the season, a revival of Miss Humphrey's major creation, "With My Red Fires."

Grant Park Symphony.

Maestro Salmaggi will present "Cavalleria Rusticana" and "Pagliacci" Saturday night at Triboro Stadium, Randalls Island. The performers include Mary Maddox, John Gallo, Stephen Ballarini, Savina Dantes, Dr. Giulio Lucciari, Richard Torigi, Tonio Nathalian. Charles Richard will conduct.

Decca Records has concluded a pact to record the Stadium Symphony Orchestra concerts.

The Juilliard School of Music is offering a limited number of dance scholarships beginning this fall. The fifth week of the summer school's annual concert series will be held next Tuesday, Wednesday and Thursday in the Juilliard Concert Hall, 130 Claremont Av.

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JUL 24 1952

Juilliard Scholarships

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In entering its second year, the Dance Department, is directed by Miss Martha Hill and has on its faculty, among others, Villagers Agnes de Mille and Martha Graham.

From
TRENTON, N. J.
TIMES

JUL 23 1952

Juilliard Will Award Dance Scholarships

NEW YORK — President William Schuman announced today that a limited number of dance scholarships will be available at Juilliard School of Music beginning this fall. The scholarships, Schuman said, will be awarded on the same basis as music scholarships at Juilliard; namely, on demonstrated ability as revealed in competitive examination before a jury of the faculty. The amount of the

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TIMES HERALD

JUL 24 1952

Juilliard Offering Dance Scholarships

Special to The Times Herald

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"These scholarships," Mr. Schuman said, "will be awarded on the same basis as music scholarships at Juilliard, namely, on demonstrated ability as revealed in competitive examination before a jury of the faculty. The amount of the scholarships will vary in terms of the winner's financial need."

In entering its second year, the Dance Department, which is directed by Miss Martha Hill, will continue to have on its faculty distinguished dancers and choreographers from both the fields of ballet and modern dance, including Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon, and Anthony Tudor.

The production plans for 1952-53 include a series of six concerts in December by Jose Limon and his company, with the Juilliard orchestra conducted by Frederick Prausnitz, and an April series in

which students of the department will appear in a new work composed by Anthony Tudor and in a revival of Doris Humphrey's "With My Red Fires."

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By EMMA VAN WORMER

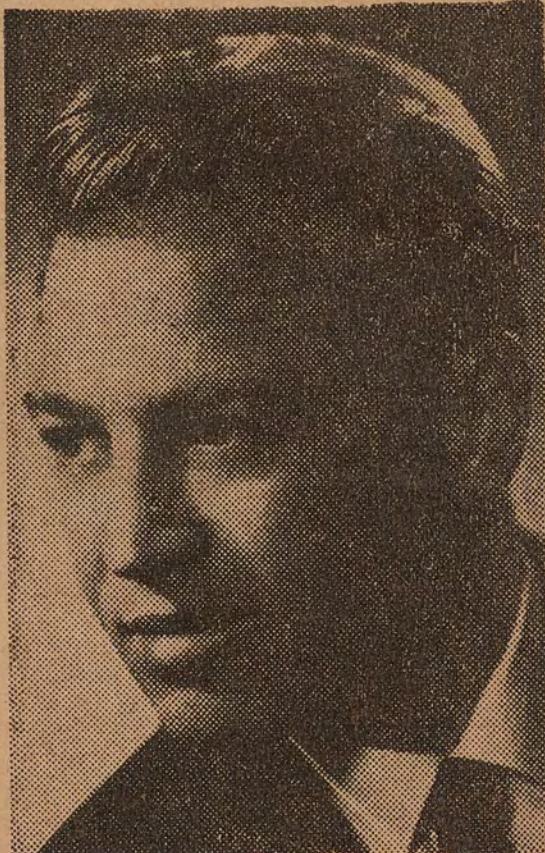
GOOD NEWS FOR LOVERS of Gilbert & Sullivan satire and music. The amusing "Trial by Jury" will be presented by the Syracuse Gilbert & Sullivan Operetta Guild in the Women's Building, State Fair grounds at 4:30 o'clock Labor Day. Admission will be free. The cast has been chosen; rehearsals have begun. Previous offerings in town by the Guild: "Pirates of Penzance," "Patience," "The Mikado."

LEONARD BERNSTEIN, gifted young symphonic and opera conductor, will be on the podium for presentation of the last act of "Carmen" by Bizet in The Shed, "Tanglewood" for "Tanglewood Parade," Friday night, Aug. 1 at Lenox, Mass. The Berkshire Festival Chorus will be heard. Soloists: Mildred Miller of the Metropolitan Opera; David Lloyd, New York City Center Opera; James Pease, now of Hamburg Opera.

SOLD-OUT houses in several Canadian centers greet Beniamino Gigli, world renowned Italian tenor, this summer. In Montreal, Gigli gave three recitals, all of tremendous importance, musically. The many programmed numbers included several operatic arias and numbers of songs and arias as demanded encores.

Among the arias, the best-loved, from "Elisir d'Amore," "La Juive," "Le Roi D'Ys," "Arlesiana," "Carmen," "Rigoletto," and "Tosca." The songs: Gounod's "Ave Maria," "Carmen's" "Amanillo," "Tosca's" "Ideals" and Grieg's "Un Reve." Enrico Sivieri is Gigli's accompanist.

WORD FROM Manhattan that Howard Jarrett, talented and personable young tenor, who appeared earlier in the season with the Finger Lakes Lyric Circus, has joined the cast of "My Darlin' Aida," a



HOWARD JARRETT

new Broadway show using the noble and thrilling music of Verdi's "Aida". Jarrett, also heard here last fall with the Metropolitan Touring Opera Company in "Fledermaus", will have the Verdi role of Rhadames in the new show, the new version calling for the name of Randolph. The book is by Charles Friedman and is set in the south during the Civil War period, with Aida there, a slave. In show business, they're hoping "My Darlin' Aida" will have equal success with Friedman's previous book, "Carmen Jones."



Nicole Henriot, French pianist, will play in The Shed, "Tanglewood" next Thursday night, July 31 with the Boston Symphony Orchestra, opening Series A in the Berkshire Music Festival. Miss Henriot will perform the Ballade for Piano and Orchestra by Faure and the Ravel Piano Concerto, Charles Munch conducting. Miss Henriot formerly was a pupil of Marguerite Long, to whom the Ravel Concerto was dedicated.

PROF. KIRK RIDGE, Syracuse University School of Music piano faculty member, has a wide acquaintance with celebrities here and in Europe. He says of Somerset Maugham, the writer: "He (Maugham) once said that the day he was without an invitation to luncheon from some interesting personality, he would depart for Europe. Came the day and no invitation, and that is just what Maugham did—left for abroad within 24 hours."

PRESIDENT WILLIAM SCHUMAN announces a limited number of dance scholarships available in Juilliard School of Music, beginning this fall. These scholarships will be awarded on the same basis as music scholarships in Juilliard, on demonstrated ability as revealed in competitive examinations before a jury of the faculty. Entering on its second year, the Juilliard Dance Department, directed by Martha Hill, continues to have on its faculty such distinguished dancers and choreographers from both ballet and modern dance as: Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon and Anthony Tudor.

Grant Park Symphony.

Maestro Salmaggi will present "Cavalleria Rusticana" and "Pagliacci" Saturday night at Triboro Stadium, Randalls Island. The performers include Mary Maddox, John Gallo, Stephen Ballarini, Savina Dantes, Dr. Giulio Lucciarini, Richard Torigi, Tonio Nathalian. Charles Richard will conduct.

Decca Records has concluded a pact to record the Stadium Symphony Orchestra concerts.

The Juilliard School of Music is offering a limited number of dance scholarships beginning this fall. The fifth week of the summer school's annual concert series will be held next Tuesday, Wednesday and Thursday in the Juilliard Concert Hall, 130 Claremont Av.

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This Clipping From
NEW YORK, N. Y.
VILLAGER

JUL 24 1952

Juilliard Scholarships

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From
TRENTON, N. J.
TIMES

JUL 23 1952

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This Clipping From
DALLAS, TEX.
TIMES HERALD

JUL 24 1952

Juilliard Offering Dance Scholarships

Special to The Times Herald

New York, July 24.—President William Schuman announced today that a limited number of dance scholarships will be available at Juilliard School of Music beginning this fall.

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This Clipping From
SYRACUSE, N. Y.
HERALD-JOURNAL

JUL 24 1952

TALKING IT OVER

Gilbert & Sullivan's 'Trial by Jury' Version by Operetta Guild Sept. 1

By EMMA VAN WORMER

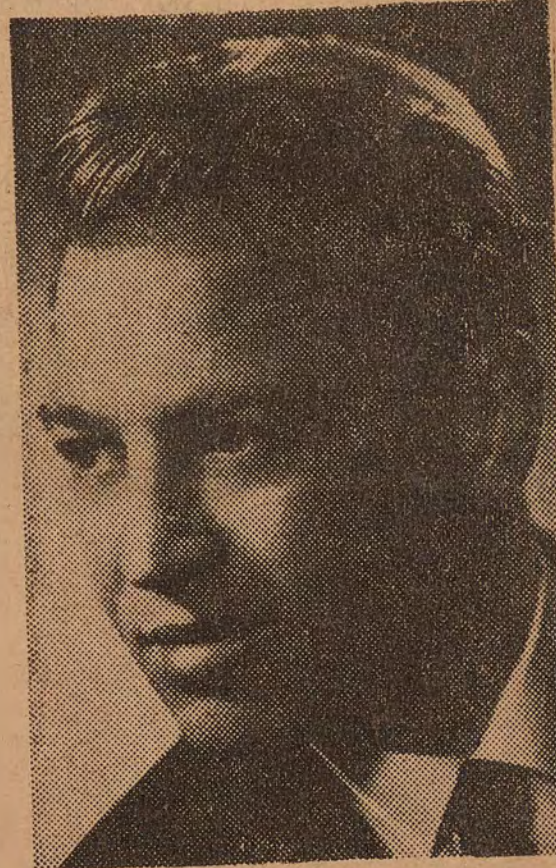
GOOD NEWS FOR LOVERS of Gilbert & Sullivan satire and music. The amusing "Trial by Jury" will be presented by the Syracuse Gilbert & Sullivan Operetta Guild in the Women's Building, State Fair grounds at 4:30 o'clock Labor Day. Admission will be free. The cast has been chosen; rehearsals have begun. Previous offerings in town by the Guild: "Pirates of Penzance," "Patience," "The Mikado."

LEONARD BERNSTEIN, gifted young symphonic and opera conductor, will be on the podium for presentation of the last act of "Carmen" by Bizet in The Shed, "Tanglewood" for "Tanglewood Parade," Friday night, Aug. 1 at Lenox, Mass. The Berkshire Festival Chorus will be heard. Soloists: Mildred Miller of the Metropolitan Opera; David Lloyd, New York City Center Opera; James Pease, now of Hamburg Opera.

SOLD-OUT houses in several Canadian centers greet Beniamino Gigli, world renowned Italian tenor, this summer. In Montreal, Gigli gave three recitals, all of tremendous importance, musically. The many programmed numbers included several operatic arias and numbers of songs and arias as demanded encores.

Among the arias, the best-loved, from "Elisir d'Amore," "La Juive," "Le Roi D'Ys," "Arlesiana," "Carmen," "Rigoletto," and "Tosca." The songs: Gounod's "Ave Maria," Caccini's "Amarilli," Testi's "Ideals" and Grieg's "Un Reve". Enrico Sivieri is Gigli's accompanist.

WORD FROM Manhattan that Howard Jarrett, talented and personable young tenor, who appeared earlier in the season with the Finger Lakes Lyric Circus, has joined the cast of "My Darlin' Aida", a



HOWARD JARRETT

new Broadway show using the noble and thrilling music of Verdi's "Aida". Jarrett, also heard here last fall with the Metropolitan Touring Opera Company in "Fledermaus", will have the Verdi role of Rhadames in the new show, the new version calling for the name of Randolph. The book is by Charles Friedman and is set in the south during the Civil War period, with Aida there, a slave. In show business, they're hoping "My Darlin' Aida" will have equal success with Friedman's previous book, "Carmen Jones."



Nicole Henriot, French pianist, will play in The Shed, "Tanglewood" next Thursday night, July 31 with the Boston Symphony Orchestra, opening Series A in the Berkshire Music Festival. Miss Henriot will perform the Ballade for Piano and Orchestra by Faure and the Ravel Piano Concerto, Charles Munch conducting. Miss Henriot formerly was a pupil of Marguerite Long, to whom the Ravel Concerto was dedicated.

PROF. KIRK RIDGE, Syracuse University School of Music piano faculty member, has a wide acquaintance with celebrities here and in Europe. He says of Somerset Maugham, the writer: "He (Maugham) once said that the day he was without an invitation to luncheon from some interesting personality, he would depart for Europe. Came the day and no invitation, and that is just what Maugham did—left for abroad within 24 hours."

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THE VILLAGER, GREENWICH VILLAGE

Juilliard Scholarships

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This Clipping From
CLEVELAND, OHIO
PLAIN DEALER

JUL 27 1952

Music Notes

The Euclid Avenue Baptist Church Choir under the direction of John Howard Tucker will present a musical service on the north lawn of Epworth Euclid Church this evening at 7:30 . . . Tanglewood, between Lenox and Stockbridge, Mass., on Route 183, will be on parade Friday with events from 6 to 11 p. m. for the

benefit of the Berkshire Music Center in a celebration of its 10th anniversary. The Boston Symphony Orchestra will give a concert in the shed, assisted by former Clevelanders Mildred Miller, Jacob Krachmalnick and Seymour Lipkin, all distinguished alumni . . . The Cincinnati Summer Opera Association is extending its season of Opera at the Zoo for a fifth week, beginning tonight, as this season has been successful beyond the management's fondest dreams . . . Cain Park Theater in Cleveland Heights, currently running "Naughty Marietta," has a full season scheduled for August, with "The Chocolate Soldier," Aug. 4-16, and "Annie Get Your Gun," Aug. 18-30 . . . The Cleveland Messiah Civic Chorus has chosen Dec. 7 for the presentation of its 31st annual rendition of "The Messiah" at Music Hall.

President William Schuman has just announced that a limited number of dance scholarships will be available at Juilliard School of Music beginning this fall under the direction of Martha Hill who heads a faculty of dancers and choreographers from both the fields of ballet and modern dance . . . Attending the National Music Camp at Interlochen, Mich., during its silver anniversary season are Elsa Mautz, 15-year-old harpist, of Cleveland Heights, Jean Bloomenthal of Shaker, Ann Hattery of Celina, Mary Alice Carroll of Wooster, Ira Rimson, 17, bassoonist, of East Cleveland, Marcia McCullough, 15, flutist, from Shelby, and Dave Rosen, clarinetist, of Cleveland.

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This Clipping From
CINCINNATI, OHIO
POST

JUL 25 1952

Scholarships

A limited number of dance scholarships will be available at Juilliard School of Music, New York beginning this fall. A competitive examination before a faculty jury will decide the winners. Scholarships will vary according to the winners' needs. The dance department of the school has a distinguished faculty which includes Margaret Craske, Martha Graham, Agnes de Mille, Louis Horst, Doris Humphrey, Ann Hutchinson, Jose Limon and Anthony Tudor.

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This Clipping From
ERIE, PA.
DISPATCH

JUL 27 1952

Dance Scholarships

William Schuman, who appeared Erie Philharmonic Orchestra last season, "Undertow," has just announced that dance scholarships will be available at Juilliard School of Music beginning this fall. "These scholarships," Mr. Schuman said, "will be awarded on the same basis as music scholarships at Juilliard, namely, on ability as revealed in competitive examination before a jury of the faculty. The amount of the scholarships will vary in terms of the winner's financial need." The Dance Department, now entering its second year, is directed by Martha Hill, and will continue to have on its faculty distinguished dancers and choreographers from both the fields of ballet and modern dance, including Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon, and Anthony Tudor.

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NEW YORK, N. Y.
HERALD TRIBUNE

JUL 27 1952

Dance Notes

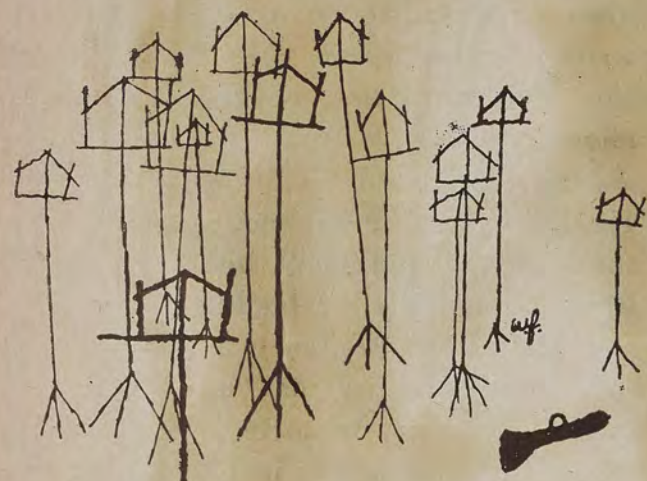
The Juilliard School of Music, 120 Claremont Ave., announces that a limited number of dance scholarships will be available at the school beginning this fall. The scholarships will be awarded on the basis of competitive examinations before a jury of the faculty. Juilliard's dance department, which has just completed its first year, is under the direction of Martha Hill.

Matti Haim has scheduled three solo recitals, featuring new works and repertory numbers, for next Sunday, Aug. 10 and Aug. 17 at 5:30 at the Theater Studio of Dance, 137 W. 56th St. The new pieces are "Third Symphony" (Riegger), "The Three Mothers" and "The Poet." Among the repertory selections will be a lyric drama, "The Flower," "Five Dances of Luminosity," "Bereavement," "The Immortal Song" and "Song of the Millennium." Several of Miss Haim's numbers are performed without accompaniment.

An exhibition of photographs by Jack B. Mitchell of young professional dancers is now on view in the dance alcove of the New York Public Library's Music Library, 121 E. 58th St.

The Pearl Primus Studio, 17 W. 24th St., has commenced a summer session of classes. Miss Primus, assisted by Gloria Smith, will offer instruction in the Primus technique, based upon the dance forms of the African, West Indian and modern American cultures.

great success with Louisville audiences. This has also indicated by sell-out houses at Carnegie Hall and Denver. One reason for it, obviously, is that the addition of dance has brought in many people that might not otherwise attend a symphony concert. These symphonic dance works are entirely different in form from the ordinary symphony. As Mr. dello Joio terms his work, "It is a dramatic symphony and it has a certain theatricality. My mind functions in sound and Martha Graham adds another dimension.



She brings her interpretation of my interpretation."

Neither is the symphonic form of the Schuman and dello Joio compositions the same as the regular four-movement symphony. Rather, they are symphonic poems with a dramatic essence that relates them to works like *Don Juan*, *Til Eulenspiegel* or *Don Quixote*.

For some, at least, the visual aspect provided by a dancer adds rather than subtracts from the purely audible experience of an instrumental program. So far, music critics have hailed the new form as a pioneering step, and most dance critics have echoed the praise. In addition the symphonic dance form has unquestionably added two major musical works to the contemporary scene.

As performed at Juilliard, both works were given considerably more theatrical emphasis because the orchestra played in the pit, putting the chief focus on the dance. Earlier this season, however, Alfred Wallenstein and the Los Angeles Symphony presented *Judith* as a purely symphonic work without a dance soloist. Similarly, Dimitri Mitropoulos and the New York Philharmonic Orchestra will present *The Triumph of St. Joan* as an orchestral work at Carnegie Hall next season. Obviously, then, the scores can stand alone on their own merits (both have already been recorded) just as does Aaron Copland's Pulitzer Prize-winning score for *Appalachian Spring*, an earlier Graham dance work.

Despite the technical and financial drawbacks the future of symphonic dance seems bright. The Louisville Symphony

intends to continue with it, and as time goes on, other orchestras and musical institutions may adapt or re-stage these works. It appears likely *The Triumph of St. Joan* may have an outdoor production at Red Rock, Colorado, in the summer of 1953. Here, like Robin Hood Dell, Water Gate, Lewisohn Stadium or the Hollywood Bowl, there would be no spatial problem because the dancer would have the entire stage with the orchestra and conductor almost equally as prominent in the pit. Since the themes of *Judith* and the Joan of Arc work lend themselves to outdoor performances, it would appear that such productions might well overcome any other technical difficulties.

According to Helen Black, business manager of the Denver Symphony Society, "The dance with orchestra on stage offers a new field for both dancers and orchestras. We feel that—with television—such productions are going to be necessary for symphony orchestras to consider. Why not have the arts work together and bring a variety of good results to audiences?" In any event, such experiments would be a stimulating experience for dancers, conductors, orchestras and, most importantly, audiences.

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This Clipping From
THEATRE ARTS MONTHLY
NEW YORK, N. Y.

THE DANCE

Graham at Juilliard

Compared with Martha Graham, the cat who walks alone is a gregarious creature. In the field of the dance—and not just necessarily the modern dance, with which she is most closely identified—she is unique. "Graham is one of the few people who have found an original way of communication," wrote her distinguished contemporary, Agnes de Mille. "The public and critics have been in turn outraged,



Newsweek—Ed Wergeles

Miss Graham's Saint Joan does battle

exasperated, stimulated, or adoring. No one has ever been indifferent."

This attitude characterized Miss Graham's first appearance as a soloist, in New York 26 years ago. It was equally true last week when she returned to the Manhattan stage for a series of appearances after a two-year absence. The scene was the Juilliard Concert Hall—away uptown from her more familiar haunts of Broadway. In celebration of its new Dance Department, inaugurated last fall under the direction of Martha Hill, a former Graham pupil, the Juilliard School of Music presented six Graham performances, with all proceeds going to the school's Dance Scholarship Fund.*

Included in the repertoire were two old Graham favorites, "Errand Into the Maze" and "Herodiade"; two symphonic works for solo, dance and orchestra, "Judith" and "The Triumph of Saint Joan"; and one world première, commissioned by Juilliard, titled "Canticle for Innocent Comedians." Both symphonic works were commissioned by the Louis-

*Next fall Juilliard will present José Limón in a similar series, and next spring Antony Tudor and Doris Humphrey.

great success with Louisville audiences. This has also indicated by sell-out houses at Carnegie Hall and Denver. One reason for it, obviously, is that the addition of dance has brought in many people that might not otherwise attend a symphony concert. These symphonic dance works are entirely different in form from the ordinary symphony. As Mr. dello Joio terms his work, "It is a dramatic symphony and it has a certain theatricality. My mind functions in sound and Martha Graham adds another dimension.



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THEATRE ARTS MONTHLY
NEW YORK, N. Y.

phony Orchestra. "Judith," with a score by William Schuman, Juilliard's president, was given in Louisville in January 1950 and in New York in December of that year. "The Triumph of Saint Joan," with music by Norman Dello Joio, was presented for the first time anywhere in Louisville in December 1951. Last week it had its New York premiere.

Form and Fettle: Once again, there was no agreement—but plenty of discussion—about the merits of Miss Graham's new works. John Martin of The New York Times liked "Canticle for Innocent Comedians" better than "The Triumph of Saint Joan." Walter Terry of The New York Herald Tribune liked "Saint Joan" better than "Canticle." Critics and public alike, however, had seldom seen Miss Graham in finer form or fettle. Dramatically, she was a figure of burning and intense concentration. Technically, she was extraordinary. Her famous leg extension, backbends (without the aid of hands), and falling splits made it hard to believe that she is at least in her mid-50s.

The Graham Saint Joan emphasized the peasant girl who said at her trial: "I have done nothing except by Revelation." "Her triumph is the one triumph," explained Miss Graham, "—the deathlessness of vision." Aided by Dello Joio's powerfully dramatic score, Miss Graham's Joan heard voices in the garden, joined battle with a most effective oversized lance, and triumphed over death in a magnificent shining cape. Despite the plethora of Joans in one medium or another in recent years, Miss Graham emerged a movingly victorious figure.

"Canticle for Innocent Comedians" was choreographed by Miss Graham for her company, but she herself did not dance in it. The title came from a poem by Ben Belitt, which Miss Graham explained this way: "As we create our landscapes, our worlds, places for happenings, as we enact our praises, as we do it in simplicity and joy, we are all innocent comedians on the stage of life."

Beautiful Moon: "Canticle" suffered from an overabundance of praises, for lauded were the Sun, Earth, Wind, Water, Fire, Moon, Stars, and Death itself. Many parts of "Canticle" were impressive for their choreographic invention, but some, like Thomas Ribbink's music, seemed to run on and on. Pearl Lang was excellent as Death, as was Bertram Ross as the Sun, and Stuart Hodes (from the Broadway musical "Paint Your Wagon") as Fire. But the most beautiful performance of "Canticle" was that by Yuriko as the Moon. Now featured in the hit show "The King and I," Miss Yuriko was doubling in upper and lower Broadway, for after her turn in "Canticle," she was rushed by car downtown to the St. James Theater, in time for her appearance in the Rodgers and Hammerstein success.

May 5, 1952

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Symphonic Dance Turns Concert Into Theatre

The Louisville Symphony and Martha Graham

explore a new field

by Arthur Todd

LATE in April, New York audiences were given their second look at a new departure in modern music and dance, and the combination of these two arts resulted in what might well be termed symphonic dance.

The occasion was the week-long series of concerts given by Martha Graham, America's pioneering dancer, as soloist with a symphony orchestra at the Juilliard School of Music. On alternate evenings, Miss Graham offered Norman delo Joio's symphony *The Triumph of St. Joan* and William Schuman's *Judith*, the latter of which had an earlier New York debut in 1950 at Carnegie Hall. This teaming of a dancer with a symphony orchestra has caused considerable comment in both musical and dance circles with adherents of each form readily explaining their feelings about this new concept which, in a sense, subordinates the symphony orchestra to the needs of the dance soloist. However, in order to understand the situation one needs to remember what happened when the Louisville Symphony first advanced the



Martha Graham in *Judith*, her first symphonic dance.

idea of integrating a dance soloist with a symphony orchestra.

In 1948 the Louisville Symphony decided to forego the standard pattern of expensive soloists and instead use its funds to commission original musical works by American composers. Robert Whitney, its guiding force, musical director and conductor, who fostered both *Judith* and *The Triumph of St. Joan*, declares the idea first came into being when Mrs. Richard Kain, a member of the board of directors, suggested Martha Graham as a soloist for the season 1949-50.

"The idea appealed to me very much," he says, "but since we had no pit in our hall, the trick was: How to stage it? Necessity being the mother of invention, I proposed the idea of a translucent curtain, with the orchestra using stand lamps, making a compromise between a concert and a theatrical stage. Miss Graham accepted this idea with enthusiasm. The next step was the choice of a composer and she proposed William Schuman, to which I heartily concurred."

32 x 33 x



Behrman is two men in his p
observations, then propose

In *Jane*, Frobisher (Howard St. John) has too much self-confidence in the beginning; but in the second act with Jane (Edna Best) he has too little.

If Gilbert Dabney (Philip Friend) made a social success out of Jane, she made a social success out of him.

If Jane likes a young husband at first, she shows preference for middle-aged men later on. (Edna Best and Basil Rathbone.)

Anything too demanding or absolute frightens Behrman. At the very least it fills him with misgivings. There has been a "second man" in Behrman perennially temperate and middle-aged; it is as if he had been born old. And therein lies his wisdom as well as his limitation, his humaneness as well as his hesitation at the brink of a commitment to action. Only once did he commit one of his main characters more or less successfully—in *Rain From Heaven*, when his detached hero, Hugo Willens, joins that anti-Nazi underground. And, even so, it remains doubtful whether Hugo, the urbane intellectual, can truly ever commit himself to it. When the playwright-hero of Behrman's *No Time for Comedy* commits himself to renouncing comedy for serious plays about the Civil War in Spain, he is allowing himself to be deluded by a foolish and designing woman and is deluding himself. The warnings of his wife may offend his ego but are proved correct when he makes a miserable mess of the serious play.

ONLY the commitment to urbanity never quite fails Behrman, and in him urbanity is no simple presentation of good manners. The manners in some of his plays are, as a matter of fact, nowhere as good as in the comedies of Philip Barry. They are not particularly good, for example, in *Jane*; Lord Frobisher's are rude, and Jane's candor is, if anything, formidable.

Nor is it clinical detachment that rules Behrman's plays as it rules Maugham's. In the former, we are apt to find the reverse; there is in a number of Behrman's comedies a struggle for what Sartre called "engagement," and the struggle is represented by a main character; most conspicuously by Kurt in *Biography* and Hugo Willens in *Rain from Heaven*. Jane "engages" herself when she assists the young lovers in her play, and she even "engages" the egotistical individualist Lord Frobisher when she makes him liberate a young woman (continued on page 96)

THEATRE ARTS, MAY, 1952



PHOTOS BY VANDAMM



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After both dancer and composer received the commission, they set to agreeing upon a theme. In the case of *Judith* the idea for the Apocryphal theme was Miss Graham's; she prepared a script of what she wanted to do and gave it to Mr. Schuman along with quotations from the Apocrypha to serve later as progress notes.

As Mr. Schuman relates it, "Martha Graham also supplied me with a bibliography of what she had been reading, and this gave me the climate of her intellectual and emotional thinking. I worked to get an emotional design, and I devised a musical score to fit what she wanted to do."

The night of the world premiere of *Judith* in Louisville's Columbia Auditorium, a capacity audience was on hand. During the first half of the program the orchestra played Beethoven and Wagner. Then, during the intermission, the musicians were placed upstage behind a translucent curtain with only their stand lights visible to the audience. As the music started, spotlights picked out Martha Graham standing at stage left. Her twenty-five minute solo dance took her back and forth across the narrow apron of the stage with an almost processional quality to fit the narrow working confines. At the conclusion there was a quarter hour ovation for the soloist and the orchestra, and one local critic voiced the opinion: "It opens an entirely new field for the contemporary dancer . . . and places him on a commercial and artistic footing with the piano, instrumental and vocal soloist."

THE dancer-as-soloist-with-a-symphony idea took on further national prominence in January, 1951, when the Louisville orchestra was flown to New York for the Carnegie Hall engagement with Martha Graham again the soloist in *Judith*. Interest in the new form was increased when Miss Graham made another guest appearance in *Judith* with the Denver Symphony Orchestra. After this, however, there were no further instances of symphonic dance until Louisville again commissioned Miss Graham, this time with composer Norman dello Joio, for a new work.

Their collaboration started from an entirely different basis than *Judith*. According to Mr. dello Joio: "I had already written an opera on Joan of Arc and had been toying with the idea of a symphonic version. Neither of us had any ideas of what to start with after we got the assignment. When we had our first meeting I said, 'Why not Joan?' I composed it in terms of a purely orchestral work and constructed it in three movements which give the arch of Joan's life — a simple figure at the beginning and a transfigured one at the end."

Then, according to Martha Graham: "I read the transcript of Joan's trial and took as my justification for the three solo sections that the great moments of

Joan's life, as well as the great moments of all our lives, are the epitome of loneliness. The dance is not her actual life in any sense because I had no grounds to go on except what I imagined went on in her heart. These are *interior landscapes*; not the episodes of her life. Otherwise the work could not have been done as a solo."

The Triumph of St. Joan is about the same length as *Judith* — twenty-five minutes — and during its performance Martha Graham makes three changes of costume, in key with the three sections of the symphony.

It is of course a far cry from the symphonic dances offered by Isadora Duncan a quarter of a century ago. As Miss Graham points out, "Isadora was essentially moved by the music. Very often, however, I've been moved by the idea of the dance almost beyond being moved by the music." Miss Graham does not consider her own performances as much like a concert as Duncan's and explains, "It's essentially not a music interpretation at all. Actually, it begins to take on the flavor of a production because you already have some of the attributes of theatre."

Louisville Symphony's Robert Whitney agrees. "I feel," he says, "that for the time being we transform the concert platform into a theatre stage. Why not?" As for subordinating the orchestra, Mr. Whitney reports, "I don't believe that our orchestra minded being hidden. On the contrary, I think they enjoyed the novel experience."

Not all orchestras nor all conductors are as self-effacing, however, and quite possibly this may account for the reason that others have not tried it. Norman dello Joio, though enthusiastic over the idea of symphonic dance, feels it won't work as a general practice. He claims, "What Louisville took was a remarkable and progressive step, but there are too many problems for the dancer and too many for the orchestra. When you do a thing that's visual, you don't want to see the musicians. A concert stage is a concert stage, and a dancer is a dancer. In ninety per cent of the cases it's not feasible because there's not enough area. No distracting elements should be on the stage because in a theatre one shouldn't be conscious of the other means. If the dancer is kept on the stage, then the orchestra has to be moved back. Neither can the orchestra move back and forth from the pit during the performance."

HIGH PRODUCTION costs are another deterrent and, as William Schuman explains it, "The fee is higher than Heifetz because of the high staff costs." Among these are the transportation of props and costumes, also a rehearsal pianist and the vitally necessary lighting expert.

Nevertheless there seems to be a continuing interest in symphonic dance works. Robert Whitney reports such programs had (*continued on page 95*)

Radio Grows Up

Programs are no longer directed to the mythical 12-year-old

By Harriet Van Horne

NEXT TO Judy Garland's, the comeback most talked about this year is radio's.

People who used to dismiss Signor Marconi's invention and all its utterances as "claptrap for morons" now are heard to say with a note of real surprise, "You know, I heard the most interesting documentary on the *radio* the other night. . . ."

From a state quite properly described as moribund, decadent and all-washed-up, radio has emerged this past season as a lively new source of entertainment and information. Intellectually its programs are on a higher level. There is more "serious music" available and more serious talk. The old fears and nice-Nelly anxieties are being outgrown. People now say "hell" on the radio. They discuss venereal disease and drug addiction. They read lengthy selections from classical literature. They debate politics in a manner that would have caused Continuity Acceptance (i.e., the censor) to fall down in a faint five or ten years ago.

In view of the foregoing it causes no astonishment to read, "In 1952 the dimensions of radio are more impressive than ever. Radio is not only bigger, it is growing larger every day." This statement, in simple chamber-of-commerce English, is from a prospectus CBS put out last winter with an eye to attracting sponsors who might be suffering from the delusion that radio was for shut-ins and people lolling on beaches.

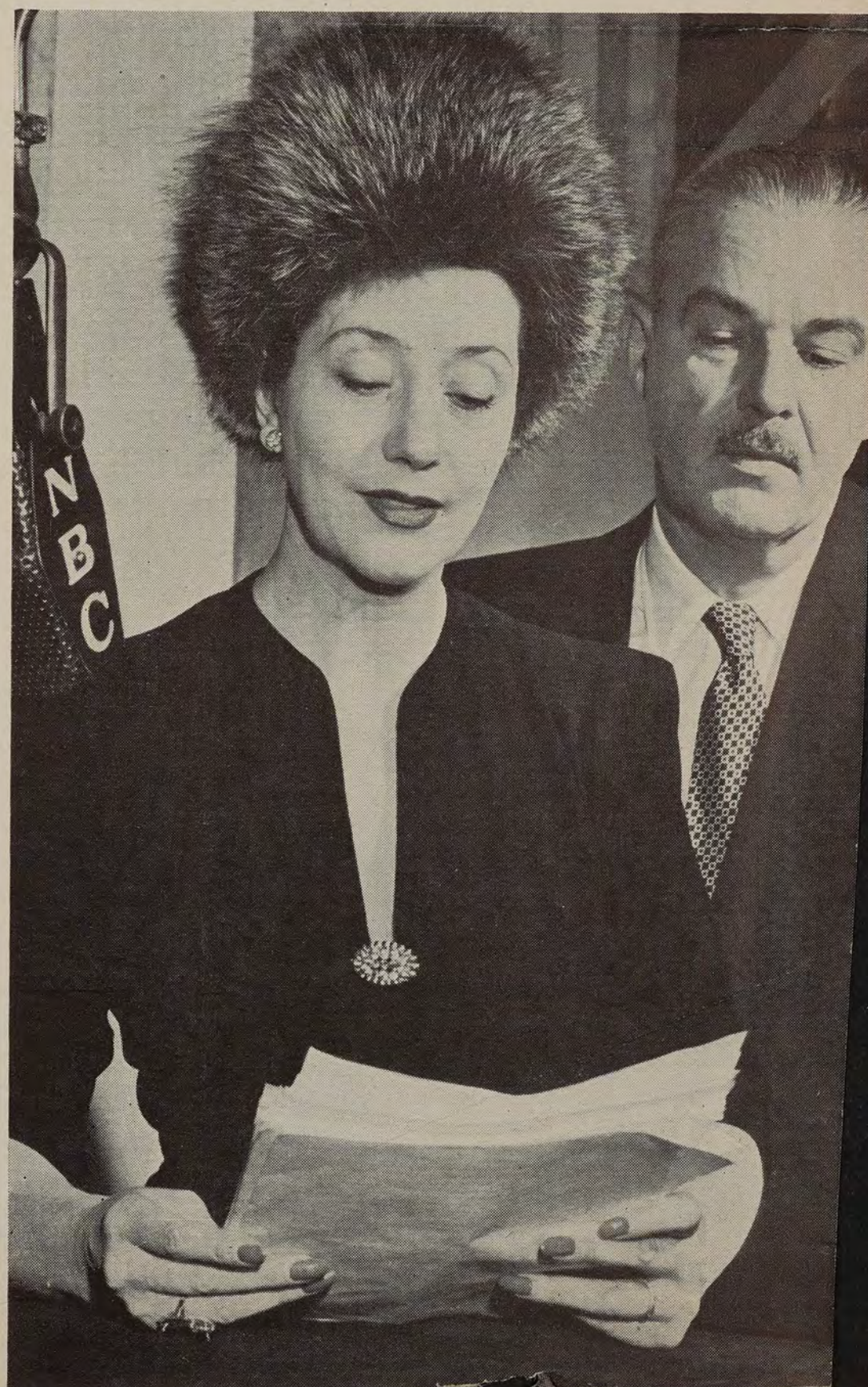
At a time when television is the big talk of show business, radio is reaching more people than ever before in its history. Total circulation of radio is, to quote CBS, "four per cent less than everybody."

There are 44,779,000 households in the United States today. Nearly 43 million of these are "radio families." Radios outnumber telephones, automobiles, bath tubs, and refrigerators. Radio's circulation is greater than the combined circulation of all daily newspapers. There are seven working radio sets for every TV set in the United States. Since television, the number of radio sets in automobiles has more than doubled.

This last finding was uncovered in a survey of "secondary radios" recently undertaken by the four major networks, NBC, CBS ABC and Mutual. 1950 census data was drawn upon to estimate the number of radios in dormitories, barracks, hospitals and such places. The survey says that 77 per cent of all radio listening is now done in radio-plus-television homes via secondary sets (i.e., sets not in main room of house). In radio-only homes, the proportion of listening done outside the living room is placed at 51 per cent.

The average family, says CBS, listens to the radio three hours and 28 minutes a day. The average family looks at television one hour and 20 minutes a day.

The Lunts, Alfred and Lynn, bring their art of acting to the "Theatre Guild of the Air," one of radio's best dramatic shows.



THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

JUL 27 1952

DANCE SCHOLARSHIPS

President William Schuman announced today that a limited number of dance scholarships will be available at Juilliard School of Music, New York, beginning this fall. "These scholarships," Mr. Schuman said, "will be awarded on the same basis as music scholarships at Juilliard, namely, on demonstrated ability as revealed in competitive examination before a jury of the faculty. The amount of the scholarships will vary in terms of the winner's financial need."

Cir. (D 76,911) (S 132,777)

This Clipping From
TULSA, OKLA.
WORLD
JUL 27 1952

Juilliard Sets Plans for Fall

World's Own Service

NEW YORK, July 26—President William Schuman announced today that a limited number of dance scholarships will be available at Juilliard School of Music beginning this fall.

"These scholarships," Schuman said, "will be awarded on the same basis as music scholarships at Juilliard, namely, on demonstrated ability as revealed in competitive examination before a jury of the faculty. The amount of the scholarships will vary in terms of the winner's financial need."

In entering its second year, the dance department, which is directed by Miss Martha Hill, will continue to have on its faculty distinguished dancers and choreographers from both the fields of ballet and modern dance, including Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon, and Anthony Tudor.

Production plans for 1952-53 include a series of six concerts in December by Jose Limon and his company, with the Juilliard orchestra conducted by Frederick Prausnitz, and an April series in which students of the department will appear in a new work composed by Anthony Tudor and in a revival of Doris Humphrey's "With My Red Fires."

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Cir. (D 54,908) (S 86,911)

This Clipping From
CHATTANOOGA, TENN.
TIMES

JUL 27 1952

MUSIC SCHOOL OFFERS DANCE SCHOLARSHIPS

Several dance scholarships are available at the Juilliard School of Music in New York City this fall, it has been announced by the school's president, William Schuman. The scholarships, he said, are awarded on the same basis as are music scholarships—on demonstrated ability as revealed in competitive examinations before a faculty jury—and the amount of each varies in terms of the winner's financial need.

The Juilliard dance department, established last year, is directed by Miss Martha Hill and has such distinguished dancers and choreographers on its faculty as Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon and Anthony Tudor. They represent fields of modern dance as well as ballet. During the coming season the dance students are to present several concerts. Those interested in applying for the scholarships should write to Schuman at the Juilliard School.

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Tel. CHelsea 3-8860

Cir. (D 49,635) (S 83,893)

This Clipping From
SAN ANTONIO, TEXAS
EXPRESS

JUL 27 1952

Dance Awards Are Announced

A limited number of dance scholarships will be available at Juilliard School of Music, beginning this fall, it has been announced by William Schuman, president. Schuman said the scholarships will be awarded on the same basis as music scholarships at Juilliard, namely on "demonstrated ability as revealed in competitive examinations before a jury of the faculty."

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Tel. CHelsea 3-8860

Cir. (D 57,999) (S 66,556)

This Clipping From
GRAND RAPIDS, MICH.
HERALD

JUL 27 1952

Juilliard Dance Scholarships to Be Given

A limited number of dance scholarships will be available at Juilliard School of Music beginning this Fall, William Schuman, President of the New York school, announced last week.

"These scholarships," Schuman said, "will be awarded on the same basis as music scholarships at Juilliard, namely on demonstrated ability as revealed in competitive examination before a jury of the faculty. The amount of the scholarships will vary in terms of the winner's financial needs."

The dance department of the school, now in its second year, is directed by Martha Hill and has on its faculty Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon and Anthony Tudor.

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Tel. CHelsea 3-8860

Cir. (D 364,315) (S 377,514)

This Clipping From
KANSAS CITY, MO.
STAR

JUL 27 1952

Juilliard School of Music in New York is making some dance scholarships available for this fall. . . . Selections will be

competitive and amounts will vary according to financial need of those chosen. . . . The dance department, entering its second year, is directed by Martha Hill. . . . Distinguished dancers and choreographers are on the faculty.

CLYDE B. NEIBARGER.

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN

AUG 3 1952

Music

by Tracy Silvester

"BRINGING music to the hinterlands" is a phrase that ought to be expunged from the vocabulary of the American impresario. Recently we have read an article in a national magazine; heard a radio commentator, and met a so-called intellectual who used the "hinterland" phrase with the relish of enlightened man cherishing the rise of the great unwashed. It is a condescending attitude, and one in which many find themselves looking down their noses at the primitive development of the Southwest in the field of culture.

This writer happens to be an easterner by accident, of birth and an Oklahoman by fortunate circumstance. We grew up in the culture of Detroit and New York and took some part in the musical life of each of these cities.

other than Bach, Beethoven and Brahms. Roy Rogers and Hopalong get just as big a play at Madison Square Garden as they do in Gene Autry, Oklahoma. The gate receipts are bigger in the Garden, that's all.

We have always felt since first falling in love with Oklahoma that here is the future heartland of America. Here is the last stand of individuality and experiment, and here you also find the desire to blaze new trails. It is true that we are in the very beginning of our cultural development, but we are developing a group of individuals who can certainly take their places alongside any of the world's great artists, or can listen in communion with all the true art worshippers in the universal field of appreciation.

Ours is an uphill pull to attain the heights of cultural development. There will be setbacks along the way. Ignorance and lethargy are our worst enemies, but the result is as sure as the sun coming up in the morning. We will eventually be the hub of things artistic and cultural, and it will be because we are one of the youngest states in the union. It is a circumstance we must never forget. We must take the development of the older sections of the country, put our own interpretation on their usefulness for our own purposes, add that little touch of originality that resides in the southwest and you will have the true American culture.

ESTHER WESSEL FARMER will present Bill Hedrick in piano recital at 8 p. m. Tuesday in her studio, 1604 NW 27.

The program will be as follows:
Gavotte in E minor Bach
Invention in F Major Bach
Sonata, Op. 31, No. 1 Beethoven
(First Movement)
Hunting Song Schumann
Nocturne in F sharp Major Chopin
Polonaise in A flat Major Chopin
Rhapsody in Blue Gershwin
The public is invited.

JUILLIARD SCHOOL OF MUSIC has announced a limited number of dance scholarships to be available this autumn. They will be awarded on the same basis as music scholarships, on demonstrated ability as revealed in competitive examination before a jury of the faculty. Amount of the scholarships will vary according to the winner's financial need.

The dance department, entering its second year under the direction of Martha Hill, will continue to have on its faculty dancers and choreographers from both fields of ballet and modern dance. These include Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon and Anthony Tudor.

Plans for 1952-53 include a series of six concerts in December by Limon and his company, with the Juilliard orchestra, and an April series in which students of the department will appear in a new work composed by Anthony Tudor and in a revival of Doris Humphrey's "With My Red Fires."

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 86,775) (S 133,457)

This Clipping From
SPOKANE, WASH.
SPOKESMAN-REVIEW

AUG 3 1952

Dance Scholarships Offered at Juilliard

Dance scholarships will be available at Juilliard School of Music, New York, beginning this fall, William Schuman, president, announced recently. "These scholarships will be awarded on the same basis as music scholarships at Juilliard, namely, on demonstrated ability as revealed in competitive examinations before a jury of the faculty. The amount of the scholarships will vary in terms of the winner's financial need," he said.

In entering its second year the dance department, which is directed by Miss Martha Hill, will continue to have on its faculty distinguished dancers and choreographers from both the fields of ballet and modern dance.

This Clipping From
TOLEDO, OHIO
BLADE

AUG 3 - 1952

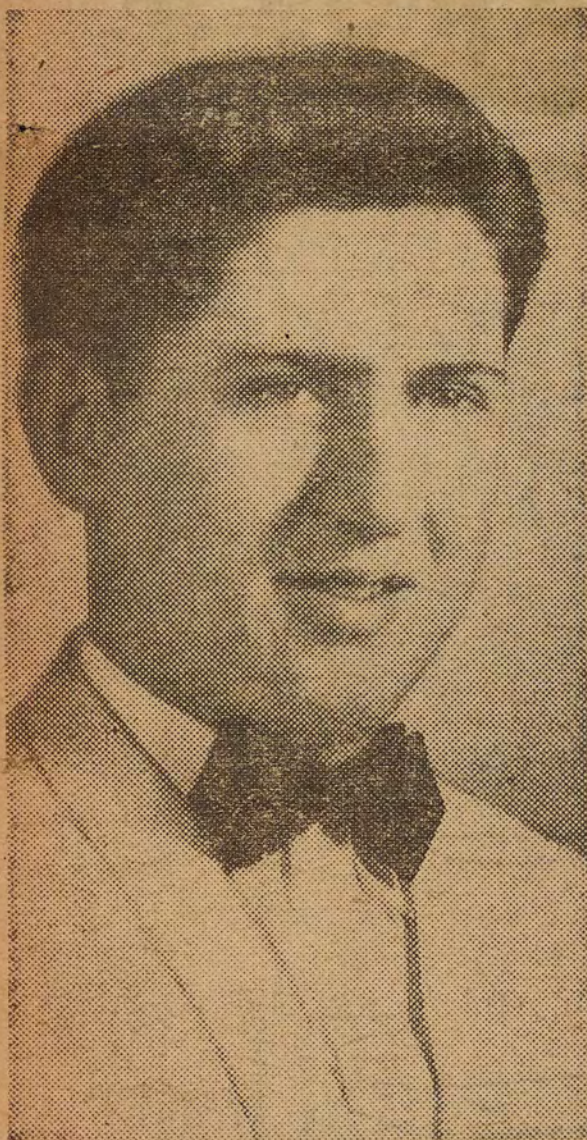
Aid Offered Young Dancers

Special to The Blade

NEW YORK, Aug. 2—Dance scholarships will be available this fall at the Juilliard School of Music. President William Schuman explained:

"These scholarships will be awarded on the same basis as music scholarships at Juilliard; namely, on demonstrated ability as revealed in competitive examination before a jury of the faculty. The amount of the scholarships will vary in terms of the winner's financial need."

Martha Hill is director of the dance department. On the faculty are Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon and Anthony Tudor.



Bill Hedrick

They have made great strides in all the fields of activity on the cultural level and have attained a maturity that can be achieved only by the passage of time. Oklahoma has everything these cities have, except size and time.

Our assets are greater than some of the older states and well up in the over-all average of the country. Some of the nation's most sought after musicians, artists and writers bear the brand of Oklahoma and in most instances are proud of their relationship with this state.

Did you know that "hillbilly" music has taken over the eastern seaboard? For the past two years we have visited our old stamping grounds, and the love for these bleatings and "git-fiddle" operas is phenomenal in the cultured east. This admiration is not reserved for juke boxes or square dance groups, but has found its way into the most ultra-ultra night spots in New York. This is not a condition to be admired, but it does show that there are people back there who listen to something

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

AUG - 1952

EDUCATION

The Juilliard School of Music's dance department, which begins its second year of operation this fall, will again be headed by Martha Hill, and, as last season, its faculty will include Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, José Limón, and Antony Tudor. Mr. Limón and his company are scheduled to give a series of six concerts with the Juilliard Orchestra, conducted by Frederick Prausnitz, in December. Next April, dance-department students are to appear in a new work by Mr. Tudor and in a revival of Miss Humphrey's *With My Red Fires*. A limited number of dance scholarships are available for the term beginning this fall. They will be awarded on demonstrated ability as revealed in competitive examinations before a faculty jury. The amount of the scholarships will vary according to the financial need of the winners. Further information may be obtained by writing to the school at 120 Claremont Avenue, New York 27, N. Y.

This Clipping From
PHOENIX, ARIZ.
ARIZ. REPUBLIC

AUG 10 1952

Juilliard Has Scholarships For Dancers

NEW YORK, Aug. 9—President William Schuman has announced that a limited number of dance scholarships will be available at Juilliard School of Music beginning this fall.

"These scholarships," Schuman said, "will be awarded on the same basis as music scholarships at Juilliard, namely, on demonstrated ability as revealed in competitive examination before a jury of the faculty. The amount of the scholarships will vary in terms of the winner's financial need."

In entering its second year, the dance department, which is directed by Miss Martha Hill, will continue to have on its faculty dancers and choreographers from both the fields of ballet and modern dance, including Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon, and Anthony Tudor.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

AUG - 1952

Juilliard School Offers Dance Scholarships

A limited number of dance scholarships will be made available at Juilliard School of Music this fall. President William Schuman said that they will be awarded on the same basis as music scholarships, that is, on demonstrated ability as revealed in competitive examination before a jury of the faculty. The amount of the scholarships will vary in terms of the winner's financial need.

The Dance department will enter its second

year under the direction of Miss Martha Hill. Distinguished dancers and choreographers from both ballet and modern dance field will include Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon and Anthony Tudor.

In 1952-53 there will be a series of six concerts in December by Jose Limon and his company, with the Juilliard Orchestra conducted by Frederick Prausnitz, and an April series in which students of the department will appear in new works composed by Anthony Tudor and in a revival of Doris Humphrey's *With My Red Fires*.

This Clipping From
MOBILE, ALA.
PRESS-REGISTER

AUG 10 1952

Juilliard Slates Awards In Dance

NEW YORK—President William Schuman has announced that a limited number of dance scholarships will be available at Juilliard School of Music beginning this Fall. "These scholarships," Schuman said, "will be awarded on the same basis as music scholarships at Juilliard, namely, on demonstrated ability as revealed in competitive examination before a jury of the faculty. The amount of the scholarships will vary in terms of the winner's financial need."

In entering its second year, the Dance Department, which is directed by Miss Martha Hill, continues to have on its faculty distinguished dancers and choreographers from both the fields of ballet and modern dance, including Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon, and Anthony Tudor.

The production plans for 1952-53 include a series of six concerts in December by Jose Limon and his company, with the Juilliard Orchestra conducted by Frederick Prausnitz, and an April series in which students of the department will appear in a new work composed by Anthony Tudor and in a revival of Doris Humphrey's *With My Red Fires*.

This Clipping From
DANCE OBSERVER
NEW YORK, N.Y.

AUG - 1952

Dance Scholarships at Juilliard School of Music

PRESIDENT William Schuman announced today that a limited number of dance scholarships will be available at Juilliard School of Music beginning this fall. "These scholarships," Mr. Schuman said, "will be awarded on the same basis as music scholarships at Juilliard, namely, on demonstrated ability as revealed in competitive examination before a jury of the faculty. The amount of the scholarships will vary in terms of the winner's financial need."

In entering its second year, the Dance Department, which is directed by Miss Martha Hill, will continue to have on its faculty distinguished dancers and choreographers from both the fields of ballet and modern dance, including Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, José Limon, and Anthony Tudor.

The production plans for 1952-53 include a series of six concerts in December by José Limon and his company, with the Juilliard Orchestra conducted by Frederick Prausnitz, and an April series in which students of the Department will appear in a new work composed by Anthony Tudor and in a revival of Doris Humphrey's *With My Red Fires*.

This Clipping From
SACRAMENTO, CAL.
BEE

AUG 30 1952

Juilliard Will Give Dance Scholarships

New York's Juilliard School of Music has announced a limited number of dance scholarships will be offered for the first time this Fall for its dance department, to go into its second year next term with Martha Hill at the head of a staff which includes Agnes de Mille, Martha Graham, Doris Humphrey, Jose Limon, Anthony Tudor and others.

President William Schuman said the scholarships will be awarded on the same basis as the music scholarships, "namely, on demonstrated ability as revealed in competitive examinations before a jury of the faculty. The amount of the scholarships will vary in terms of the winner's financial need."

Juilliard's address is 120 Claremont Avenue, New York 27.

SEP 2 - 1952

Music Notes

By D. E. RITZ

September is here, schools are opening and the music column gets back into action again. After a most gratifying summer we are not exactly ready to write anything very stimulating but maybe the potpourri that follows will contain just the item that you are looking for.

Norman F. Barnes, business manager of the Schenectady Symphony, acted as conductor of the group's summer concert at Central park in July. Mrs. Dorothy Koenig was soloist. The event drew an estimated 2,500 persons.

Mrs. Kittie Meinhold Weiss, former staff member at WGY, has returned to Schenectady after a number of years of professional playing in New York. While at WGY she served as staff pianist and had her own trio and orchestra. She spent the summer in Oneonta, as the guest of friends and is living in Schenectady at 230 Liberty street.

Fred Herbert of the Herbert School of Dancing, his assistant, Bill Wernecke, and Robert Layton of Schneucker's Florists spent the last week of August in Havana. They stayed at the Hotel Nacional de Cuba.

Miss Dorothy Marks of North Robinson street has returned from a vacation at Nantucket, Mass.

work here when she resumes teaching Sept. 15. During her absence registration is being accepted by Mrs. John Youmans, business manager of the Studio of Dance Arts.

A limited number of dance scholarships will be available at Juilliard School of Music starting this fall according to an announcement made during the summer by president William Schuman. The scholarships will be awarded on "demonstrated ability as revealed in competitive examination before a jury of the faculty." The amount of the scholarships will vary in terms of the winner's financial need.

The dance department, directed by Miss Martha Hill, is entering its second year. The faculty includes Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon and Anthony Tudor.

The 1952 Composers Press publication award was won by Jay Bottje of Grand Rapids, Mich., with his "Contrasts" for symphonic band. The score and parts will be published this month. The 1953 symphonic award will remain open until Feb. 1. Information may be obtained by writing the Composers Press, Inc., 287 Broadway, New York 7.

Arturo Toscanini and Guido Cantelli will conduct the NBC Sym-

SEP - 1952

Dance on Campus

Juilliard Scholarships

Several dance scholarships will be available at Juilliard School of Music beginning this fall, it was announced by president William Schuman. These scholarships will be awarded on the same basis as music scholarships at Juilliard, namely, on demonstrated ability as revealed in competitive examination before a jury of the faculty. The amount of the scholarships will vary depending on the winner's financial need. Full particulars may be had by writing to the Juilliard School of Music, 120 Claremont Ave., New York 27.

Entering its second year, the Dance Department, which is directed by Miss Martha Hill, will continue to have on its faculty distinguished dancers and choreographers from the field of ballet and modern dance, including Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon and Antony Tudor.

Production plans for 1952-53 include a series of six performances in December by Jose Limon and company, with the Juilliard Orchestra conducted by Frederick Prausnitz, and an April series in which students of the Department will appear in a new work composed by Antony Tudor and in a revival of Doris Humphrey's "With My Red Fires."

Lecture-Demonstration

Martha Hill, head of the Dance Department of the Juilliard School of Music, and Shirley Wimmer, head of the Dance Department of the N.Y. State University Teachers College at Cortland, N.Y., presented a joint lecture-demonstration on the art of dance be-

fore 130 faculty representatives of the Teachers Colleges of State University of New York during a week-long conference on fine arts in June, at Teachers College in New Paltz, N.Y.

Two dance majors from Bard College concluded the program with a formal dance presentation. They were introduced by Zoe Warren, director of dance at Bard.

SEP 4 - 1952

Dance Notes

The Juilliard School of Music, which presented Martha Graham and her company in an engagement last spring, will sponsor a series of performances by Jose Limon and his company this fall in Juilliard's auditorium. Performances are scheduled for Dec. 5, 6, 7, 12, 13, 14, evenings all. Many productions which New York has not yet seen will be given. Among these are "The Visitation," "The Queen's Epicedium" (both by Mr. Limon) and "Fantasy and Fugue in C Major and Fugue in C Minor" of Mozart (choreography by Doris Humphrey) which were first presented last summer at the American Dance Festival in New London, Conn.

Other works new to local audiences and repertory favorites from which the programs will be composed include "The Moor's Pavane," "The Exiles," "Invention," "Lament for Ignacio Sanchez Mejias," "Day on Earth," "Variations and Conclusions from Miss Humphrey's 'New Dance,'" "Concert," "Night Spell," "La Malinche" and "Dialogues." There is a good possibility that Mr. Limon and his company might also present one or two works created in Mexico for the Mexican National Ballet. These would be "Antigona," with music by Carlos Chavez and decor by Miguel Covarrubias, and "Redes," with music by Revueltas.

Some of the Limon evenings will utilize Juilliard's full symphony orchestra, directed by Frederick Prausnitz; other programs will call for chamber orchestra and still others for solo instruments as accompaniments. Principal members of Mr. Limon's company include Pauline Koner, Lucas Hoving, Letitia Ide, Betty Jones, Ruth Currier and Lavina Nielsen.

SEP - 1952

Scholarships at Juilliard . . .

A limited number of dance scholarships will be available at Juilliard School of Music beginning this fall. "These scholarships," says president William Schuman, "will be awarded on the basis of demonstrated ability as revealed in competitive examinations before a jury of the faculty. The amount of the scholarships will vary in terms of the winner's financial need."

In its second year at Juilliard, the dance department will continue to have a distinguished faculty, which includes Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon and Antony Tudor.

Production plans for the year include six Jose Limon concerts, with orchestral

accompaniment and an April series in which students of the department will appear in a new work by Antony Tudor and a revival of Doris Humphrey's "With My Red Fires."

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

SEP - 1952

Dancers Prepare Fall Events

According to reports from Ted Shawn, the Jacob's Pillow Festival has broken all records for attendance and his University of the Dance has attained a new high in its student enrollment. The August performances included appearances by La Meri, Stuart and Vanya, Myra Kinch and Ralph McWilliams, Tatiana Grantzeva and Polajenko (July 29 through Aug. 2); Slavenska-Franklin-Danilova Company (5-9); Nina Fonaroff and Company and Juana (15-16); Carol Frishman and Anthony Mordente, 15-year-old students of the High School of Performing Arts, Lillian Moore, Katherine Litz and Di Falco (22-23); the gala closing program was shared by Ruth St. Denis, and the Jacob's Pillow Dance Festival Company, which will go on a concert tour this fall (29-30).

William Schuman has announced that a limited number of dance scholarships will be available at Juilliard School of Music this fall. "These scholarships," according to Mr. Schuman, "will be awarded on the same basis as music scholarships, on demonstrated ability as revealed in competitive examination before a jury of the faculty. The amount of the scholarships will vary in terms of the winner's financial need." Martha Hill continues to be the director of the dance department and the faculty—Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchison, Helen Lanfer, José Limon and Antony Tudor—remains unchanged. Production plans for the coming season include a series of six concerts in December by José Limon and his company, and an April series in which students will appear in a new work composed by Tudor, and a revival of Doris Humphrey's *With My Red Fires*.

Alicia Markova has consented to appear with Ballet Theatre during its annual fall season at the Metropolitan Opera House, opening Sept. 25 and continuing through Oct. 12. Miss Markova will be seen in *Giselle*, *Swan Lake*, *Les Sylphides* and the *Grand Pas de Deux* from *The Nutcracker*. Alicia Alonso, Igor Youskevitch, John Kriza and Mary Ellen Moylan are the Company's regular stars.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (M 7,500)

This Clipping From
DANCE NEWS
NEW YORK, N. Y.

OCT - 1952

Limon & Company Have N. Y. Season

As reported here last month the Juilliard School of Music, N. Y. will sponsor a series of performances by José Limón and his company. The performances have now been set for Dec. 5, 6, 7, 12, 13, and 14. They will be given in the Juilliard Auditorium.

The program will include the new works presented last summer during the American Dance Festival at Connecticut College, New London: Limón's *The Visitation* and *The Queen's Epicedium*, and Doris Humphrey's *Fantasy* and *Fugue in C Major* and *Fugue in C Minor* by Mozart.

Principals of Limón's company include Pauline Koner, Lucas Hoving, Letitia Ide, Betty Jones, Ruth Currier, and Lavina Nielson.

This Clipping From
DANCE
NEW YORK CITY

Performances ahead . . .

Dance satirist Ivá Kitchell starts her 6th annual concert tour in January. On Oct. 17th she appeared in Huntington, L.I., her home town . . . Dates have been set for the José Limon concerts at the Juilliard School of Music—they are Dec. 5, 6, 7, 12, 13 and 14th.

Minister plenipotentiary E. D. Goiten of Israel was present in Washington at the signing of the contract which will bring the *Israel Folk Ballet* to the U.S., under the direction of the Israel Embassy and the management of Sherman Pitlock. The company will arrive in January 1953, and open the tour in Troy, N.Y., early in Feb. The present schedule takes the colorful folk ballet as far north as Canada, as far south as Richmond, Va., west to Chicago and includes performances in Manhattan and Brooklyn . . .

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

NOV 11 1952

Limon Troupe Sets Juilliard Benefit

Pauline Koner Will Dance in December Series

Jose Limon and his company, with Pauline Koner as assisting artist, will give a series of six performances at the Juilliard School of Music, 120 Claremont Ave., for the benefit of the school's Dance Scholarship Fund on the evenings of Dec. 5, 6, 7, 12, 13 and 14. This will mark the second time within a year that Juilliard has sponsored a major dance event, the first having been last April when the school presented Martha Graham and her company in a season of dance.

Mr. Limon will offer three changes of bill with two evenings each devoted to dances accompanied by orchestra, chamber ensemble and piano. One American premiere, five first performances in New York and one major revival are included. The evenings with orchestra, Dec. 5 and 7, will feature the first presentation in the United States of Revueltas's "El Grito"; the local premieres of "The Exiles," Schoenberg, and "Night Spell," Rainier; and "Lament for the Death of Ignacio Sanchez Mejias," Lloyd.

Dance works to be given on the chamber music programs, Dec. 13 and 14, are "The Queen's Epicedium," Purcell, in its first local showing; "La Malinche," Lloyd; "The Moor's Pavane," Purcell, and a repeat of "Night Spell." Dances with piano, Dec. 6 and 12, include "Fantasy and Fugue in C Major and Fugue in C Minor," Mozart and "The Visitation," Schoenberg, both of which are new to New York, and a revival of "Variations and Conclusion from 'New Dance,'" Riegger, with the popular repertory piece, "Day on Earth." The company is under the artistic direction of Doris Humphrey and the orchestral and chamber music accompaniments will be under the supervision of Frederick Prausnitz.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

NOV 16 1952

Jose Limon and his company, with Pauline Koner, will give a series of six performances Dec. 5, 6, 7, 12, 13, 14 at the Juilliard School of Music, 120 Claremont Ave., for the benefit of the school's dance scholarship fund. Among the works to be given are "El Grito," "The Exiles," "Night Spell," "Fantasy and Fugue in C Major and Fugue in C Minor," "The Visitation" and "The Queen's Epi-

cedium" (all in their first New York presentations) and "Lament for Ignacio Sanchez Mejias," "Day on Earth," "La Malinche," "The Moor's Pavane" and a revival of the Variations and Conclusion from Doris Humphrey's "New Dance." There will be three changes of bill with two evenings each devoted to dances accompanied by orchestra, chamber ensemble and piano.

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EAGLE

NOV 16 1952

One American premiere, six first New York performances and a revival will be included in the six performances that Jose Limon and his dance company with Pauline Koner will present on Dec. 5, 6, 7, 12, 13 and 14 at the Juilliard School of Music. There will be three different changes of program, with two evenings devoted to dances with orchestra, two with chamber music accompaniment and two with two pianos. As was the case with the series by Martha Graham last Spring, the proceeds will go to the school's dance scholarship fund.

NEW YORK TIMES

NOV 16 1952

THE DANCE: LIMON

Six Performances Booked For the Juilliard

By JOHN MARTIN

JOSE LIMON and his company will give their first New York season in several years next month when they will be presented in a series of six performances in the Juilliard Concert Hall, 120 Claremont Avenue, by the Juilliard School of Music for the benefit of the scholarship fund of the school's dance department. The performances will take place on the evenings of Dec. 5, 6, 7, 12, 13 and 14 and the repertoire will include no less than six works that have never been seen in New York.

These will include Mr. Limon's "El Grito," to music of Silvestre Revueltas, which had its world premiere last year in Mexico; "The Exiles," which he composed to music of Arnold Schoenberg for the Connecticut Festival two years ago; "The Visitation," also to music of Schoenberg, and "The Queen's Epitaph" to Purcell's music, both of which were created for last summer's Connecticut Festival. The other two works, also created for the Connecticut Festival, are "Night Spell" to the music of Poulenc, and "Fantasy and Fugue in C Major" and "Fugue in C Minor."

Besides these new compositions, there will be performances of Miss Humphrey's "Lament for Ignacio Sanchez Mejias" (Norman Lloyd), "Day on Earth" (Aaron Copland) and "Variations and Conclusion from 'New Dance'" (Wallingford Riegger), together with Mr. Limon's "La Malinche" (Norman Lloyd) and "The Moor's Pavane" (Purcell), all of them definitely in the category of classics.

Pauline Koner will be guest artist and the company will include Letitia Ide, Lucas Hoving, Betty Jones, Ruth Carrier, Lavina Nielsen and a group for the "New Dance" variations.

Program Schedule

The schedule is as follows:

Dec. 5 and 7—"El Grito," "The Exiles," "Night Spell," "Lament for Ignacio Sanchez Mejias"; with orchestral accompaniment, Frederick Prausnitz conducting the Juilliard Orchestra.

Dec. 6 and 12—"Fantasy and Fugues," "The Visitation," "Day on Earth," "New Dance Variations"; with piano accompaniment by Julius Epstein and Jack Cox.

Dec. 13 and 14—"The Queen's Epitaph," "Night Spell," "La Malinche," "The Moor's Pavane"; with orchestral accompaniment, Frederick Prausnitz, conducting.

Miss Humphrey is the company's

artistic director, and Pauline Lawrence has designed the costumes.

Off to Europe

Ballet Theatre will make another extended tour of Europe, this one beginning early in May and lasting until the end of November. It will open on May 4 in the San Carlo Opera House in Naples, and will include not only London, Paris, Rome and other capitals, but many of the leading festivals, including those in Edinburgh, Florence, Venice, Berlin and The Hague.

All the company's leading dancers will make the trip, and a repertory of twenty ballets will be taken along.

The tour has been booked by Anatole Heller of the Bureau Artistique International, Paris, and is expected to have the sponsorship of the Cultural Relations Division of the United States Department of State as was the case with the company's previous tour abroad in 1950. Once again it will be misleadingly billed as the American National Ballet Theatre, which is the only regrettable feature of an otherwise admirable project.

A new organization called Dance Associates has been formed for the purpose of "coordinating the work of choreographers, composers and designers under uniform artistic

direction" and of presenting "work significant in content or direction, or which explores new techniques or forms." The directors of the organization are Jack Birnbaum, Edward Cole, George Robert Lewis, David Vaughan and James Waring, and its advisory committee consists of Merce Cunningham, Louis Horst, Lincoln Kirstein and Muriel Stuart.

Four programs are planned for this season, the first to take place on Jan. 25 at the Lexington Avenue "Y". Among the choreographers who have accepted invitations to contribute works are Mr. Cunningham, Natanya Neumann, Irving Burton, Gloria Newman and Alec Rubin.

Lillian Moore, on short leave from the faculty of the High School of Performing Arts, has set out on a brief tour of the Midwest, presenting a solo program of satirical dances and a few classic ones thrown in for contrast. She is due to return early next month.

Danny Daniels will appear tonight at the Eastman Theatre in Rochester as soloist with the Rochester Civic Orchestra in the premiere of Morton Gould's "Tap Dance Concerto," in which the choreographic rhythm is considered as part of the orchestral texture. The composer will conduct.

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This Clipping From
NEW YORK, N. Y.
NEWS

NOV 19 1952

Chase at Palace

Chaz Chase, eccentric comedian, heads the new stage show at the RKO Palace, Friday. Slim Timblin is also on the bill.

Jose Limon and his dance troupe will make six appearances next

month at Juilliard for the benefit of the school's dance scholarship fund. The dates are Dec. 5, 6, 7, 12, 13 and 14.

Low-down: terps

Terps world is agog over formation of B. de Rothschild Foundation for the Arts and Sciences. Underwritten by Bethsabée de Rothschild (persistent trumpeter for modern terps), the foundation plans a hoopla moderns season come spring. It's to happen in a B'way house. Gertrude Macy (McClintic-Cornell asso and cosponsor of *I Am a Camera*) general-manages. She's hoisted the welcome sign for Doris Humphrey, José Limón, Pearl Lang, May O'Donnell and, of course, America's top bare-footer, Martha Graham. Jean Rosenthal's technical director.

Also fluttering terpsterns is The Jacob's Pillow Dance Festival Company's unprecedented tour. Straight

from the Pillow's eleventh season, this troupe, plus Ruth St. Denis guesting, brings a panoramic view of terps to the hinterland. Company, typical of Pillow sessions, ranges from Ted Shawn (Pillow founder), La Meri, Myra Kinch to comparative unknowns, Richard Stuart & Vanya, Tatiana Grantzeva, Polajenko, Ralph McWilliams. They show modern, ethnic, ballroom exhibition, ballet—exactly what Pillow stubholders get. Columbia Artists Management, N.Y., books them.

Pirouettes: Antony Tudor's readying new opus for Juilliard dance dept.'s April exhibit. Students will preem it... Slavenska's midget ballet co. blazing new trails for small, class units. She's doing terps version of *Streetcar*... Royal Danish Ballet's expected next season.

This Clipping From
NEW YORK, N. Y.
NEWS

NOV 30 1952

Limon Dancers

Jose Limon and his dance company, featuring Pauline Koner, offer programs Friday and Saturday nights at Juilliard.

This Clipping From
NEW YORK, N. Y.
POST (Bx.-Home Ed.)

NOV 30 1952

**Jose Limon to Dance Here
For Juilliard School Fund**

Jose Limon and company will give their first New York season in over two years when they appear at the Juilliard School of Music Dec. 5, 6, 7, 12, 13 and 14 for the school's Dance Scholarship Fund.

The repertory will include six works new to New York. These are: "El Grito," which had its world premiere last year in Mexico; "The Exiles," "The Visitation," both to Schoenberg's music, "The Queen's Epicidium"—all by Limon; also Doris Humphrey's "Night Spell," and her dance to Mozart's "Fantasy and Fugue in C Major" and "Fugue in C Minor."

This Clipping From

NEWARK, N. J.
STAR-LEDGER

NOV 30 1952

**Dance series
set by Juilliard**

Special to The Star-Ledger

NEW YORK—For the second year in succession, Juilliard School of Music will present a major dance event when Jose Limon and his company, with Pauline Koner as assisting artist, appear in a special series of six evenings of dance for the benefit of the School's Dance Scholarship Fund.

Last year, in a similar series, the school presented Martha Graham and her company and the proceeds from these events were used to provide scholarships for gifted young students in Juilliard's Department of Dance, which was founded last year.

The appearances by Jose Limon and his company will take place on Dec. 5, 6, 7, 12, 13 and 14 in the school's concert hall. These are the only appearances in the New York area that Limon and his company have scheduled this season.

The six evenings will include three separate changes of bill with two evenings each devoted to dances accompanied by orchestra, piano, and chamber music. One American premiere, six first performances in New York, and one revival are included on the various programs.

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NOV 30 1952

DANCES TO THE METROPOLITAN OPERA STAGE



of the opera with which Rudolf Bing inaugurated his career as general manager here

OF MUSIC

Restaged 'Boheme'
'Rake's Progress'

ARMENTER

Christmas concert of the Collegiate Chorale. This year the concert will be given on Dec. 15 at Hunter College and Margaret Hillis will be the conductor. . . . Robert Barrow's Trio for Clarinet, Violin and Cello, Lionel Nowack's Song Cycle for Tenor and Walter Nollner's Sonata for Trumpet and Piano will be among the works by members of the faculties of Bennington and Williams Colleges to be presented on Wednesday at Williams College, Williamstown, Mass. . . . Robert

CONTEMPORARY

A new music publishing house has been started in Boston. It is called the American Music Company. Herbert N. Siegel, its president, reports that its aim is to present contemporary piano music that is "appealing."

Since it also wants to publish contemporary music suitable for children or adults at an elementary technical level, one of its first publications is "Panorama," a collection of seventeen relatively easy pieces. Gail Kubik, George Frederick McKay, H. Owen Reed, Burrill Phillips, Earl George, Robert Ward and John Weinzwieg are among the contributors.

EXPER

Novel App
By You

THE borough a great va its credit—well-known—and not the le young and ente organization whi Chamber Music Started just a pose of this gro the cause of cha this it does with rose and original

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

NOV 30 1952

THE DANCE WORLD

Concerts by Limon at Juilliard;
A New Ballet Troupe Coming Here

By WALTER TERRY

AMERICA'S modern dance art will have its first major representations of the season next month when Jose Limon and his company, with Pauline Koner, present a series of six concerts at the Juilliard School of Music, 120 Claremont Ave. The first program, accompanied by the Juilliard Orchestra under the direction of Frederick Prausnitz, will be given Friday and next Sunday evenings at 8:30. The second bill, arranged for piano accompaniment, with Julius Epstein and Frank Cox as the pianists, is scheduled for Saturday evening and Dec. 12. Dances utilizing the support of a chamber music ensemble will be offered the evenings of Dec. 13 and 14.

The initial program will be composed of "El Grito," in its first American performance; "The Exiles" and "Night Spell," in their first local presentations, and "Lament for Ignacio Sanchez Mejias." Mr. Limon, for several seasons associated with the Mexican National Ballet as choreographer and guest star, created "El Grito" (originally named "Redes") for that organization. This work, based upon Mexican themes, is set to music of Silvestre Revueltas. Mr. Limon is also the choreographer of "The Exiles," but the choreography for "Lament" and "Night Spell" is by the company's artistic director, Doris Humphrey. These three compositions employ music of Arnold Schoenberg, Norman Lloyd and Priaulx Rainier, respectively.

The second program will bring the first New York performances of Miss Humphrey's "Fantasy and Fugue in C Major and Fugue in C Minor" (Mozart) and Mr. Limon's "The Visitation" (Schoenberg) along with Miss Humphrey's "Day on Earth" (Copland) and a revival of the Variations and Conclusion from her "New Dance." The final bill lists a repeat of "Night Spell," Mr. Limon's "The Moor's Pavane" (Purcell) and "La Malinche" (Lloyd) and the first local showing of the star's "The Queen's Epicedium" (Purcell).

In addition to Mr. Limon and Miss Koner, the principal dancers of the company include Letitia Ide, Lucas Hoving, Betty Jones, Ruth Currier and Livina Nielson. The costumes for the productions have been designed by Pauline



Jose Limon

Lawrence. The six performances are all evening events and curtain time is announced for 8:30.

A new ballet company, but one headed by three highly esteemed

and popular stars, will make New York debut Dec. 8 at the Century Theater. Mia Slavenska and Frederic Franklin, the founders, directors and principal dancers, share stellar honors with the guest artist, Alexandra Danilova, and each will be seen in contemporary, as well as traditional, ballets.

The contemporary works in number, will receive their premieres during the coming one-week engagement at the Century. The first of the new is Valerie Bettis' choreography, "A Streetcar Named Desire," the Tennessee Williams play. The score, composed by North for the movie version of the drama, has been adapted and orchestrated by Rayburn Whelan and the staging and costumes by Peter Larkin and Saul Bellow respectively. Miss Slavenska will play the role of Blanche DuBois. Mr. Franklin is cast as Stanley and Lois Ellyn will be the Stella. This ballet will be given at performances except matinees (Dec. 13 and 14).

The second new production, "Mlle. Fifi," created by Zach Solov, the Metropolitan Opera choreographer and ballet master, especially for Miss Danilova, is a three-character ballet, with land Vazquez and Marvin Kraus in support of Miss Danilova, music by Theodore Eduard faure Lajarte, arranged by Sam Grossman, staging by Mr. La and costumes by Helene F. "Mlle. Fifi" is scheduled for 9, 10, 13 (afternoon and evening) and 14 (evening only).

The remaining new pieces "Symphonic Variations" (Frank) and "Portrait of a Ballerina," to Dohnanyi's Variations on Nursery Rhyme, both with choreography by Miss Slavenska, former will be danced by the ensemble and the latter will be danced by Miss Danilova, Miss Slavenska and Miss Franklin as its stars.

NOV 30 1952

THE DANCE: APPROVAL

New York City Ballet Wins Experiment —Slavenska Season—Greek Chorus

By JOHN MARTIN

WILLY-nilly the New York City Ballet has been making an experiment which no company in its right mind would ever have attempted voluntarily. And the interesting part of it is that it has been working out with memorable success.

It came about like this: When the company planned a six-week fall season, it naturally provided for a proper proportion of new works to keep the box-office happy. But as the opening approached it became evident that, for half a dozen unrelated reasons, this was to be the season when new works were not to come easily. Several of the leading dancers were tied up with other commitments during what should have been rehearsal time; choreographers invited to contribute found themselves similarly occupied elsewhere; the budget (always a mean item to reconcile to novelties) could not be stretched sufficiently; et cetera (as the King of Siam has been saying these many months), et cetera, et cetera.

The season's premières finally simmered down to two, and both by the ever reliable George Balanchine. To make the fare even slimmer, three of last season's five novelties, plus such a favorite as the revival of Tudor's "Lilac Garden," were among the missing, either because of casting difficulties or for other reasons. So there was nothing to do but grin and go ahead, relying on the excellence of the company (it has never danced better in its life), and the substantial appeal of the basic repertoire.

Public Response

What has been the result? Disaster? Far from it. The intake at the box office has put the company in the "black" from the start, has grown each week and in the third week totaled \$41,700, which is no negligible sum at a \$3.60 top. And during that period, only one of the two novelties went into the bill, and that in no degree a sensational piece designed to stampede the customers.

Naturally, the "regulars" have largely cut down on their attendance, and there has certainly been less for the press to write about. Who has been buying the tickets? The answer is obvious: the general public. People who go to the ballet only two or three times a season do not have to be enticed with novelties; it will take them years to get caught up on what is already available. If there are

enough of them, the result will clearly be the same sort of permanence here as the London general public has made possible for the Sadler's Wells Ballet there.

This is an audience that every ballet company has been dreaming of for years, and the efforts that some of them have made to snare it have involved the most fantastic condescensions to what has been considered its low tastes. All to no avail. Now it begins to look as if the dream might come true, and the formula appears to be nothing more esoteric than giving the very best in the repertoire, pulling absolutely no punches, and waiting patiently until the news gets around that it is really good.

If this is optimism, at least the company itself regards it more realistically. On the strength of the results thus far, it has announced an indefinite extension of the present season, with seats on sale at once through Jan. 4.

To be sure, novelties are not to be abandoned; they will be fed into the repertoire as rapidly as feasible. For example, on Thursday, the day after "Two's Company," the new Bette Davis revue, comes into New York, Nora Kaye, dancing star of that show, will report to the ballet company for rehearsal in a new work by Ruth Page, called "Revenge." This is based on the story of "Il Trovatore" and has adapted the Verdi music for its score. It was produced originally last year for the Ballets des Champs-Élysées in Paris, with scenery and costumes by Antoni Clavé, and the same production will be seen here.

When popular success is seen to depend on neither road-show "Schéhérazades" nor a morbid craving for novelties, that is really important news, and indicates a step toward maturity for the art of the ballet in this community.

Slavenska-Franklin-Danilova

There will be a further test of the strength of the local ballet audience when the little company headed by Mia Slavenska and Frederick Franklin, with Alexandra Danilova as guest star, comes in for a week at the Century Theatre beginning Monday of next week. Not only will the City Ballet be going full swing, but José Limon and his company will be playing week-end performances up at the Juilliard.

However, the stars and the repertoire both have powers of attraction and everybody has reason to hope for the best.

As previously announced, there

THE ORIGINAL ROMEIKE

IN JUILLIARD SERIES



Walter Strate

Ruth Currier and Jose Limon, who open dance season Friday.

will be new works by Valerie Bettis, Zachary Solov and two by Miss Slavenska, along with a pair of traditional favorites.

The complete schedule follows:

MONDAY, Dec. 8—Symphonic Variations (Slavenska-Franklin), Streetcar Named Desire (Bettis-North), Don Quixote Pas de Deux, Nutcracker Suite.

TUESDAY, Dec. 9, and WEDNESDAY, Dec. 10—Symphonic Variations, Streetcar Named Desire, Mlle. Fifi (Solov-Lajarte), Nutcracker Suite.

THURSDAY, Dec. 11—Portrait of a Ballerina (Slavenska-Dohnanyi), Streetcar Named Desire, Nutcracker Suite.

FRIDAY, Dec. 12—Symphonic Variations, Streetcar Named Desire, Don Quixote Pas de Deux, Nutcracker Suite.

SATURDAY, Dec. 13 (Mat.)—Symphonic Variations, Portrait of a Ballerina, Mlle. Fifi, Nutcracker Suite; (Eve.)—Symphonic Variations, Streetcar Named Desire, Mlle. Fifi, Nutcracker Suite.

SUNDAY, Dec. 14 (Mat.)—Portrait of a Ballerina, Streetcar Named Desire, Nutcracker Suite; (Eve.)—Symphonic Variations, Streetcar Named Desire, Mlle. Fifi, Nutcracker Suite.

It was erroneously announced in these columns that Miss Danilova would appear only in "Mlle. Fifi," and in "Nutcracker Suite," alternating with Miss Slavenska; she will also appear in "Portrait of a Ballerina" along with Miss Slavenska.

Choric Drama

It is good news indeed that the National Theatre of Greece is extending its local engagement for another week at the Mark Hellinger Theatre. Let all those who care about the place of the dance in that great synthesis known as "theatre," who have been told perhaps ad nauseam about the tragic chorus of the Greeks and how it grew out of the dithyramb and became the heart of the drama who

may have become bored at the remoteness of such a concept from present practices—let them break any engagement, pawn the family jewels if need be, but in any case rush to see the production at least of "Electra." (Of the "Oedipus" this department cannot yet speak at first hand.)

Here is no antiquarian restoration out of the history books, but a living, creative, thoroughly modern realization of the timeless relationship between movement, music and epic emotion—a relationship out of which the art of the Western theatre was born, from which it has tended to depart at risk of its life, and which is still capable of sending chills down the spine of the spectator.

The opportunity to see the finest presentation that New York has known in at least a generation of the values of the tragic theatre of the Greeks is one not lightly to be missed. Hurry, hurry, hurry!

Danny Daniels, who recently danced the Morton Gould "Concerto for Tap Dancer" with the Rochester Civic Orchestra, will give a program of his own at the Lexington Avenue "Y" on Dec. 21.

José Greco and his Spanish dancers will begin an engagement in the Empire Room of the Waldorf-Astoria on Dec. 11, where they will dance nightly at 9:30 and 12:15.

THE WEEK'S PROGRAMS

Jose Limon and Company In Six Performances

WHAT is by anybody's reckoning a major event is José Limon's series of six performances at the Juilliard Concert Hall, 130 Claremont Avenue, which gets under way on Friday for two week-ends. His repertoire will include four works by him and two by Doris Humphrey, artistic director of his company, not yet danced here.

Of these five will be seen in this week's performances. They are "El Grito," produced originally in Mexico City under the title of "Redes" a year ago; "The Exiles," produced in the American Dance Festival at New London in 1950; "Night Spell," produced at the New London festival in 1951, "The Visitation," and Bach's "Fantasy and Fugue in C major and Fugue in C minor," produced at New London this past summer.

The company will again have Pauline Koner as guest artist, and will include Letitia Ide, Lucas Hoving, Betty Jones, Ruth Currier, Lavina Nielsen and a group.

The entire schedule follows:

First Week

FRIDAY—El Grito (Limon-Revue), The Exiles (Limon-Schoenberg), Night Spell (Humphrey-Rainier), Lament for Ignacio Sanchez Mejias (Humphrey-Lloyd).

SATURDAY—Fantasy and Fugue in C major and Fugue in C minor (Humphrey-Bach), The Visitation (Limon-Schoenberg), Day on Earth (Humphrey-Copland), Variations and Conclusion from "New Dance" (Humphrey-Rieger).

NEXT SUNDAY—Repetition of Friday's program.

Second Week

FRIDAY—Repetition of Saturday's program. **SATURDAY and SUNDAY**—The Queen's Epitaph (Limon-Purcell), Night Spell (Humphrey-Rainier), La Malinche (Limon-Lloyd), The Moor's Pavane (Limon-Purcell).

Other events of the current week are:

New York City Ballet

TODAY (Mat.)—Caracole, Tyl Ulenspiegel, Pas de Trois, La Valse; (Eve.)—The Duel, Orpheus, A la Francaix, Scotch Symphony.

TUESDAY—Serenade, Metamorphoses, Sylvia Pas de Deux, Pied Piper.

WEDNESDAY—Swan Lake, The Duel, A la Francaix, Cakewalk.

THURSDAY—Four Temperaments, Firebird, The Cage, Symphony in C.

FRIDAY—Swan Lake, Illuminations, A la Francaix, Symphony in C.

SATURDAY (Mat.)—The Duel, Picnic at Tintagel, Pas de Trois, Bourree Fantasque, (Eve.)—Caracole, Prodigal Son, Pas de Trois, Bourree Fantasque.

NEXT SUNDAY (Mat.)—Mother Goose Suite, Metamorphoses, Sylvia Pas de Deux, Cakewalk; (Eve.)—Swan Lake, The Cage, Tyl Ulenspiegel, Pied Piper.

Concerts and Recitals

Today

DANCE VARIETIES, Theatre Studio of Dance, 137 West Fifty-sixth Street; 7. (Direction Orestes Sergeievsky).

Program of dances by Rose Pepe, Dorothy Perrone, Evelyn Koch, Peter Saul, Kenn Harding, Casey Reno, Harriet Eisner, Rochelle Topel, Hope Uzzo, Lucille Annunziata, Lillbet Williams, Marsha Blackman, Patricia Marx and Dolores Hermann.

PAUL SWAN, Studio 90, Carnegie Hall; 8:30. (Evelyn Hansen, pianist.)

Pour le Sport, House That Jack Built, Mais Ma Reputation, Mon Homme, Spider Web, Before the Great Silence, Moonlight Sonata, Nostalgie Orientale; Far, Far Away in Courts of Ancient Kings.

Wednesday

JEAN ERDMAN and group, Brooklyn Academy; 8:30.

Lecture-demonstration in series: "Evenings With the Creative Dancer."

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This Clipping From
DANCE NEWS
NEW YORK, N. Y.

DEC - 1952

Photographs of José Limón, lent by Arthur Todd, will be on exhibit at the Music Library (121 East 58th St.) beginning Dec. 1, coincident with Limón's season at the Juilliard Concert Hall.

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This Clipping From

Dance.
New York City
Dec - 1962

Limón at Juilliard . . .

The Juilliard School of Music and Dance, following the tradition established by the Martha Graham concerts last year, announces a José Limón season, all proceeds to go to the dance scholarship fund of Juilliard. The programs are scheduled for December 5, 6, 7, 12, 13, and 14. The parallel programs for the 5th and 7th include "El Grito" (new) music by Silvestre Revueltas, "The Exile" (1st N. Y. perf.) and "Lament for Ignacio Sanchez Mejias".

The program for Dec. 6 and 12 consists of "Fantasy and Fugue in C Major" and "Fugue in C Minor" (1st N. Y. perf.), "The Visitation" (1st N. Y. perf.), "Day on Earth" and "Variations and Conclusion from New Dance" (revival).

On Dec. 13 and 14 the program consists of "The Queen's Epicedium" (1st N. Y. perf.), "Night Spell" (1st N. Y. perf.), "La Malinche" and "The Moor's Pavane".

Dancing with Jose Limon and Pauline Koner will be Letitia Ide, Lucas Hoving, Betty Jones, Lavina Nielson, and an augmented company. Frederick Prausnitz will conduct the Juilliard Orchestra, Doris Humphrey is the artistic director of the company, Pauline Lawrence designer of costumes. Tickets available at the Juilliard School and the Steinway Hall box-office.

This Clipping From
DANCE NEWS
NEW YORK, N. Y.

DEC - 1952

Jose Limon Opens New York Season



José Limón
(Photo by Barbara Morgan)

José Limón and his company will appear at the Concert Hall of the Juilliard School of Music for six evenings, Dec. 5, 6, 7, and 12, 13, 14. His company which consists of Pauline Koner, Letitia Ide, Betty Jones, Ruth Currier, Lavina Nielson and Lucas Hoving, will be augmented by pupils of the dance department of the Juilliard School. Frederick Prausnitz will conduct the Juilliard orchestra and Julius Epstein will be the pianist for several works. Proceeds will go to Dance Scholarship Fund of the Juilliard School.

Programs include one American premiere, El Grito, to music by Silvestre Revueltas, and New York premieres of The Exiles, The Visitation (both with music by Arnold Schoenberg), Night Spell (music by Priaulx Rainer), Fantasy and Fugue in C Major and Fugue in C Minor (choreography by Doris Humphrey to music by Mozart), and The Queen's Epicedium (music by Henry Purcell). The rest of the repertoire is made up by Lament for Ignacio Sanchez Mejias, La Malinche, The Moor's Pavane, Day on Earth and a revival of Doris Humphrey's Variations and Conclusion from New Dance.

Programs

Here are the day-by-day programs: Dec. 5 & 7, El Grito, The Exiles, Night Spell, Lament for Ignacio Sanchez Mejias; Dec. 6 & 12, Fantasy and Fugue in C Major and Fugue in C Minor, The Visitation, Day on Earth, Variations and Conclusion from New Dance; Dec. 13 & 14, The Queen's Epicedium, Night Spell, La Malinche, The Moor's Pavane.

Tickets are obtainable at Steinway Hall Box Office and (from Dec. 5) the Juilliard School. Prices are \$4.00, \$3.50, \$3.00, \$2.50, \$2.00, \$1.50.

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This Clipping From
DANCE OBSERVER
NEW YORK, N. Y.

DEC - 1952

get involved in a mixture of styles, sometimes primitively modern and sometimes balletic. This conflict of styles needs to be ironed out.

Of the new duets Linda Margolies' *The Ringing Down*, based on an episode in the movie, *Dead of Night*, proved the most exciting number of the program. It is a fine realistic theatre piece, performed with great power by Stuart Hodes, as The Ventriloquist, and Jack Moore, as The Dummy. Mimi Cole and Mr. Moore have jointly choreographed a new and humorous duet entitled *Icarus and the Sun*. Its satire gets into the "corn field" too often, but even so, it very successfully aroused the risibilities of the audience. Fred Berk's two duets, danced with Audrey Golub, were new to this reviewer. *Among Ruins* was a nice mood study, but lacked visual interest, while *Movement at Dusk* was definitely too sentimental.

Of duets seen and reviewed before, were Miss Margolies' always moving *Curley's Wife*, and Miss Cole's and Mr. Moore's amusing *Pas des Fleurs*, which seems to be getting unduly coy as it gets older. Two solos were not new; Audrey Golub's excellent *As the Twig is Bent* and Stuart Hodes' exciting and vigorous *Flak*.

L. H.

"My Darlin' Aida" with Choreography by Hanya Holm

Winter Garden Theatre
beg. October 25, 1952

THIS Americanization of Verdi's *Aida* to a Mississippi river locale in a Civil War period is uneven and uneventful as far as its libretto is concerned. However, its superior dances by Hanya Holm and magnificent scenery and costumes by Lemuel Ayres are indeed something to cheer about.

Miss Holm's sixth major venture on Broadway again demonstrates this choreographer's taste, integrity and

DEC 6 - 1952

about New York

jose limón is unquestionably the top male modern dancer in America, perhaps anywhere. With his strong Aztec-Hispanic features, his dark eyes, his straight black hair (now greying at the temples) and his magnificent physique, Limón presents a commanding dance figure of unmistakable greatness. In Mexico, his birth-place, the press devotes front-page stories to his rare appearances. Cultivated Europeans often mention him to puzzled American hosts as the man they most wish to see in America. Yet in New York his following is sadly limited, and most theatre-goers have never heard of him at all.

New Yorkers, with no little trace of cultural pretentiousness, madly scramble for tickets for every importation from Europe that comes along, and this is all to the good. But these same culture-conscious audiences might do well to investigate such an extraordinary performer as Limón right here in New York.

Happily, the Juilliard School of Music will present Mr. Limón and his company, with Pauline Koner as guest artist, in the Juilliard Concert Hall on University Heights December 5, 6, 7, 12, 13, 14. These will be Limón's only New York appearances this season.

A half-dozen new works will be performed. The company will also present such familiar dances as his memorable evocation of a famed Spanish bull-fighter, "Lament for the Death of Ignacio Sanchez Mejias," based on a poem by Garcia Lorca, and "The Moor's Pavanne," a masterly dance re-telling of the Othello story. A number of the works Mr. Limón dances offer choreography by Doris Humphrey, artistic director of the company. By dancing to the work of others, Limón has freed a whole generation of first-rank modern dancers from the onus of choreographing for themselves every work they perform.

When he saw a concert by the German Harold Kreutzberg in 1928, the young Limón switched from painting to dancing. He went straight to the Humphrey-Weidman Studio on West 16th Street, was giving concerts on his own by 1930. With his commanding appearance and his phenomenal technique, Limón could easily have made a slick success on Broadway. He was, however, incorruptibly dedicated to developing serious modern dance in this country, no matter what obstacles appeared.

When Juilliard formed its Department of the Dance last year, both Limón and Martha Graham (most of the nation discovered her when she was radio's Miss Hush) were appointed to its faculty. This, of course, has given both these artists a substantial base of operations.

We hereby make a suggestion: either Ballet Theatre or the New York City Ballet should stick its neck 'way out, present Limón as guest artist, with one of his company's great dances, say, "The Moor's Pavanne," during a season.

Those who are sufficiently interested will go to University Heights or anywhere else to see José Limón, but he should be made more readily available. He should be presented at the Metropolitan Opera House (the ideal arrangement), or at City Center.



JOSÉ LIMÓN dances in new "El Grito" at Juilliard Concert Hall

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

DEC 1 - 1952

The Juilliard School of Music is presenting José Limón and his dance company in a series of six programs this month for the benefit of the school's dance scholarship fund. A similar series was given last year by Martha Graham and her company. The current one is to be given from Dec. 5 through 14 in the Juilliard Concert Hall. Two of the events will be presented with orchestral accompaniment, two with chamber music, and two with piano accompaniment. One American premiere, six first New York performances, and one revival will be offered during the series. Doris Humphrey is artistic director of the company.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

DEC 1 - 1952

First New York performances scheduled by José Limón and his company at the Juilliard School of Music are: *El Grito*, *The Exiles*, *Night Spell* (Dec. 5 and 7), *The Visitation*, *Fantasy and Fugue in C major and Fugue in C minor* (Dec. 6 and 12), and *The Queen's Epicedium* (Dec. 13 and 14).

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This Clipping From
NEW YORK TIMES

DEC 6 - 1952

Jose Limon and Company Present First of Six Ballet Performances

By JOHN MARTIN

Jose Limon and his company, with Doris Humphrey as artistic director, last night gave the first of a series of six performances at the Juilliard Concert Hall, divided between this week-end and next, and made the journey up to Claremont Avenue even on a rainy night seem a small price indeed to pay. It was an evening of magnificent dancing.

Mr. Limon has not given a season in New York for approximately four years, and he has amassed a repertoire in the meantime which has the virtue of novelty as well as the unmistakable quality of fine and sensitive art. Of the four numbers on this first program, three had never been seen here before, and only the by now classic "Lament for Ignacio Sanchez Mejias" was in the familiar category.

The two works of greatest interest were both originally produced at the American Dance Festivals in New London, "The Exiles" in 1950 and "Night Spell" in 1951, the former with choreography by Mr. Limon and the latter with choreography by Miss Humphrey.

"The Exiles" is an emotionally powerful piece, set to Arnold Schoenberg's Second Chamber Symphony, and dealing with the expulsion from Eden. Because the music is highly wrought, the action also is keyed in terms of excited tensions. Yet under this dramatic surface is a skeleton of curiously inhibited narrative pantomime, and on this contrast the values of the piece are built. It is technically most demanding, and Mr. Limon and the beautiful Letitia Ide danced and played it superbly.

Miss Humphrey's "Night Spell" is considerably more introspective. Its program is that of a sleeping man in the grip of "things of the night," against which he struggles to final victory. Its music is the provocative string quartet of Pri-

aux Rainier, and Miss Humphrey has caught remarkably the eerie note on which it is based. It is a subtle and fascinating piece of choreography, a fantasy with a probing and insistent insight. It makes use of frank grotesqueries in opposition to some lovely lyrical movement, and maintains through them both an unfaltering dramatic line. Though it is essentially abstract, it achieves an extraordinarily satisfying suspense and resolution. It, too, is beautifully danced, not only by Mr. Limon, but also by Ruth Currier, in particular, Betty Jones and Lucas Hoving.

The work with perhaps the greatest claim to novelty, in that it has never before been seen outside Mexico where it was created last year, is "El Grito," employing a score by Silvestre Revueltas. Its other claims, however, are less impressive on a program such as this where it is clearly outclassed. It is a large ensemble work, and requires first of all an expert ensemble, which it does not have here. It has its pictorial moments and some most attractive choreographic passages, but as a whole it is not as impressive as it must have been in Mexico.

The "Lament," with its fine score by Norman Lloyd, orchestrated by Simon Sadoff, was rousing presented. The unfortunately sharp acoustics of the hall, which make the music all sound unduly loud, managed to render the spoken lines all but inaudible, but the force of the performance succeeded in carrying through this barrier.

Certainly in Mr. Limon we have one of the great dancers of our time, at the very height of his powers, technical and dramatic; and his company is not only artistically admirable but remarkably handsome to look at.

This program will be repeated tomorrow night, and a completely different one will be presented to-night.

This Clipping From
NEW YORK, N. Y.
POST

DEC 5 - 1952

Jose Limon Dances Here For Juilliard School Fund

Jose Limon and company will give their first New York season in over two years when they appear at the Juilliard School of Music tonight, tomorrow night, Sunday, Dec. 12, 13 and 14 for the school's Dance Scholarship Fund.

The repertoire will include six works new to New York. These are: "El Grito," which had its world premiere last year in Mexico; "The Exiles," "The Visitation," both to Schoenberg's music, "The Queen's Epicidium"—all by Limon; also Doris Humphrey's "Night Spell," and her dance to Mozart's "Fantasy and Fugue in C Major" and "Fugue in C Minor." Tickets are \$1.50 to \$4.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

DEC 6 - 1952

DANCE Jose Limon Company

By WALTER TERRY

An impressive series of concerts, by America's most impressive male dancer was launched last evening at the Juilliard School of Music. With the support of the Juilliard Orchestra, conducted by Frederick Prausnitz, Jose Limon and his company presented a program of four modern dance works, one of them an American premiere and two of them in their first New York presentations.

The major offering—in size at least—was "El Grito," which Mr. Limon had created (under the title of "Redes") for the Mexican National Ballet. It is a big and robust composition, motivated by big emotions and cast in the robust style of a folk ceremonial. The technical span of modern dance is, of course, ever present to give physical virtuosity and dramatic tension to the choreography but the flavor is ethnic, Mexican.

"El Grito," we are told, is the Shout, the Cry, the Awakener and in this work the title figure arouses the villagers first to effort and then to celebration. With their hands and through their patterns of dance, they make a vast net, perhaps the net of the sea-going fisherman and, in rhythmic action, they hail their accomplishment with easy and open joy. But the black-hooded Silencers come to destroy their sense of festival, to darken toil, to eliminate delight. The silenced ones, however, remember and as the dance closes, they re-arouse the Awakener and seek again for the sounds and the actions of free joy.

Mr. Limon has been successful not only in the creating of dance designs, but also in the evocation of varying moods for his folk allegory. The initial movements of the Awakener are wonderfully strong and urgent, and the festive scene, though loosely cast, is lively. But most effective is the dance of the Silencers, for here is harshness, sharp regimentation, controlled

Jose Limon



Perry
Dancing with his company in
a series of concerts at Juilliard

herself in despair upon the ground or into the arms of her mate and in the actions of the man, fettered strength, the male with no mortal antagonist to best are defined. Dancing the roles with eloquence and power and somber beauty were Mr. Limon and the ever-lovely Letitia Ide.

The evening's third new composition was "Night Spell," with choreography by Doris Humphrey, the company's artistic director and with "Night Spell" came the most distinguished choreography and performing of the program's new pieces. It has been discussed before in these columns in connection with its summer dance festival presentations but it always deserves new and fresh statements of appreciation for it is a remarkable theater piece.

"Night Spell" is a dream machine for human. Mr. Limon and his company were the Southern Cone and I feel I have an obligation to support it. I have heard of it in my state, however, was elected by a 33,000 majority, "Speaking for myself, Eisenhower, Capitol Clockroom."

Harold Keele, committee counsel, said that out of 440 grants made during the life of the foundation (1937-1951) twenty of them amounting to \$19,000, went to six groups cited as subversive by the Attorney General or some state investigative organization. They were the Southern Cone and I feel I have an obligation to support it. I have heard of it in my state, however, was elected by a 33,000 majority, "Speaking for myself, Eisenhower, Capitol Clockroom."

This Clipping From

NEW YORK TIMES

DEC 7 - 1952

THE WEEK'S PREMIERES

Slavenska, Bettis, Solov
and Limon Novelties

THIS is definitely a week of premieres, with no less than five pieces new to New York on the collective schedule of the various companies.

Four of them will be offered by the company of Mia Slavenska and Frederic Franklin in their single week's engagement at the Century Theatre. One of these is Valerie Bettis' choreographic version of Tennessee Williams' play, "A Streetcar Named Desire." Its score is an arrangement of the music written by Alex North for the moving-picture version of the play. The costumes are by Saul Bolasni.

Zachary Solov has created "a capsule French farce" for Alexandra Danilova, guest star of the company, under the title of "Mlle. Fifi." Its score is an arrangement by Samuel Grossman of music by the nineteenth-century French composer, Théodore Lajarte. The costumes are by Helene Pons.

Miss Slavenska herself has choreographed two works, "Symphonic Variations" to César Franck's music, and "Portrait of a Ballerina," which employs as its score Dohnanyi's "Variations on a Nursery Rhyme." Richard Ellis will be the solo pianist in both these works.

By way of novelty, Peter Larkin has designed the settings for the entire repertoire, including these four new works, and the "Nutcracker Suite," which is also on the program.

The company includes, besides the three stars, Lois Ellyn, Roland Vazquez, Shirley Weaver, Sally Seven, Naomi Boneck, Jamie Bauer, Ronald Colton, Robert Morrow, Marvin Krauter, Sally Streets, Lee Becker, Janice Mitoff, Marilyn Oden, Deborah Lovering, Gene Gavin, Karel Williams, Lolita San Miguel, Peter Bonura and Janet Miller. Otto Frolich will conduct the orchestra.

The opening performance tomorrow evening will begin at 8.

The fifth premiere on the schedule will be presented by José Limon and his company in their season at the Juilliard Concert Hall on Saturday. It is "The Queen's Epicidium," set to Purcell's music and employing the original Latin text sung by Betty Jones. Like the other works on this program, the accompaniment will be provided by a chamber orchestra. In tonight's performance there will be a full symphony orchestra under the direction of Frederick Prausnitz, and Friday's program will be to the piano playing of Julius Epstein and Jack Cox.

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HERALD TRIBUNE

DEC 7 - 1952

The Public Eye



PETER BASCH

ANGEL DANCING

The figure hovering over Dancer Pauline Koner in this photograph is Lucas Hoving, who dances the part of The Angel in "The Visitation," a new ballet by José Limon based on the story of the Annunciation. The Limon troupe is appearing in a series of six dance concerts at the Juilliard School of Music



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This Clipping From
DANCE
NEW YORK CITY

DEC - 1952

José Limon, Pauline Koner, an augmented company, will present seven "first New York performances" as well as a number of well-known works in six evenings at the Juilliard School of Music and Dance, December 5, 6, 7, 12, 13, 14 (see page 3 for program). Above: Lucas Hoving, José Limon, Betty Jones in "The Moor's Pavane".

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

DEC 7 - 1952

Jose Limon and his company, with Pauline Koner, continue their series of dance concerts at the Juilliard School of Music, 120 Claremont Ave., with a program this evening and performances Friday, Saturday and next Sunday evenings at 8:30 p. m. "El Grito," "The Exiles," "Night Spell" and "Lament for Ignacio Sanchez Mejias" are scheduled for tonight; Friday will bring "Fantasy and Fugue in C Major and Fugue in C Minor," "The Visitation," "Day on Earth" and Variations and Conclusion from "New Dance" and the closing program for Saturday and next Sunday will offer "The Queen's Epicedium" (in its New York premiere), "Night Spell," "La Malinche" and "The Moor's Pavane."

This Clipping From
BROOKLYN, N. Y.
EAGLE

DEC 8 - 1952

MUSIC

Morning Choral Praised; Limon Dance Recital Hailed

By LEONARD MEYERS

Your reviewer spent a busy Sunday covering music and dance events over a wide geographical area. The day started at the Academy of Music, where the Brooklyn Chamber Music Society gave a program of choral, chamber and orchestral music. The guests of the day were members of Brooklyn's Morning Choral Group.

This organization of musical ladies appeared first on the program, singing a group of four selections. They are a most pleasant group to watch and listen to. Their intonation is fine, their diction clear and they sing with careful musicianship. But, best of all, they sing with a real joy in what they are doing, and this feeling communicates to the audience.

This was followed by Richard Strauss' early "Sonata for Cello and Piano in F" with Gerald Maas, cellist, and Edward Weiss, pianist.

The second half of the program was directed by Howard Kasschau and presented the members of the Chamber Music Society first in six parts from Handel's "Water Music" and in music from Bach's "Christmas Cantata."

In the latter work the ladies of the Morning Choral participated, with Mildred Norsenne, soprano, and Elizabeth Wetzel, contralto, as soloists. Claire Ross is the capable accompanist of the choral singers.

Carl F. Tollefsen, the director of the Chamber Music Society, spoke in welcome of the Morning Choral, who will give its own recital at the Academy tomorrow evening.

Philharmonic Chamber Ensemble

From there I went to Town Hall in Manhattan where the renowned German composer Paul Hindemith directed the Philharmonic Chamber Ensemble in a program of his own works, on the New Friends of Music series.

All four of the selections played were stamped by the master craftsman's hand. Although they ranged in time of composition from 1921 to 1948, there was a similarity in feeling, though not in technique. The pieces are for the most part sophisticated, elegant and witty.

The one work that was perhaps more profound and searching was the "Concert Music for Piano, Two Harps and Brass" (Opus 49). Here was vigorous music making evoking varying moods of excitement and emotional stimulation.

The very difficult piano part was masterfully played by Leonid Hambro, who had learned the music in only one day, since Miss Hortense Moth, who was scheduled to play, was ill.

The program ably set forth



GUILD STARS—Rex Harrison and Lilli Palmer, last seen here in "Bell, Book and Candle," are again teamed in the Theater Guild's "The Love of Four Colonels," now in rehearsal.

the urbane facet of this brilliant composer's creations. He was given a great personal ovation by the audience.

Limon Dance Recital

The evening took me to Morningside Heights, Manhattan, for Jose Limon's dance recital at the Juilliard School of Music.

This provided one of the most stimulating evenings I have spent in the theater in several years. Two of the greatest artists of the dance, Miss Doris Humphrey, choreographer and artistic director of Mr. Limon's company, and Mr. Limon himself, offered four works. Each one was a masterpiece in itself.

The program opened with "The Exiles," choreographed by Mr. Limon to Arnold Schoenberg's "Second Chamber Symphony." It is a simple work in two sections, eloquently expressing the theme of flight, arrival and flight again. Letitia Ide and Mr. Limon were the expert performers.

Miss Humphrey's "Night Spell" to music of Priaulx Rainier related the dream of the sleeper: Mr. Limon, and the figures of the night, Lucas Hoving, Betty Jones and Ruth Currier. It is always amazing how much Miss Humphrey is able to say dramatically with such great economy of movement. Movements were both mood and drama at the same time.

A familiar work by Miss Humphrey, "Lament for Ignacio Sanchez Mejias," brought

the three artists, Ellen Love, Miss Ide and Mr. Limon a great ovation. The score by Norman Lloyd was highly effective and gave dramatic emphasis to the dance. Miss Love seemed a little tentative in her part and Miss Ide's voice (she recites poems of Garcia Lorca) was not too effective. Nevertheless, the performance was a powerful one.

The program closed with Mr. Limon's "El Grito."

The music by Silvestre Revueltas was originally composed for the film "The Wave." In this composition a large dance group was used in ever changing patterns depicting the making of the net of life. It is a stunning work, with scenes of festival and of disaster.

This work was commissioned by the National Academy of the Dance of Mexico and was presented here this weekend for the first time in the U. S.

The first two dances on the program were given their first New York performances in this series of six concerts, three of which will be given next Friday, Saturday and Sunday. Dance lovers will find the trip to the Juilliard School most rewarding.

I must also comment on other excellences of the evening: The splendid costumes by Pauline Lawrence, the superb music making by the Juilliard Orchestra under the expert direction of Frederick Prausnitz and the unnamed director of the artistic lighting.

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BOSTON, MASS.
Christian Science Monitor

DEC 6 - 1952



Walter Reuter

José Limon, whose new dance composition, "El Grito," is being given its first United States performances in the current series of programs at the Juilliard School in New York.

DEC 8 - 1952

DANCE

Jose Limon Company

By WALTER TERRY

Surely, no one who attended could possibly forget the dancing which took place Saturday evening in the auditorium of the Juilliard School of Music. For here was the art functioning gloriously, functioning as movement for the male and the female, as choreography for the communication of thought and feeling, as celebration of human invention and adventure. Dignity and dedication were also present, but so, too, was theatrical power in this program, the second in a series, which Jose Limon, Pauline Koner and the Limon company presented under the artistic direction of Doris Humphrey.

There were four works in all, two of them new to New York, one a revival and one a permanent and beloved repertory masterpiece. Miss Humphrey's new "Fantasy and Fugue in C Major and Fugue in C Minor" (Mozart) opened the program with dance in what might be viewed as its purest form. Neither dramatic incident nor physical virtuosity sparked this creation, for here was dance based almost wholly upon stage design and the relationship of that design to the music. Varying moods were, of course, indicated, and the distinction between the actions of male and female bodies was wonderfully defined; but, in the main, we were asked to watch the volume of space sculptured by moving bodies in ones and twos and as groups, moving slowly and again fleetly, cutting arcs and straight pathways, probing high and dipping low.

Miss Humphrey has always been the mistress of dance design—and by design I don't mean mere decoration—and she has never had to rely upon tricks to make design exciting. Her new work is in keeping with this standard, and as danced by Mr. Limon, Miss Koner, Ruth Currier, Betty Jones, Lavina Nielson and Lucas Hoving, the beauties of "Fantasy" come radiantly alive.

In "The Visitation," choreographed by Mr. Limon, dramatic incident is the base. Here is a new and fresh and ineffably poignant treatment of the legend of the Annunciation. As the man and his wife, Mr. Limon and Miss Koner give us a simple, hard-working, happy and wholly devoted couple whose lives are disrupted by the coming of a heavenly messenger. Despair and anger and agony become a part of the story as we come to see the visitation through the eyes of the visited. The messenger, although divinely sent, is still an intruder and the couple fear and suffer until the meaning of a destiny designed for them and for the world becomes clear.

In his approach to an oft-treated subject, the choreographer has managed to remove the clutterings of time and take us back to the day itself. There is, indeed, a powerful sense of immediacy to "The Visitation," a very human simplicity which in no way mini-

Pauline Koner



Basch
Dancing with Jose Limon and his company at Juilliard

mizes the awful splendor of the Annunciation story. Mr. Limon and Miss Koner dance their roles with penetrating eloquence, and Mr. Hoving is wholly successful in his characterization of the angel. The Schoenberg score (Piano Pieces, Opus 11) provided a perfect musical base and the lighting of Murray Sigel was superb.

The program moved next to an unforgettable performance of Miss Humphrey's "Day on Earth" (Copland), a testament to the dignity of man, his labors, his play, his sorrows, his joys, his love and his immortality. As the Woman, Letitia Ide danced with that incredible beauty of action and spirit and feminine warmth which make her unique in the world of dance, and sharing honors with her were Mr. Limon as the Man, Miss Currier as the Young Girl and little Sally Hess as the Child, all of them performing one of the greatest works in the theater of contemporary dance as it deserves to be performed.

The evening closed, as it had commenced, on a pure dance note with a revival of Miss Humphrey's Variations and Conclusion from "New Dance." An augmented company performed with spirit the large and heroic patterns which distinguish this work. One or two of the young assistants met up with complications but on the whole the Variations and Conclusion reminded us that modern dance, without the aid of plot or virtuosic violence, can be as exciting theatrically as any way of dance one cares to name. Further performances by Mr. Limon and his marvelous company, guided by the indispensable Miss Humphrey, are scheduled for Friday, Saturday and next Sunday evenings.

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This Clipping From
NEW YORK TIMES

DEC 8 - 1952

Jose Limon's Dance Unit Excels At Juilliard Concert Engagement

By JOHN MARTIN

The second program by Jose Limon and his admirable company of dancers at the Juilliard Concert Hall on Saturday evening added two more new works to the season. Both of them had their world premieres in the American Dance Festival in New London last summer.

In one of them, Doris Humphrey has put together Mozart's Fantasy and Fugue in C major and Fugue in C minor to make a thoroughly unified and lovely little abstraction, which has no title of its own beyond the titles of the music. Always a fine musician, she has captured the flavor of Mozart without attempting to be literal about it.

In the first fugue, which is the high point of the composition, she has happily avoided all temptations to make a visual fugue of it, but has given us a tender and almost mystical duet between two women, moving within and without a gauze transparency. The final movement, the second fugue, approaches more nearly the form of the fugue with three pairs of dancers, but never allows its choreographic line to become obscured. It is beautifully danced by Pauline Koner, Ruth Currier, Betty Jones, Lucas Hoving, Lavina Nielsen and, of course, Mr. Limon.

Costumes Hamper Movement

It is considerably hampered, however, by its costuming, which lacks line and style and hides much of the women's movement under long, full skirts.

The other new work is Mr. Limon's "The Visitation," telling in simple, peasant terms the story of the Annunciation. It is set, oddly enough, to the three Piano Pieces, Op. 11, of Schoenberg, which are excellently used. Spare and unadorned, they provide not so much a pattern for choreography as an atmosphere, and one that suits to perfection Mr. Limon's peasant-like, carved-out-of-wood movement, eloquent in spite of itself, as it were.

In his earlier work, "The Exiles," shown in his first Juilliard program, he indicated a desire to tell his story in these same inhibited, pantomimic terms, but his music, the much more romantic

chamber symphony of Schoenberg, inevitably induced other qualities. In "The Visitation" he is simple, touching and naive, against a musical background that actually assists, whether willingly or otherwise.

The work is full of choreographic invention, dramatically based, and it is built most sensitively upon the qualities of the three dancers who dance it—Miss Koner as the wife, Mr. Limon as the carpenter, and Mr. Hoving as the angel. All of them dance it, and play it, with a wonderful spirit of awareness of its values.

Program Contains Revivals

The program also contained revivals of two works by Miss Humphrey that have not been seen here for many a season. Of these, one was "Day on Earth," set to Aaron Copland's Piano Sonata. This is unquestionably a choreographic masterpiece of the first water, and a work of heartbreaking beauty.

With extraordinary sensitivity, Miss Humphrey has set forth upon the music an epitome of the life of a simple man, close to the soil—his loves, his sorrows, his death, and the continuity that lies in him beyond that. There is never a sentimental shadow or a false gesture to cloud the uncompromising truth and the inherent faith of this great and simple epic.

It is performed to perfection by Mr. Limon, Letitia Ide, Miss Currier and an unaffected and thoroughly credible child named Sally Hess.

The other revival was the "Variations and Conclusion from 'New Dance'" (Wallingford Riegger), which dates to the middle Thirties. If it is not quite as brilliant technically as it seemed in those days, it has nevertheless lost none of its beauties as a composition for dancers really to dance. It served excellently on this occasion to bring a warming and beautiful performance to a close.

Julian Stein and Russell Sherman were the pianists of the evening.

The program will be repeated on Friday and another new one presented Saturday and Sunday.

News - Views - Review

IN THE Entertainment World

By PEGGY FOLDES

"TIME OUT FOR GINGER" COMEDY HIT

Broadway is lucky with its comedies this year. To the list of growing laugh hits, by all means add "Time Out for Ginger," Ronald Alexander's original comedy, produced under the Shepard Traube and Gordon Pollock banners at the Lyceum Theatre. With our favorite, Melvyn Douglas in the stellar role, it rings the bell.

It is a family comedy, concerning a loving father, his patient wife and their three high spirited teen-age daughters. Trouble starts when father makes a speech at high school voicing the opinion that young people should not be forced to do what they don't want to. Immediately two of his offsprings refuse to partake in athletic activities, while his youngest tom-boy daughter decides she wants to play ball with the football team. How these shenanigans can upset the whole town and even land them on the front page of Life Magazine makes for a tender, warm-hearted, yet always amusing play about parents and teen agers.

Melvyn Douglas is first rate as the beloved father of three girls, and he practically stops the show with his description of a football game in which his daughter seemingly runs away with the game. Polly Rowles as the wise-cracking mother is also delightful. Nancy Malone as Ginger gives an outstanding performance, while as her two older sisters, Mary Hartig and Louis Smith, are quite enchanting. Philip Loeb has a brief, but effective role, getting laughs with every remark. As the boy friends, Conrad Janis and Larry Robinson are also stand-outs. In the role of the talkative housekeeper Laura Pierpont is excellent, and Roland Woods understanding school principal also pleases.

"Time Out for Ginger" is wonderful fare for the whole family.

with the support of the Juilliard Orchestra, conducted by Frederick Prausnitz.

An enthusiastic welcome was accorded the appearance of Joseph Limon, after an absence of four years. His repertoire has been improved with the addition of several novel dances that enable him to very creditably portray his artistic talents. In Joseph Limon, we undoubtedly have our foremost dancer of the modern school of art.

In the opening number—"The Exiles," Joseph Limon and the very attractive Lilitia Ide presented a duet to music of Arnold Schoenberg. In this piece we see the flight, the anguish of being alone in a wilderness, their shame, and lastly the return to the path of exile. It was a narrative pantomime superbly and artistically portrayed by the inimitable Limon, and his very capable partner, the lovely Lilitia Ide.

Other equally pleasing and enjoyable number of the very entertaining program were "El Grito," "The Exile," "Night Spell," and "Lament." The performance will be repeated this weekend.

DONNERSTAG, den 11. DEZEMBER 1952

Aus der Musikwelt

Von FRED LOW

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Themen das musikalische Empfinden des Komponisten zeigt. Jose Limon versteht alle Gefühle durch seinen Tanz auszudrücken, und seine hervorragende Körperbeherrschung gibt ihm die Möglichkeit, die schwierigsten Figuren mit vollendeter Harmonie zu vollführen. Auch die mitwirkenden Solisten seiner Gruppe zeigen das sorgfältige Studium und das Verstehen und die Choreographie von Limon und Doris Humphrey geben den Tänzern alle Möglichkeiten zur Entfaltung ihrer Kunst.

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DEC 13 1952

MUSICAL EVENTS

Barefoot Boy



ONE rainy, wind-swept night last week, I ventured up-town to the Concert Hall of the Juilliard School of Music to take in the modern dance as lined out by José Limón and his barefoot company, who are offering six concerts in behalf of the school's Dance Scholarship Fund. It was plainly a formidable occasion, and the place was jammed. The composers who were heard from during the program—Arnold Schoenberg, Silvestre Revueltas, Norman Lloyd, and Priaulx Rainier—are thoroughgoing modernists, and all the dances except the one set to Lloyd's music were being performed here for the first time.

Limón didn't disappoint his following. An extraordinarily lithe and arresting dancer, he brought real grace and a feeling of great urgency to everything he did. His first number, for which he did the choreography and in which he was assisted by a pretty young woman named Letitia Ide, was "The Exiles," set to the taut measures of Schoenberg's Second Chamber Symphony. Considering the natural limitations of a stage—the one at Juilliard is just fair-size, and the only scenery for this ballet was a rather stark tree, representing the Garden of Eden—the two dancers, as Adam and Eve, were remarkably successful in conveying the impression of a couple in unwilling flight, covering vast distances and stopping now and then to look back with longing toward the land from which they had been driven. One could, of course, evoke all sorts of special meanings from this symbolic situation, but I was content just to admire the ease with which the dancers created a kind of slow-motion picture of two people on the run.

In the next piece—Doris Humphrey's "Night Spell," employing Rainier's agitated String Quartet No. 1—Limón, clad in pajamas, took the part of a man having a terrible nightmare. He was beset by an incubus composed of three figures, two female and one male, dressed alike in some gauzy trailing stuff, and all three wrapped up in one voluminous shawl. The sleeper, startled, stared at them, and they stared back

THE NEW YORKER

at him, moving jerkily toward him, gesticulating and winding in and out among each other, still enmeshed in the shawl. After a bit, they disentangled themselves from the shawl and the sleeper had a frolic with one of the girls. The two others slunk off with chagrined looks, but they came back and the girl took up with them again. All in all, the fellow had quite a night of it.

After this came Miss Humphrey's "Lament for Ignacio Sánchez Mejías," based on the poem of that title by Federico García Lorca and set to some bold music by Lloyd. In this, Limón was a statue of a dead bullfighter, whose attributes are recounted—with admiration by the Figure of Destiny (Letitia Ide) and with anguish by the Figure of a Woman (Ellen Love). Responding to their thoughts, the statue comes to life and reenacts the proud moments of the bullfighter's last contest. Limón was tremendously effective in this; he was also the only one who actually danced, for the women did no more than move around the stage, now and again speaking lines from the poem. Whatever its pure musical values, the score at least suggests brave deeds, and the manner in which the ballet was presented was interesting, but it confirmed an old belief of mine that dancers should be seen and not heard. Miss Ide, I'm afraid, betrayed a somewhat harsh, immature voice as she intoned over and over again, "At five in the afternoon." However, Miss Love, a buxom woman with a voice that reminded me pleasantly of Mary Boland's, rather incongruously revealed the makings of a comedienne. This was all right, and even stimulating when she said enthusiastically, "What a bullfighter in the ring! What a mountaineer in the mountains!" but I was considerably taken aback when she declared, in a ripe tone, "The room was iridescent with agony," and followed this statement, after a pause, with "Now, from far off, comes gangrene." "Lament" was by far the biggest hit of the evening. There was one curtain call after another, and both Lloyd and the conductor, Frederick Prausnitz, were summoned to take bows.

The last work, "El Grito," brought out the whole troupe in a Mexican dance that has to do with some fisherfolk and their weaving of a big net. The music is a suite put together by Revueltas from his score for a movie called "The Wave." I enjoyed the music, but I didn't think the ballet, even with Limón in the central role, added up to much. I'd like to say that the

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Jose Limon and his company will end their series of concerts at the Juilliard School of Music with a program to be given this evening. "The Queen's Epicedium," "Night Spell," "La Malinche" and "The Moor's Pavane" are listed.

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By WALTER TERRY

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For the third and final bill in his series of six concerts (with each program given twice), Mr. Limon featured the New York premiere of "The Queen's Epicedium," a work which he had choreographed for Letitia Ide, Betty Jones, Ruth Currier and Lavina Nielsen. It is a quiet composition but an extraordinarily beautiful one which stirs the beholder gently with its dignity of motion, its sweetness of theme, its lovely music. This funeral ode, composed by Henry Purcell as an elegy on the death of Queen Mary (1695), tells of the grief of nymphs and shepherds over the passing of a queen and the joy which comes as the queen's star takes its shining place in the heavens of history.

Mr. Limon, though using the movement of vocabulary of the modern dance, has cast his choreography in classical form. The nymphs and the shepherds are pages, the queen is dressed in robes and crown of black with only a touch of the royal ermine to relieve the jet and the dancing singer is clad in drapes of mourning. The action, mirroring the words and sentiments of the Latin text and motivated also by the invitations of the score, presents us with a gracious queen as she moves through the patterns of extolling, of mourning, of blessing and of final joy.

Miss Ide was radiant as the queen, a figure at once regal and tender, and she danced the slow passages which constitute her part with uncommon beauty of gesture and commanding presence. Miss Currier and Miss Nielsen were charming as the pages and Miss Jones, who sang the taxing score beautifully, danced her simple but essential measures exquisitely. Here is a work which will never evoke storms of applause but one

Letitia Ide



Strate

As the Queen in Jose Limon's new dance work, "The Queen's Epicedium"

which invites the silent tribute of a satisfied heart.

The program also offered a repeat of that engrossing fantasy, "Night Spell," with choreography by Doris Humphrey, the company's artistic director, and presentation of Mr. Limon's ever-popular "La Malinche" and "The Moor's Pavane." In all, the group

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By Paul Tobenkin

Limon, Mr. Hoving and Pauline Koner. And as a climax of the evening, we had a dynamic performance of "The Moor's Pavane," based upon the Othello story and accompanied by music of Purcell. The star, Miss Koner, Miss Jones and Mr. Hoving were the artists

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Pittsburgh Festival Surveys 25 Years

PITTSBURGH, PA.—An unusual project was successfully achieved when the Pittsburgh International Contemporary Music Festival came to a close on Nov. 30 after a week of concerts and other manifestations. There were 11 musical programs, as well as a critics' symposium. The festival aimed to make a survey of outstanding music created throughout the world in the period from 1925 to 1950. An International Jury of Critics was appointed to vote for the composers whom they deemed most "representative." There will always be difference of opinion as to which composers should be chosen for such a series, and by how many works each should be represented. Perhaps in later festivals a more adventurous spirit will obtain as to newer and less well established names.

Much of the initiative for the series came from its executive director, Roy Harris, now serving as composer-in-residence at Pennsylvania College for Women in Pittsburgh. The series was timed to take place simultaneously with the notable Carnegie art exhibition, a feature of the local scene for a half century. The music series was officially co-sponsored by the Carnegie Institute and the Pennsylvania College for Women, but many other organizations contributed funds, including the A. W. Mellon Educational and Charitable Trust, the Howard Heinz Foundation, the Edgar J. Kaufmann Charitable Trust, and the Baldwin Piano Co., and ASCAP defrayed the expense of recording the entire series.

The performances were given by local and visiting symphonic, chamber and choral groups and soloists. A dozen new choral pieces were commissioned from composers of various countries, as were three works for piano and percussion.

The festival opened with a program by the String Sinfonia of the Pittsburgh Symphony under the skilled direction of William Steinberg, presenting William Schuman's Symphony for Strings, Benjamin Britten's Serenade for tenor, horn and strings, with Leslie Chabay as the vocal soloist and Forrest Standley as virtuoso on the French horn; also Ernest Bloch's Concerto Grosso for string orchestra with piano obbligato (Harry Franklin, pianist) and Bela Bartok's Music for String Instruments, Percussion and Celesta.

The second offering, on Nov. 25, was an excellent concert by the Juilliard String Quartet presenting Malipiero's Rispetti e Strambotti, Webern's Six Bagatelles for string quartet, op. 9, Walter Piston's First String Quartet, and Shostakovich's Piano Quintet, op. 57, with Eunice Norton as pianist.

Choral Works Commissioned

The third concert, also at Carnegie Music Hall, enlisted community choral and other groups, and presented works on folk themes of not more than 5 minutes' length commissioned from a number of composers of various lands. Thus one heard world premieres of scores as various in idiom as Domingo Santa

Cruz' Alabanzas del Adviento (Songs of Praise for Advent), op. 30; Malipiero's Passer Mortuus Est, setting a poem by Catullus which muses tenderly on the death of a fair lady's parrot; Hilding Rosenberg's Folkvisor; Gardner Read's The Golden Harp, op. 93, employing a spiritual as basis; Harald Saeverud's Shepherd's Farewell, op. 35; Healey Willan's Two French Canadian Folk Songs; Villa-Lobos' exotic Lendas Amerindias; Nikolai Lopatnikoff's Vocalise (in Modo Russo); Burrill Phillips' folklike A Bucket of Water; Poulenc's Ave Verum Corpus, a modern setting of a religious text, and Ross Lee Finney's Immortal Autumn. Other works, not new, were by Aaron Copland, Vaughan Williams, Randall Thompson and Howard Hanson. All were excellently performed, though in some cases the difficulty of the writing was pronounced.

In addition to various elementary and high school choirs, the groups participating including the Pennsylvania College for Women's Choir, under Russell Wichmann, the University of Pittsburgh Men's Glee Club, led by David G. Weiss, and the Heinz Chapel Choir under Theodore M. Finney. The Bach Choir (J. Julius Baird, director) and the Carnegie Institute Student Orchestra and Chorus (Frederick Dorian, conductor) were heard in Hanson's Cherubic Hymn under the direction of the composer.

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"La Malinche," handsomely played by the orchestra and with Miss Jones again called upon to sing, was tellingly danced by Mr. Limon, Mr. Hoving and Pauline Koner. And as a climax of the evening, we had a dynamic performance of "The Moor's Pavane," based upon the Othello story and accompanied by music of Purcell. The star, Miss Koner, Miss Jones and Mr. Hoving were the artists

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The performances were given by local and visiting symphonic, chamber and choral groups and soloists. A dozen new choral pieces were commissioned from composers of various countries, as were three works for piano and percussion.

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The second offering, on Nov. 25, was an excellent concert by the Juilliard String Quartet presenting Malipiero's Rispetti e Strambotti, Webern's Six Bagatelles for string quartet, op. 9, Walter Piston's First String Quartet, and Shostakovich's Piano Quintet, op. 57, with Eunice Norton as pianist.

Choral Works Commissioned

The third concert, also at Carnegie Music Hall, enlisted community choral and other groups, and presented works on folk themes of not more than 5 minutes' length commissioned from a number of composers of various lands. Thus one heard world premieres of scores as various in idiom as Domingo Santa

and if dance can be as eloquent as the spoken word (and I believe it can), they proved beyond question that movement can speak. And through their movements, they spoke not only of passion and hate and treachery but they also probed beyond that which can be spoken and into hearts and minds which were good or evil or doubtful. Indeed, it was a monumental performance by a dance company of which America may be proud to claim as its own.

In addition to various elementary and high school choirs, the groups participating included the Pennsylvania College for Women's Choir, Russell Wichmann, the University of Pittsburgh Men's Choir, led by David G. Weiss, and the Heinz Chapel Choir (J. Julius Baer), Theodore M. Finney. The Bach Choir (Frederick Dorian, conductor) and the Carnegie Institute Student Orchestra were heard in Handel's Messiah and the Hymn under the direction of the composer.

DEC 15 1952

JOSE LIMON GIVES
FINAL DANCE BILLProgram Includes One New
Work, 'Queen's Epicidium,'
Based on Mary II Elegy

By JOHN MARTIN

José Limon and his dance company presented the third and final program in their series of performances at the Juilliard Concert Hall Saturday evening. The program was repeated last night to close the season.

Unlike the two previous bills, this one contained only one composition that was new here. It was a comparatively minor one entitled, "The Queen's Epicidium," first produced last summer at the American Dance Festival in New London, Conn. The work is arranged to Purcell's elegy on the death of Mary II of England, which consists of a fairly florid vocal setting of some Latin verses in the pastoral style, accompanied by harpsichord and cello. It is lovely music, but seems to have little need for choreographic embellishment.

Mr. Limon's choreography pays no heed to the Arcadian nymphs and shepherds of the text (which, indeed, few understand), but uses as figures the queen, two of her court pages and a singer, who also dances. All are clad, in courtly splendor in deepest black, but, somewhat anachronistically, they are barefoot.

Mr. Limon has provided Letitia Ide, as the queen, with broad and sumptuous movement, which she performs superbly. When all is said, however, it remains perhaps a work more for his own enjoyment than for ours. The other dancers are Ruth Currier, Lavina

Nielson and Betty Jones who also sings.

The program included two works by Mr. Limon from the familiar repertory in their first presentations in the series—and beautiful works they are. One was "La Malinche," a Mexican folk legend set forth with a wonderful sweetness as a kind of play by a trio of strolling peasants. Mr. Limon, Pauline Koner and Lucas Hoving have been dancing it for several seasons (though unfortunately, not very frequently here), and they have developed for it a mellowness and depth that make it warm and touching. Against Norman Lloyd's colorful and primitive score, it is a real delight.

The other work was "The Moor's Pavane," already a modern classic, with music again by Purcell. It, too, has acquired an enrichment from its many performances by the same cast. On this occasion Mr. Limon, Miss Koner, Miss Jones and Mrs. Hoving brought it stirring to life.

By retelling the essential story of Othello in the form of a great, courtly dance, Mr. Limon has given us an enormously vivid experience of the personal tragedy. He has put it deeply into its own period background, where passions and outward elegances were in constant battle with each other.

Also on the program was a repetition of Doris Humphrey's "Night Spell," which, like all good works, becomes more rewarding at each seeing.

This Clipping From
BOSTON, MASS.
Christian Science Monitor

DEC 20 1952

DEC 15 1952

For Dancers Only

By JAY PRICE

From the José Limon season at the Juilliard Concert Hall (final performance on Dec. 14) one draws some very definite conclusions. Mr. Limon has assembled the most attractive company of dancers I have ever seen on a concert stage. Ranging from the lovely blonde classicism of the Misses Currier and Jones to the striking, almost exotic looking Miss Pauline Koner, who is incidentally the wife of Frederick Prausnitz conductor of the Juilliard orchestra. Then, Pauline Lawrence, who designed most of the costumes, has created some stunning effects in color, which, in the almost total absence of decor, is a major achievement. Her combination of blues and greens for *The Visitation* was evocative of the power of great canvases, such as those done by El Greco. Hers is a remarkable sensitivity. Finally, in the works performed up until now which include *The Exiles*, *Night Spell*, *Lament for Ignacio Sanchez Majias*, *El Grito*, *Fantasy* and *Fugue in C Major* and *Fugue in C Minor*, *The Visitation*, *Day on Earth*, and *Variations* and *Conclusion* from *New Dance*, one

senses a spanning of the wide bridge between the almost elusive form of the Martha Graham school and the almost too literal vocabulary of the ballet. From the works presented, both by Mr. Limon and Miss Doris Humphrey, come the subtlety of human experience — its beauty and seriousness. In fact, if any fault could be found, it would be in the relentlessly serious tenor of the repertoire. This, however, is in itself not a fault.

One cannot overlook either, the stature of those performing. The impressive figure of Limon in all works; the emotional power and enormous vitality emanating from the diminutive Miss Koner, a great artist; and, finally, the polished technique of the assisting soloists.

At the other end of town, Tehilla the Israeli dancer, gave a first recital in this country. On Monday, Dec. 8, at The Henry Street Playhouse, she performed an assortment of biblical, oriental and Israeli dances. Her Egyptian *Fresco* to music by Cyril Scott had an eerie authenticity that hovered over the tombs of antiquity.

José Limón and His Dance Series

By Margaret Lloyd

New York

A striking feature of the recent modern dance series at the Juilliard School of Music, by José Limón and his company, was the vitality of the repertory and its presentation—not only in works new to New York but in older works seen many times.

Each composition came to performance endowed with newness of life. Miss Humphrey's "Night Spell," for example, produced in the American Dance Festival at Connecticut College under the title of its music, "Quartet Number One" (Piaulx Rainier), was newly valid in shape and meaning.

New Ways

The head-rest, serving in place of the original awkward couch, left the Sleeper (Mr. Limón) suspended as in a dream, so that his odd, restless motions (such as swimming or dangling in space) had the improbable atmosphere of common (and uncommon) dream activity. The eerie lighting of the Night Figures (Lucas Hoving, Betty Jones, and Ruth Currier) made them more illusory than before. It gave their translucent costumes, as their persons, the appearance of unreality, and invested their often stunning movement patterns with an aura of evanescence.

Another American Dance Festival production, Mr. Limón's "The Exiles" (to Schönberg's Second Chamber Symphony) also renewed itself in clarity and form. In nothing so small as a vignette or so big as an epic, Mr. Limón and Letitia Ide were epic figures of the expulsion from Eden, remote and beautiful. A bare and lonely little tree seemed to signify their

loneliness in flight, in remembrance of the lost paradise, and in plogging on.

The resources of the Juilliard Orchestra and Chamber Ensembles, conducted by Frederick Prausnitz, for two each of the three pairs of programs, and the piano accompaniments by Julian Stein and Russell Sherman for the other two heightened the musical values of the performances—despite the loud-speaker acoustics of the Juilliard Concert Hall.

On the piano programs, Miss Humphrey's "Fantasy and Fugue in C Major and Fugue in C Minor" (Mozart) disclosed intricacies of fugal choreography previously overlooked. The décor of tall pale scrims gave elements of chiaroscuro to the dance design and elusiveness to the action. The central Fugue in C major (by Pauline Koner and Miss Currier) wafted a faint aroma of emotion upon the air, but the opening Fantasy and the Fugue in C minor were mainly musical and abstract.

Mr. Limón inevitably dominated the various group combinations, which included Lavina Nielsen, latest comer to the cast. As usual, Pauline Lawrence's color scale, here in reds, mauves, and yellows, was unusual and charming.

Second Impressions

Mr. Limón's "The Visitation" (Schönberg: Piano Pieces, Opus 11), viewed again, suggested a Mexican retablo—the Annunciation seen through the eyes of a devout and simple peasant, brought within the range of his experience, and made luminous by his faith. At one point Miss Koner's lovely Mary figure said clearly, "My soul doth magnify the Lord." She quoted this, and other passages from St. Luke in terms of rhythmic, communicative movement—a very different thing from pantomime or interpretive dance.

Mr. Limón's tortuous dance of agitation as the bewildered and angry carpenter, his quiet reverence at the end, were also full of Biblical comment. But Mr. Hoving's airy and other-worldly "stranger" still takes too long to convey his choreographic message to Mary for the work to seem exactly right.

At the closing pair of concerts, Mr. Limón's "The Queen's Epicidium" (the only work in which he did not appear) had its first New York performances. A harpsichord was added to the cello and song of Purcell's "Elegy on the death of Queen Mary—1695."

This gracious pastoral in courtly black costumes of varied tone and line was produced at the American Dance Festival last August, when Betty Jones first

distinguished herself as a dancer-soprano, Miss Ide was the stately Queen, and Miss Currier and Miss Nielsen her attendants.

Mr. Limón's cherishable "La Malinche," and extra repetitions of "Night Spell" (although it is not that good) were included in these programs.

Crown of Series

The crown of the series was "The Moor's Pavane," a composition as organic as a tree, its steps and gestures infoliating like leaves and flowers. It is Mr. Limón's greatest role and his masterpiece—an example of perfect form, in perfect costume, danced to perfection by him, Mr. Hoving, Miss Koner, and Miss Jones. Here again the music is Purcell's, and a harpsichord was added to the large string orchestra.

The programs were models, not only of superior dancing and choreography, but of considerate arrangement for the spectator. Four works with only one intermission (ballet companies please copy) left the audience in a state of restful jubilation.

All that was missing was comedy, and that was not missed at the time.

DEC 21 1952

THE DANCE WORLD

Modern Dance: a Renewal of Its Activities by Limon and Graham

By WALTER TERRY

IF A reminder is needed—and perhaps it is—that modern dance can hold its own with ballet as a medium of art-entertainment, renewed proof of the power and beauty of this contemporary dance form was given by Jose Limon and his company in their recent series of concerts at the Juilliard School of Music. There are some adamant balletomanes who feel that modern dance has served its purpose through the influences it has exerted upon the movement range, the performing style, the choreography and the thematic materials of the ballet. In part, this is true, for modern dance has influenced ballet but it boasts independent as well as contributory purposes.

Any one who attended the Limon performances must have sensed that he was in the presence of a great artist, a great dancer, a splendid choreographer. Dignity of bearing and movement grandeur, dynamic force and gestural sensitivity are but a part of his dance equipment. Watching him, one feels in himself the sensuous pleasure of stretching muscles, the breath-held excitement of balance before a fall, the tautness of climax, the lift which comes from movements motivated by breath rhythms.

Here indeed is a superb dancer and one whose basic dance gifts are kept forever free by the free technique of modern dance which abjures a set vocabulary of movement. This principle works not only for Mr. Limon but also for members of his company (and, of course, for most other modern dancers) and it is one which tends to keep dance, movementwise, creative rather than re-creative. It is true that some moderns mistake the disciplines of the classroom for theatrical materials and that others, in desperate search for originality, forget the force of simplicity, yet the principle exists not only to invigorate other dance forms but also as the basis for a valid and vital style of theater dance.

In his own choreographies and in those of Doris Humphrey, his artistic director, Mr. Limon and his dancers deal with many themes and many flavors. There are dances almost wholly inspired by musical form, some which are based upon dramatic incident and others closely related to song, poetry, history, folk legend, religion, fantasy, romance or humanity itself. Such sources are, of course, available to all choreographers but what is particularly impressive about the modern dance treatments accorded these themes by Miss Humphrey and Mr. Limon is the sense of freshness, of immediacy present in the

movements. One does not feel that in choreographing a work that they have said, "Now which movements will best express our idea?" but, rather, "What manner of movement will this idea cause us to create?"

The six Juilliard performances provided audiences with as stirring and as noble examples of the dance art as one is likely to see anywhere. This statement is not meant to suggest that ballet, at its best, is less stirring or less noble or that I don't admire and enjoy it co-equally with modern dance. The point is that ballet is secure in the esteem of the public and that modern dance, also deserving of affection and support, is not. The Limon programs have done much to focus attention on the vitality of the theater of modern dance. But before the 1952-1953 season is over, even more will be done to attract the dance follower to this independent and, one prays, enduring wing of the art of dancing.

In February or early March, Martha Graham and her company will play a repertory season on Broadway and the return of the most celebrated of all modern dancers will do much to restore the prestige of modern dance in New York. A new work of major proportions is promised by Miss Graham as well as presentations of many of her most distinguished compositions.

But that is not all that is being planned either for modern dance or Miss Graham. In April, at a Broadway theater to be announced, a dance festival involving Miss Graham, Mr. Limon and their companies; a group under the direction of Doris Humphrey, featuring important dance works (other than those in the Limon repertory) by this choreographer, and other modern dance artists will be held. Before that, New Dance Group Presentations will present three modern dance programs at the Ziegfeld Theater Feb. 22 and Feb. 29 (matinee and evening). Among the participants will be Charles Weidman and his company; Jane Dudley, Sophie Maslow, William Bales and their group; Donald McKayle and an ensemble and such soloists as Daniel Nagrin, Ronne Aul and Eve Gentry.

So modern dance, not better than ballet but different from it and equal to it in artistic stature, has returned with some force to exercise its performing rights as a theatrical essential to the dance culture of America.

Visión

VOL. 4, NO. 4

DICIEMBRE 26, 1952



EN NUEVA YORK: Entre los muchos artistas que recientemente han venido con sus representaciones a disipar el sombrío invierno neoyorquino se cuentan el famoso bailarín mexicano José Limón y su compañía de ballet. Acaba de presentar cinco estrenos, entre ellos "En-

canto Nocturno," en una de cuyas escenas aparece aquí (izq.) con Ruth Currier.

DEC 28 1952

THE DANCE: REVIEW

Some of the Significant Developments
In the Field During the Past Year

By JOHN MARTIN

ONCE again, according to precedent, it is time to count our blessings—or to discount them, as the case may be—before we say good-by to the old year.

The pattern for 1952 seems to have been less concerned with multiplicity of creation than with stability and organizational digressing-in. If this lacks surface brilliance, it is of substantial importance, for the world of the dance needs, more than it needs anything else at this period, respect and acceptance from a public which gives them without question to such other arts as music and painting. On the whole, the record is on the positive side.

To take the developments more or less in the sequence in which they occurred, January saw the establishment of the first full-fledged award for distinguished accomplishment in the dance field. This was the Capezio Dance Award, established as an annual event "to focus attention on meritorious work in the dance field." Its purpose is not just to reward somebody for a good job, which could be done privately, but especially to make it known to the world at large. The first recipient was Zachary Solov for his work in rehabilitating the ballet of the Metropolitan Opera, which was certainly a notable feat. Besides honor, the award has a \$500 cash value, which makes it considerably more practical than a Hollywood Oscar.

The Copyright Issue

The second achievement of the year was a great step forward in the long struggle to secure copyright for choreographic creations. It came about when Hanya Holm sent to the copyright office a copy of her dances for the Broadway musical, "Kiss Me, Kate," transcribed in Laban notation by Ann Hutchinson, and secured a copyright with no ado whatever. Since then everybody has been arguing about how much good this can do in the way of legal protection, and deploring the fact that the work was classed as a dramatic composition rather than a choreographic one, since the law contains no category for choreographic compositions. Recently the doubters and pessimists have had their position reinforced by the rejection by the copyright office of a similarly notated script of George Balanchine's "Symphony in C" on the ground that it has no story! Neither has Miss Holm's work, to be sure, and the whole thing is fairly inexplicable and far from satisfactory. However, a first step, and an important one, has been taken, and for that we must be grateful.

The third item of moment to the establishment of the performing activities of the Juilliard School of Music's new dance department of which Martha Hill is director, Martha Graham and her company this fall gave brief distinguished seasons of repetition under the dignified Juilliard auspices, which thus provide only responsible outlet for modern dance that New York had in many a year. Perhaps the beginning of new support this long neglected branch of dance arts.

Toward something of the end, the B. de Rothschild Foundation was established for the purpose of supporting modern in various ways, including sponsorship of an annual New York season. Thus far, it has gone into action, but the organization itself is apparently coming and we can hope, at least, for concrete results.

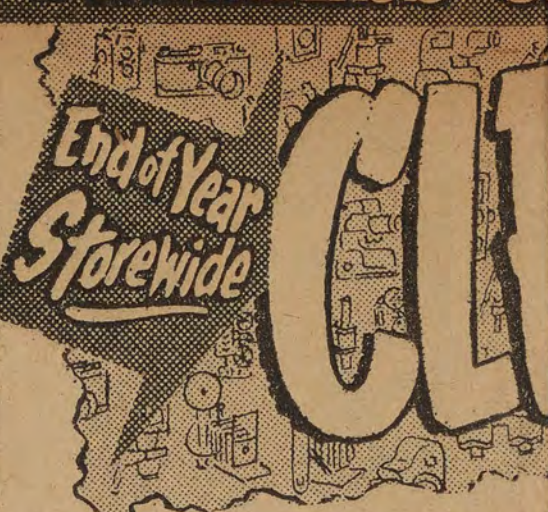
Kirstein and City Center

A major institutional event was the appointment of Lincoln Kirstein as managing director of the New York City Center performing activities. Since it was Kirstein's pronounced success as director of the New York City Ballet that brought about the creation of his responsibilities in the dance itself inevitably take of the honors. What he may accomplish in the related fields of drama and opera remains to be seen, but the recognition of the standards maintained for the ballet and standards also to be aimed at related arts is valuable all in itself.

The New York City Ballet itself set standards during the year that belong definitely in the future. For one thing, its first continental tour of five months the spring and summer seasons opened European eyes to the directions and superior accomplishments of the ballet in America and can scarcely be overestimated as propaganda for American culture. The fact that European audiences have been impressed naturally impressed at home too, and the result (the longest continuous run of weeks) ever to be attempted by a repertory company in New York. It looks as if a really substantial ballet audience has developed, and that is progress.

Ballet Theatre, though it spent most of its time on the ground that it has no story! It made a bold experiment in spring by playing a sea movie theatre along with (and a very bad one), a result was negative, at least, cleared the ground so

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JAN - 1953

Jose Limon at the Juilliard

Six times the Concert Hall at the Juilliard School of Music was filled with enthusiastic audiences to see Jose Limon and his Dance Company with Pauline Koner, guest artist, under the artistic direction of Doris Humphrey. Music was supplied by the Juilliard Orchestra and Chamber Ensemble conducted by Frederick Prausnitz. Julian Stein and Russell Sherman were the pianists. The proceeds went to the Juilliard

Dance Scholarship Fund. Three programs containing many first New York performances were offered on Dec. 5, 6 and 13, and repeated on the 7, 12 and 14. The first program was accompanied by the orchestra and included "The Exiles," danced to Arnold Schoenberg's Second Chamber Symphony; "Night Spell" to a String Quartet by Priaulx Rainier; "Lament for Ignacio Sanchez Majias" with music by Norman Lloyd of the Juilliard School staff; and "El Grito" with music by Silvestre Revueltas.

Jose Limon represents the highest form of the dance as an art. The perfection of his technique, the expressiveness of his movements and expressions, his ability to interpret emotion, mood, drama and poetry, make him an outstanding artist. Pauline Koner, too, made a deep impression with her skill and charm. The second program, accompanied by piano, included an abstract dance to a Fantasy and Fugue by Mozart which gave opportunity to show how effective non-programmatic dancing can be. The other three offerings were danced to Schoenberg's Piano Pieces, Op. 11, Aaron Copland's Piano Sonata and Variations and Conclusions from "New Dance" by Wallingford Riegger. The third program, introduced the novelty of a singer in the first two numbers, "The Queen's Epicedium" (Funeral Ode) with music by Henry Purcell played by Harriet Wingreen, harpsichord, Moshe Amitay, cello, and Betty Jones, soprano, who sang and danced beautifully, and "La Malinche" with excellent music by Norman Lloyd. The scoring was for trumpet, percussion, piano and soprano. The last number was the remarkable ballet for four dancers based on Shakespeare's "Othello" and named "The Moor's Pavane." Limon, Lucas Hoving, Pauline Koner, and Betty Jones gave it an unforgettable performance.

THE DANCE: REVIEW

Some of the Significant Developments In the Field During the Past Year

By JOHN MARTIN

ONCE again, according to precedent, it is time to count our blessings—or to discount them, as the case may be—before we say good-bye to the old year.

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Toward something of the same end, the B. de Rothschild Foundation was established for the purpose of supporting modern dance in various ways, including the sponsorship of an annual New York season. Thus far, it has not gone into action, but the organization itself is apparently completed, and we can hope, at least, for concrete results.

Kirstein and City Center

A major institutional event was the appointment of Lincoln Kirstein as managing director of all the New York City Center producing activities. Since it was Mr. Kirstein's pronounced success as director of the New York City Ballet that brought about the widening of his responsibilities, the dance itself inevitably takes some of the honors. What he may accomplish in the related fields of drama and opera remains, of course, to be seen, but the official recognition of the standards he has maintained for the ballet as standards also to be aimed at in the related arts is valuable all around.

The New York City Ballet has itself set standards during the year that belong definitely in the picture. For one thing, its first Continental tour of five months during the spring and summer served to open European eyes to the fresh directions and superior accomplishments of the ballet in America, and can scarcely be overestimated as propaganda for American culture. The fact that Europe was impressed naturally impressed us at home too, and the result is the longest continuous run (twelve weeks) ever to be attempted by a repertory company in New York. It looks as if a really substantial ballet audience has developed hereabouts, and that is progress.

Ballet Theatre, though it has spent most of its time on tour, has not been lethargic by any means. It made a bold experiment last spring by playing a season in a movie theatre along with a picture (and a very bad one), and if the result was negative, at least it cleared the ground so that that

mistake will not have to be made again. It has also been the only ballet company to date to show full-length ballets on television, which is quite an accomplishment. Especially cheering was the company's New York season, which for both artistry and entertainment was quite the best it has given us in years.

New Company

The year has also seen the formation of a new small ballet company by Mia Slavenska and Frederic Franklin, which, though designed specifically for touring, proved to be well above touring company standards in personnel, imagination and taste. When it came into New York for a brief visit, with Alexandra Danilova as guest artist, its success with two new ballets of refreshingly theatrical character (by Valerie Bettis and Zachary Solov, respectively) indicated that the non-abstract ballet with both eyes focused on the theatre has a definite place.

Distinguished visitors from abroad included the Sadler's Wells Theatre Ballet, the Dancers of Bali, and the National Theatre of Greece, all of which had distinctive values to contribute to various aspects of our own dance arts.

As for personal adventures of note, there was Alicia Markova's return to this country after several years' absence, only to prove herself an even greater artist than ever; and Nora Kaye's complete conquest of the lowly field of the Broadway revue in the current

BALLERINA ON BROADWAY



Elleen Darby, Graphic House

Nora Kaye, of New York City Ballet, in "Two's Company."

"Two's Company." In their separate ways, both are intriguing items.

The Week's Events

The performances this week, chiefly by the two ballet companies now in residence, are as follows:

New York City Ballet City Center

TODAY (Mat.)—Mother Goose Suite, Swan Lake, Kaleidoscope, Pied Piper; (Eve.)—Serenade, Firebird, Harlequinade, La Valse.

TUESDAY—Concerto Barocco, Age of Anxiety, Concertino, La Valse.

WEDNESDAY—The Duel, Metamorphoses, Harlequinade, Bourree Fantastique.

THURSDAY—Picnic at Tintagel, Metamorphoses, Scotch Symphony, Pied Piper.

FRIDAY—Tyl Ulenspiegel, Concertino, The Cage, Symphony in C.

SATURDAY (Mat.)—The Duel, Swan Lake, Interplay, Bourree Fantastique; (Eve.)—Serenade, Prodigal Son, Sylvia Pas de Deux, La Valse.

NEXT SUNDAY (Mat.)—Concerto Barocco, Metamorphoses, Scotch Symphony, Cakewalk; (Eve.)—Four Temperaments, The Cage, Harlequinade, Bourree Fantastique.

Slavenska-Franklin Ballet Century Theatre

TODAY (Mat.)—Portrait of a Ballerina, Streetcar Named Desire, Nutcracker Suite; (Eve.)—Symphonic Variations, Streetcar Named Desire, Mille Filles, Nutcracker Suite.

TUESDAY, WEDNESDAY, THURSDAY—Symphonic Variations, Streetcar Named Desire, Mille Filles, Nutcracker Suite.

FRIDAY—Symphonic Variations, Streetcar Named Desire, Don Quixote Pas de Deux, Nutcracker Suite.

SATURDAY (Mat. and Eve.)—Symphonic Variations, Streetcar Named Desire, Mille Filles, Nutcracker Suite.

Other Events

HOLIDAY FESTIVAL, Henry Street Playhouse, 466 Grand Street (Playhouse Dance Company, Alwin Nikolais, director).

TODAY (2:30 and 4:30), MONDAY and WEDNESDAY (2:30)—Merry-Go-Elsewhere, Fable of the Donkey, Indian Sun.

TUESDAY (2:30)—Shepherdess and the Chimneysweep, Lobster Quadrille, Sokar and the Crocodile.

Next Sunday

ISRAEL FOLK DANCE FESTIVAL, Hunter College Assembly Hall; 8:30 (Benefit Jewish National Fund).

Twenty-four Israeli folk dances, directed by Fred Berk, plus guest appearances by American Square Dance Group, Margot Mayo, director; and Shoshana Damari, singer.

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programs con- performances and repeated on am was accom- included "The enberg's Second ell" to a String-ament for Ig- sic by Norman staff; and "El evueltas.

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JAN - 1953

REVIEWS OF THE MONTH

José Limón and Company

Concert Hall
Juilliard School of Music
December 5-7, 12-14, 1952

THE series of concerts given by José Limón and his Dance Company in December in the Concert Hall of the Juilliard School of Music for the benefit of the Juilliard Dance Scholarship Fund was a triumph both for Mr. Limón, who danced magnificently, and for modern dance. The repertoire consisted of eleven works, six of them new to New York and a seventh a revival. All of them were intellectually and emotionally demanding. Yet large audiences greeted them with heartfelt enthusiasm. There is unquestionably an audience for contemporary dance of the highest type if only the artists are able to reach it without incurring backbreaking expenses or running afoul of technical obstacles.

Pauline Koner was guest artist once again with the company, and Doris Humphrey was artistic director. Frederick Prausnitz conducted the Juilliard Orchestra in the scores for three of the works.

The first of the three programs was presented on December 5 and 7. It was made up of Mr. Limón's *The Exiles*, in its New York premiere; Miss Humphrey's *Night Spell*, in its New York premiere; Miss Humphrey's *Lament for Ignacio Sanchez Mejias*; and Mr. Limón's *El Grito*, in its United States premiere.

The Exiles was first performed at the Third American Dance Festival at Connecticut College, New London, in August 1950. It is a study of Adam and Eve, set to Arnold Schoenberg's *Second Chamber Symphony*, with decor by Anita Weschler and costumes by Pauline Lawrence. Mr. Limón has entitled the first movement *The Flight*, and the second movement *The Remembrance*. A psychological clue to the work is the quotation from Milton's *Paradise Lost*: "They, looking back, all the eastern side beheld of Paradise, so late their happy seat." In this work Mr. Limón has established a mood of terror and compulsion and a picture of two hapless beings cling-

ing together but the structure of the composition is not as clear as its dramatic motivation. It does not develop to a climax or unfold consistently. The music seems just right in mood, although it does not offer much in the way of rhythmic stimulation. The lighting was highly imaginative and skillful, as it was for all of the works in the series.

Miss Humphrey's *Night Spell* had its world premiere at the Fourth American Dance Festival at New London in August 1951. It is set to Priaux Rainier's String Quartet, with a set by Charles Oscar and costumes by Miss Lawrence. It is a fantastic dream vision. "Things of the night, riding the wind, beset the sleeper." Finally, the spell breaks. The dancers are The Sleeper and three Night Figures. The high point of the work is a beautiful duet between The Sleeper and one of the Night Figures. The work was vividly danced by Mr. Limón, Betty Jones, Ruth Currier, and Lucas Hoving. Miss Lawrence should change Mr. Hoving's costume, however, for it looks like a maternity gown. *The Lament* remains one of the masterpieces of modern dance and it was memorably performed by Mr. Limón, Miss Ide, and Ellen Love, although the women overdid the spoken lines.

El Grito was first performed at the Palacio de Bellas Artes in Mexico City in November 1951. It is set to music by Silvestre Revueltas, the orchestral suite arranged from his score for the film *The Wave*. Jose Revueltas, brother of the composer, wrote the libretto. "El Grito is the Shout or Cry, the Awakener. In his hands are the strands that are woven into a net. The making of the net gives joy to those making it, and, seeing that it is good, they celebrate the accomplishment. Then come the Silencers and their dark triumph. But the Shout resurges and is brought back to life by those he awakened." Mr. Limón has succeeded in making good sense out of this tortured allegory, although there are passages of "filler" in this long composition. The net is actually woven with rope in a passage of great ingenuity. Especially fine is a passage reminiscent of Miss Humphrey's *Water Study*, in which the dancers are flung across the stage in a series of wave-like impulses. Mr. Limón and his augmented com-

pany danced the piece fervently. The Juilliard Orchestra played the score.

The second program, given on December 6 and 12, consisted of Miss Humphrey's *Fantasy and Fugue in C major and Fugue in C minor*, first given at New London in August 1952, in its New York premiere; Mr. Limón's *The Visitation*, first given at New London in August 1952, in its New York premiere; Miss Humphrey's *Day on Earth*; and a revival of Miss Humphrey's *Variations and Conclusion from New Dance*, first performed at the Bennington College School of the Dance in August 1935.

Miss Humphrey's Mozart visualization is an abstract composition of great plastic strength and lyric beauty. Her decor is functional and Miss Lawrence's costumes are tasteful if a bit cumbersome. The work was exquisitely danced by Miss Jones, Lavina Nielsen, Miss Koner, Miss Currier, Mr. Hoving, and Mr. Limón. The duet of Miss Koner and Miss Currier, set to the *Fugue in C major*, is another of Miss Humphrey's happiest inventions of recent years. Julian Stein and Russell Sherman were the pianists.

The Visitation is based on the legend of the Annunciation. It is set to Schoenberg's *Piano Pieces, Op. 11*, just about the last music in the world one would associate with dance, yet amazingly enough the music helps the movement. The decor is of the simplest, merely a board and a bench, but Mr. Limón has created a dance of startling originality of line and emotional intensity. It reminded me of Martha Graham's *Lamentation* in its economy of means and sculptural solidity. Miss Koner and Mr. Limón, as the Man and His Wife, danced magnificently, and Mr. Hoving was only slightly less effective as The Stranger who brings the tidings of the birth.

Variations and Conclusion from New Dance should be a challenge to our second generation modern dancers to concentrate on architecture, counterpoint, and abstract lyrical beauty. It has lost none of its freshness through the years, and it is pure dance, as pure as Balanchine's *Serenade* or the *Legong* of the Balinese dancers. Wallingford Riegger's music, played by Mr. Stein and Mr. Sherman, was also as bright and vigorous as ever. The large company danced it with complete devotion.

The final program was made up of Mr. Limón's *The Queen's Epicedium*, in its New York premiere; Miss Humphrey's *Night Spell*; and Mr. Limón's

La Malinche, and *The Moor's Pavane*. *The Queen's Epicedium* was first performed at New London in August 1952. It is mimed and danced to Purcell's music for the death of Queen Mary in 1695. Miss Jones sang the vocal solo and the dancers were Miss Ide, Miss Currier, and Miss Nielsen. Harriet Wingreen played the harpsichord, and Moshe Amitay played the cello part. It is a static, rather pointless dance that adds little to the music. The other works on the program were superbly danced, however, and soon made one forget the funereal fripperies of *The Queen's Epicedium*. Miss Koner and Mr. Limón were especially powerful in *La Malinche*.

R. S.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

JAN 1 - 1953

Jose Limon Introduces Six Works In His Juilliard Dance Concerts



Robert Perry

José Limón and Letitia Ide in Mr. Limón's *The Exiles*

SIX of the eleven works performed by José Limón and his Dance Company in the Concert Hall of the Juilliard School of Music on Dec. 5, 6, 7, 12, 13, and 14, for the benefit of the Dance Scholarship Fund, were new to New York. And another of the eleven, Doris Humphrey's *Variations and Conclusion* from *New Dance*, created in 1935, had not been seen in many years. Mr. Limón danced magnificently through-

out the series, and his company was also inspired. The repertoire was a distinguished one and a convincing answer to those who have complained that there is a dearth of first-rate modern dance works. There is no lack of interesting and valuable compositions or brilliant dancers. There is no chance to see them sufficiently.

The first program, presented on Dec. 5 and 7, was made up of Mr.

(Continued from page 5)

Limón's *The Exiles*, in its New York premiere; Doris Humphrey's *Night Spell*, also in its New York premiere; Miss Humphrey's *Lament for Ignacio Sanchez Mejias*; and Mr. Limón's *El Grito*, in its first performance in the United States. *The Exiles* was first performed at the Third American Dance Festival at Connecticut College, New London, in August, 1950; and *Night Spell* had its world premiere at the fourth festival in New London, in August, 1951. *El Grito* was first performed at the Palacio de Bellas Artes, Mexico City, in November, 1951, under the title *Redes (Nets)*.

The libretto for *El Grito* was conceived by José Revueltas, brother of the late Silvestre Revueltas, whose music is used for the dance work. The score for *El Grito* will be familiar to motion-picture-goers as the music composed for the film, *The Wave*. It was later arranged as a symphonic suite. *El Grito* is not an abstract dance composition, but it deals with universal themes. The program note explains: "*El Grito* is the Shout or Cry, the Awakener. In his hands are the strands that are woven into a net. The making of the net gives joy to those making it and, seeing that it is good, they celebrate the accomplishment. Then come the Silencers and their dark triumph. But the Shout resurges and is brought back to life by those he awakened."

Mr. Limón has divided the work into continuous episodes, called *The Awakening*, *The Net*, *The Festival*, *The Silencers*, and *The March*. The Net is woven by the dancers with a long rope that is worked into ingenious patterns without impeding the flow of the movement. Black masks symbolize the triumph of the Silencers. Some of the movement for the large group is reminiscent of Doris Humphrey's *Water Study*. The whole work has a folk-like quality, and the group composition in several passages is masterly. Mr. Limón has not succeeded, however, in maintaining a steady development, and the Revueltas score, for all its pungency and evocation of nature, is much too long for his purposes.

Frederick Prausnitz and the Juilliard Orchestra provided a vigorous, if rhythmically variable, accompaniment. The lighting for *El Grito*, as for all of the works in the series, was extraordinarily imaginative and subtly worked out. Consuelo Gana's costumes were appropriately peasant-like in style.

The Exiles

The *Exiles*, and *Night Spell* were reviewed in *MUSICAL AMERICA* at the time of their world premieres. Mr. Limón's *The Exiles*, choreographed by Arnold Schönberg's Second Chamber Symphony is a study of Adam and Eve. Mr. Limón has quoted as a program note the lines from Milton's *Paradise Lost*: "They, looking back, all the eastern side beheld/ Of Paradise, so late their happy seat." The first movement is entitled *The Flight*, and the second *The Remembrance*. The work succeeds in conveying an atmosphere of terror, bewilderment, and bitter remorse, although in some passages it seems to be marking time. It reveals a growing inventiveness and plasticity in Mr. Limón's choreography. Anita Weschler's décor is helpful, and Pauline Lawrence's costumes are properly abstract in style. Mr. Limón danced superbly in it, but Letitia Ide was heavy and sluggish in her movement. The orchestra performed the difficult score with great emotional intensity.

Miss Humphrey's *Night Spell* contains one of her most beautiful duets. To *The Sleeper* appear three Night Figures, "riding the wind". One of them helps him "to re-order the menace of the nightmare into remembered kindness and comfort." Finally the threatening visions dissolve. Priaulx Rainier's String Quartet provides admirable musical background for the work; Charles Oscar's set is evocative; and Miss Lawrence's costumes are good, except that of the male Night Figure, which resembles a maternity gown in voile. Mr. Limón, Lucas Hoving, Betty Jones, and Ruth Currier all danced the work vividly. There is no need to praise Miss Humphrey's *Lament for Ignacio Sanchez Mejias* or Mr. Limón's performance in it at this late date. It has become a classic of modern dance.

The second program, presented on Dec. 6 and 12, was made up of Miss Humphrey's *Fantasy and Fugue in C major and Fugue in C minor*, an abstract work set to music by Mozart, in its New York premiere; Mr. Limón's *The Visitation*, in its New York premiere; Miss Humphrey's *Day on Earth*, familiar to New York audiences; and a revival of Miss Humphrey's *Variations and Conclusions* from *New Dance*, one of the choreographic masterpieces of modern dance.

Mozart Visualization

The Mozart visualization by Miss Humphrey had its world premiere at New London in August, 1952, and was reviewed with the other new works in *MUSICAL AMERICA* at that time. It is a lovely work and it was movingly danced, especially by Pauline Koner, guest artist with the company, and by Miss Currier and Mr. Limón. But all of the dancers were inspired by the choreography and music. The others in the cast were Miss Jones, Lavina Nielsen, and Mr. Hoving. Miss Humphrey's décor, especially the transparent curtain on the stage left, behind which some of the work was danced, was functional and ingenious, and Miss Lawrence's costumes were handsome. The pianists were Julian Stein and Russell Sherman.

The *Visitation* had its world premiere at New London in August, 1952. It is based on the legend of the Annunciation, and the characters are The Man, His Wife, and The Stranger. Schönberg's Piano Pieces, Op. 11, are used as musical background. It is a composition of startling plastic beauty and dramatic power. Mr. Limón has used a plank and a bench in the dance with creative imagination. Both he and Miss Koner were at the peak of their powers in the work. As The Stranger, Lucas Hoving was somewhat weak in movement but dramatically sensitive. Julian Stein played the Schönberg pieces well. Curiously enough, they made excellent dance music.

The excellent cast for Miss Humphrey's *Day on Earth* included Mr. Limón, Miss Ide, Miss Currier, and Sally Hess, as the Child. Mr. Stein played the Aaron Copland Piano Sonata, which forms the musical background of the work, with imagination. The choreography of Miss Humphrey's *Variations and Conclusion* from *New Dance* seems if anything more impressive in design and eloquent in lyric spirit today than it did seventeen years ago. The large group danced the work with flawless unity of style and technical virtuosity. Mr. Stein and Mr. Sherman played Wallingford Riegger's stirring two-piano score for the work vigorously.

The third program was given on Dec. 13 and 14. It was made up of

Mr. Limón's *The Queen's Epicedium*, its New York premiere; Miss Humphrey's *Night Spell*; and two familiar works by Mr. Limón, *La Malinche*, and *The Moor's Pavane*. The Queen's Epicedium is set to Henry Purcell's anthem for the funeral of Queen Mary in 1695. There are three dancers, one of whom represents the dead queen, while the others enact the pageantry of grief mentioned in the Latin poem. The funereally black décor and costumes are by Pauline Lawrence. Actually, the work is little more than a tableau set to music, which would be just as effective without it. Betty Jones, who is an excellent singer as well as dancer, was the vocal soloist; Harriet Wingreen played the harpsichord; and

Moshe Amitay was the third dancer. Three dancers were Currier and Miss Koner, Mr. Hoving, gave a luminous performance in *La Malinche*; and they Miss Jones in a tragic interpretation of *The Moor's Pavane*.

Once again the Juilliard School of Music deserves the thanks of the lovers, as it did last year when Martha Graham gave of benefit concerts for the Dance Scholarship Fund. The dance department and sources at the disposal of temporary artists the school is contributing greatly to the progress of the art.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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MUSICAL AMERICA
NEW YORK, N. Y.

JAN 1- 1953

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Robert Perry

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This Clipping From

Musical Courier
New York NY
Jan 1/53

New York Has Dance Series

By Rosalyn Krokover

Dance lovers had no cause to complain for lack of activity during the last fortnight. There were no less than three companies in full operation—the New York City Ballet at the City Center, the newly organized Slavenska-Franklin Ballet almost around the corner at the Century and the Limon Dance Company, with Pauline Koner, uptown at Juilliard. So, whether ballet or contemporary dance was your dish, there was nothing but the best from which to choose.

Jose Limon was presented by the Juilliard School of Music in a series of six concerts, during the week-ends of Dec. 5 and 12, at the School's Concert Hall. Five of the works presented—The Exiles, Night Spell, Fantasy and Fugue in C Minor (Mozart), The Visitation and The Queen's Epicedium—were new to New York and one, El Grito, received its first performance in America. The performances were under the artistic direction of Doris Humphrey and the costumes for all of the works, with the exception of El Grito, were by Pauline Lawrence.

It would be difficult to find a dance unit before the public today with such complete artistic finish. Every detail, whether it be movement, costume or prop, is always neat, tidy and in place. There is an aura of belief and respect projected by the dancers for what they are doing that virtually borders on religion. In short, for all those who are followers of the contemporary American dance, this is pretty close to the ultimate.

Exiles, Night Spell, El Grito Premiered

The first of the three premieres on Dec. 5, was The Exiles. Choreographed by Limon to music listed as Schonberg's Second Symphony, the dramatic content is based on the lines from Milton's Paradise Lost: "They, looking back, all the eastern side beheld . . ." It is virtually impossible to stretch this theme, in terms of dance, to the length of Schoenberg's music and retain interest. Nor can it be truthfully said that Limon and his partner, Letitia Ide, accomplished the impossible, even though there were fine moments in the piece. It is a work that deals with suffering; and a little suffering expressed in any artistic form goes a long way.

Night Spell had choreography by Doris Humphrey and music by Priaulx Rainier. It is a charming work, beautifully danced by Limon (The Sleeper), Lucas Hoving, Betty Jones and Ruth Currier (Night Figures). The nightmares, the terrors, the many things that beset the sleeper are not forced by Miss Humphrey. Sequences unfold with ease and elegance; the dance flows as it tells its story. There is no pounding away at ideas, a fault that asserts itself only too often in contemporary choreography.

Miguel Covarrubias commissioned El Grito when Limon was in Mexico. It was first produced in Mexico City at the Palacio de Bellas Artes in 1951. The music is by Silvestre Revueltas and the costumes by Consuela Gana.

Divided into five sections—The Awakening, Net, Festival, Silencers and March—it reveals Limon's ability in composing for a large group. There are twenty dancers, in addition to Limon, and with



JOSE LIMON and PAULINE KONER

them he has devised some interesting and fresh ideas. The work is generally gay in mood and pleasant to watch.

Koner Appears as Guest

On Dec. 6, the guest artist, Pauline Koner, appeared in both new works. Fantasy and Fugue in C Major and Fugue in C Minor, was a Doris Humphrey work skillfully set to the Mozart score. It was pure dance, in the best of taste, admirably performed by Betty Jones, Limon, Lavina Nielsen, Hoving, Pauline Koner, Ruth Currier and, toward the end, the entire group. Visitation, with Limon choreography, utilizes Schoenberg's Piano Pieces, Op. 11. The dance is based on the legend of the Annunciation, in which the lives of two lowly human beings—Ahman (Limon) and his wife (Koner)—were transfigured after a visit by a celestial messenger (Hoving). The tale is told with conviction and it affords Koner an excellent opportunity for a brilliant dramatic characterization.

Queen's Epicedium Bows

The Queen's Epicedium was perhaps the least successful of the new pieces. It was choreographed by Limon to music of Purcell, but while everything was kept within the style of period and mood, the final result was somehow dull. Ide, Currier and Nielsen were the dancers and the score was sung by the dancer Betty Jones.

The familiar works presented during the season were Lament for Ignacio Sanchez Mejias, Day on Earth, Variations and Conclusion from New Dance, La Malinche and Moore's Pavane. The Juilliard Orchestra was under the direction of Frederick Prausnitz and the pianists were Julian Stein and Russell Sherman.

This Clipping From
DANCE
NEW YORK CITY

FEB - 1953

Jose Limon and Dance Company
Pauline Koner, Guest Artist
Doris Humphrey, Artistic Director
Juilliard School of Music
December 5, 6, 7 and 12, 13, 14

Artistic creation, by its very nature, is an act of courage and affirmation. And the work that emerges — if it is to qualify as true art — must be larger than life — must present life not only as it is, but as it might be.

Yet even among reasonably serious artists

(continued on page 54)



this is not always the case. They often shy away from the struggle toward nobility of self and nobility of work. They are satisfied merely to reproduce life, but not to illumine it. And so the spectator is denied his right to share in the climb toward a higher human destiny.

Perhaps that's why we came away from the season of Jose Limón and his Company with a special feeling of gratitude — and why, rather than submitting our usual descriptive review, we'd like to discuss the concerts in the light of their relationship to this fundamental artistic precept. For, each of their eleven works reaffirmed some basic human variety. Yet they were for the most part genuine kinesthetic experiences.

The occasional exception — where moralism took precedence over dance — occurred in Mr. Limón's works. For example, his "El Grito" (Revueltas), which received its American premiere, told of the triumph of right over might. It did so in terms of Mexican peasants rising against their black-hooded oppressors.

Until the arrival of the oppressors, the idea was expressed in dance terms of simplicity and vigor (including a peasant festival dance so full of exuberance that one would like to see it done as a separate pure-dance work). But in the final moments of rebellion, the dance came perilously close to becoming a tract.

In Mr. Limón's "La Malinche" (Lloyd) the same theme of right over oppression was given the wholly suitable format of a little Mexican morality play about a repentant traitress who returned from the dead to free her beleaguered people from the Spaniards.

Mr. Limón's "The Exiles" (Schoenberg) treated the Adam and Eve legend as a rite of human maturing. Through weighted, strangely compelling movements, the two isolated humans (Mr. Limón and Letitia Ide) discovered each other and were drawn into the first experience of adulthood. They fearfully rejected their grown-up state, but finally accepted it and wandered off close together, bodies bent low, legs swinging slowly forward and back.

Like "The Exiles", Mr. Limón's "The Visitation" (Schoenberg) asserts that humble men are capable of greatness. This work, which depicts the Annunciation, has deepened greatly since its first presentation at the New London Festival last summer. It now has a glowing, ritualistic quality — with the duet between Miss Koner as the Virgin Mary and Lucas Hoving as the the Angel of the Annunciation, particularly satisfying. Mr. Hoving, who danced with new-found fire and majesty during the entire season, seemed to envelope Pauline Koner in a halo of movement. One could almost see the tautness of fear melt

from her body and the dignity of acceptance take its place.

A dignity of acceptance expressed in formal, rather than dramatic, means permeated "The Queen's Epicedium" (based upon Purcell's lament for the death of Mary of Scotland). Here it was acceptance or resignation in the face of death. It was a lofty classic concept quite different from the forced acceptance that came as a catharsis-after-violence in "The Moor's Pavane" (Purcell). There is no sadness in "The Queen's Epicedium" because it is a tragedy of what must be. But "The Moor's Pavane" (a dance abstraction of the Othello story) is heart-rending, for in it lies the tragedy of what might have been.

Although one feels that the high human aspiration in Mr. Limón's works sometimes speaks alone rather than directly through the medium of movement, this is never true in the works of Doris Humphrey. The dancing always speaks first. Yet even when the action is exuberant as in "Variations and Conclusion from New Dance" (Riegger) or tortured as in "Night Spell" (Rainier), a substrain of quiet maturity is always present.

"Night Spell" has caught the highly condensed quality of a dream. And the dance designs are comparably enriched in texture. The work is a conflict between love and fear enacted within the unconscious. It ends on a boldly affirmative note when the sleeper (Mr. Limón), who has struggled with a tri-partite figure of fear (Lucas Hoving, Betty Jones, and Ruth Currier), awakens to strength and reality through love.

While love is man's path to self-realization in "Night Spell", the dignity of work and the producing of children are the final stabilizers in "Day on Earth" (Copland).

In "Fantasy and Fugue in C Major and Fugue in C Minor" (Mozart) and the "Variations and Conclusion from New Dance" (Riegger), the dignity of communal effort — the triumphant joy of shared energy — and the eternal interplay between individual and group are all expressed in danced movement of unblemished forthrightness. In these works — with no story and no dramatic implications — Miss Humphrey actually expresses her personal conviction that dance is the purest utterance of mankind.

This faith in her own art reaches what is almost an apotheosis in "The Lament for Ignacio Sanchez Mejías." We have seen this recited-and-danced concept of the celebrated Garcia Lorca poem many times. We have heard its tortured dirge for the death of a bullfighter — and for all young men who die before their time. But its deepest message is one of faith in the immortality of dance.

When, at the end of "The Lament", a voice called out "I sing your elegance and your grace," and the kingly figure of Jose Limón

turned slowly on a pedestal with light streaming down on his head, one saw that faith brought to flower in all its infinite sweetness. And one was grateful to Doris Humphrey, Jose Limón, and their inspired company for having labored so mightily — and succeeded so completely — in presenting the fleeting vision of order that is art.

Mr. Limón was, as usual, assisted by Pauline Koner, Letitia Ide, Lucas Hoving, Ruth Currier, Betty Jones, and Lavina Nielsen. The company was augmented for "Variation and Conclusion" and "El Grito." Some of the works had the benefit of accompaniment by the Juilliard Orchestra or smaller combinations thereof, led by Frederic Prausnitz, Julian Stein and Russell Sherman were the pianists. And the Juilliard Dance Scholarship Fund was the recipient of the proceeds.

This Clipping From
SCHOOL & SOCIETY
NEW YORK, N. Y.

JAN 24 1953

The Juilliard School of Music, haven of the modern dancer, presented José Limon and his company for six performances in December when the new dances, which had their premiere in August at the Connecticut College Dance Festival, were performed. These included the Mozart composition already mentioned, by Doris Humphrey, and "The Queen's Epicedium" (Purcell), "The Visitation" (Schoenberg), and "El Grito" (Revueltas), all created by Limon. It has been said that "the artist must make visible a mystery," and Humphrey, who proves once more that she is the genius of modern-dance creators, is at one with Mozart in the "Fantasy and Fugue" in projecting the essence of the eternal mystery at the heart of life and providing a catharsis which ennobles the onlooker as it sows humility and reaps exaltation. There are great vitality and exhilaration, charged with wonder, in the opening movement danced by Limon, Lucas Hoving, Betty Jones, and Lavina Nielsen as befits the sonorous introduction, with Limon monumentally poised like a figure from classical myth. Pauline Koner and Ruth Currier spin a ritualistic mood whose brightness, tenderness, and reverence are of the soothing excitations evoked by love when it serves as communion, subtly, as colors blend at day's end. The closing movement spreads and exalts in a triumphant summation the mystery made visible for us to conjure with. Here Humphrey has achieved a classic quality in what is by now a traditional modern style uniquely her own. The artificiality so apparent in classical ballet, which operates on another level of tensions, is replaced by complete freedom and ease, and the fluid unfoldment has the spontaneity of waves approaching, breaking, and embrodering the shore with fleeting iridescence.

Limon's "Epicedium," sung in Latin by Betty Jones and with Letitia Ide as the Queen, is a completely formalized pattern of grief and as such, while beautiful in style and composition, has a static quality. We applaud the artists but are not moved. Limon's "The Visitation" derives from the Biblical legend of the Annunciation in which Limon portrays Joseph; Pauline Koner, Mary; and Lucas Hoving, the Heavenly Messenger. Its emphasis is on the pictorial and is highly formalized as it centers on a board upon which Joseph, the carpenter, works, and which evolves as the cross of Christ. The dance is permeated with a sense of the eternal mystery and the humility and tenderness of an implicit sanctity. It is a moving dance, perceptive both in its conception and throughout its presentation, and is beautifully performed with reverence of the heart and spirit highlighting the movement.

The Mexican-born Limon, who now performs and directs in the school of modern dance of the Academia Nacional de la Danza, rightly draws on his native folk-lore. In "El Grito," to a score by Silvestre Revueltas, he spins a fascinating ensemble dance first performed with his Mexican dancers in Mexico City at the Palacio de Bellas Artes. The men are fishermen, and the dance employs patterns that evolve from the weaving and function of the nets. The celebration of their accomplishment is interrupted by the ominous Silencers who challenge and triumph over the men only to have El Grito (the Awakener) rouse and fire them to triumph in turn. Lacking an indigenous company, the dance is handicapped, but the material is there, fresh, serenely lyrical, and dramatically

urgent. It provides an excellent balance in a bill limited to principal dancers exclusively.

JOSE LIMON & COMPANY

In de Julliard School of Music te New York had men de gelegenheid de kleine Mexicaanse groep van José Limon terug te zien, waarvan Lucas Hoving (Nederlander) deel uit maakt.

„*Fantasy and Fugue in C Minor*”, op muziek van Mozart, in choreografie van Doris Humphrey, bood de dansers gelegenheid hun prestaties te laten zien: de lyrische Betty Jones en Lavina Nielsen, de dynamische Pauline Kerner, José Limon en Lucas Hoving. Het is een plezierig werk, doch ook niets meer.

„*The Visitation*” van de choreograaf Limon is naar de legende van de Annonciatie. Twee mensenlevens veranderen geheel na het bezoek van de Hemelse Boodschapper. Het is prettig dat de betekenis van de handeling in het programma wordt verklaard, daar deze niet over het voetlicht wordt gebracht. Men bezigde muziek van Arnold Schoenberg's Opus 11. „*Day on Earth*”, op muziek van Aaron Copland, in choreografie van Humphrey, laat de geschiedenis van ieder mensenleven zien: het werk, de liefde en de poging het familieverband te handhaven, de inspanning en ontspanning en het eeuwige belang van de toekomstige generatie en de hoop die hierop is gericht. Misschien een prozaïsch onderwerp, doch door Limon als de Man, Letitia Ide als de Vrouw, Ruth Currier als het Jonge Meisje en Sally Hess als het Kind tot een prachtige conceptie geworden.

„*Variations and Conclusions from New Dance*” (muziek Wallingford Riegger) van Doris Humphrey, dat reeds in 1935 werd uitgevoerd in de Bennington College School of the Dance, is geheel tot leven teruggekeerd en een frisse tussenvoeging in het huidige repertoire.

In de vele vondsten van de choreografie meent men inderdaad met een huidige danszetting te maken te hebben: vitaal, fris en levend.

„*The Queens Epicedium*” (muziek Purcell) plaatste



Lucas Hoving, José Limon en Betty Jones
in „*The Moors Pavana*”

Betty Jones zowel als danseres als als zangeres op het toneel in haar dodenzang voor de gestorven souverain. Letitia Ide vertolkte de rol van Koningin met Ruth Currier en Lavina Nielsen die de zang mi-meerden. Als Limon hiermee wilde bewijzen dat hij een dans kan componeren op een elegie dan deed hij goed, doch hij kan dit verder maar beter vergeten.

„*La Malinche*” (muziek Norman Lloyd) en „*The Moors Pavana*” (Purcell) bleken nog tot de beste creaties van Limon te behoren. Wij bespraken beide werken reeds eerder. — „*El Grito*” (De Schreeuw of de Ontwakende), op muziek van Silvestre Revueltas en naar

gegeven van diens broer José, werd vroeger reeds opgevoerd onder de titel „*Nets*” (Netten). De choreograaf

beeldt hier de afhankelijkheid van de visser uit aan de netten die hij zelf knoopte, en de strijd om het bestaan met deze netten. Limon vertolkt zelf de hoofdrol van de Ontwakende tegen zijn onderdrukkers. Een gegeven met veel inhoud waarvoor Limon de juiste weergave wist te vinden in het danspatroon.

„*Night Spell*”, op muziek van Priaux Ranier, in choreografie van Doris Humphrey, wordt gedanst door Limon, Hoving, Jones en Currier. Het heeft dezelfde tekorten als „*Exiles*” op muziek van Arnold Schoenberg met Limon en Ide als de uitgestoten, die in de wildernis leven. In dit laatste werk zijn het allegorische figuren die men zowel kan plaatsen als de verdrijving uit het Paradijs, als in het hedendaagse vraagstuk der ontheemden. Het was in uitbeelding iets te ouderwets en dat is jammer vooral voor Limon die zo'n waardig danser is.

„*Lament for Ignacio*”, naar een gedicht van Lorca, op muziek van Norman Lloyd, is nog immer een van Humphrey's beste werken. De stem van Ellen Love begeleidt de figuur van het noodlot (Ide). Limon zelf vertolkt de Matador „*Ignacio*”.

JENNIE SCHULMAN

MAR 29 1953

THE DANCE: REPERTORY

Graham and Limon Head Season at the Alvin

By JOHN MARTIN

DETAILS of casting and the full schedule of performances of the forthcoming "American Dance" season at the Alvin Theatre under the auspices of the B. de Rothschild Foundation for the Arts and Sciences make assurance doubly sure that this will be the most impressive modern dance series in a number of years. It is not, to be sure, in any sense a cross section of the modern field, since, except for José Limon and his company, of which Doris Humphrey is artistic director, it concentrates exclusively upon Martha Graham and her "alumni." Nevertheless, it contains some proved masterpieces as well as a generous quota of novelties, and looks like a thoroughly stimulating event.

The single world premiere on the schedule is Miss Humphrey's "Deep Rhythm" set to music of Carlos Surinach. Both music and choreography were especially commissioned by the Rothschild Foundation. In the Limon company Pauline Koner will again be guest artist, and others will be Lucas Hoving, Betty Jones, Ruth Currier and Lavina Nielsen.

Casting Plans

Miss Graham has some interesting casting planned for her portion of the repertoire. For one thing, she has invited Jane Dudley to return to her memorable original role of the Ancestress in "Letter to the World." Pearl Lang will have the speaking role in the same work. John Butler will be the lover and Robert Cohan will be "March."

In "Appalachian Spring" Miss Graham and Mr. Butler will dance the two chief roles at the first presentation, and will be succeeded thereafter by Miss Lang and Stuart Hodes. Bertram Ross will be the preacher. In "Night Journey" Mr. Ross will be Oedipus, with Mr. Hodes and Natanya Neumann in the other supporting roles. "Canticle for Innocent Comedians," in which Miss Graham does not appear, will be cast as it was in its premiere at the Juilliard School last season, with Yuriko, Miss Lang, Mary Hinkson, Helen McGehee, Mr. Cohan, Mr. Hodes and Mr. Ross in their former roles.

Miss Lang, in her own compositions, will have the assistance of Mr. Ross, Carol Dellaglio and Bruce Marks. Miss McGehee in her own "La Intrusa" will be assisted by Miriam Cole and Mr. Hodes. Nina Fonaroff will have in her company Jack Moore, Ronne Aul, Mr. Ross and Miss Neumann. Miss

MATA AND HARI



Dwight Godwin

In comedy program at Needle Trades High School Saturday.

Neumann and Anneliese Widman will appear with Merce Cunningham. Thus much of the repertoire has a kind of interlocking character. This is broken by May O'Donnell's "Dance Sonata," in which a company of twelve is headed by Nancy Lang and Robert Joffrey. Miss O'Donnell herself does not appear in it. Incidentally, it has been equipped with new music by Ray Green since its premiere last year.

Simon Sadoff will be the conductor and lighting will be by Jean Rosenthal.

The complete schedule follows:

First Week—April 14-19

TUESDAY—Canticle for Innocent Comedians (Graham-Ribbink), Dance Sonata (O'Donnell-Green), Letter to the World (Graham-Johnson).
WEDNESDAY—Fantasy and Fugues (Humphrey-Mozart), Legend (Lang-Feldman), Deep Rhythm (Humphrey-Surinach), Moor's Pavane (Limon-Purcell).

THURSDAY—Appalachian Spring (Graham-Copland), La Intrusa (McGehee-Calabro), Sea Drift (Fonaroff-McLennan), Night Journey (Graham-Schuman).

FRIDAY—Fantasy and Fugues (Humphrey-Mozart), Rites (Lang-Bartok), The Visitation (Limon-Schoenberg), Deep Rhythm (Humphrey-Surinach).

SATURDAY—Appalachian Spring (Graham-Copland), Sixteen Dances (Cunningham-Cage), Letter to the World (Graham-Johnson).

SUNDAY (Mat.)—Canticle for Innocent Comedians (Graham-Ribbink), The Visitation (Limon-Schoenberg), Dance Sonata (O'Donnell-Green), Night Journey (Graham-Schuman); (Eve.)—La Malinche (Limon-Lloyd), Lazarus (Fonaroff-McLennan), Night Spell (Humphrey-Rainier), Moor's Pavane (Limon-Purcell).

Second Week—April 21-26

TUESDAY—La Intrusa (McGehee-Calabro), Legend (Lang-Feldman), Letter to the World (Graham-Johnson).

WEDNESDAY—Fantasy and Fugues (Humphrey-Mozart), Sea Drift (Fonaroff-McLennan), Night Spell (Humphrey-Rainier), Deep Rhythm (Humphrey-Surinach).

THURSDAY—Appalachian Spring (Graham-

Copland), Sixteen Dances (Cunningham-Cage), Moor's Pavane (Limon-Purcell).

FRIDAY—Canticle for Innocent Comedians (Graham-Ribbink), The Visitation (Limon-Schoenberg), La Intrusa (McGehee-Calabro), Night Journey (Graham-Schuman).

SATURDAY—Dance Sonata (O'Donnell-Green), Night Spell (Limon-Rainier), Rites (Lang-Bartok), Deep Rhythm (Humphrey-Surinach).

SUNDAY (Mat.)—Fantasy and Fugues (Humphrey-Mozart), Lazarus (Fonaroff-McLennan), Moor's Pavane (Limon-Purcell); (Eve.)—Deep Rhythm (Humphrey-Surinach), Night Spell (Humphrey-Rainier), Letter to the World (Graham-Johnson).

The Ballet Theatre announces that it has signed Melissa Hayden to a long-term contract as a full ballerina, along with Alicia Alonso and Mary Ellen Moylan. She will join the company in London next summer during its engagement at Covent Garden. It was in this company that she made her first local appearances as a member of the corps de ballet in 1945. Three years later she left to join the Ballet Alicia Alonso in Cuba, and the next year made her debut with the New York City Ballet.

Incidentally, other dancers who will join the Ballet Theatre for its forthcoming European tour are Helen Murielle and Eric Kristen. Paul Strauss has been engaged as conductor, seconding Joseph Levine, musical director.

Josefina Garcia, in collaboration with Pru Devon, is giving a weekly series of participation sessions in "Song and Dances of Latin America" on Wednesdays at 8 in Studio 849, Carnegie Hall.

THE WEEK'S EVENTS

Horton Troupe at the 'Y' —Shawn Lectures

THIS, being the week before Easter, is a slender one in the matter of performances, but Lester Horton's Dance Theatre is still here for a final appearance today, and Ted Shawn begins a series of Delsarte lectures on Friday.

The schedule is as follows:

Today

CHOREOGRAPHERS' WORKSHOP, Jan Hus House, 351 East Seventy-fourth Street; 8:30. (Trudy Goth, director.)

Program of new compositions.

MATTI HAIM, Washington Irving High School; 8:45. (Benefit New York Cancer Commission and United Jewish Appeal.)

Solo dance-drama, "Vision of Peace, or A Discourse With the Heavens," with lyrics by Miss Haim and music by Theodore Snyder.

LESTER HORTON DANCE THEATRE COMPANY, Y. M. and Y. W. H. A., Lexington Avenue and Ninety-second Street; 2:40.

Seven Scenes With Ballabill, or The Ways of Love (Robinson), The Beloved (Hamilton), Dedications In Our Time (Robinson, Klaus), Face of Violence (Horton).

PAUL SWAN, Studio 90, Carnegie Hall; 8:30. (Evelyn Hansen, pianist.)

Fourteen Quatrains of Omar Khayyam, Musical Lines on the Canvas of Space, At the Circus, French Country Fete, Mon Homme, Spider Web, Moonlight Sonata, Romance of Sibelius, Oriental Fantasy.

Friday

TED SHAWN, Ethnologic Dance Center, 110 East Fifty-ninth Street; 5.

Lecture: "Delsarte—the Man and His Philosophy." (First of a series of four Delsarte lectures.)

Saturday

RUTH MATA and EUGENE HARI and Company, Central High School of Needle Trades, 225 West Twenty-fourth Street; 8:30. (Lothar Perl, pianist.)

Backstage Before Curtain Call, Dance Team, Sports News Reel, Psychoanalyst, Chi-Chum-Bah, Marionette Theatre, In the Circus, Squealer, Modern Art, Carnegie Hall.

Next Sunday

MERRY-GO-ROUNDERS, Y. M. and Y. W. H. A., Lexington Avenue and Ninety-second Street; 1:30 and 3:30. (Doris Humphrey, artistic director; Bonnie Bird, administrative director.) The Enchanted Balloons (Bonnie Bird), The Goops (Eva Desca), Holiday in Israel (Fred Berk).

The annual auditions for the Y. M. and Y. W. H. A. Audition Winners' Concert next season, will be held on June 2. Those who wish to apply should write to Dr. William Kolodney, Educational Director, Y. M. and Y. W. H. A., Lexington Avenue and Ninety-second Street, summarizing their dance background.

Harriette Ann Gray, who will be happily remembered as a member of the Humphrey-Weidman company in the good old days, will make her first local appearance since her removal to the West Coast some years ago. She and a company have been touring for the past two seasons, and are scheduled to appear in New York for the first time on April 11 at the Lexington Avenue "Y."

Talley Beatty and his company, including Lawaune, Dorothy Tucker and Doris White, will be in the new show, "Third Dimensions '53," opening at the Champagne Theatre, Hotel Sutton, on Friday. Performances will be given on Friday and Saturday nights at 8:30 and 11:30 and Sunday afternoons.

This Clipping From
NEW YORK, N. Y.
TIMES

APR 5 - 1953

THE DANCE: TRAVEL

Ballet Theatre—Markova
—Sextet—Slavenska

By JOHN MARTIN

WHEN the Ballet Theatre appears in Newark on April 16, it will be its last times in the vicinity of New York until the end of 1954. Next month it begins a European tour which is scheduled to occupy it for eight months.

Its first week will be played in the San Carlo Opera House in Naples beginning May 4. After that will come three weeks at the Palais de Chaillot in Paris, three weeks at London's Covent Garden Opera House beginning July 13, a week at the Edinburgh Festival beginning Aug. 31, performances in other European cities and also in North Africa. It is expected that there will again be performances for the American occupation forces in Germany as there were on the company's previous tour in 1950. The tour is again being made with the cooperation of the Cultural Relations Division of the United States State Department.

Among the twenty-four ballets to be carried in the repertoire, three will be revivals. They are Leonide Massine's "Aleko," Agnes de Mille's "Three Virgins and a Devil" and Antony Tudor's "Gala Performance." It is expected that several new ballets will be staged in Europe by European choreographers.

The repertory abroad will include otherwise "Billy the Kid," "Caprichos," "Constantia," "Fall River Legend," "Fancy Free," "Giselle," "Graduation Ball," "Interplay," "La Fille Mal Gardée," "Sylphides," "Rodeo," "Schumann Concerto," "Swan Lake," "The Harvest According," "Theme and Variations," "Til Eulenspiegel's Merry Pranks," "Designs With Strings," "Pas de Quatre," and the "Black Swan," "Nutcracker" and "Don Quixote" pas de deux.

Markova in London

Alicia Markova made a triumphant return to the Sadler's Wells Ballet as guest artist on March 16, in the role of "Giselle," which she was the first to dance with this company in the days of its rise to prominence. Though there have been other returns to be celebrated in these early weeks of the Coronation Season—Moirá Shearer's after time out for having a baby, and Margot Fonteyn's after a prolonged illness—there was apparently enough enthusiasm to extend also to this earlier great lady of the company. One paper reports ten minutes of solid applause, sixteen curtain calls and scads of



Martha Wright, who plays the co-Navy nurse from Little Rock in the

TALK WITH

Continued From Page 1

was done at Brandeis University, Tanglewood and by the N. B. C. Opera Television Theatre, as a small step in the direction he would like to travel. If he has any ideas for future development, he is keeping them to himself for now. And he gives credit to other composers—George Gershwin ("Porgy and Bess"), Richard Rodgers (particularly "Carousel"), Marc Blitzstein ("Regina") and Gian-Carlo Menotti ("The Consul")—for exciting achievements in this line.

As to his "Wonderful Town" score, he is not apologizing for it. Why should he? He merely makes the point that if you took away all the words, the music itself would not mean very much. Here Mr. Bernstein was speaking with pride in the composer's calling. If he needs comforting—considering the years "Wonderful Time" will run and the royalties that will accrue, not too much is in order—it may be said that its score is a credit to

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STAR-LEDGER

APR 26 1953

Juilliard dancers to offer program

NEW YORK — "A Demonstration in Dance" is the title of the program featuring Doris Humphrey, Antony Tudor and students of the Juilliard department of dance, which is being presented at Juilliard School of Music next week. The program, which will include lecture-demonstrations by Miss Humphrey and Mr. Tudor, and dances arranged by them especially for these performances, is scheduled for Thursday and Friday evenings, May 7 and 8. The proceeds will go to the dance scholarship fund.

The program will include the first public performance by students of the Juilliard department of dance since its forming last year. They will illustrate Miss Humphrey's and Mr. Tudor's lecture-demonstrations and will perform Miss Humphrey's dance, "Desert Gods" from "Song of the West," and Mr. Tudor's "Exercise Piece," which is receiving its first performance. The music for these dances, by Roy Harris and Arriaga respectively, will be performed by student chamber ensembles of Juilliard school.

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DALLAS, TEX.
NEWS

APR 29 1953

Dance Demonstration

Special to The News
NEW YORK, April 28.—Doris Humphrey and Antony Tudor will give demonstrations in dance with students of the Juilliard School of Music May 7 and 8 in the Juilliard Concert Hall. Proceeds from the two programs will go to the music school's dance scholarship fund.

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NEW YORK, N. Y.
POST

MAY 3-1953

Dance to Aid Juilliard Fund

Doris Humphrey and Antony Tudor will present "A Demonstration in Dance" at Juilliard School of Music Thursday and Friday, proceeds to go to the Dance Scholarship Fund of the school. Program includes first performance by Juilliard students of dance. They will perform Miss Humphrey's "Desert Gods," from "Song of the West," and Tudor's "Exercise Piece."

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HERALD TRIBUNE

MAY 3-1953

DANCE NOTES

Doris Humphrey, a leader in the field of modern dance, and Antony Tudor, noted ballet choreographer, will conduct "A Demonstration in Dance" Thursday and Friday evenings at 8:30 at the Juilliard School of Music in a program given for the benefit of the Juilliard Dance Scholarship Fund. Miss Humphrey will speak on "What Dances Are Made Of" and Mr. Tudor on "Let's Be Basic," and both talks will be illustrated by students of the Juilliard Department of Dance as the demonstrators. The formal dance offerings will be Mr. Tudor's new "Exercise Piece," set to music of the seventeenth-century composer Arriaga, and a scene, Desert Gods, from Miss Humphrey's major work, "Song of the West," with a score by Roy Harris.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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This Clipping From
SHOW BUSINESS
NEW YORK, N. Y.

MAY 4-1953

Dance Intelligence

The New York City Ballet begins its twelfth season at the City Center on Tuesday, May 5th. The opening bill will include *Four Temperaments* (Balanchine - Hindemith); *Lilac Garden* (Tudor - Chausson); *Scotch Symphony* (Balanchine-Mendelssohn); and *Bourrée Fantasque* (Balanchine-Chabrier) . . .

Nora Kaye, who left the N.Y.C. Ballet for Two's Company and Marie-Jeanne who was dancing with the deCuevas Ballet in Europe, will both be back with the N.Y.C. Ballet this season . . .

Principal roles for the revival of Lew Christensen's ballet *Filling Station*, (premiere May 12th) have been assigned to Janet Reed, Michol Maule, and Jacques D'Amboise. For Todd Bolender's new work *The Filly* (premiere May 19th) Maria Tallchief, Diana Adams, Nicholas Magallanes and Roy Tobias will be seen in leading roles. Casts for Jerome Robbins' two new works *Afternoon of a Faun* (premiere May 14) and *Fanfare* (premiere May 26th) will be announced later on . . .

The ovation tendered the three great scions of the modern dance family —Graham, Humphrey and Limón— after the curtain fell on the last performances of the American Modern Dance Company (April 26th), at the Alvin, was extremely moving . . .

Doris Humphrey and Antony Tudor will appear jointly on a program entitled *A Demonstration in Dance* at the Juilliard School of Music on Thursday and Friday

evenings May 7th and 8th at 8:30. Miss Humphrey will lecture on "What Dances Are Made Of", which will be followed by a dance entitled *Desert Gods* from the *Song of the West*.

Mr. Tudor's subject will be "Let's Be Basic" and will illustrate his talk with a new piece to the music of 17th century composer Arriaga, entitled *Exercise Piece*.

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This Clipping From
WEST SIDE NEWS
NEW YORK, N. Y.

MAY 4 1953

Doris Humphrey and Antony Tudor Will Appear at Juilliard School

Doris Humphrey and Antony Tudor, two of the outstanding exponents of the modern dance and ballet, respectively, are scheduled to appear together in a program entitled "A Demonstration in Dance" at Juilliard School of Music, 120 Claremont Avenue, on Thursday and Friday evenings, May 7 and 8.

In this unique program Miss Humphrey and Mr. Tudor will discuss, in the form of a lecture-demonstration, the principles and techniques in their respective fields of the dance. Each lecture-demonstration will be followed by dances prepared especially for this performance by Miss Humphrey and Mr. Tudor.

Miss Humphrey's "Desert Gods" from "Song of the West" will follow her lecture-demonstration, "What Dances Are Made Of." The topic of Mr. Tudor's lecture-demonstration is "Let's Be Basic." His dance, "Exercise Piece" to music by Arriaga, has been arranged especially for this performance.

The "Desert Gods," by Miss Humphrey, is a part of the ballet "Song of the West" which was last seen in the city in 1939. The music by Roy Harris was composed especially for this dance. The costumes were designed for this performance by Pauline Lawrence.

Mr. Tudor's "Exercise Piece,"

which will receive its first performance at the Juilliard "Demonstration in Dance," was arranged especially for this performance to exhibit the various grades of student work in the ballet from the first to the third year. It is probably the first such dance ever arranged by a major choreographer.

The "Demonstration in Dance" is the second major dance season presented at Juilliard School this year. Earlier in the winter Jose Limon and his dance company presented a six-day season at Juilliard School. Last year Martha Graham and her company was also seen in a six-day season at the School.

The major performers in all three seasons are members of the faculty of the Juilliard Department of Dance, which is now in its second year.

As with the Limon and Graham series, the proceeds of the "Demonstration in Dance" will go to the Dance Scholarship Fund at Juilliard School of Music.

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This Clipping From
RIDGEWOOD-B'KLYN, N. Y.
LONG ISLAND ADVOCATE

MAY 7 - 1953

American Dance Opens on May 17

A major new work, still to be titled, along with nine celebrated dance-theatre pieces by Martha Graham will be seen at the Alvin Theatre when Gertrude Macy presents Miss Graham and her full dance company in a special Spring season. Opening Sunday evening, May 17, the seven-performance series continues nightly through Saturday, May 23. Although she was one of the stars of the recent smash hit "American Dance" series, Miss Graham, in the forthcoming Alvin performances, will be offering her first full Broadway season since her appearances at the 46th Street Theatre in the Spring of 1950.

Miss Graham herself stars in the new work, which will be a feature of the opening night. Supporting are three of the featured male dancers in her company.

Miss Graham herself stars in the new work, which will be a feature of opening night. Supporting are three of the featured male dancers in her company, Robert Cohan, Stewart Hodes and Bertram Ross. The young American composer, William Schuman, head of Juilliard School of Music, has provided the special musical score, and the decor is to be by the distinguished Japanese-American sculptor, Isamu Noguchi.

Important revivals and casting

surprises promise to make each of the seven evenings a special event. Returning to the Graham repertory, after an absence of three years, are "Drnk Meadow" (music, Carlos Chavez); "Deaths and Entrances" (music, Hunter Johnson); and "Diversion of Angels" (music, Norman Dello Joio). Again to be seen are "Herodiade" (music, Paul Hindemith) and "Errand into the Maze" (music, Gian-Carlo Menotti), not performer since Miss Graham's season at Juilliard last Spring. To afford a further opportunity to the many turned away during the "American Dance" season, Miss Graham is also presenting "Appalachian Spring" (music, Aaron Copland); "Night Journey" (music William Schuman); "Canticle for Innocent Comedians" (music, Thomas Ribbink); and "Letter to the World" (music, Hunter Johnson).

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HERALD TRIBUNE

MAY 8 - 1953

DANCE

Humphrey and Tudor

By WALTER TERRY

DORIS HUMPHREY, Antony Tudor and students of the Juilliard School of Music's department of dance presented "A Demonstration in Dance" last evening in the Juilliard Concert Hall. The program, which will be repeated this evening, marked the third dance event to be sponsored by the school's new dance wing, now completing its second year of activity. The presentation, though far more modest than the earlier enterprises of last spring and last autumn, which involved Martha Graham and Jose Limon and their companies, was absorbing from start to finish.

Interest was aroused not so much by the performing skills of the student groups as by the caliber of instruction made manifest in their demonstrations. The program, in fact, was so arranged that one felt that he was watching the dancers as they prepared to cross the threshold dividing studio and stage and the watcher could, thereby, see something of training as well as the promise of fulfillment in performance.

Mr. Tudor, assisted by two students as demonstrators (he also did some expert demonstrating on his own), spoke on "Let's Be Basic." His informative and witty talk dealt with the fundamental movements of ballet, with the developing of balletic "line" and with the body-spirit-mind balance essential to the finished artist. After establishing through discussion and demonstration the key points in his system of teaching at Juilliard and explaining that his students had had not more than fifteen months, and as little as four months, training, he presented his company of pupils in a formal but lively classical ballet, "Exercise Piece," to music of Arriaga y Balzola.

The piece itself, elemental technically, was wholly charming as a stage presentation and

achieved its purpose completely in displaying the transition of steps and movements from classroom to theater, from exercise to performance.

Miss Humphrey, representing the field of modern dance, spoke on "What Dances Are Made Of." In her talk, she stressed the need for students to have experience in performing as well as training in techniques and noted that classes in repertory could provide such laboratory instruction for students not yet quite ready for public performance. Next, she turned to the dance work to be demonstrated, the Desert Gods episode from her major creation "Song of the West," and explained how it was composed, what its ingredients were, what problems of performing were inherent in it and how she had gone about teaching it.

Desert Gods is, of course, a magnificent example of Miss Humphrey's choreographic genius and for those of us who had seen it performed by professional companies, it was fascinating to see how much of its basic power could be communicated by student dancers and how, on the other hand, student dancers applied their still limited techniques to the execution of difficult rhythmic passages and to a reaching out for the spirit of dance. Following the performance of this dance, Miss Humphrey returned to analyze specific passages from her work.

It would not be proper at this time to offer criticism of the student performers themselves. Rather, should the performing honors go to Miss Humphrey and Mr. Tudor for their arranging of a program which dramatized the art of teaching and celebrated the labor and the excitement of learning. The dance students were accompanied by music students of Juilliard and the lighting was designed by Tharon Musser.



Doris Humphrey, co-conductor with Antony Tudor of a dance demonstration at Juilliard.

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MAY 7 - 1953

HUMPHREY AND TUDOR AT JUILLIARD TONIGHT

Doris Humphrey and Anthony Tudor will appear in "A Demonstration in Dance" at Juilliard School of Music this evening. Their program will be repeated at the same time tomorrow evening. The proceeds from these programs will be devoted to the Juilliard Dance Scholarship Fund to provide assistance to young dancers studying at the school.

Miss Humphrey and Mr. Tudor will discuss the principles and techniques of their respective fields. Miss Humphrey's subject will be "What Dances Are Made Of" and Mr. Tudor will speak on the topic "Let's Be Basic." Their lecture-demonstrations will be illustrated by students of the Juilliard Department of Dance.

Following each lecture-demonstration will be dances prepared especially for this performance by Miss Humphrey and Mr. Tudor, and danced by students of the Juilliard Department of Dance.

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WORLD-TELEGRAM & SUN

MAY 8 - 1953

Today's Calendar

New Films.

MAYFAIR—"The Desert Rats."
PALACE—"Desert Legion."

Concerts.

CARNEGIE HALL—New York Pops Concert. Skitch Henderson, conductor. Tschai-kowsky Night. Soloist, Eugene List, pianist. (8:30 p.m.) (Pop Children's Concert tomorrow morning at 11 a.m.)

TOWN HALL—Marymount College Glee Club, Hugh Ross, conductor. (8:30 p.m.)

CARNEGIE RECITAL HALL—Student's concert. (8:30 p.m.)

Dance.

JUILLIARD CONCERT HALL, 130 Claremont Ave.—Doris Humphrey and Antony Tudor, dancers. (8:30 p.m.)

CITY CENTER—New York City Ballet. (8:15 p.m.)

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TIMES

MAY 8-1953

JUILLIARD DANCE PROGRAM

Tudor, Miss Humphrey Conduct
Exhibition by Pupils

The Juilliard School of Music last night gave the first public exhibition of work by pupils in its Department of Dance, which was organized last year under the direction of Martha Hill.

The program was called "A Demonstration in Dance," and consisted of explanatory remarks by Antony Tudor and Doris Humphrey, members of the dance faculty, and the presentation of one composition by each of them. These were Mr. Tudor's "Exercise Piece," set to a quartet by Arriaga y Balzola and designed to fall within the technical range of the students, and Miss Humphrey's "Desert Gods," the revival for the benefit of the students of a work originally created in 1941, with a score by Roy Harris.

The program will be repeated tonight in the Juilliard Concert Hall for the school's dance scholarship fund.

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POST

MAY 11 1953

Martha Graham to Dance In New Work at Alvin

Martha Graham's newest dance-drama, "Theatre for a Voyage," will have its world premiere Sunday, the opening night of her company's one-week engagement at the Alvin.

William Schulman, head of Juilliard School of Music, has done the musical score and Isamu Noguchi the decor. The dance has a cast of four—Miss Graham herself, Robert Cohan, Stuart Hodes and Bertram Ross.

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EAGLE

MAY 19 1953

THE DANCE

Martha Graham Troupe Offers Second Program

By PAUL AFFELDER

The remarkable Martha Graham presented the second program last evening in her week-long series at the Alvin Theater.

The opening work was "Errand Into the Maze," one of her better small-scale offerings. This personal battle against fear, symbolized by the conquest of

the mythological Cretan Minotaur, was danced in strong, tellingly dramatic fashion by Miss Graham and Stuart Hodes. Gian-Carlo Menotti's music, though not the best to come from this composer, was nonetheless effective.

Miss Graham also appeared in the evening's final work, "Dark Meadow." This re-enactment of the mysteries of life, love and death has never fully revealed itself to us. It is a work difficult to fathom in many ways, and when it was over, we still found ourselves somewhat in the dark.

Isamu Noguchi's strange decor helped a little, but not Carlos Chavez' uneven score, which was given the only poor performance we have heard from Simon Sadoff's customarily excellent orchestra. Along with Miss Graham, Matt Turney and Robert Cohan ac-

counted for some fairly striking solo dancing.

In between these two works came "Canticle for Innocent Comedians," which was premiered at the Juilliard School last Spring, then presented in a revised version at the recent Festival of American Dance.

In certain respects, we were less impressed with the revised version when we saw it last month, but last evening it seemed to have more unity. It could still stand a bit of paring here and there, but it is essentially a strong and appealing theater piece.

Again, as on former occasions, there was good reason to admire the performances of Bertram Ross, Yuriko, Pearl Lang, Mary Hinkson, Helen MeGehee and Mr. Hodes; the clever decor by Frederick Kiesler, and Thomas Ribbink's unusual score for woodwinds and percussion, with a fine baritone solo by Eugene Brice.

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This Clipping From
**DANCE OBSERVER
NEW YORK, N.Y.**

JUN - 1953

**Doris Humphrey
Antony Tudor
Lecture-Demonstration**

Juilliard School of Music
May 7 & 8, 1953

THE pupils of the Dance Department of the Juilliard School of Music were presented for the first time to the public on May 7 and 8 in a joint lecture-demonstration offered by Doris Humphrey and Antony Tudor. In each case the lecture-demonstration was followed by a production performance; in Mr. Tudor's case, an *Exercise Piece* arranged especially for the occasion, while Miss Humphrey revived a section from her *Song of the West* entitled *Desert Gods*.

Mr. Tudor devoted some of his remarks in his lecture, "Let's Be Basic," to the problems involved in a ballet dancer's training, but stressed primarily a description of some basic ballet movements, and how he had utilized them in his following ballet. In a talk obviously designed for the uninitiated, he might have been even clearer had he translated the French ballet terms. His ballet made a highly favorable impression; the students displaying a sincerity and style, and performing the patterns clearly.

Miss Humphrey also touched on various problems, ranging from training students in stage behaviour to the difficulties of molding a cohesive group intensity in an age where the quality of ritual she wished to portray no longer exists, at least in our culture. She analyzed her movement materials by describing those qualities of our Southwest which had impressed her, and then explaining the movement elements she had chosen to convey her ideas. *Desert Gods* is an exciting work and the group of students performed it very effectively.

S. D.

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**MUSICAL COURIER
NEW YORK, N. Y.**

JUN - 1953

Juilliard Gives Demonstration in Dance

Students of Doris Humphrey and Antony Tudor at the Juilliard School of Music gave a dance demonstration at the school auditorium on May 7 and 8. Tudor's topic for his lecture was "Let's Be Basic" and, with the assistance of two students of the dance department, he explained some of the basic technical exercises in ballet. He made it clear that ballet, like music, was a life's work and had to be started in childhood in order for one to become efficient enough to perform as a professional. Therefore, little could be expected of the Juilliard students who have been studying for a relatively short time. His exercise piece was set to the String Quartet No. 2 by Arriaga y Balzola and the students did nobly, considering that it was an extended work of three movements. Mr. Tudor also did nobly with the choreographic invention, considering that he was limited to the very basic of basic steps. His choreography was also not without humor.

Doris Humphrey was not confronted with the problem of technique, since a person with a strong and naturally flexible body can perform convincingly

in a modern dance group in a relatively short time. Miss Humphrey's subject was "What Dances Are Made Of." She discussed the origin of the dance that was to be used as a demonstration; and after the work—*Desert Gods*—was performed in its entirety there was a general explanation and breakdown of sections.

Dance News

Iva Kitchell, dance satirist, has recently completed her sixth consecutive season under the management of National Concert and Artists Corporation. During the summer Miss Kitchell will teach a limited number of classes in ballet and pantomime. . . . Katherine Litz and Company gave a dance recital at the "Y" on May 16. . . . Doris Herring was the guest speaker for the New York City Ballet Club on May 10. . . . Tao Strong and Company gave a program at the "Y" on May 31.

MAY - 1953

85

Martha Graham has probably had more influence on modern dance than anyone else in thirty years

BARBARA MORGAN



Dance Festival

BY EDWIN MILLER

A gala presentation of contemporary American dance points up a surge of new interest in the art form

Contemporary dance is the art of telling a story through the dramatic medium of the human body. This past year an exciting series of off-Broadway recitals by various modern dance groups, given at such places as New York's YMHA Dance Center and the Juilliard School of Music, aroused a great deal of new interest in these doings. Last month, works of leading choreographers and dancers were presented in a New York theatre by the newly organized B. de Rothschild Foundation for the Arts. The pictures shown here sample the work and the dancers.

LARRY COLWELL



WALTER STRATE



Left: Merce Cunningham now leads his own company, was once a soloist with Martha Graham's troupe. Right: May O'Donnell, another graduate soloist of the Martha Graham Company

D. D. LIVINGSTON



PETER BASCH



PETER BASCH



Above, left: Helen McGehee worked with Graham, won critical acclaim in Paris recitals. Above, right: though born in Mexico, José Limón (with Pauline Koner) grew up in the U. S. Considered a leading American dancer, he dances to his own and Doris Humphrey's (Limón's Artistic Director) choreography. Left: Pearl Lang's lyric movements have made her one of the few to whom Martha Graham has given her own roles

More on page 162

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JUL - 1954

**First Graduates in Dance
At Juilliard**

The 49th Commencement Ceremonies of Juilliard School of Music were held in the School's Concert Hall Friday, May 28. Altogether, 111 young musicians received their diplomas and degrees from President William Schuman and Dean Mark Schubart. Among these were four young dancers, the first products of Juilliard's Department of Dance instituted three years ago.

The annual announcements of prize awards were made by President Schuman following the conferring of diplomas and degrees. Morris Loeb Memorial Prizes for outstanding talent and achievement were awarded to pianists Naomi Weiss and Kisun Yun, and 'cellist Uziahu Wiesel. The Frank Damrosch Scholarship was awarded to Van Cliburn, young pianist and recent winner of the Leventritt Award, who received his diploma at the graduation ceremonies. The Richard Rodgers Scholarship, established last year, was awarded to Betty Sawyer, composer. Sarah Jane Fleming, soprano, was awarded the first Max Dreyfus Scholarship jointly endowed this year by Richard Rodgers and Oscar Hammerstein II in honor of Mr. Dreyfus' eightieth birthday. James Mathis, pianist, was awarded the Ernest Hutcheson Scholarship.

From: JULLIARD SCHOOL OF MUSIC

120 Claremont Avenue, New York 27, N. Y.

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HERALD TRIBUNE

MAY 11 1959

100 in Bolshoi Ballet to See Juilliard Dance Tonight

By Walter Terry

More than 100 members of the Bolshoi Ballet have accepted the invitation of the Juilliard School of Music to attend tonight's performance in the current series of modern dance events presented at Juilliard.

The Soviet dancers will be seeing American modern dance for the first time in the program which features Jose Limon and his company and the Juilliard Dance Theater in works created by Mr. Limon, Helen Tamiris and the late Doris Humphrey.

One Evening Free

The Bolshoi troupe, which ended its debut season at the Metropolitan Opera House last Saturday and reopens tomorrow at Madison Square Garden for six additional performances, has only this evening free to attend a local dance presentation. Last Friday evening, when the Juilliard series opened, Georgi Orvid, director of the Bolshoi Theater, and Leonid Lavrovsky, the chief choreographer, were present. Arrangements were then completed by William Schuman, Juilliard's president, and Martha Hill, head of the dance department, for the full Bolshoi visit tonight.

This noon, the Bolshoi performers will see American ballet for the first time when they attend a rehearsal of the New York City Ballet at the City Center. The American troupe,

directed by Lincoln Kirstein and with the Russian-born George Balanchine as artistic director, will be rehearsing Mr. Balanchine's "Serenade," "Agon" and "Symphony in C" in preparation for the City Center season which opens tomorrow.

To Visit Wall St.

The Bolshoi's sight-seeing itinerary also will include a visit tomorrow by the 130 dancers to Wall St. as the guest of Robert Dowling, president of the City Investing Co. Mr. Dowling, chairman of the American National Theater and Academy, which is presenting the Bolshoi Ballet in America in association with S. Hurok, will take the Soviet visitors to Federal Hall and the Stock Exchange and entertain them at lunch on the twentieth floor of 25 Broad St., where they will have a view from the terrace of the downtown Manhattan area.

In his telegram to Mr. Orvid, Mr. Dowling said that he wished to lure the ballet company "into the lair of the honest to goodness capitalistic sharks." Mr. Orvid's reply of acceptance included the comment that "the whole company should like it very much to visit the lair of the honest to goodness sharks." The food for the luncheon will be typically American (turkey, ham, ice cream, orangeade and the like), except for kulitch, a Russian Easter cake, of which the Bolshoi dancers are said to be especially fond.

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HERALD TRIBUNE

MAY 11 1959

Bolshoi to See Juilliard Dancers

More than 100 members of the Bolshoi Ballet have accepted an invitation of the Juilliard School of Music to attend tonight's performance in the school's current series of modern dance programs.

William Schuman, Juilliard's president, and Martha Hill, director of its dance department, extended the invitation to Georgi Orvid, director of the Bolshoi Theater, when he visited the school last Tuesday.

José Limón and members of his company will appear tonight with the Juilliard Dance Theater in the Juilliard Concert Hall, with Frederick Prausnitz conducting the Juilliard Orchestra and Chorus.

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TIMES

MAY 11 1959

Today the company, with a day off, will enjoy an intensive busman's holiday. At noon they will be guests of the New York City Ballet at a dress rehearsal of the Balanchine-Stravinsky "Agon" and other ballets in the repertory. This evening they will attend, some hundred strong, the memorial performance for Doris Humphrey by José Limón and the Juilliard Dance Theater at the Juilliard Concert Hall, where they will have their first opportunity to see the American modern dance.