

Guide to the Benjamin Harkarvy Papers, 1910-2003

(S) *MGZMD 199

Jerome Robbins Dance Division

**The New York Public Library for the Performing Arts
New York, New York**

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Descriptive Summary

Title:	Benjamin Harkarvy Papers
Collection ID:	(S) *MGZMD 199
Creator:	Harkarvy, Benjamin
Extent:	13 linear feet (19 boxes)
Repository:	Jerome Robbins Dance Division. The New York Public Library for the Performing Arts

Abstract: The Benjamin Harkarvy Papers from the 1940s to 2003 cover the academic and professional career of the distinguished dancer and teacher. It contains notes and notebooks, teaching materials, photographs, clippings and publicity material.

Administrative Information

Access

Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.

Publication Rights

For permission to publish, contact the Curator, Jerome Robbins Dance Division.

Preferred Citation

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Custodial History

The Benjamin Harkarvy Papers were donated to the Jerome Robbins Dance Division in 2003 by the Estate of Benjamin Harkarvy.

Processing Information

The collection was processed and cataloged in 2007.

Biographical Note

American dance teacher, choreographer, and artistic director Benjamin Harkarvy (December 16, 1930, New York City – March 30, 2002, New York City) had an international reputation for his eclectic approach to dance education and for his leadership of a number of renowned dance companies. Born in New York City, Harkarvy began to study at the age of 13, orienting himself toward the goal of teaching. His principal teachers were two highly regarded Russian expatriates: Edward Caton, whose classes, he remembered, imparted energy and a feel for rhythm and dynamics of movement; and Yelizaveta Anderson-Ivantzova, who built strength in the back and taught large parts of *The Sleeping Beauty*, the touchstone of classicism. Harkarvy studied dance in New York City, primarily at the George Balanchine's School of American Ballet, and had a brief performing career with the Brooklyn Lyric Opera and in summer stock before embarking on a life of teaching and directing. From 1951 to 1955 he taught at Michel Fokine's school in New York City, and in 1955 he opened his own school. Harkarvy's guidance of dance companies began in 1957 with the Royal Winnipeg (Man.) Ballet, and the following year he was named ballet master of the Dutch National Ballet. Unhappy with problems in the latter company, he and a number of the dancers broke away and formed (1959) Nederlands Dans Theater, which he and Hans van Manen co-directed for a decade and whose image he formed not only by his own choreography but also by the notable modern dancers, including Anna Sokolow, Glen Tetley, and John Butler, that he engaged to create works. In 1969 Harkarvy became co-director, with Lawrence Rhodes, of another troubled company, the Harkness Ballet, which was disbanded the following year. Harkarvy returned to the Dutch National Ballet for a year, and from 1973 to 1982 he was affiliated with the Pennsylvania Ballet, serving first as associate director and then as director, guiding it to increased regard and prominence. At the Juilliard School of Music's Dance division, whose faculty he joined in 1990 and headed from 1992, he expanded the already existing emphasis on both ballet and modern technique and created new programs that provided students with increased choreographic and performing opportunities. As director of the Dance Division, Harkarvy created a program for high school-age dancers, and increased options for Juilliard dancers interested in choreography. Juilliard's Summer Dance Intensive, begun in 1996, is a three-week program for dancers ages 15 to 17 who seek intensive training in both ballet and modern dance. During the 2001-02 season, Juilliard celebrated the 50th anniversary of the creation of the Dance Division. In February, to mark the occasion, a Juilliard Theater program featured works by several prominent Juilliard dance alumni: *Base Line*, a world premiere by Robert Battle; the New York premiere of *Minus 7* by Ohad Naharin; and *Thus Is All*, a new work by Lar Lubovitch.

As a master teacher and coach, he worked with some of the world's leading dancers and with organizations such as the Royal Danish Ballet, Les Grands Ballets Canadiens, National Ballet of Spain, and the Nederlands Dans Theater. For six years he acted as director of the ballet project at Jacob's Pillow Dance Festival, conducting workshops in technique, choreography, and the art of the performer. Harkarvy was advisor to the Royal Conservatory of The Hague and to long-term collaborative projects with the Czech and Dutch ministries of culture. He also had participated in a number of Dutch Dance Days festivals as a teacher and panelist, and in 1999 took part in the satellite-linked conference titled Not Just Any Body, which was held at the National Ballet School of Canada in Toronto and connected with more than 10 European and North American cities. An occasional guest instructor for the Alvin Ailey American Dance

Theater, Harkarvy also was a consultant to the educational program of the Jacob's Pillow Dance Festival.

Harkarvy choreographed extensively for European, Canadian, and American television, and was the subject of a program in the WNET-TV series, *The Creative Person*. He received several National Endowment for the Arts and Rockefeller choreographic grants. As guest choreographer for the Juilliard Dance Ensemble in 1987, he created *Prom Story*, followed by *Cinque Madrigali* (1991) and *Three Debussy Duets* (1992). After becoming director of the Juilliard Dance Division, he restaged his ballets, *Time Passed Summer*, *Recital for Cello and Eight Dancers*, and *Mozart K. 458*.

The Juilliard School. Press Release. March 30, 2002.

Scope and Content Note

The Benjamin Harkarvy Papers consists of correspondence, notebooks and appointment books, teaching materials and notes, dance programs, photographs and clippings from newspapers relating to Benjamin Harkarvy, his personal experience and interest in the dance teaching, and his professional career. The correspondence includes letters from George Balanchine and Lar Lebovitz as well as the letters from the School's staff and students. There are some Harkarvy's biographical information such as his *Curriculum Vitae*, choreographic compositions and career information, Last will and testament, professional writings and speeches, mostly undated, like *Dance*, *February Dance Concert Series*, *Forward to G. Warren Book*, *Looking To the Future*, *The Paris Opera Ballet School - Unparalleled Excellence* and others. Most of the notes, bound and loose, and notes cards are untitled. Among titled notes are 5 *Madrigals*, *Continuum*, *Dancing Together - The Art of the Pas de Deu*, *December Workshop Notes*, *The Making of the Dancer - The Body as an Instrument* and the lecture notes. The collection contains photographs of Harkarvy, with students, colleagues and family and productions photographs like *Adagio Hammerklavier*, *Concerto Grossp*, *Continuum*, *Dance workshop*, *Four Men Waiting*, *The Four Temperaments*, *Maria and the Buddha of the Dance*, *Anna Pavlova*, *Time Passed Summer* and others.

Organization

The collection is organized into 4 series. They are:

Series I: Professional Papers, 1958-2003, undated

Series II: Notes, undated

Series III: Photographs, 1910-2000, undated

Series IV: Oversized Materials, 1958, undated

Series Descriptions

Series I: Professional Papers, 1958-2003, undated

7 boxes

Arrangement: Alphabetical

This Series includes appointment books (1994-2002), clippings (1958-2002), and programs (1951-1996). Correspondence covers 1974-1999, but the bulk of it belongs to the Harkarvy's time at the Juilliard School of Music's Dance division. The correspondence includes letters from George Balanchine and Lar Lebovitz as well as the letters from the School's staff and students. There are also Harkarvy's biographical information such as *Curriculum Vitae*, choreographic compositions and career information, Last will and testament, his passports and professional writings and speeches, mostly undated, like *Dance, February Dance Concert Series, Forward to G. Warren Book, Looking To the Future, The Paris Opera Ballet School - Unparalleled Excellence* and others. Among writings by other people are *Dancers and Nutrition: Misconception, Misconnection* (2001) by E. Disharoon, *The Expressive Art of Hans Van Manen* (undated) by D. L. Horwitz, *Six Questions Acting Technique for Dance Performance* (1995-1996) by Daniel Nagrin and others.

Series II: Notes, undated

7 boxes

Arrangement: Alphabetical

This Series includes Notebooks and notes, all handwritten and undated. Among the titled notes are *5 Madrigals, Continuum, Dancing Together - The Art of the Pas de Deu, December Workshop Notes, The Making of the Dancer - The Body as an Instrument* and the lecture notes, though mostly notes are untitled. There are also two card files with the notes.

Series III: Photographs, 1910-2000, undated

4 boxes

Arrangement: Alphabetical

This Series contains photographs, contact sheets and negatives of Harkarvy from 1940s to the 1990s. Among the photographs are *Adagio Hammerklavier, Concerto Grossp, Continuum, Dance workshop, Four Men Waiting, The Four Temperaments, Maria and the Buddha of the Dance, Anna Pavlova, Time Passed Summer* and others. There are professional and amateur photographs of Harkarvy with colleagues, friends and the family, at rehearsals and with students. Included also is an autographed photograph of Nina Stroganova. The untitled productions photographs are arranged alphabetically by the photographers. In the same Series is a Scrapbook with the photographs arranged and signed by Harkarvy.

Series IV: Oversized Materials, 1958, undated

1 box

Arrangement: Alphabetical

This Series includes three posters from the time of Harkavy's work in Europe.

Series I: Professional Papers, 1958-2003, undated

<u>Box</u>	<u>Fol</u>	
1	1	<i>About James Leon. (Seoul Ballet Theater), 1999</i>
	2	Applications Forms, 1983-1991
		Appointment Books, 1994-2002
	3	1994-1995
	4	1995-1996
	5	1996-1997
2	6	1997-1998
	1	1998-1999
	2	1999-2000
	3	2000-2001
	4	2001-2002
	5	Auditing, undated
		Clippings, 1958-2002, undated
3	1	1958-1968
	2	1969
	3	1971
	4	1972
	5	1973
	6	1974
	7	1975
	8	1976
	9	1977
	10	1979
	11	1980
	12	1981
	13	1982
	14	1983
	15	1984
	16	1985
	17	1986
	18	1987
	19	1988
	20	1994
	21	1995
	22	1996
	23	1997
	24	1998
	25	1999
	26	2000
	27	2001
	28	2002

- 29 undated
- 4 1 Composers and Choreographers Workshop, 2001
 2 Contracts, 1987-1999
 3 Confidential Employee Benefit Report, 1996
- Correspondence,
 4 A-G, 1982-2003, undated
 5 H-O, 1958-2002, undated
 6 P-W, 1982-2001
- 7 Dance Division history, undated
 8 Dance Division report, 1991
 9 Disharoon, Elizabeth. *Dancers and Nutrition: Misconception, Misconnection*, 2001
- 10 Dowd, Irene. *Cross-Section of the Trunk at Level of Lower Lumbar*, 1995
 11 Financial, 1997-1999
- Harkarvy, Benjamin, 1974-1999, undated
- 5 1 Career information, undated
 2 Choreographic compositions, undated
 3 Curriculum Vitae, undated
 4 *Dance*, undated
 5 *Draft for Juilliard Journal*, undated
 6 February Dance Concert Series, undated
 7 *Forward to G. Warren Book*, undated
 8 Last will and testament, undated
 9 *Looking To the Future*, 1974
 10 *Observations and Remarks on Dance and Ballet Education in Prague/CSFR*, 1991
 11 *The Paris Opera Ballet School - Unparalleled Excellence*, undated
 12 Passports, 1983-1993
 13 Speeches, 1992-1999
 14 *Tossing the Bouquet*, undated
 15 Horwitz, Dawn Lille. *The Expressive Art of Hans Van Manen*, undated
 16 Humanities I. Required Readings, 1991-1992
 17 The Juilliard School - Dance Division faculty staff listing, 2001-2002
 18 Klein, Susan. Speech, 1993
 19 Limon evening program, undated
 20 Lists of students, 1998
 21 London Contemporary Dance School. Syllabus for the B. A. Contemporary Dance Degree, 1989
 22 Margaret Reader's request for early graduation, 1997
 23 Medical, 1991
- 6 1-3 Nagrin, Daniel. *Six Questions Acting Technique for Dance Performance*, 1995-1996
- 4 National Balletacademie. Syllabus, 1990
 5 Pennsylvania Ballet booklets, 1973, undated
 6 Postcards, undated

- 7 The Professional Company Committee, undated
 Programs, 1951-1996, undated
- 7 1 1951-1952
 2 1955
 3 1957
 4 1963
 5 1964
 6 1965
 7 1987-1988
 8 1994
 9 1996
 10 undated
 11 Reputation/Networking Committee, undated
 12 September 11 Collection of articles, 2001
 13 Scores, undated
So Bald Vergessennx, Why?, Immitten des Balless, Gradle Song, Twas April, Remorse, O Frage Night, Durch das Fenster seh Ich Schimmern..., Net, Tolko tot, Kto znal... Piano and vocal scores. Sheet music.
- 14 Siegel, Marcia. *Beyond The Fallout*, 1979
 15 *Standarts in the Arts (Dance Only)*, 1993
 16 Syllabus Vaganova, undated
 17 *Tape in the Dark*, undated (Script.)
 18 Teacher/Course evaluation, 1996
 19 Vashut, Vladimir. Speech, 1991
 20 *Working with a Coreographer*, undated (Script.)
- Series II: Notes, undated**
 Titled Notes, undated
- 8 1 *5 Madrigals*, undated
 2 *Continuum*, undated
 3 *Dancing Together - The Art of the Pas de Deux*, undated
 4 *December Workshop Notes*, undated
 5 *Diaries Notebook*, undated
 6 *Kwartet*, undated
 7 *Lectures Notes*, undated
 8 *Lists American Dancer*, undated
 9 *The Making of the dancer - The Body as an Instrument*, undated
 10 *Recital Notes*, undated
 11 *TPS*, undated
- Untitled Notes, undated
 Bound Notes, undated
- 9 1 4 x 6 in
 2 4 x 6.5 in
 3 5 x 6 in
 4 5 x 7 in

	5	7 3/4 x 5 in
	6	8 3/4 x 6 in
10	1	8 3/4 x 6 in
	2-5	9 1/2 x 6 in
11	1-2	9 1/2 x 6 in
	3-5	10 1/2 x 8 in
12	1	11 x 8.5 in
	2	12 x 8.5 in
	3-5	Loose Notes, undated
13-		Notes Cards, undated
14		

Series III: Photographs, 1910-2000, undated

<u>Box</u>	<u>Fol</u>	
15	1	<i>Adagio Hammerklavier</i> , undated
	2	<i>Concerto Grossp</i> , undated
		Contact sheets, 1984-1985, undated
	3	1984-1985
	4	undated
	5	<i>Continuum</i> , undated
	6	<i>Copelia</i> , undated
	7	Dance workshop, 1996
	8	<i>Eakins' View</i> , undated
	9	Fanny, 2000
	10	<i>Four Men Waiting</i> , undated
	11	<i>The Four Temperaments</i> , undated
	12	<i>Grand Pas Espagnol</i> , undated
	13	<i>Graziana</i> , undated
	14	Hadley, Tamara, undated
		Harkarvy, Benjamin, 1948-1999, undated
	15	Harkarvy, Benjamin, 1990-1999, undated
	16	Dancer, 1948, undated
	17	Rehearslas, 1984, undated
	18	With colleagues, friends and the family, 1983-1984, undated
	19	With Students, 1983-1990, undated
16	1	Harkness Ballet Inc, undated
	2	Interior, undated
	3	<i>Madrigalesco</i> , undated
	4	<i>Maria and the Buddha of the Dance</i> , 1987
	5	Nature, undated
	6	Negatives, undated
	7	<i>The Nutcracker</i> , undated
	8	Opera de Monte Carlo, 2001
	9	Pavlova, Anna, 1910-1924, undated

- 10 Prewitt family, 1984
 Productions untitled photographs, 1969-1996, undated
- 11 Constantine, undated
 12 Cooper, Michael, undated
 13 Crickmay, Anthony, undated
 14 Fatauros, Jorge, undated
 15 Fehl, Fred, undated
 16 Gizelle, undated
 17 Greenawalt, Roger, undated
 18 Griep, Henk, undated
 19 Haag, Den, undated
 20 Kuffner, undated
 21 Lanting, D. G., undated
 22 Miller, Greg, 1996
 23 Piccaguani, E., undated
 24 Rapport, Will, undated
 25 Sladon, V., 1969
 26 Stephan, W. H., undated
 27 Ulsa, Sven, undated
 28 V. P. R. O., undated
 29 Van den Busken, Hans, undated
 30 Van Leeuwen, J., undated
 31 Van Lund, John, 1984-1985
 32 Unidentified, undated
- 17 1 *Quartet*, undated
 2 *Quioninezza*, undated
 3 *Raymonda Variations*, undated
 4 *Recital for Cello and Eight Dancers*, undated
 5 Rehearsals, 1980-1988, undated
 6 Stroganova, Nina, 1947
 7 Students, undated
 8 Teatro Alla Scala, 1951-1952
 9 *Time Passed Summer*, undated
 10 *Under the Sun*, undated
 Unidentified, 1965-2000, undated
- 11 Childrens, undated
 12 Groups, 1965, undated
 13 Men, undated
 14 Women, 2000, undated
- 18 Scrapbook, undated
- Series IV: Oversized Materials, 1958, undated**
- Box Fol
 19 1 Posters, 1958, undated