

Pola Nirenska Collection

Guides to Special Collections in the Music Division of the Library of Congress



**Music Division, Library of Congress
Washington, D.C.
2006**

Contact information: <http://hdl.loc.gov/loc.music/perform.contact>

Catalog Record: <https://lccn.loc.gov/2003682047>

Additional search options available at: <https://hdl.loc.gov/loc.music/eadmus.mu006003>

Processed by the Music Division of the Library of Congress

Finding Aid encoded by Library of Congress Music Division, 2006
Revised 2010 April

Collection Summary

Title: Pola Nirenska Collection

Span Dates: 1910-1992

Bulk Dates: (bulk 1950-1992)

Call No.: ML31.N57

Creator: Nirenska, Pola

Extent: 10,408 items

Extent: 30 containers

Extent: 38 linear feet

Language: Collection material in English

Location: Music Division, Library of Congress, Washington, D.C.

LC Catalog record: <https://lccn.loc.gov/2003682047>

Summary: Correspondence, choreographic notes, music manuscripts, poetry, personal papers, biographical materials, including interviews, articles, reviews, and newspaper clippings, programs, publicity materials, such as flyers and posters, scrapbooks, art work, including costume designs, photographic material, memorabilia, books, and other papers relating chiefly to Nirenska's career as a dancer, choreographer, and educator in the United States. The bulk of the collection consists of photographic material. Choreographic notes include those for *The Four Horsemen of the Apocalypse* and art work is from Nirenska's early career in Europe and includes costume designs, drawings, and paintings. Correspondents include Evelyn de la Tour, Martha Graham, Louis Horst, Doris Humphrey, Kurt Jooss, Harald Kreutzberg, Rudolf von Laban, Phyllis Legters, Liz Lerman, Dorothy Gifford Madden, Beth Osgood (Chanock), Nicole Pierson, Naima Prevots, Ronald Reagan, Rona Sande, Walter Sorell, Erika Thimey, Jan Tievsky, Jan Veen, Mary Wigman, and Sharon Wyrrick.

Selected Search Terms

The following terms have been used to index the description of this collection in the LC Catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically.

People

De la Tour, Evelyn--Correspondence.

Graham, Martha--Correspondence.

Horst, Louis--Correspondence.

Humphrey, Doris, 1895-1958--Correspondence.

Jooss, Kurt, 1901-1979--Correspondence.

Kreutzberg, Harald, 1902- --Correspondence.

Laban, Rudolf von, 1879-1958--Correspondence.

Legters, Phyllis--Correspondence.

Lerman, Liz--Correspondence.

Madden, Dorothy Gifford, 1912-2009--Correspondence.

Nirenska, Pola--Correspondence.

Nirenska, Pola.

Nirenska, Pola.

Osgood, Beth--Correspondence.

Pierson, Nicole--Correspondence.

Prevots, Naima, 1935- --Correspondence.

Reagan, Ronald--Correspondence.

Sande, Rona--Correspondence.

Sorell, Walter, 1905-1997--Correspondence.

Thimey, Erika, 1910-2006--Correspondence.

Tievsky, Jan--Correspondence.

Veen, Jan, 1908-1967--Correspondence.

Wigman, Mary, 1886-1973--Correspondence.

Wyrrick, Sharon--Correspondence.

Subjects

Choreographers--United States--Correspondence.
Choreography--United States.
Dance--United States.
Dancers--United States--Correspondence.

Occupations

Choreographers.
Dancers.
Educators.

Provenance

Acquisition, Jan Karski (Nirenska's husband), 1993.

Accruals

No further accruals are expected.

Processing History

The Pola Nirenska Collection was processed in 1997 by Vicky Risner and Mary Edsall. The original finding aid was prepared with Corel WordPerfect 8. In 2006 the Pola Nirenska Collection finding aid was coded for EAD format by Michael A. Ferrando.

Transfers

The audiovisual materials were transferred to the Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division.

Copyright Status

The status of copyright on the materials of the Pola Nirenska Collection is governed by the Copyright Law of the United States (Title 17, U.S.C.).

Access and Restrictions

The Pola Nirenska Collection is open to research. Researchers are advised to contact the Performing Arts Reading Room prior to visiting. Many collections are stored off-site and advance notice is needed to retrieve these items for research use.

Certain restrictions to use or copying of materials may apply.

Preferred Citation

Researchers wishing to cite this collection should include the following information: container number, Pola Nirenska Collection, Music Division, Library of Congress, Washington, D.C.

Biographical Sketch

Pola Nirenska was born 28 July 1910 in Warsaw. From childhood she was interested in dance despite opposition from her middle-class Jewish family. Nirenska had little early dance training. At age nine, she participated in a summer dance camp for girls. Six years later she choreographed her first work, a dance set to Saint-Saën's *Danse macabre*, and performed it for her sister in the kitchen of her family's apartment. For recreation, she went to ballroom dances. Nirenska was also interested in gymnastics, singing, drawing, and embroidery. She attended a Catholic school where she was proficient in all art-related subjects and was commended for her scientific drawings. Secretly, she took a ballet class but did not care for it, choosing instead to study modern dance for a few months. At the age of seventeen, Nirenska pressured her parents to let her study elsewhere. She finally persuaded them by locking herself in a room for three days, refusing to eat or sleep, until they slipped a passport under the door. She was permitted to continue her studies on the condition that she promise to content herself with teaching and never dance in public.

In 1928 Nirenska used her dowry to study with Mary Wigman, Elizabeth Wigman, Hanya Holm, and Tina Flade at the Mary Wigman School in Dresden. Nirenska excelled in both dance and music -- particularly percussion. Mary Wigman felt Nirenska was gifted musically and should pursue study in music rather than dance. Much to her father's disappointment, Nirenska refused to shift her focus of study. In three years she graduated with first honors from the Wigman School.

From 1932 to 1933 Nirenska toured the United States and Germany with Mary Wigman's company. When the group returned, Hitler had risen to power and Wigman's school was guarded with Nazi soldiers. As a consequence, Nirenska and all other Jewish students were dismissed. In 1934 Nirenska won first prize for choreography and second prize for solo dance in the International Dance Congress in Vienna. Receiving these prestigious awards allowed her to tour Europe with a program of solos.

A scholarship from the Polish government enabled Nirenska to pursue her studies further. She studied briefly with Rosalia Chladek in Austria but found that Chladek's style did not suit her. During this period Nirenska had an engagement at the Opera in Florence. Mussolini's persecution of the Jews forced her to flee to Poland. In 1935 she moved to London where she married Count John Ledesma, a British film star and Royal Air Force pilot. Nirenska's career flourished as she performed for the Royal Air Force, collaborated with Kurt Jooss and Sigurd Leeder, choreographed Broadway-style shows, founded a studio, worked for the Arts Council of Great Britain, and modeled for fashion designers and artists such as the sculptor Jacob Epstein. Around this time, Nirenska's parents and brother escaped to Palestine while the rest of her family refused to leave their home country; seventy-four family members perished in the war. Nirenska left London in 1949 after she separated from her husband.

Nirenska emigrated to the United States when Ted Shawn invited her to perform at the ninth season of the Jacob's Pillow Dance Festival. In New York she studied with modern dance pioneers Doris Humphrey, Charles Weidman, Jose Limon, Louis Horst, and Gertrude Shurr. Nirenska supported herself by washing dishes in an Italian restaurant and teaching at Adelphia College as well as Dance Arts in Carnegie Hall.

Nirenska made her American debut 16 February 1950 at Boston Conservatory. Dances such as *Eastern ballad*, *A scarecrow remembers*, *St. Bridget: stained-glass window*, *Sarabande for the dead queen*, *La puerta del vino*, *Peasant lullaby*, *Mad girl*, *Dancer's dilemma*, and *Unwanted child* were acclaimed by critics, who referred to her as the "Ruth Draper of the dance." While in Massachusetts, she continued teaching and held a position at the Berkshire Playhouse Drama School in Stockbridge.

In 1951 Nirenska was invited to join Evelyn de la Tour at her modern dance school in Washington, DC. During the same year, Nirenska was guest artist and head of the children's department at the Bar Harbor Summer Dance School. Doris Humphrey is thought to have suggested that Nirenska open her own school and company. In 1956 Nirenska founded the Pola Nirenska Dance Company in Washington, DC; by 1960 she had opened her own studio in a custom built home. The student population of professional and beginning pupils of all ages quickly grew to four hundred. Other teaching engagements included The Washington School of Ballet (academic staff), Madeira School in McLean, Virginia (head of dance department), and Glen Echo Dance Theatre in Maryland (choreographer in residence). With Louis Tupler and Ethel Butler, Nirenska founded the Performing Arts Guild, an association of modern dance companies in the Metropolitan area.

In 1969 Nirenska married Jan Karski, a specialist on communism and a former diplomat active in the Polish underground. Karski sent Nirenski a fan letter after he saw her perform, and six years later they married. In 1967 Nirenska joined her husband on a lecture tour to seventeen countries in Asia and French-speaking Africa, during which she gave workshops

and master classes in Istanbul, Izmir, Athens, Thessaloniki, and Beirut. One year later Nirenska retired citing fatigue from teaching and running her studio. While in retirement, she focused on other creative outlets, most notably photography. She won awards in area competitions and became a professional portrait photographer. During her retirement, she also enjoyed volunteer work, gardening, performing arts, and travel.

During the 1980s Nirenska was urged out of retirement by leading dance figures in Washington, DC. Nirenska reworked some of her former dances before choreographing new solos and group pieces for the finest dancers in the area. She taught at The Dance Exchange with Liz Lerman, and was a teacher and resident choreographer at Glen Echo Dance Theater with Jan Tievsky. In 1980 she won the Metropolitan Dance Award. The Washington Performing Arts Society presented a concert devoted to Nirenska's choreography in March 1982 at the Marvin Theater. The event was a collaboration between The Dance Exchange, Glen Echo Dance Theater, and the Contemporary Dancers of Alexandria. Other performances ensued with dancers such as Liz Lerman, Jan Tievsky, Rima Faber, Sue Hannen, Betsy Eagan, Diane Floyd, Colette Yglesias, Sharon Wyrriick, Cathy Paine, Stephanie Simmons, Jan Taylor, and Meryl W. Shapiro. Hannen worked with Nirenska for more than a decade and eventually became her rehearsal director.

In July 1990, a farewell concert of Nirenska's works was presented at Dance Place featuring Rima Faber and Sharon Wyrriick. The entire Holocaust tetralogy was performed: *Life (Whatever begins also ends)*, *Dirge*, *Shout*, and *The train*. The tetralogy is prefaced by a quote from Seneca: "In memory of those I loved . . . who are no more." Nirenska was fortunate always to be one step ahead of the Nazis, but the loss of loved ones had a profound impact on her life. Rather than graphically depicting events, Nirenska's choreography expresses the suffering of Holocaust victims. The tetralogy exhibits Nirenska's intense and powerful expressionist style at its finest.

Nirenska committed suicide 25 July 1992 in Bethesda, Maryland. She is remembered as a matriarch of dance whose works encompassed German Expressionism, the humanistic tradition of American modern dance in the Humphrey-Weidman vein, and the Holocaust. Her teaching contributions are notable as well: she stressed a serious study of dance history, composition, aesthetics, art history, drawing, music history, drama, and Labanotation. Wigman's influence can be seen in Nirenska's philosophy that every educated dancer should be able to read a musical score and play at least one instrument. In 1982 Nirenska said, "Look around, see people, buildings, everything, so you are able to pull all reactions to them into choreography." Throughout her career Nirenska acted as a clear reflection of the achievements of the pioneers of modern dance, and one can see her use of this philosophy in all her work.

Scope and Content Note

The Pola Nirenska Collection consists primarily of biographical materials, correspondence, choreographic notes, programs, publicity, scrapbooks, photographic materials, art work, and audiovisual materials. Excluding published books and recordings, the collection spans the years 1927 to 1992. The bulk of the documents date from the 1950s to the 1990s -- the period of Nirenska's career in the United States -- but the collection contains many valuable materials from her early career in Europe.

Biographical materials in the collection encompass articles, reviews, publicity clippings, and interviews from many countries, including Poland, Germany, and Russia. The clippings and articles date from 1933 to the end of Nirenska's dance career. Newspaper clippings have been photocopied for preservation purposes. Additional clippings and articles are contained in the scrapbooks and subject files. The interviews span from 1966 to 1986 and are in printed form. Three interviewers are identified: Olga Nuray Olcay, Suzan Moss, and Prialux Rainier. Two interviews were originally housed in the scrapbooks.

Correspondence in the collection, spanning from 1934 to 1992, consists predominately of letters to Nirenska from students and colleagues. Correspondence from the following renowned dance personalities is included: Martha Graham, Louis Horst, Doris Humphrey, Kurt Jooss, Harald Kreutzberg, Rudolf Laban, Phyllis Legters, Liz Lerman, Dorothy Madden, Beth Osgood Chanock, Nicole Pierson, Naima Prevots, Rona Sande, Walter Sorell, Erika Thimey, Jan Tievsky, Evelyn de la Tour, Jan Veen, Mary Wigman, and Sharon Wyrriick. Other letters are from political figures, such as Ronald Reagan, and international and national organizations. Only a few letters by Nirenska are contained in the collection.

The collection contains notes for a number of works choreographed by Nirenska during her residence in the United States. The choreographic notes are mainly textual descriptions, but some are in Nirenska's own notation system. Notes for *The*

four horsemen of the apocalypse are the most abundant. There are also numerous unidentified choreographic notes. Several of the notes were found on or in audio recording tape boxes.

The programs in the collection consist of printed and typescript programs of performances by Nirenska and performances by others. The programs of performances by Nirenska date from 1933 to 1990. More programs can be found in the scrapbooks and subject files, and additional information may be obtained from the addresses and cards in the personal papers series. Nirenska saved only a few programs of performances by others; these date from 1931 to 1988.

Publicity materials, distinct from publicity articles found in biographical materials, encompass printed and typescript documents such as flyers and posters. Publicity about Nirenska dates from 1933 to 1990. More materials can be found in the scrapbooks and subject files. Publicity about others dates from 1927 and 1992. Nirenska saved only a few publicity items about others.

The scrapbooks comprise particularly informative sections of the collection. Thirteen scrapbooks consisting of photographs, clippings, articles, programs, publicity materials, and correspondence were compiled by Jan Karski. Coverage begins in 1933 with Nirenska's early career and ends with materials concerning her death in 1992. Documents from her sojourns in the United States, Poland, Austria, England, Italy, Israel, Switzerland, Turkey, Greece, and Lebanon are included. Original order of the scrapbooks has been maintained; materials are generally in chronological order.

Photographic materials comprise the bulk of the collection, spanning the 1930s to 1992. The series is divided into three subseries: photoprints, negatives, and slides by Nirenska. Photoprints are divided further into prints of Nirenska alone; those of other people; those by Nirenska; those by David Hasamatsu; and those housed in albums. Prints are black-and-white and are 8 x 10 inches or less in size unless noted otherwise. Works choreographed for dance solo are found in "Nirenska alone;" group works with Nirenska as a performer are located in "Nirenska with others;" and group works not including Nirenska are found in "Other people."

The prints of Nirenska alone are made up of both publicity and informal shots. Included are early solo works such as *Eastern ballad*, *Felina -- catty woman*, *A scarecrow remembers*, and *Unwanted child*. There are also prints of Nirenska as a model in England. Other publicity and informal shots are contained in the sub-subseries of Nirenska with others. Of particular interest are photographs with Mary Wigman and of works such as *Departures*, *American folk suite*, and *Shakespearean suite*. Prints of others are publicity and informal portraits and late works by Nirenska without her as a performer. In addition to portraits of dance personalities, there are photographs of the artist Felix Topolski. The sub-subseries of prints by Nirenska documents her output during her photographic interlude (1967-1980). A few autographed prints of winter scenes by David Hasamatsu comprise the next sub-subseries; the last division of prints is made up of disassembled photograph albums spanning the years 1977 to 1988. The albums contain photographs of Nirenska's travels, family, friends, and pets.

Negatives are arranged in three sections: those of Nirenska alone; those of others; and those by Nirenska. The negatives are all black-and-white and 35 millimeters in size unless noted otherwise; dates are given when known. The first sub-subseries is publicity shots of Nirenska's early solo works. Negatives of others and negatives by Nirenska are similar to the corresponding photoprints sub-subseries. Materials are not cross-referenced.

Slides by Nirenska in the collection are color slides from her photographic interlude period. They are arranged by subject except for a few titled works.

Art work in the collection, consisting of costume designs, drawings, and paintings, complements the choreographic notes and photographic materials. Costume designs by Audrey Cruddas, Doroty Szenfeld, and unidentified designers are from Nirenska's early career in Europe. There are a number of drawings and watercolors of Nirenska and colleagues as well as several miscellaneous drawings and prints.

The audiovisual materials supplement the printed materials related to Nirenska's choreography. Many VHS videotapes and a few 8 millimeter films document dances choreographed during Nirenska's residence in the United States. There are also numerous audio recordings of rehearsals. The video and audio recordings are significant not only for documenting choreographic works, but also for preserving the music of some contemporary women composers. Record albums of music used for accompanying Nirenska's dances are also contained in the collection.

Other materials include: an autographed printed score of Priaulx Rainier's *Quartet for strings* and a score of the Polish national hymn; poetry for, about, and by Nirenska, and a few miscellaneous poems; subject files of Nirenska's dance school,

dance company, and related files containing publicity, programs, clippings, and writings; personal papers such as addresses and cards, bibliographic cards, business papers, and medical documents; four awards including Nirenska's diploma from Mary Wigman's school; realia such as a medal from the 200th anniversary of the Polish Ballet; monographs related to dance, religion, and history; and magazines, articles, and clippings saved by Nirenska mostly pertaining to dance-related topics.

Organization of the Pola Nirenska Collection

The Pola Nirenska Collection is organized in 15 series:

- Biographical Materials
- Correspondence
- Choreographic Notes
- Programs
- Publicity
- Scrapbooks
- Photographic Materials
- Art Work
- Music
- Poetry
- Subject Files
- Personal Papers
- Awards
- Realia
- Books and Articles

Description of Series

Container	Series
BOX 1	<p><u>Biographical Materials, 1933-1991</u></p> <p>The Biographical Materials series is represented by two subseries: Clippings & articles and Interviews. Clippings & articles are dating from 1933 to the end of Nirenska's career. Interviews are printed dating from 1966 and 1986, two are pulled from the scrapbooks. Arranged by subseries and chronologically</p>
BOX 1-3	<p><u>Correspondence, 1934-1992</u></p> <p>The Correspondence series consists of general correspondence, primarily letters to Nirenska from students and colleagues. Arranged alphabetically by correspondent</p>
BOX 4	<p><u>Choreographic Notes</u></p> <p>The Choreographic Notes series consists of notes from works choreographed in the United States. Arranged alphabetically by title</p>
BOX-FOLDER 5/1-3	<p><u>Programs, 1933-1990</u></p> <p>The Programs series is represented by two subseries: Performances by Nirenska and Performances by others. Performances by Nirenska consist of printed and typescript programs from 1933-90; all of the programs are not included in this series; more programs can be found in the scrapbooks and subject files, and additional information may be obtained in personal papers, addresses, and cards. Performances by others consists of printed and typescript programs saved by Nirenska from 1931-88. Arranged by subseries and chronologically</p>
BOX-FOLDER 5/4-7	<p><u>Publicity, 1927-1992</u></p> <p>The Publicity series is represented by two subseries: About Nirenska and About others. About Nirenska consists of printed and typescript publicity materials such as flyers and posters, from 1933-90; more materials can be found in the scrapbooks and subject files. About others consists of printed and typescript publicity materials such as flyers and posters, from 1927-92 (and undated). Arranged by subseries and chronologically</p>
BOX 6-11	<p><u>Scrapbooks, 1933-1992</u></p> <p>The Scrapbooks series consists of thirteen scrapbooks containing photographs, clippings, articles, programs, publicity materials, and correspondence. Arranged chronologically</p>
BOX 12-21 BOX 28-30	<p><u>Photographic Materials, 1930s-1992</u></p> <p>The Photographic Materials series is represented by three main subseries: Photoprints, Negatives, and Slides by Nirenska. The Photoprints subseries (all b&w and 8 x 10 in. or less in size unless noted otherwise) is divided into a number of subseries. The material consists of the following: publicity and informal shots, solo works performed by Nirenska; publicity and informal shots, works by Nirenska with her included as a performer; publicity shots and informal portraits, works by Nirenska without her performing. The Negatives subseries is divided into a number of subseries. The material consists of the following: publicity shots of her works, 8 x 10 copy negatives; arranged alphabetically by title of work; in works by Nirenska and informal portraits, all b&w and 35 mm. in size unless</p>

noted otherwise; arranged alphabetically by name or title of work. The Slides by Nirenska subseries consists of color slides by Nirenska.
Various arrangements are applied

**BOX 22 BOX 28 BOX 29
BOX 30** **Art Work**

The Art Work series is represented by two subseries: Costume designs and Drawings & paintings. The Costume designs subseries consists of drawings and paintings, primarily from the 1930s. The Drawings & paintings subseries consists of drawings and watercolors of Nirenska and colleagues, and several miscellaneous drawings and prints.
Arranged alphabetically by type, title, and subject.

BOX-FOLDER 22/7-8 **Music**

The Music series consists of autographed miniature score of Priaulx Rainier's *Quartet for strings*, printed score of the Polish national hymn.
Arranged alphabetically by composer

BOX-FOLDER 22/9-21 **Poetry, 1934-1936, 1949, 1987, undated**

The Poetry series consists of poems for, about, and by Nirenska, a few miscellaneous others.
Arranged alphabetically by author

BOX 23 **Subject Files, 1933-1982**

The Subject Files series consists of Nirenska's dance school, dance company, and related files containing publicity, programs, clippings, and writings; also a file of gardening materials ("New plants").
Arranged alphabetically by subject

BOX 24 BOX 25 **Personal Papers**

The Personal Papers series consists of three categories arranged alphabetically and sorted chronologically at the folder level as applicable: addresses and cards, bibliographic cards, business, medical, and miscellaneous.
Arranged alphabetically and sorted chronologically

BOX 24 BOX 29 BOX 30 **Awards, 1934, 1980, 1987, 1991**

The Awards series consists of a certificate of appreciation, and a diploma.
Arranged chronologically

BOX 26 BOX 27 **Realia, 1985, undated**

The Realia series consists of a medal from the 200th anniversary of the Polish Ballet and other items.
Arranged alphabetically

BOX [shelf] **Books and Articles**

The Books and Articles series is represented by two subseries: Books ; Articles & Clippings.
The Books subseries consists of monographs related to dance, religion, and history. The Articles & Clippings subseries consists of magazines, articles and clippings (not about Nirenska), mostly dance-related.
Arranged alphabetically by author and title

Container List

Container	Contents
BOX 1	Biographical Materials, 1933-1991 The Biographical Materials series is represented by two subseries: Clippings & articles and Interviews. Clippings & articles are dating from 1933 to the end of Nirenska's career. Interviews are printed dating from 1966 and 1986, two are pulled from the scrapbooks. Arranged by subseries and chronologically
BOX-FOLDER 1/1-4	Clippings and articles
BOX-FOLDER 1/1	1933-47
BOX-FOLDER 1/2	1948-50 Feb.
BOX-FOLDER 1/3	1950 Feb. (continued)-82 Mar. 11
BOX-FOLDER 1/4	1982 Sept.-91
BOX-FOLDER 1/5-7	Interviews
BOX-FOLDER 1/5	Interview by Olga Nuray Olcay for Cumhuriyet, 1966 Dec. 27. Original in Scrapbook no. 9
BOX-FOLDER 1/6	Excerpts from an interview by Suzan Moss, 1986 Feb. 18. Original in Scrapbook no. 12
BOX-FOLDER 1/7	Interview and commentary by Prialx Rainier [?], 1986 May 12
BOX 1-3	Correspondence, 1934-1992 The Correspondence series consists of general correspondence, primarily letters to Nirenska from students and colleagues. Arranged alphabetically by correspondent
BOX-FOLDER 2/1	Allen-Piper, Christie, 1985 (2 items)
BOX-FOLDER 2/2	"A" miscellaneous
BOX-FOLDER 2/3	Beauvoir, The National Cathedral Elementary School, 1960 (1 item) Birch, Nathan <i>see: The Next Ice Age</i>
BOX-FOLDER 2/4	"B" miscellaneous
BOX-FOLDER 2/5	Commission on the Arts and Humanities, District of Columbia, 1983-84 (4 items)
BOX-FOLDER 2/6	Connecticut College School of Dance, 1964-65 (3 items)
BOX-FOLDER 2/7	"C" miscellaneous
BOX-FOLDER 2/8	Dance Exchange, 1987, 1991, n.d. (3 items)
BOX-FOLDER 2/9	Dobkiewicz, Major Waclaw, 1941 (1 item)
BOX-FOLDER 2/10	"D" miscellaneous
BOX-FOLDER 2/11	Eiko & Koma, 1987, n.d. (2 items)
BOX-FOLDER 2/12	Fasulo, Teo, 1935 (1 item)
BOX-FOLDER 2/13	"F" miscellaneous
BOX-FOLDER 2/14	Garretson, Cecily, 1965-66, 1988-91 (10 items)
BOX-FOLDER 2/15	Gelenian, Seda, n.d. (1 item)
BOX-FOLDER 2/16	Graham, Martha, 1966 (2 items)
BOX-FOLDER 2/17	"G" miscellaneous

Correspondence, 1934-1992

Container	Contents
BOX-FOLDER 2/18	Hartke, Rev. Gilbert V., 1960-63, n.d. (3 items)
BOX-FOLDER 2/19	Henderson, Robert, 1949 (1 item)
BOX-FOLDER 2/20	Horne, J. P. (Georgie), 1988, 1991 (3 items)
BOX-FOLDER 2/21	Horst, Louis, n.d. (1 item)
BOX-FOLDER 2/22	Humphrey, Doris, 1958 (1 item)
BOX-FOLDER 2/23	"H" miscellaneous
BOX-FOLDER 2/24	"I" miscellaneous
BOX-FOLDER 2/25	John F. Kennedy Center for the Performing Arts, 1987 (1 item)
BOX-FOLDER 2/26	Jooss, Kurt, 1934 (2 items)
BOX-FOLDER 2/27	Juilliard School of Music, 1958 (2 items)
BOX-FOLDER 2/28	"J" miscellaneous
BOX-FOLDER 2/29	Karski, Jan, 1960, 1966, 1992, n.d. (5 items)
BOX-FOLDER 2/30	Kauffman, Edith W., 1965-66, n.d. (8 items)
BOX-FOLDER 2/31	Kreutzberg, Harald, n.d. (1 item)
BOX-FOLDER 2/32	"K" miscellaneous
BOX-FOLDER 2/33	Laban, Juana de, 1951 (1 item)
BOX-FOLDER 2/34	Laban, Rudolf, 1949-50 (3 items)
BOX-FOLDER 2/35	L'Ecole Libanaise de Ballet, 1967 (2 items)
BOX-FOLDER 2/36	Ledesma, J. J. de [Count John Ledesma], 1985 (1 item)
BOX-FOLDER 2/37	Legters, Phyllis [?], 1968 (1 item)
BOX-FOLDER 2/38	Lerman, Liz, 1991, n.d. (3 items)
BOX-FOLDER 2/39	Lerner, Marcia [?], 1962, n.d. (2 items)
BOX-FOLDER 2/40	"L" miscellaneous
BOX-FOLDER 2/41	Madden, Dorothy, 1960, 1991 (3 items)
BOX-FOLDER 2/42	Manning, Susan, 1987 (1 item)
BOX-FOLDER 2/43	Maynard, Allegra, 1960, n.d. (2 items)
BOX-FOLDER 2/44	Metropolitan Dance Association, 1980 (2 items)
BOX-FOLDER 2/45	Michaeli, Katia, 1991 (5 items)
BOX-FOLDER 2/46	"M" miscellaneous
BOX-FOLDER 2/47	National Section on Dance, 1964 (1 item)
BOX-FOLDER 2/48	The Next Ice Age [Nathan Birch], 1991 (10 items)
BOX-FOLDER 2/49	"N" miscellaneous
BOX-FOLDER 2/50	Opera Society of Washington, 1960 (1 item)
BOX-FOLDER 2/51	Osgood Chanock, Beth, 1963 (1 item)
BOX-FOLDER 2/52	"O" miscellaneous
BOX-FOLDER 2/53	Pearson, Nicole, n.d. (1 item)
BOX-FOLDER 2/54	Piedmont Day School, 1959 (1 item)
BOX-FOLDER 2/55	Pola Nirenska School of Dance, 1968 (1 item). Notification of retirement
BOX-FOLDER 2/56	Polish Embassy, London, 1936 (1 item)
BOX-FOLDER 2/57	Poulten, Kay, 1948 (3 items)
BOX-FOLDER 2/58	Prevots, Naima, 1968 [?] (1 item)
BOX-FOLDER 2/59	"P" miscellaneous
BOX-FOLDER 2/60	"Q" miscellaneous
BOX-FOLDER 2/61	Reagan, Ronald, 1987 (1 item)
BOX-FOLDER 2/62	"R" miscellaneous
BOX-FOLDER 3/1	Sande, Rona, 1968, 1991, n.d. (9 items)

Correspondence, 1934-1992

Container	Contents
BOX-FOLDER 3/2	Sande, Stuart A., n.d. (1 item)
BOX-FOLDER 3/3	Seidl, Ina, 1935, 1949, n.d. (3 items). Letter dated 1949 is signed "R. S."
BOX-FOLDER 3/4	Shurr, Gertrude, 1987-92 (6 items)
BOX-FOLDER 3/5	Simmons, Stephanie [?], n.d. (1 item)
BOX-FOLDER 3/6	Sorell, Walter, 1951, 1987, 1992 (4 items)
BOX-FOLDER 3/7	Spelman, Marva, 1991 (5 items)
BOX-FOLDER 3/8	Sprague, Judy [?], 1967 (1 item)
BOX-FOLDER 3/9	"S" miscellaneous
BOX-FOLDER 3/10	Thimey, Erika, 1963, n.d. (3 items)
BOX-FOLDER 3/11	Tievsky, Jan, 1991 (1 item)
BOX-FOLDER 3/12	Tour, Evelyn de la [and others], 1953 (1 item)
BOX-FOLDER 3/13	"T" miscellaneous
BOX-FOLDER 3/14	Union of Polish Stage Artists Abroad, 1949 (1 item)
BOX-FOLDER 3/15	"U" miscellaneous
BOX-FOLDER 3/16	Veen, Jan, n.d. (1 item)
BOX-FOLDER 3/17	"V" miscellaneous
BOX-FOLDER 3/18	Weber, Reinhard, 1948-49 (4 items)
BOX-FOLDER 3/19	Wigman, Mary, 1935-48 (3 items)
BOX-FOLDER 3/20	Wyrrick, Sharon, 1987, n.d. (3 items)
BOX-FOLDER 3/21	"W" miscellaneous
BOX-FOLDER 3/22	Young Men's and Young Women's Hebrew Association Educational Department, 1954 (1 item)
BOX-FOLDER 3/23	"Y" miscellaneous
BOX-FOLDER 3/24	"Z" miscellaneous
BOX-FOLDER 3/25	Unidentified
BOX 4	Choreographic Notes The Choreographic Notes series consists of notes from works choreographed in the United States. Arranged alphabetically by title
BOX-FOLDER 4/1	American folk suite, "If I had a ribbon". Received in audio recording tape box
BOX-FOLDER 4/2	Departures. Received in audio recording tape box
BOX-FOLDER 4/3	Double concerto in d minor [?]
BOX-FOLDER 4/4	Exits. One page received in audio recording tape box
BOX-FOLDER 4/5	The four horsemen of the apocalypse
BOX-FOLDER 4/6	Russia: the transparent apple and the silver saucer, "Snow in Siberia" solo choreographed for Liz Lerman
BOX-FOLDER 4/7	Shakespearean suite
BOX-FOLDER 4/8	Strange visit
BOX-FOLDER 4/9	Studio work
BOX-FOLDER 4/10	Tired magician
BOX-FOLDER 4/11	The train
BOX-FOLDER 4/12	Vivaldi. Received in audio recording tape box

Choreographic Notes

Container	Contents
BOX-FOLDER 4/13	Unidentified
BOX-FOLDER 5/1-3	Programs, 1933-1990 The Programs series is represented by two subseries: Performances by Nirenska and Performances by others. Performances by Nirenska consist of printed and typescript programs from 1933-90; all of the programs are not included in this series; more programs can be found in the scrapbooks and subject files, and additional information may be obtained in personal papers, addresses, and cards. Performances by others consists of printed and typescript programs saved by Nirenska from 1931-88. Arranged by subseries and chronologically
BOX-FOLDER 5/1-2	Performances by Nirenska
BOX-FOLDER 5/1	1933-68
BOX-FOLDER 5/2	1980-90
BOX-FOLDER 5/3	Performances by Others
BOX-FOLDER 5/3	1931-88
BOX-FOLDER 5/4-7	Publicity, 1927-1992 The Publicity series is represented by two subseries: About Nirenska and About others. About Nirenska consists of printed and typescript publicity materials such as flyers and posters, from 1933-90; more materials can be found in the scrapbooks and subject files. About others consists of printed and typescript publicity materials such as flyers and posters, from 1927-92 (and undated). Arranged by subseries and chronologically
BOX-FOLDER 5/4	About Nirenska
BOX-FOLDER 5/4	1933-90
BOX-FOLDER 5/5-7	About Others
BOX-FOLDER 5/5	1927-90
BOX-FOLDER 5/6-7	1991-1992, n.d.
BOX 6-11	Scrapbooks, 1933-1992 The Scrapbooks series consists of thirteen scrapbooks containing photographs, clippings, articles, programs, publicity materials, and correspondence. Arranged chronologically
BOX-FOLDER 6/1-2	[No. 1] Photographs, portraits, and sculptures, 1933-60s
BOX-FOLDER 6/3	[No. 2] United States, Poland, Austria, England, and Italy, 1933-45
BOX-FOLDER 7/1	[No. 3] England and Israel, 1946-47
BOX-FOLDER 7/2	[No. 4] England, Austria, and Switzerland, 1947-49
BOX-FOLDER 8/1	[No. 5] United States, 1949-50
BOX-FOLDER 8/2-3	[No. 6] United States, 1951-57
BOX-FOLDER 8/4-5	[No. 7] United States, 1958-59
BOX-FOLDER 9/1-2	[No. 8] United States -- her own school, 1960-65

Scrapbooks, 1933-1992

Container	Contents
BOX-FOLDER 9/3	[No. 9] United States, Turkey, Greece, and Lebanon, 1965-67
BOX-FOLDER 10/1	[No. 10] Photographic interlude, 1967-80
BOX-FOLDER 10/2-3	[No. 11] United States, 1981-84
BOX-FOLDER 11/1-2	[No. 12] 1985-92
BOX-FOLDER 11/3	[No. 13] Miscellaneous photographs, clippings, and publicity materials
BOX 12-21 BOX 28-30	Photographic Materials, 1930s-1992 The Photographic Materials series is represented by three main subseries: Photoprints, Negatives, and Slides by Nirenska. The Photoprints subseries (all b&w and 8 x 10 in. or less in size unless noted otherwise) is divided into a number of subseries. The material consists of the following: publicity and informal shots, solo works performed by Nirenska; publicity and informal shots, works by Nirenska with her included as a performer; publicity shots and informal portraits, works by Nirenska without her performing. The Negatives subseries is divided into a number of subseries. The material consists of the following: publicity shots of her works, 8 x 10 copy negatives; arranged alphabetically by title of work; in works by Nirenska and informal portraits, all b&w and 35 mm. in size unless noted otherwise; arranged alphabetically by name or title of work. The Slides by Nirenska subseries consists of color slides by Nirenska. Various arrangements are applied
BOX 12-18 BOX 28-30	Photoprints
BOX 12-13 BOX 28	Nirenska alone
BOX-FOLDER 12/1	1930s
BOX-FOLDER 12/2	The cry [?], 1930s
BOX-FOLDER 12/3	1933. By Zofja Kruzówna
BOX-FOLDER 12/4	1933. By Zygmunt Szajder
BOX-FOLDER 12/5	1936
BOX-FOLDER 29/1	Polish dance, 14-1/2 x 11-1/2, 1937. By Landseer, London; autographed
BOX-FOLDER 12/6	Modeling in London. By Landseer, London
BOX-FOLDER 12/7	Angel of death. By Gerti Deutsch, Vienna
BOX-FOLDER 12/8, 28/1	Eastern ballad, 11-3/4 x 8-3/4, 12 x 9-1/4, 12 x 9-1/2. By John Deakin; autographed
BOX-FOLDER 12/9, 28/2	Felina -- catty woman, 11-3/4 x 10, 9-3/4 x 11-1/2. By John Deakin; autographed
BOX-FOLDER 12/10, 28/3	La puerta del vino, 10-3/4 x 10, 11 x 10. By John Deakin
BOX-FOLDER 12/11, 28/4	A scarecrow remembers, 11-3/4 x 8-3/4, 12 x 9-3/4. By John Deakin; autographed
BOX-FOLDER 12/12, 28/5	Unwanted child, 12 x 10, 10-1/2 x 9-1/2. By John Deakin; autographed
BOX-FOLDER 12/13, 28/6	Modeling, four 12 x 10, three 11 x 8-1/4, 11 x 8-1/2
BOX-FOLDER 12/14	Posing in a mirror
BOX-FOLDER 28/7	10 x 10
BOX-FOLDER 12/15	1956 [?]. By Angus McBean; autographed
BOX-FOLDER 12/16-19	1960s. By B. Vern Blasdel, Washington, DC
BOX-FOLDER 12/20	1960 Jan.
BOX-FOLDER 28/8	13-1/2 x 10-1/2
BOX-FOLDER 13/1	By Terry Walker
BOX-FOLDER 13/2	In studio, 1980s, color and b&w. By Ray C. Schandelmeier, b&w photographs from "Portraits of a friend"
BOX-FOLDER 13/3	1980s. By Ray C. Schandelmeier from "Portraits of a friend"

Photographic Materials, 1930s-1992

Container	Contents
BOX-FOLDER 13/4	Unidentified, color and b&w
BOX 13 BOX 16 BOX-FOLDER 28/9 BOX-FOLDER 30/1	Nirenska with others
BOX-FOLDER 13/5	Mary Wigman Schule, 1930s. By Kastan, Hamburg
BOX-FOLDER 13/6	Percussion ensemble, 1930s. By Atelier Robertson, Berlin
BOX-FOLDER 13/7	With Mary Wigman, 1948. By Hans Tschirren
BOX-FOLDER 13/8	Congress of International Dance at Zurich, 1949. By Hans Tschirren; Hilda Baumann, Mary Wigman, and Nirenska in front
BOX-FOLDER 13/9	With Madame Maria Hershman-Horch, Director of Berkshire Drama School, 1950 Aug. By E. H. Aoole [?]
BOX-FOLDER 13/10	With Evelyn de la Tour and Lucia L., Hains Point, 1952
BOX-FOLDER 16/1	1959 Dec.
BOX-FOLDER 28/9	Departures: Dorothy Madden, Nicole Pearson, Rona Sande, Nirenska, and Beth Osgood Chanock, 11 x 14, 1959
BOX-FOLDER 13/11	American folk suite, "The three sisters: Rona Sande, Nicole Pearson, and Nirenska
BOX-FOLDER 13/12	Shakespearean suite, 1961 Nov. 28. By Naltchayan; Nicole Pearson as Kate in Taming of the shrew, Beth Osgood Chanock as Portia, and Nirenska as Lady Macbeth
BOX-FOLDER 13/13	Dance class, 1960 Oct. 6. By Naltchayan
BOX-FOLDER 13/14	Ballet class, 1960s. By Fred Ward, Arlington, Virginia; print and contact sheets
BOX-FOLDER 13/15	Session with dance teachers in Beirut, 1967 Jan. By David
BOX-FOLDER 16/2-80	Panel discussion with Hanya Holm, Erika Thimey, Nirenska, and Sali Ann Kriegsman, 1986. Dancefest '86, celebrating national dance week, Glen Echo Park, MD; May 3-5
BOX-FOLDER 13/16	With Ethyl Butler. By G. Vern Blasdell, Washington, DC
BOX-FOLDER 13/17	With Jan Karski, 1987 June, 1991
BOX-FOLDER 13/18	With Nancy Schandelmeier, 1990s. By Ray C. Schandelmeier from "Portraits of a friend"
BOX-FOLDER 13/19	Schandelmeier wedding. By Ray C. Schandelmeier from "Portraits of a friend"
BOX-FOLDER 13/20	With Laura Schandelmeier, color
BOX-FOLDER 13/21	With Schandelmeier and Jan Karski, color
BOX-FOLDER 13/22	In studio with Ray C. Schandelmeier and pets, color. By Ray C. Schandelmeier
BOX-FOLDER 13/23	With Rima Faber (Wolff). 8 x 10: 1990, in "Shopping cart" costume; polaroid: 1988 Nov. 6, birthday party for Dr. "Dub" Bullock at Edith Menard's and in Faber's studio, in Stillpoint costume, color
BOX-FOLDER 30/1	Unidentified, 16 x 20, color
BOX 14 BOX 16 BOX-FOLDER 28/10-13 BOX-FOLDER 30/2	Others
BOX-FOLDER 16/81-82	Burkhardt, Beth and Denise Reed, 1986 July, color. National Zoo; choreographed by Burkhardt
BOX-FOLDER 29/2	Caron, 14 x 11, 16 x 11
BOX-FOLDER 16/83	Carter, Tish, 1980 Dec., color
BOX-FOLDER 16/84	Carter, Tish, color. Rocks; choreographed by Carter
BOX-FOLDER 14/1	Departures: Dorothy Madden, Nicole Pearson, Rona Sande, and Beth Osgood Chanock, 1959 Dec.
BOX-FOLDER 16/85-96	Encounters and goodbyes: Rima Faber, Sue Hannen; 1983; color. By Fred Underwood [?]

Photographic Materials, 1930s-1992

Container	Contents
BOX-FOLDER 14/2	Dirge, 1981, 1988 Jan. 27, color. Prints and contact sheets
BOX-FOLDER 16/97	Faber (Wolff), Rima, 1980 Dec., color
BOX-FOLDER 16/98	Galeota, Nancy, 1980 Dec., color
BOX-FOLDER 16/99	Gieger, Esther, color
BOX-FOLDER 14/3	Hannen, Sue, 1980 Dec., 1988 Jan. 27, 30, color. Prints and contact sheets
BOX-FOLDER 16/100-101	Hannen, Sue, Stephanie Simmons, and Ellis, color. Jan Tievsky on far left
BOX-FOLDER 14/4	Humphrey, Doris and Charles Weidman, 1935. New dance; on front: A merry Xmas from [signed] Charles
BOX-FOLDER 14/5	Karski, Jan. By the Detroit News; on back: To my beloved Pola [signed] Jan
BOX-FOLDER 14/6	Karski, Jan and Nancy Schandelmeier, color
BOX-FOLDER 14/7	Karski, Jan and Ray C. Schandelmeier, color
BOX-FOLDER 16/102	Koehler, Cheryl, 1980 Dec., color
BOX-FOLDER 14/8, 29/3	Knox, Marion, three 14 x 11, 13-3/4 x 10-1/2
BOX-FOLDER 14/9	Kreutzberg, Harald
BOX-FOLDER 16/103	Lerman, Liz, 1985 Jan., color. At a rehearsal of Russia: the transparent apple and the silver saucer, "Snow in Siberia"
BOX-FOLDER 16/104	Lerman, Liz, 1987 April, color
BOX-FOLDER 16/105-111	Life, 1983, color. By Fred Underwood [?]
BOX-FOLDER 14/27	Nirenska, Mr. and Mrs. [Pola Nirenska's parents]
BOX-FOLDER 30/2	Norman, 13 x 18, 16 x 20, 1968 Fall
BOX-FOLDER 14/10	Osgood Chanock, Beth, Nicole Pearson, and Rona Sande, 1960s
BOX-FOLDER 28/10	Osgood Chanock, Beth, Nicole Pearson, and Rona Sande, 11-1/4 x 10-1/4, 1960s
BOX-FOLDER 14/11	Out of sorts: Sue Hannen, 1988 Jan. 27, color. Prints and contact sheets
BOX-FOLDER 14/12	Pearson, Nicole, 1959 Dec., 1960 Oct. 6. By Naltchayan [1960]
BOX-FOLDER 16/112	Pearson, Nicole, and Rona Sande, 1959 Dec.
BOX-FOLDER 14/13	Reynolds, Greg. Print and contact sheet
BOX-FOLDER 16/113-115	Russia: the transparent apple and the silver saucer, "Snow in Siberia": Liz Lerman, 1985 Jan., color
BOX-FOLDER 29/4	Sande, Rona, 13-3/4 x 11, 1960s
BOX-FOLDER 14/14	Schandelmeier family and friends, color. Prints and contact sheet
BOX-FOLDER 14/15	Schandelmeier, Laura, color and b&w. Trilogy and other works; by Robert Yohn and Ray C. Schandelmeier
BOX-FOLDER 14/16	Schandelmeier, Nancy, color
BOX-FOLDER 14/17	Schandelmeier, Ray C., color. Prints and contact sheets
BOX-FOLDER 16/116-122	Shout: Sharon Wyrriick, 1987 June, color
BOX-FOLDER 14/18	Stillpoint: Rima Faber, 1990
BOX-FOLDER 28/11	Tate, Carolyn, 10-1/2 x 13-1/2, 1960s
BOX-FOLDER 16/123	Tievsky, Jan, 1980 Dec., color
BOX-FOLDER 16/124	Tievsky, Jan, color
BOX-FOLDER 14/19	Topolski, Felix, color
BOX-FOLDER 14/20	The train, 1990. By Michael Drago
BOX-FOLDER 28/12	The train: Paula Camilli, Heather Doerbecker, Jan Taylor, and Jan [?], 8 x 12, 1990
BOX-FOLDER 16/125-132	Trip: Cathy Paine, 1982 Aug., color
BOX-FOLDER 16/133-142	Web: Shawn Womack, 1987 Oct., color
BOX-FOLDER 14/21	Wigman, Mary. By Ted Hurter, Zürich and Atelier Robertson, Berlin; autographed by Wigman
BOX-FOLDER 14/22	Wigman, Mary, Elisabeth Wigman, and Hanya Holm

Photographic Materials, 1930s-1992

Container	Contents
BOX-FOLDER 16/143	Wilcox, Carrie, color
BOX-FOLDER 14/23	Womack, Shawn, color
BOX-FOLDER 16/144-146	Woman, first movement: Sharon Wyrriick, 1987 April, color
BOX-FOLDER 16/147-152	Woman, second movement: Sharon Wyrriick, 1987 April, color
BOX-FOLDER 14/24	Wyrriick, Sharon
BOX-FOLDER 14/25	Unidentified: dancers, color and b&w. By Joel S. Hauserman
BOX-FOLDER 14/26	Unidentified: friends and family, color and b&w
BOX-FOLDER 28/13	12 x 10 by John Deakin; autographed
BOX-FOLDER 16/153-163	Unidentified: dance rehearsal, 1988 Nov., color
BOX 15 BOX 28-30	By Nirenska
BOX-FOLDER 28/14	A boy on the farm, 10-1/2 x 13-3/4, 1969. Print of the year, National Photographic Society
BOX-FOLDER 30/3	Castle in Spain, 19-1/2 x 14, 1969
BOX-FOLDER 28/15	Delicate, 10-3/4 x 13-1/4
BOX-FOLDER 28/16	Dreaming, 11 x 14
BOX-FOLDER 15/1	Horizontal, 1968
BOX-FOLDER 30/4	I am mad, 14 x 17
BOX-FOLDER 15/2	July 4
BOX-FOLDER 30/5	Junior, 14-3/4 x 20
BOX-FOLDER 15/3, 28/17	Landscapes, 8-1/4 x 13, 11 x 14-3/4, 11 x 14
BOX-FOLDER 29/5	Listening, 11 x 14, 14 x 11
BOX-FOLDER 29/6	Marching band, 14 x 11
BOX-FOLDER 15/4	My spanish skirt, 1968 April. Accepted in the spring competition of the Greater Washington Council of Camera Clubs
BOX-FOLDER 30/6	Nature's form, 16 x 20, 1968
BOX-FOLDER 15/5, 30/7	Pets, 1968 Fall, b&w and color
BOX-FOLDER 29/7	Portrait of a farmer, 12-1/4 x 14-1/2, 1969 Jan. Honorable mention in portraits, Arts Club of Washington Pictorial Photography Annual Salon
BOX-FOLDER 15/6, 29/8, 30/8	Portraits, two 11 x 14, two 14 x 11, 11 x 13-1/2, 13-1/4 x 10, three 20 x 16
BOX-FOLDER 15/7	Portraits of a child, 1967. Printed in Baby Talk in 1967 and 1968; copy of 1968 Christmas issue included
BOX-FOLDER 30/9	Puff, 14 x 15-1/4, 1969 Jan. Print of the year, second place, National Photographic Society; displayed in Arts Club of Washington Pictorial Photography Annual Salon
BOX-FOLDER 15/8, 29/9, 30/10	Still-life, two 11 x 14, 14 x 11, 11 x 14-3/4, two 16 x 20, color and b&w
BOX-FOLDER 30/11	Study, two 16 x 20, 1968
BOX-FOLDER 15/9	Sulking
BOX-FOLDER 28/18	Sulking, 12 x 10-3/4
BOX-FOLDER 16/164	Travel, 1987 Oct., color
BOX-FOLDER 30/12	Village, 11 x 14, 16 x 20, 1968
BOX-FOLDER 28/19	Yawn, 11 x 14, 1967 Dec. Honorable mention, National Photographic Society
BOX-FOLDER 30/13	Young painter, 17-1/2 x 15
BOX-FOLDER 15/10	Miscellaneous subjects, contact sheets
BOX-FOLDER 28/20	By David Hasamatsu
BOX-FOLDER 28/20	Winter scenes, 13-1/2 x 10, 13-1/2 x 10-3/4. Autographed

Photographic Materials, 1930s-1992

Container

Contents

BOX 15-18

Albums

BOX-FOLDER 16/165-166 St. Martin, 1977; 1980 [color and b&w]
BOX-FOLDER 15/11 St. Martin, 1978 [color and b&w]
BOX-FOLDER 16/167-171 St. Martin, 1978 [color and b&w]
BOX-FOLDER 16/172-174 New York, 1978 [color and b&w]
BOX-FOLDER 17/1-3 Guatemala, 1979 [color and b&w]
BOX-FOLDER 17/4-5 1979, spring-summer [color and b&w]
BOX-FOLDER 17/6-7 Hungary, 1980 [color and b&w]
BOX-FOLDER 17/8 New York, 1980 [color and b&w]
BOX-FOLDER 17/9-10 Pets, 1979-80 [color and b&w]
BOX-FOLDER 15/12 1980-85 [color and b&w]
BOX-FOLDER 17/11-15 1980-85 [color and b&w]
BOX-FOLDER 18/1-18 1981-82 [color and b&w]
BOX-FOLDER 18/19-21 1982 July-Aug. [color and b&w]
BOX-FOLDER 15/13 Japan, 1984 June [color and b&w]
BOX-FOLDER 18/22-24 Japan, 1984 June [color and b&w]
BOX-FOLDER 18/25-28 1986-88 [color and b&w]

BOX-FOLDER 15 BOX-
FOLDER 18 BOX-FOLDER
19-21

Negatives

BOX-FOLDER 15/14-17

Nirenska alone

BOX-FOLDER 15/14 Eastern ballad, 8 x 10 copy negative, safety film
BOX-FOLDER 15/15 Polish dance, 8 x 10 copy negative, safety film
BOX-FOLDER 15/16 La puerta del vino, 8 x 10 copy negative, safety film
BOX-FOLDER 15/17 A scarecrow remembers, 8 x 10 copy negatives, safety film

BOX 19 BOX-FOLDER
18/29-31

Others

BOX-FOLDER 19/1 Burkhardt, Beth and Denise Reed, 1986 July, color. National Zoo; choreography by Burkhardt
BOX-FOLDER 19/2-3 Dick
BOX-FOLDER 19/4-23 Karski, Jan, color and b&w
BOX-FOLDER 19/24-33 Knox, Marion
BOX-FOLDER 19/34-47 Norman
BOX-FOLDER 19/38-41 Osgood Chanock, Beth
BOX-FOLDER 19/42-51 Payne (Nolan), Arvilla
BOX-FOLDER 18/29 Pearson, Nicole, 5 x 4, 1964 Jan. 18. In The Evening Star
BOX-FOLDER 19/52-64 Sande, Rona
BOX-FOLDER 19/65-101 Students of Nirenska
BOX-FOLDER 19/102-106 Thimey, Erika, with her sister, Herta
BOX-FOLDER 19/107-114 The train: Paula Camilli, Heather Doerbecker, Jan Taylor, and Jan [?], 8 x 12, 1990
BOX-FOLDER 19/115-132 Xstery [?], Andrea
BOX-FOLDER 18/30-31 Unidentified relatives, 3-3/4 x 2-3/4 copy negatives, safety film

Photographic Materials, 1930s-1992

Container	Contents
BOX-FOLDER 19/133-150	Unidentified
BOX 20 BOX 21 BOX-FOLDER 19/151-185	By Nirenska
BOX-FOLDER 19/151-153	Animals
BOX-FOLDER 19/154-185	Genre
BOX-FOLDER 20/1-53	Miscellaneous subjects, color and b&w
BOX-FOLDER 20/54-64	Pets
BOX-FOLDER 20/65-67	Photo class
BOX-FOLDER 20/68-146	Portraits, three 16 mm. images, color and b&w
BOX-FOLDER 21/1-64	Scapes: landscapes, seascapes, and cityscapes
BOX-FOLDER 21/65-85	Spain
BOX-FOLDER 21/86-112	Still-life, color and b&w
BOX-FOLDER 21/113-137	Travel, color
BOX-FOLDER 15/18	Slides by Nirenska
BOX-FOLDER 15/18	Dusk [color] Landscapes [color] Life begins [color] Lonely bird [color] Portraits [color] Seascapes [color] Still-life [color] Unidentified [color]
BOX 22 BOX 28 BOX 29 BOX 30	Art Work The Art Work series is represented by two subseries: Costume designs and Drawings & paintings. The Costume designs subseries consists of drawings and paintings, primarily from the 1930s. The Drawings & paintings subseries consists of drawings and watercolors of Nirenska and colleagues, and several miscellaneous drawings and prints. Arranged alphabetically by type, title, and subject.
BOX 22 BOX 28 BOX 30	Costume designs
BOX-FOLDER 28/21	By Audrey Cruddas, annotated
BOX-FOLDER 22/1	By Doroty Szenfeld, 1934
BOX-FOLDER 22/2	By Doroty Szenfeld, 1936
BOX-FOLDER 29/10	Costume, green and yellow
BOX-FOLDER 28/22	Costume, Polish
BOX-FOLDER 30/14	A scarecrow remembers, by Audrey Cruddas, annotated
BOX-FOLDER 22/3	Unidentified
BOX 22 BOX 28 BOX 29 BOX 30	Drawings and paintings
BOX-FOLDER 28/23	Barnes commons, pencil drawing, by S. R. [?]

Art Work

Container	Contents
BOX-FOLDER 29/11	La dame a l'éventail, by Pablo Picasso, print
BOX-FOLDER 29/12-14, 30/15	Drawings and watercolors, by A. H. C. [formerly Audrey Cruddas?]
BOX-FOLDER 29/15	Mardi Gras, by Paul Cézanne, print
BOX-FOLDER 22/4	Nirenska, drawing, by Felix Topolski. Used for programs and as a bookplate; see also Subject Files, Pola Nirenska Dance Company
BOX-FOLDER 22/5	Painting, by R. Mizufune, 1962
BOX-FOLDER 29/16	Pearson, Nicole and Rona Sande [?], watercolor, 1960s
BOX-FOLDER 30/16	Pencil drawing, by Zardenberg [?]
BOX-FOLDER 30/17	Sally, drawing, by Frances T. Trammell, 1964
BOX-FOLDER 22/6	Two bridges, by Sir Stanley Spencer, print
BOX-FOLDER 29/17	Le vieux juif, by Pablo Picasso, print
BOX-FOLDER 22/7-8	Music The Music series consists of autographed miniature score of Priaulx Rainier's <i>Quartet for strings</i> , printed score of the Polish national hymn. Arranged alphabetically by composer
BOX-FOLDER 22/7	Anonymous, Jeszcze Polska nie zginela (The Polish national hymn). Words by Josef Wybicki
BOX-FOLDER 22/8	Rainier, Priaulx, Quartet for strings. Miniature score; autographed "For Pola from Priaulx 1942-1947"
BOX-FOLDER 22/9-21	Poetry, 1934-1936, 1949, 1987, undated The Poetry series consists of poems for, about, and by Nirenska, a few miscellaneous others. Arranged alphabetically by author
BOX-FOLDER 22/9	Bymme; "On first seeing Pola"
BOX-FOLDER 22/10	Faber Wolff, Rima; "Thanksgiving poems"
BOX-FOLDER 22/11	Genega, Paul; "The courier"; 1987. For Jan Karski; original in correspondence, "G" miscellaneous
BOX-FOLDER 22/12	Kraft, Marcy; Night flowers. To Nirenska with thanks for her inspiration
BOX-FOLDER 22/13	Kraft, Marcy; "17 poems"
BOX-FOLDER 22/14	Nirenska, Pola; "Dreamscape"
BOX-FOLDER 22/15	Scheider, Hanns; "Sü-schy tanzt"; 1934 June 28
BOX-FOLDER 22/16	Seidl, Ina; "Aus der engelsuite, getanzt von Pola Nirenska (Versuch einer Bewegungsdeutung)"
BOX-FOLDER 22/17	Seidl, Ina; "Der Schrei: Choreographische studie, getanzt v. Pola Nirenska, Warschau, anlässlich des Internat. Tanzwettbewerb in Wien"
BOX-FOLDER 22/18	Seidl, Ina; "Trance [and] Engel des todes"; Winter 1935-36. Based on Nirenska's choreography
BOX-FOLDER 22/19	Seidl, R. [Ina ?]; "Erinnerungen einer Vogelscheuche, Studie über einen Tanz von Pola Nirenska"; 1949. Original in correspondence
BOX-FOLDER 22/20	Winczakiewicz, Jan; Izrael w poezji Polskiej antologia
BOX-FOLDER 22/21	Unidentified
BOX 23	Subject Files, 1933-1982 The Subject Files series consists of Nirenska's dance school, dance company, and related files containing publicity, programs, clippings, and writings; also a file of gardening materials ("New plants"). Arranged alphabetically by subject

Subject Files, 1933-1982

Container	Contents
BOX-FOLDER 23/1	Dance recital publicity, 1958-82
BOX-FOLDER 23/2-4	Dance school, 1960-68
BOX-FOLDER 23/5	An evening of choreography by Pola Nirenska, 1990 July 28-29
BOX-FOLDER 28/24-27	Für Pola, 1933-58 [writings, programs, and publicity from outside U.S.]
BOX-FOLDER 23/6	Loose single reprints [clippings and programs], 1964-81
BOX-FOLDER 23/7	New plants
BOX-FOLDER 23/8	Pola Nirenska Dance Company -- programs, leaflets, etc., 1958-66
BOX-FOLDER 23/9	Reviews [and programs/publicity], 1948-63
BOX-FOLDER 23/10	Washington Dance Company, 1958-66
BOX 24 BOX 25	Personal Papers The Personal Papers series consists of three categories arranged alphabetically and sorted chronologically at the folder level as applicable: addresses and cards, bibliographic cards, business, medical, and miscellaneous. Arranged alphabetically and sorted chronologically
BOX-FOLDER 24/1	Addresses and cards
BOX 25	Bibliographic cards [Note: Topics are as follows: Art, cookery, dance, dictionaries and encyclopedias, fairy tales and legends, gymnastics and health, literature, love and marriage, music, philosophy and psychology, poetry, politics and history, religion and religion-philosophy, theater and costumes, etc., miscellaneous]
BOX-FOLDER 24/2	Business
BOX-FOLDER 24/3	Medical
BOX-FOLDER 24/4	Miscellaneous
BOX 24 BOX 29 BOX 30	Awards, 1934, 1980, 1987, 1991 The Awards series consists of a certificate of appreciation, and a diploma. Arranged chronologically
BOX-FOLDER 30/18	Diploma, Internationaler Tanz = Wettbewerb und Volkstanztreffen Wien, 1934 June 16
BOX-FOLDER 24/5	Award, Metropolitan Dance Association, 1980
BOX-FOLDER 29/18	Award, St. Patrick's Senior Center, for the intergenerational contribution of Pola Nirenska to the cultural life of the greater Washington area, 1987
BOX-FOLDER 24/6	Certificate of appreciation, National Law Enforcement Officers Memorial Fund, 1991 Aug. 16
BOX 26 BOX 27	Realia, 1985, undated The Realia series consists of a medal from the 200th anniversary of the Polish Ballet and other items. Arranged alphabetically
BOX 26	Medal, 200th anniversary of Polish Ballet, 1985
BOX 27	Sea shell
BOX [shelf]	Books and Articles The Books and Articles series is represented by two subseries: Books ; Articles & Clippings. The Books subseries consists of monographs related to dance, religion, and history. The Articles & Clippings subseries consists of magazines, articles and clippings (not about Nirenska), mostly dance-related. Arranged alphabetically by author and title

BOX [shelf]

Books

Aubel, Hermann and Marianne, Der Künstlerische Tanz unserer Zeit
Bainton, Roland H., The horizon history of Christianity
Behr, Walter, Das hatte ich zu sagen...
Bénard, Th., L'Année préparatoire d'histoire sainte
Bie, Oskar, Der Tanz
Boehn, Max von, Der Tanz
Cartier-Bresson, Henri, Les danses à Bali
Cato (Owen Frank), Guilty men
Chesterton, G. K., St. Thomas Aquinas
Clarke, C. P. S., Short history of the Christian church
Dahlke, Paul, Buddhismus als Weltanschauung
Daniel-Rops, Henri, This is the mass
Daudet, Alphonse, Die Abenteuer des Herrn Tartarin aus Tarascon
Delius, Rudolf von, Tanz und Erotica
Diebold, Bernhard, Habima
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Dzikowski, Stanislaw, O tancu
Elleniko chorodrama, 1950-1960
Freund, Liesel, Monographien der Ausbildungsschulen für Tanz und tänzerische Öperbildung, Band 1: Berlin
Gert, Valeska, Mein Weg
Gibbon, Edward, Christianity and the decline of Rome
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Graham, Dom Aelred, Catholicism and the world today
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Gregor, Joseph, Kulturgeschichte des Balletts. Autographed with note, Wien, 1947 Nov.
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Hersey, John, The wall
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The holy bible, light of the world edition
Höver, Otto, Javanische Schattenspiele
Hughes, Philip, A popular history of the Reformation
Kellermann, Bernhard, Japanische Tänze. 1930 Dresden
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Knox, Ronald, The belief of Catholics
Kochanowicz, Jan, Wstep do nauki o teatrze
Kolb, Dr. Med. Rudolf, Magen und Darm
Kubin, Alfred, Dämonen und Nachtgesichte. Autographed by Nirenska
Laban, Rudolf von, Des Kindes Gymnastik und Tanz
Laban, Rudolf von, Die Welt des Tänzers
Levinson, André, La Argentina: A study in Spanish dancing

Books and Articles

Container

Contents

Levinson, André, La danse d'aujourd'hui
Liguori, St. Alphonsus, The way of the cross
Linder, Kurt, Die Verwandlungen der Mary Wigman
Lloyd, Roger, The mastery of evil
Mackiewicz, Stanislaw, Historja Polski
Mamontowicz-Lojek, Bozena, Terpsychora i lekkie muzy
May, Joseph, Stehen Sie fest auf Ihren Füßen?
Medau, Hinrich, Deutsche Gymnastik
Muther, Richard, Die Kunst, Band 43: Der Tanz als Kunstwerk von Oscar Bie
Nerman, Einar, Darlings of the gods: in music hall, revue, and musical comedy
Netzer, Dr. Shlomo, A thousand years of history of the Jews of Poland
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Oberdörffer, Med. H. J., Rhythmische Atem-Gymnastik-Schule
Pawlowa, Anna, Anna Pawlowa
Pirchan, Emil, Harald Kreutzberg
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1947 Mar. 27
Toller, Ernst, Joseph Roth, and Alfons Goldschmidt, Das Moskauer Jüdische Akademische.
Theater, 1931
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Wigman, Mary, Deutsche Tanzkunst. Autographed by Wigman; 1935 Dresden
Wigman, Mary, Komposition
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Wolkonski, Ks. Sergjusz, Czlowiek wyrazisty
Zundel, Maurice, The splendour of the liturgy

BOX-FOLDER 24/7-9 BOX- Articles and Clippings
FOLDER 28/28

BOX-FOLDER 24/7 Dance magazine, 62, no. 6 (1988 June)
BOX-FOLDER 24/8 Tanzdrama Magazin, no. 1 (1987 4. Quartal)
BOX-FOLDER 24/9 Miscellaneous
BOX-FOLDER 28/28 Miscellaneous

Appendix A: Works by Nirenska

- *American folk suite* (music: accompanied by Elizabeth Wilson Hughes, voice and dulcimer)
 - "The three sisters" (music: folk song adapted from "The old lord of the Northern Sea," from the John Jacob Niles Collection)
 - "Complaining old woman" (music: Elizabeth Wilson Hughes; text: incomplete folk poem, from the Vance Randolph collection)
 - "Yankee girl"
 - "If I had a ribbon bow"
 - "Maid freed from the gallows"
 - "Old woman, old man"
 - "Pigeons and pain"
- *Avenue of escape*
 - "Brandy" (music: Béla Bartók)
 - "Champagne" (music: Claude Debussy)
 - "Absinth" (music: Aaron Copland)
- *Bag lady* (music: Claude Bolling, Jean-Pierre Rampal)
- *Barbaric suite* (music: Priaulx Rainier)
 - "The dance of fear"
 - "The dance of longing"
 - "The dance of joy"
- *Dancer's dilemma* (music: arranged by Kotowska)
- *Departures* (music: Heitor Villa-Lobos)
- *Dirge* ("In memory of those I loved who are no more") (music: *Concerto grosso no. 1*, by Ernest Bloch; costume designer: Terri Prell); second section of Holocaust tetralogy
- *The divided self* (music: *Symphony no. 4*, by Roger Goeb; performed by Japan Philharmonic Symphony Orchestra)
- *Double concerto in d minor* (dedicated to Doris Humphrey; music: J. S. Bach; costume designers: Cheryl Koehler, Ellen Gray Denker), 1968
 - "Allegro"
 - "Adagio"
 - "Allegro"
- *Encircled* (music: Heitor Villa-Lobos)
- *Encounters and goodbyes* (music: *Sonata no. 3* [?], by Norman Dello Joio)
- *The eternal fool* ("We speak of a young girl, Pierrot and the moon") (music: Abba Nieman)
- *Exits* (music: Evelyn Lohoefer; quotations: Dylan Thomas; costume designer: Terri Prell)
 - "Rage, rage against dying of the light"
 - "Bless me now with your fierce tears, I pray... "
 - "Do not go gently into that good night"
- *Faith* (music: Clague)
- *Felina -- catty woman* (music: Da Costa)
- *The four horsemen of the apocalypse* (music: Anton Webern)
 - "Humanity"
 - "Power"
 - "Plague"
 - "War"
 - "Death"
- *Greek washer-girl* (music: old Greek round, arranged by R. Cavalho)
- *Homeless child (Unwanted child)* (music: Adda Heynessen)
- *I found my grandmother dead* (music: Arnold Schoenberg)
- *In the sun* (music: Béla Bartók)
- *Italian concerto* (music: J. S. Bach)
- *Jubilee* (musical revue; music: arranged by John Toohill)
- *The lament* (music: lullaby, early 17th century around the time of the Great Plague; vocals: Julia Humphries)
- *Laughter* (music: Eugène Bozza)

- *Life* (sometimes referred to as *Whatever begins also ends*) (music: *Concerto grosso no. 1*, by Ernest Bloch; costume designer: Terri Prell; quote: Seneca), first section of Holocaust tetralogy
- *Life is so daily* (music: Lukas Foss)
- *Longing* (music: "La plus que lente," by Claude Debussy; piano: Peter Frankel; costume designer: Terri Prell)
- *Lullaby* (music: Ignacy Jan Paderewski)
- *Mad girl* (music: Frederico Mompou)
- *Mazur* (national Polish dance)
- *Menuet* (music: Frédéric Chopin)
- *The old and the new* (music: traditional, vocals by Richard Tucker)
- *Once over lightly* (musical revue; music: arranged by Edward Cashman and Edward Shamaphy)
- *Out of sorts* (music: Claude Bolling)
- *Peasant Lullaby* (music: Polish folk tunes, arranged by R. Cavalho)
- *Picnic* (music: Virgil Thomson)
- *La puerta del vino (The gate of wine)* (music: Claude Debussy)
- "Rhythm in 3/4"
- "Rhythm in 4/4"
- *Russia: the transparent apple and the silver saucer*, "Snow in Siberia" (solo choreographed by Nirenska for Liz Lerman; all other choreography by Lerman)
- *St. Bridget: stained-glass window (The patron of weavers and spinners)* (music: French folk songs, arranged by Benjamin Britten)
- *Sarabande for the dead queen* (music: Claude Debussy)
- *A scarecrow remembers* (music: Adda Heynessen, Gorney)
- *Shakespearean suite* (music: Sergei Prokofiev)
- *Shepherd boy* (music: Greek folk song)
- *Shout* (music: "Hatred of the filthy bomb," by Lou Harrison); third section of Holocaust tetralogy
- *Stars & planets* (music: George Crumb)
- *Stillpoint* (music: "The unanswered question," by Charles Ives), 1990
- *Strange visit* (music: Béla Bartók)
- *Studies in modern dance*
"Floor swings"
"Primitive player"
"Birds"
"Isolation"
- *Sweet william* (musical; music: by Edward Cashman)
- *They never came back* (music: G. Orville Trondson)
- *Three sculptures* (music: Evelyn Lohoefer; costume designers: Stan Fowler, Sandy Asay, Pola Nirenska; set designers: Stan Fowler, Alex Rounds), commissioned by Washington Dance Repertory
"The eternal insomnia of the earth"
"Amity"
"The knot"
- *Three women* (costume designer: Gayle Behrman Jaster), 1987
I. (music: Anthony Davis)
II. (music: Miles Davis)
III. (music: Ella Fitzgerald with Duke Ellington)
- *Tired magician* (music: William Russel, Henry Dixon Cowell)
- *The train* (music: "Suntreader," by Carl Ruggles); last section of Holocaust tetralogy
- *Trapped* (music: "Satyagraha," by Philip Glass)
- *Trip* (music: Modern Jazz Quartet)
- *Two queens (The queen)* (music: G. Orville Trondson)
- *Vigil by the sea (Fated vigil)*
"Waiting" (music: G. Orville Trondson)
"Lament" (music: song attributed to William Byrd)
- *Village beauty* (music: Polish folk tunes, arranged by R. Cavalho)
- *Web* (music: Jon Hassell)

- *Woman #1* (music: Anthony Davis) *see also Three women*
- *Wounded* (music: *Concerto for piano and orchestra*, "Allucinante," by Alberto Ginastera; costume designer: Terri Prell)

Appendix B: Audiovisual Materials

Audiovisual materials are located in the Motion Picture, Broadcasting and Recorded Sound Division (M/B/RS) of the Library of Congress

Videotapes

Item#	Description
1	<p><i>Exuberance</i> dancer: Laura Schandelmeier music: "Little fugue in g minor," J. S. Bach videographer: Laziza Nirenska choreographed <i>Exuberance</i> for Laura Schandelmeier, her next door neighbor. The work is a music visualization in the style of Doris Humphrey. The performance was recorded in Nirenska's basement studio.</p>
2	<p>Last concert 1984: <i>Stars & planet</i> and other dances, choreography by Pola Nirenska, Marvin Theater, George Washington University, March 10, 1984 <i>Tired magician</i> (premiere) music: William Russel, Henry Dixon Cowell dancers: Nirenska, Diane Floyd, Susan Hannen, Meryl W. Shapiro, Jan Tievsky <i>Encounters and goodbyes</i> (premiere, original concept 1965) music: <i>Sonata no. 3</i> [?], Norman Dello Joio dancers: Rima Faber, mother; Susan Hannen, child; Jan Tievsky, bad influence; Diane Floyd, good influence; Greg Reynolds, young man <i>Jewish song (The old and the new)</i> (premiere) music: traditional, performed by Richard Tucker dancer: Liz Lerman <i>Life (Whatever begins also ends)</i> (1982) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers: Jeanne Feeney, Diane Floyd, Susan Hannen, Meryl W. Shapiro, Stephanie Simmons, Jan Tievsky, Rima Faber <i>Dirge</i> (1981) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers: Jeanne Feeney, Diane Floyd, Susan Hannen, Meryl W. Shapiro, Stephanie Simmons, Jan Tievsky, Rima Faber <i>Weed (Trip)</i> (1983) music: The Modern Jazz Quartet dancer: Susan Hannen <i>Stars & planet</i> (premiere, dedicated to Louis Horst) music: George Crumb dancers: Liz Lerman, Earth; Greg Reynolds, Moon; Patrick Scully, Sun; Diane Floyd, Bollux; Susan Hannen, Castor; Jan Tievsky, Taurus Hyader; Northern Star Polaris, Stephanie Simmons; Tobie Hoffman, Comet costume designer: Terri Hume Prell lighting and stage manager, lighting designer: David Madden sound technician: Judy Tyson production manager: Martin Petersilia The concert was partially funded by a grant from the National Endowment for the Arts.</p>

- | Item# | Description |
|--------------|---|
| 3 | <p><i>Web</i>, TV version
 music: Jon Hassell
 dancer: Shawn Womack
 The performance was videotaped for television. There are special effects such as double images and freeze frames.</p> |
| 4 | <p>Everything ["Kennedy Center 1988" on box]
 <i>Life (Whatever begins also ends)</i> (1982)
 music: <i>Concerto grosso no. 1</i>, Ernest Bloch
 costume designer: Terri Hume Prell
 <i>Dirge</i> (1981)
 music: <i>Concerto grosso no. 1</i>, Ernest Bloch
 costume designer: Terri Hume Prell
 <i>Weed (Trip)</i> (1983)
 music: The Modern Jazz Quartet
 dancer: Susan Hannen
 costume designer: Terri Hume Prell
 <i>Stars & planet</i> (1984, dedicated to Louis Horst)
 music: George Crumb
 dancers: Liz Lerman, Earth; Greg Reynolds, Moon; Patrick Scully, Sun; Diane Floyd, Bollux; Susan Hannen, Castor; Jan Tievsky, Taurus Hyader; Northern Star Polaris, Stephanie Simmons; Tobie Hoffman, Comet
 The videotape is mislabeled. The recordings are most likely of rehearsals. During <i>Life</i>, Nirenska can be heard instructing the lighting designer. Only a few seconds of <i>Stars & planet</i> are recorded. Attached to the box is a note: "Love, Ron."</p> |
| 5 | <p><i>Trapped</i>, "Snow in Siberia" (EP)
 <i>Trapped</i>
 music: <i>Satyagraha</i>, Philip Glass
 dancer: Jan Tievsky
 <i>Russia: the transparent apple and the silver saucer</i>, "Snow in Siberia"
 music: "Groundswell," Vladimir Cosma
 dancer: Liz Lerman
 The quality of the recording is poor. "Snow in Siberia" is the second movement of the second act from <i>Russia</i>. The solo is the fifth dance Nirenska choreographed for Lerman.</p> |
| 6 | <p>5/3/96 Dancefest '86 Glen Echo, <i>Shout</i>, panel discussion with Hanya Holm
 <i>Shout</i> (1986)
 music: <i>Hatred of the filthy bomb</i>, Lou Harrison
 dancer: Sharon Wyrriick
 videographer: Harmony Vanover
 Panel discussion with Hanya Holm, Erika Thimey, Sali Ann Kriegsman, and Nirenska
 The recording is from Dancefest 1986, in celebration of National Dance Week, held in Glen Echo Park, Maryland, May 3-5. During the panel discussion, Nirenska read a tribute to Holm discussing her relationship with Holm and the Wigman Schule. A copy of the script is in Scrapbook no. 12.</p> |
| 7 | <p>Choreography by Pola Nirenska, <i>Woman, Shout</i>, Sun. June 14, Dance Place
 <i>Three women</i> (1987)
 I. music: Anthony Davis
 II. music: Miles Davis
 III. music: Ella Fitzgerald with Duke Ellington
 dancer: Sharon Wyrriick
 costume designer: Gayle Behrman Jaster
 <i>Shout</i> (1986)
 music: <i>Hatred of the filthy bomb</i>, Lou Harrison
 dancer: Sharon Wyrriick
 costume designer: Beth Burkhardt</p> |

Item#	Description
8	<p>Concert, 1982: solo, <i>Dirge</i>, Bach (LP)</p> <p>"An evening of choreography" by Pola Nirenska, March 9, 1982, 8:00 p.m., Marvin Theater</p> <p><i>Wounded</i> (premiere)</p> <p>music: <i>Concerto for piano and orchestra</i>, "Allucinante," Alberto Ginastera</p> <p>dancer: Betsy Eagan</p> <p>costume designer: Terri Hume Prell</p> <p><i>Whatever begins also ends</i> (premiere)</p> <p><i>Life</i> (1982)</p> <p><i>Dirge</i> (1981)</p> <p>music: <i>Concerto grosso no. 1</i>, Ernest Bloch</p> <p><i>Life</i> dancers: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias</p> <p><i>Dirge</i> dancers: Rima Faber, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias</p> <p>costume designer: Terri Hume Prell</p> <p><i>Three sculptures</i> (1965)</p> <p>"The eternal insomnia of earth"</p> <p>"Amity"</p> <p>"The knot"</p> <p>music: Evelyn Lohoefer</p> <p>"The eternal insomnia of earth"</p> <p>dancer: Colette Yglesias</p> <p>"Amity"</p> <p>dancers: Betsy Eagan, Stephanie Simmons, Carrie Wilcox</p> <p>"The knot"</p> <p>dancers: Letitia Carter, Susan Hannen, Jenifer Litwin</p> <p>costume designers: Stan Fowler, Sandy Asay, Nirenska</p> <p>set designers: Stan Fowler, Alex Rounds</p> <p>Commissioned by Washington Dance Repertory</p> <p><i>Exits</i></p> <p>"Rage, rage against dying of the light" (1968)</p> <p>"Bless me now with your fierce tears, I pray..."</p> <p>"Do not go gently into that good night"</p> <p>music: Evelyn Lohoefer</p> <p>dancer: Liz Lerman</p> <p>costume designer: Terri Hume Prell</p> <p>quotations: Dylan Thomas</p> <p><i>Double concerto in d minor</i> (dedicated to Doris Humphrey, 1968)</p> <p>music: J. S. Bach</p> <p>dancers: Susan Hannen, Ellen Gray Denker, Rima Faber, Carol Anderson, Betsy Eagan, Jenifer Litwin, Stephanie Simmons, Carrie Wilcox</p> <p>The quality of the recording is poor. Much of the performance is not visible because of darkness. <i>Longing</i> was the first work performed at the concert, but it is not on the recording. Nirenska can be heard commenting on lighting and various other aspects of the performance.</p>

Item#	Description
9	<p>Liz (SP)</p> <p>The Dance Exchange and Performance Company and The Dancers of the Third Age, June 13-14, 1985, Caplin Theatre, Sidwell Friends School</p> <p><i>Russia: the transparent apple and the silver saucer</i></p> <p>choreography: Liz Lerman, solo by Nirenska</p> <p>original music: David Bishop</p> <p>dancers: Susan Barnett, Jeff Bliss, Eric Bobrow, Mary Buckley, Debra Caplowe, Bob Fogelgren, Velerie Hallenbeck, Louise Haskin, Judith Jourdin, Liz Lerman, Lory Leshin, Monica Lewis, Anne McDonald, Jessica Rea, Hannah Rosenthal, Charlie Rother, Kathy Robens Siegel, Louisa Winer, Don Zuckerman</p> <p>lighting designer: Susan E. Landess</p> <p>costume designer: Terri Hume Prell</p> <p>art direction: Kathy Suter</p> <p>projection programming: Steve Spector</p> <p>sound: Josh Schneider, Monica Peterschmidt</p> <p>stage manager: Joan L. Hampton</p> <p>administrative director: Craig Impink</p> <p><i>Russia</i> includes "Snow in Siberia," a solo choreographed by Nirenska for Lerman. A few parts are cut momentarily.</p>

Item#	Description
10	<p>Dance master copy [copy of #8] (LP)</p> <p>Dress rehearsal, "An evening of choreography" by Pola Nirenska, March 9, 1982, 8:00 p.m., Marvin Theater</p> <p><i>Wounded</i> (1982)</p> <p>music: <i>Concerto for piano and orchestra</i>, "Allucinante," Alberto Ginastera</p> <p>dancer: Betsy Eagan</p> <p>costume designer: Terri Hume Prell</p> <p><i>Whatever begins also ends</i></p> <p><i>Life</i> (1982)</p> <p><i>Dirge</i> (1981)</p> <p>music: <i>Concerto grosso no. 1</i>, Ernest Bloch</p> <p><i>Life</i> dancers: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias</p> <p><i>Dirge</i> dancers: Rima Faber, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias</p> <p>costume designer: Terri Hume Prell</p> <p><i>Three sculptures</i></p> <p>"The eternal insomnia of the earth"</p> <p>"Amity"</p> <p>"The knot"</p> <p>music: Evelyn Lohoefer</p> <p>costume designers: Stan Fowler, Sandy Asay, Nirenska</p> <p>set designers: Stan Fowler, Alex Rounds</p> <p>"The eternal insomnia of the earth"</p> <p>dancer: Colette Yglesias</p> <p>"Amity"</p> <p>dancers: Betsy Eagan, Stephanie Simmons, Carrie Wilcox</p> <p>"The knot"</p> <p>dancers: Letitia Carter, Susan Hannen, Jenifer Litwin</p> <p>Commissioned by Washington Dance Repertory</p> <p><i>Exits</i></p> <p>"Rage, rage against dying of the light" (1968)</p> <p>"Bless me now with your fierce tears, I pray..."</p> <p>"Do not go gently into that good night"</p> <p>music: Evelyn Lohoefer</p> <p>dancer: Liz Lerman</p> <p>costume designer: Terri Hume Prell</p> <p>quotations: Dylan Thomas</p> <p><i>Double concerto in d minor</i> (dedicated to Doris Humphrey, 1968)</p> <p>music: J. S. Bach</p> <p>dancers: Susan Hannen, Ellen Gray Denker, Rima Faber, Carol Anderson, Betsy Eagan, Jenifer Litwin, Stephanie Simmons, Carrie Wilcox</p> <p>The quality of the recording is poor. Much of the performance is not visible because of darkness. <i>Longing</i> was the first work performed at the concert, but it is not on the recording. Nirenska can be heard commenting in the background on lighting and various other aspects of the performance.</p>

Item#	Description
11	<p>Pola Nirenska concert at Dance Place</p> <p><i>The divided self</i> music: <i>Symphony no. 4</i>, Roger Goeb; performed by the Japan Philharmonic Symphony Orchestra dancers: Jan Tievsky, Cheryl Koehler</p> <p><i>Longing</i> music: <i>La plus que lente</i>, Claude Debussy; performed by Peter Frankel dancer: Susan Hannen costume designer: Terri Hume Prell</p> <p><i>Three sculptures</i>, "The eternal insomnia of the earth" music: Evelyn Lohoefer dancer: Colette Yglesias costume designers: Stan Fowler, Sandy Asay, Nirenska set designers: Stan Fowler, Alex Rounds Commissioned by Washington Dance Repertory</p> <p><i>Exits</i> "Rage, rage against dying of the light" (1968) "Bless me now with your fierce tears, I pray..." "Do not go gently into that good night" music: Evelyn Lohoefer dancer: Liz Lerman costume designer: Terri Hume Prell quotations: Dylan Thomas</p> <p><i>Weed (Trip)</i> (1983) music: Modern Jazz Quartet dancer: Cathy Payne costume designer: Terri Hume Prell</p> <p><i>Jewish song (The old and the new)</i> (1984) music: traditional, performed by Richard Tucker dancer: Liz Lerman</p> <p><i>Three women</i> (1987) I. music: Anthony Davis II. music: Miles Davis III. music: Ella Fitzgerald with Duke Ellington dancer: Sharon Wyrick costume designer: Gayle Behrman Jaster</p> <p><i>Shout</i> (1986) music: <i>Hatred of the filthy bomb</i>, Lou Harrison dancer: Sharon Wyrick costume designer: Beth Burkhardt</p> <p><i>Whatever begins also ends</i> <i>Life</i> (1982) <i>Dirge</i> (1981) music: <i>Concerto grosso no. 1</i>, Ernest Bloch <i>Life</i> dancers: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias <i>Dirge</i> dancers: Rima Faber, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias costume designer: Terri Hume Prell</p> <p><i>Double concerto in d minor</i> (dedicated to Doris Humphrey, 1968) music: J. S. Bach The videotape is fragile due to a repaired splice.</p>

Item#	Description
12	<p>Jackson (EP) Television documentary on Michael Jackson <i>BAD</i>, recorded from WETA 26, Washington, DC executive producers: Michael Jackson, Harry Ufland, Frank Dileo producer: Quincy Jones, Barbara De Fina writer: Richard Price director: Martin Scorsese Clip of <i>The teahouse of the August moon</i> Commercials "Alive from off center" <i>Air dance landings</i>, Michael Schwartz and Elizabeth Streb <i>New puritan dances</i>, Michael Clark <i>The daytime moon</i>, Min Tanaka Documentary on Pepsico Sculpture Gardens in Purchase, NY producer: Anthony Sheldonhmr narrator: Efrem Zimbalist, Jr. "Reading rainbow" host: Levar Burton "3-2-1 contact" More educational programming The tape consists of programming recorded from television. The last programs were probably recorded accidentally by continuously recording after the relevant programs.</p>
13	<p>"In memory of those I loved who are no more" I. <i>Life (Whatever begins also ends)</i> (1982) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers [?]: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias costume designer: Terri Hume Prell II. <i>Dirge</i> (1981) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers: Jeff Bliss, Debra Caplowe, Amy Dowling, Rima Faber, Susan Hannen, Jan Tievsky costume designer: Terri Hume Prell III. <i>Shout</i> (1986) music: <i>Hatred of the filthy bomb</i>, Lou Harrison dancer: Sharon Wyrriick costume designer: Beth Burkhardt IV. <i>The train</i> (1990) music: "Suntreader," Carl Ruggles dancers: Rima Faber (Mother), Paula Camilli, Heather Doerbecker, Jan Taylor, Meryl W. Shapiro costume designer: Nirenska The movements from the Holocaust tetralogy were recorded on different occasions. <i>Life</i> was filmed during the early 1980s; <i>Dirge</i> was recorded in 1988; the rehearsal of <i>The train</i> was filmed in Nirenska's studio in 1990.</p>

Item#	Description
14, 15	<p>A celebration of dance, 1988 Feb. 5, John F. Kennedy Center for the Performing Arts [2 copies]</p> <p><i>Out of sorts</i> (premiere) music: Claude Bolling dancer: Susan Hannen costume designer: Terri Hume Prell lighting designer: David Covey</p> <p><i>Web</i> (1987) music: Jon Hassell dancer: Shawn Womack costume designer: Terri Hume Prell lighting designer: David Covey</p> <p><i>Woman #1</i> (1987) music: Anthony Davis dancer: Sharon Wyrick costume designer: Terri Hume Prell lighting designer: David Covey</p> <p><i>I found my grandfather dead</i> (premiere) music: Arnold Schoenberg dancer: Tish Carter costume designer: Terri Hume Prell lighting designer: Tish Carter</p> <p><i>Shout</i> (1986) music: Lou Harrison dancer: Sharon Wyrick costume designer: Beth Burkhardt lighting designer: David Covey</p> <p><i>Dirge</i> (1981) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers: Jeff Bliss, Debra Caplowe, Amy Dowling, Rima Faber, Susan Hannen, Jan Tievsky costume designer: Terri Hume Prell lighting designer: David Covey</p> <p>The program was part of the Kennedy Center's "Washington, front and center!" series. Choreography by Lloyd Whitmore and Tish Carter was also featured as part of "A celebration of dance." The quality of the recording is poor.</p>

Item#	Description
16	<p>Everything (A) / Bach 3 movements / Liz (SP)</p> <p><i>Wounded</i> (1982)</p> <p>music: <i>Concerto for piano and orchestra</i>, "Allucinante," Alberto Ginastera</p> <p>dancer: Betsy Eagan</p> <p>costume designer: Terri Hume Prell</p> <p><i>Three sculptures</i>, "Amity," "The knot"</p> <p>music: Evelyn Lohoefer</p> <p>"Amity" dancers: Betsy Eagan, Stephanie Simmons, Carrie Wilcox</p> <p>"The knot" dancers: Letitia Carter, Susan Hannen, Jenifer Litwin</p> <p>costume designer: Stan Fowler, Sandy Asay, Nirenska</p> <p>set designers: Stan Fowler, Alex Rounds</p> <p>Commissioned by Washington Dance Repertory</p> <p><i>Double concerto in d minor</i> (dedicated to Doris Humphrey, 1968)</p> <p>music: J. S. Bach</p> <p><i>Longing</i></p> <p>music: <i>La plus que lente</i>, Claude Debussy; performed by Peter Frankel</p> <p>dancer: Susan Hannen</p> <p>costume designer: Terri Hume Prell</p> <p><i>Wounded</i> (1982) (Nirenska's comments in background)</p> <p><i>Three sculptures</i>, "The eternal insomnia of the earth"</p> <p>music: Evelyn Lohoefer</p> <p>dancer: Colette Yglesias</p> <p>costume designers: Stan Fowler, Sandy Asay, Nirenska</p> <p>set designers: Stan Fowler, Alex Rounds</p> <p>Commissioned by Washington Dance Repertory</p> <p><i>Bag lady</i></p> <p>music: Claude Bolling, Jean-Pierre Rampal</p> <p>dancer: Rima Faber</p> <p><i>Departures</i> [?]</p> <p>music: <i>Bachiana brasileira no. 1</i>, Heitor Villa-Lobos</p> <p>dancer: Cathy Payne</p> <p><i>Exits</i></p> <p>"Rage, rage against dying of the light" (1968)</p> <p>"Bless me now with your fierce tears, I pray..."</p> <p>"Do not go gently into that good night"</p> <p>music: Evelyn Lohoefer</p> <p>dancer: Liz Lerman</p> <p>costume designer: Terri Hume Prell</p> <p>quotations: Dylan Thomas</p> <p><i>Weed (Trip)</i> (1983)</p> <p>music: The Modern Jazz Quartet</p> <p>dancer: Susan Hannen</p> <p>costume designer: Terri Hume Prell</p> <p><i>Laughter</i></p> <p>music: Eugène Bozza</p> <p>dancer: Liz Lerman</p> <p><i>Tired magician</i></p> <p>music: William Russel, Henry Dixon Cowell</p> <p>dancers: Nirenska, Diane Floyd, Meryl W. Shapiro, Jan Tievsky</p> <p><i>Encounters and goodbyes</i> (1984, original concept 1965)</p> <p>music: <i>Sonata no. 3</i> [?], Norman Dello Joio</p> <p>dancers: Rima Faber, mother; Susan Hannen, child; Jan Tievsky, bad influence; Diane Floyd, good influence; Greg Reynolds, young man</p> <p><i>Jewish song (The old and the new)</i> (1984)</p> <p>music: traditional, performed by Richard Tucker</p>

- | Item# | Description |
|--------------|--|
| 17 | <p>Bach [extra copy]
 <i>Double concerto in d minor</i> (dedicated to Doris Humphrey, 1968)
 music: J. S. Bach
 <i>The divided self</i>, Glen Echo Dance Theater (world premiere with introduction)
 music: <i>Symphony no. 4</i>, Roger Goeb; performed by the Japan Philharmonic Symphony Orchestra
 dancers: Jan Tievsky, Cheryl Koehler
 There is only a brief introduction to <i>The divided self</i>.</p> |
| 18 | <p>"In memory of those I loved who are no more" [copy of #13, Gertrude Shurr's address on box]
 I. <i>Life (Whatever begins also ends)</i> (1982)
 music: <i>Concerto grosso no. 1</i>, Ernest Bloch
 dancers [?]: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias
 costume designer: Terri Hume Prell
 II. <i>Dirge</i> (1981)
 music: <i>Concerto grosso no. 1</i>, Ernest Bloch
 dancers: Jeff Bliss, Debra Caplowe, Amy Dowling, Rima Faber, Susan Hannen, Jan Tievsky
 costume designer: Terri Hume Prell
 III. <i>Shout</i> (1986)
 music: <i>Hatred of the filthy bomb</i>, Lou Harrison
 dancer: Sharon Wyrrick
 costume designer: Beth Burkhardt
 IV. <i>The train</i> (1990)
 music: "Suntreader," Carl Ruggles
 dancers: Rima Faber (Mother), Paula Camilli, Heather Doerbecker, Jan Taylor, Meryl W. Shapiro
 costume designer: Nirenska
 The movements from the Holocaust tetralogy were recorded on different occasions. <i>Life</i> was filmed during the early 1980s; <i>Dirge</i> was recorded in 1988; the rehearsal of <i>The train</i> was filmed in Nirenska's studio in 1990.</p> |
| 19 | <p><i>Dirge</i> only
 <i>Dirge</i> (1981)
 music: <i>Concerto grosso no. 1</i>, Ernest Bloch
 dancers: Rima Faber, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias
 costume designer: Terri Hume Prell
 <i>Dirge</i> is rehearsed twice. Nirenska can be heard commenting in the background on lighting and various other aspects of the performance.</p> |

Item#	Description
20, 21, 22	<p>Copy of dances [3 copies]</p> <p><i>Tired magician</i> music: William Russel, Henry Dixon Cowell dancers: Nirenska, Diane Floyd, Meryl W. Shapiro, Jan Tievsky</p> <p><i>Encounters and goodbyes</i> (1984, original concept 1965) music: <i>Sonata no. 3</i> [?], Norman Dello Joio dancers: Rima Faber, mother; Susan Hannen, child; Jan Tievsky, bad influence; Diane Floyd, good influence; Greg Reynolds, young man</p> <p><i>Jewish song (The old and the new)</i> (1984) music: traditional, performed by Richard Tucker dancer: Liz Lerman</p> <p><i>Life (Whatever begins also ends)</i> (1982) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers [?]: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias costume designer: Terri Hume Prell</p> <p><i>Dirge</i> (1981) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers: Rima Faber, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias costume designer: Terri Hume Prell</p> <p><i>Weed (Trip)</i> (1983) music: The Modern Jazz Quartet dancer: Susan Hannen costume designer: Terri Hume Prell</p> <p><i>Double concerto in d minor</i> (dedicated to Doris Humphrey, 1968) music: J. S. Bach</p> <p><i>The divided self</i>, Glen Echo Dance Theater (world premiere with introduction) music: <i>Symphony no. 4</i>, Roger Goeb; performed by the Japan Philharmonic Symphony Orchestra dancers: Jan Tievsky, Cheryl Koehler</p> <p>The works were recorded in various settings; some are rehearsals on stage or in the studio and some are performances. Recordings of rehearsals are usually of better quality than recordings of performances. Nirenska appears on stage during the applause after the performance of <i>The divided self</i>.</p>
23	<p>Dances "Bad"</p> <p><i>Dancin' man</i> starring: Jeff Hyslop featuring: Ann Reinking, Frank Augustyn, Karen Kain, Honi Coles producer and director: Bernard Picard choreographers: Ann Ditchburn, Kirsteen Etherington, Eva Von Gencsy, Jeff Hyslop</p> <p>"Alive from off center"</p> <p><i>Pages from the book of rain</i> performers: Maasai choreography director: Gary Hurst music: Global Rain Music</p> <p><i>Parafango</i> director: Charles Atlas choreographer: Karole Armitage performers: Karole Armitage, Michael Clark, Philippe Decoufle, Jean Guizerix, Joseph Lennon, Nathalie Richard, David Linton; music: David Linton</p> <p><i>Dancin' man</i> Recorded from Maryland Public Television, and "Alive from off center" is recorded from channel 32, Washington, DC. There is miscellaneous programming between and after the two dance programs.</p>

Item#	Description
24, 25, 26	<p>Concert at dance place, July 28 and 29, 1990 [3 copies] Welcome by Debra Riley, staff person at Dance Place Introduction by Rima Faber <i>Stillpoint</i> (premiere) music: <i>The unanswered question</i>, Charles Ives dancer: Rima Faber costume designer: Nirenska Introduction by Sharon Wyrrick "In memory of those I loved who are no more" I. <i>Life (Whatever begins also ends)</i> (1982) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers: Paula Camilli, Heather Doerbecker, Jan Taylor, Meryl W. Shapiro, Carrie Wilcox, Rima Faber costume designer: Terri Hume Prell II. <i>Dirge</i> (1981) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers: Paula Camilli, Heather Doerbecker, Jan Taylor, Meryl W. Shapiro, Carrie Wilcox, Rima Faber costume designer: Terri Hume Prell III. <i>Shout</i> (1986) music: <i>Hatred of the filthy bomb</i>, Lou Harrison dancer: Sharon Wyrrick costume designer: Beth Burkhardt IV. <i>The train</i> (premiere) music: "Suntreader," Carl Ruggles dancers: Rima Faber (Mother), Paula Camilli, Heather Doerbecker, Jan Taylor, Meryl W. Shapiro costume designer: Nirenska Production Staff: stage manager: Timothea Howard lighting designer: Betsy Toth production manager: Rima Faber technical director: Stefan Johnson technical assistant: Brian McGahren The concert is a celebration of the culmination of Nirenska's work and her eightieth birthday. The introductions by Rima Faber, consisting of biographical information, and Sharon Wyrrick, about the Holocaust tetralogy, are informative. The program was partially funded by the National Endowment for the Arts.</p>

Films

- *Double concerto in d minor* (dedicated to Doris Humphrey)
music: J. S. Bach
Recorded in 1965
- *Exits*
"Rage, rage against dying of the light" (1968)
"Bless me now with your fierce tears, I pray..."
"Do not go gently into that good night"
music: Evelyn Lohoefer
dancer: Liz Lerman
costumes: Terri Prell
quotations: Dylan Thomas
From Phyllis S. Legters
- Unidentified [2]

Audiotapes

- [Title of dance work (music: Title of composition and/or composer) date [note]]
- *American folk suite*, "Complaining old man," "Three old women," "Two young girls," (music: accompanied by Elizabeth Wilson Hughes, voice and dulcimer)
- *American folk suite*, "If I had a ribbon," fourth movement, (music: accompanied by Elizabeth Wilson Hughes, voice and dulcimer) [choreographic notes]
- *American folk suite*, "Old woman," sixth movement (music: accompanied by Elizabeth Wilson Hughes, voice and dulcimer) ["Chopped bad version"]; *The four horsemen of the apocalypse* (music: Anton Webern)
- *Avenue of escape*, "Brandy," first movement (music: Béla Bartók)
- *Avenue of escape*, "Brandy," first movement (music: Béla Bartók); "De los angele" and eight celli; *Longing* (music: *La plus que lente*, Claude Debussy)
- *Bag lady* (music: Claude Bolling and Jean-Pierre Rampal); *Laughter* (music: Eugène Bozza)
- *Barbaric suite* (music: *Barbaric dance suite* for piano, Priaulx Rainier) 1957 Nov. 19
- *The bee oracles* for tenor or baritone solo, flute, oboe, violin, cello, and harpsichord, Priaulx Rainier, 1976 Sept. 2 [clipping enclosed]
- "Bounces, slow legs"
- "Capitol of the world," (George Antheil) 1956 March 16 [Ballet Theatre Orchestra -- Joseph Levine, Roy Fitzel dancing]; *Trois pièces brèves*, Jacques Ibert; *Mikrokosmos*, Béla Bartók [Serly]
- "Collaboration," "Drama," *Exits* ("3 exit") (music: Evelyn Lohoefer, quotations: Dylan Thomas); *Laughter* (music: Eugène Bozza)
- *Cycle for declamation* for solo soprano, tenor, or baritone; *Sonata* for viola and piano; *Dance of the rain* for tenor and guitar; Priaulx Rainier, 1976 April 1 [Discussion of Rainier's childhood in South Africa precedes the music, envelope enclosed] *Departures* (music: Heitor Villa-Lobos) [performance tape, choreographic notes]
- *Departures* or *Quartet for convergent figures* (music: Heitor Villa-Lobos, *Quartet* choreography: Beth Osgood)
- *Dirge* (music: *Concerto grosso no. 1*, Ernest Bloch); *Encounters and goodbyes* (music: *Sonata no. 3* [?], Norman Dello Joio)
- *The divided self* (music: *Symphony no. 4*, Roger Goeb)
- *Double concerto in d minor* (music: J. S. Bach); *Life is so daily* (music: Lukas Foss) [rehearsal tape]
- *Double concerto in d minor* (music: J. S. Bach); *Three sculptures* (music: Evelyn Lohoefer) 1981 May 1 [Glen Echo Dance Theater tape]
- Duet with Beth Osgood, first version
- "EAI," 1956 Dec. 10; Hal Layne, 1956 Dec. 30 [test record]; "Phillips practice," 1956 Nov.; *American folk suite*, "Yankee girl," (music: accompanied by Elizabeth Wilson Hughes, voice and dulcimer); "Hangman," 1957 Jan. 16
- *Encounters and goodbyes* (music: *Sonata no. 3* [?], Norman Dello Joio)
- *Encounters and goodbyes* (music: *Sonata no. 3* [?], Norman Dello Joio); "Union 4;" "Warfield;" complaint to Washington School of Ballet
- *Exits* (music: Evelyn Lohoefer, quotations: Dylan Thomas)
- *Exits* ("3 death dances") (music: Evelyn Lohoefer, quotations: Dylan Thomas) [choreographic notes]; *Vigil by the sea*, "Lament," second movement (music: Song attributed to William Byrd); *Sonata for dancers* [?] (music: Henry Purcell, choreography: Virginia Freeman)
- *The four horsemen of the apocalypse* (music: Anton Webern) [2]
- *The four horsemen of the apocalypse*, "Death," fifth movement (music: Anton Webern); *Exits* (music: Evelyn Lohoefer, quotations: Dylan Thomas)
- *The four horsemen of the apocalypse*, "Death," fifth movement (music: Anton Webern) [performed by Beth Osgood]; *Three sculptures*, "Insomnia of the Earth," first movement (music: Evelyn Lohoefer) [2]
- "Four on position"
- Homage
- Improvisations by Evelyn Lohoefer
- "Jazz"
- "Jour -- three study;" *The eternal fool* (music: Abbe Nieman); *A scarecrow remembers* (music: Adda Heynssen, Harburg, Gorney)
- Lewis, Joe (Joseph), "exp. voice" [costume designer]
- Lohoefer, Evelyn and Beth Osgood Chanock
- Madeira School

- Miscellaneous
- *Organ gloriana, Two primordial canticles, Requiem*, Priaulx Rainier, 1976 Nov. 1
- *Piano sonatas nos. 1 and 3*, Paul Hindemith
- *The queen (Two queens)* (music: G. Orville Trondson)
- *Strange visit* (music: Béla Bartók)
- *Studies in modern dance*, "Jazz study [?]," "Birds," third movement (music: Evelyn Lohoefer)
- "They never came back"
- *Three sculptures*, "Eternal insomnia of the earth," first movement (music: Evelyn Lohoefer) [2]
- *Three sculptures*, "The knot," third movement (music: Evelyn Lohoefer) 1962 July 4 [rehearsal tape]
- Vivaldi, Antonio [choreographic notes]

Record Albums

- *As you remember them*, Time Life demonstration record. [45]
- Bach, J. S. *Prelude in e-flat minor, I call upon thee, Jesus*, Victor 6786. [cracked]
- Bartók, Béla. *Music for string instruments, percussion, and celesta*, Capitol L-8048.
- Bloch, Ernest. *Concerto grossi nos. 1 and 2*, Mercury SR 90223.
- Britten, Benjamin. *War requiem*, London A-4255.
- Campbell, P. "Ev'rybody loves Saturday night;" Sigman and P. Faith, "True or false," Columbia 40115.
- Cole, Nat King. *The Nat King Cole golden treasury "unforgettable,"* Capitol SY 5155-61
- "Dilemma," "Shepherd," Audiodisc 3292.
- *Folk music from Poland*, Folklore F 001 [45]
- Garner, Erroll. *Erroll Garner rhapsody*, Atlantic ALP 11216.
- Garner, Erroll. *Erroll Garner of the piano*, Savoy MG-15001.
- Lavallo. *Band of America march*; Sousa, John Philip. *Stars and stripes forever*, RCA Victor 447-0086. [45]
- Martin. "Waltzing bugle boy;" Maxwell. "Ebb tide," London 1358
- Mercer, Johnny and Harold Arlen. "Blues in the night;" S. Weiss. "Who kissed me last night?" Columbia 39813.
- Moussorgsky, Modest. *Pictures at an exhibition*, RCA Victor DM 1249. [cracked]
- Piaf, Édith. *Chansons parisiennes*, Columbia FL 9501.
- Rainier, Priaulx. *Barbaric dance suite (Quartet for strings)*, Gramophone special recording. [2]
- Sinatra, Frank. "Take a chance," "Young-at-heart," Capitol F2703. [45]
- Waring, Fred, and His Pennsylvanians. "Dry bones," "Ole Moses put pharaoh in his place," Decca 9-23948. [45]