

New Dances Edition 2017



Juilliard



Welcome to the 2017 Edition of New Dances at Juilliard!

In 2002, an initiative began to commission original works by notable choreographers for the Juilliard Dance Division; it was appropriately named New Dances. This program was very thoughtfully developed to provide each and every student in the division an opportunity to take part in a professional creation process. Over the years, the New Dances program has provided a platform to dozens of insightful choreographers and forged meaningful relationships between our students and the professional world.

This season's edition of New Dances celebrates the creator and curator of this impactful program, Lawrence Rhodes, who is now the artistic director emeritus of Juilliard Dance after 15 years as its leader. It was Larry's vision which precipitated numerous successful creations that have gone on to have extended lives outside of the Peter Jay Sharp Theater.

What you are about to see are the fruits of this year's labors. Our four choreographers have spent the past two months working intensely with one full class of students and each creator had the freedom to shape their work individually with the stipulation that they include the entire class in some way.

I truly believe that programs like New Dances, which support and nurture the current generation of creators alongside the next generation of dancers, renew the vitality of our art form. The 91 students of our division are about to perform four world premieres and I am inspired to see what has evolved.

Thank you for joining us. Enjoy!

Taryn Kaschock Russell
Acting Artistic Director, Juilliard Dance

The Juilliard School
presents

New Dances: Edition 2017

December 6–10, 2017

Wednesday, Thursday, Friday, and Saturday at 7:30pm

Sunday at 3pm

Peter Jay Sharp Theater

The Sky Seen From the Moon

World Premiere

Bryan Arias

Pause

This Silence

World Premiere

Gentian Doda

Intermission

25 People

World Premiere

Roy Assaf

Pause

A Thousand Thoughts

World Premiere

Gustavo Ramírez Sansano

Lighting Design: Nicole Pearce

Costume Design: Fritz Masten, Márion Talán

Performance time: approximately 2 hours, including one intermission

The dance commissions of Bryan Arias, Gentian Doda, Roy Assaf, and Gustavo Ramírez Sansano are made possible with generous support from The Howard Gilman Foundation and the LuEsther T. Mertz Charitable Trust.

Juilliard gratefully acknowledges additional support provided by the Muriel Gluck Production Fund.

The Sky Seen From the Moon

World Premiere

Choreography: Bryan Arias

Music: "Tour Around This House" by Praveen

"Double Glazed" by Camilla Hannah

"Improvisations for Coughs and a Cell Phone" by Nils Frahm

Lighting Design: Nicole Pearce

Costume Design: Márion Talán

Stage Manager: Bianca Boller*

Dancers

From the Class of 2021

Wednesday, Friday, Sunday

Todd Baker

Mia Caceres-Nielsen

Lidia Caricasole

Conner Chew

Kade Cummings

Payton Johnson

Bronte Mayo

Allison McGuire

Mackenzie Meldrum

Omani Ormskirk

Ian Sanford

Zane Unger

Kaine Ward

Thursday, Saturday

Nina Bartell

Lidia Caricasole

Conner Chew

Álvaro Feliz Olmedo

Michael Garcia

Johnny Hackett

Ricardo Hartley

Kaylin Maggard

Madison Medina

Mackenzie Meldrum

Jack Murphy

Danielle Perez

Madison Pineda

**Stage Management Apprentice*

Pause

Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.



This Silence

World Premiere

Choreography: Gentian Doda

Rehearsal Assistant: Francisco Martinez

Artistic Collaborators: Susana Riazuelo, Claudia Ganquin, Sergio Correa

Music: Original music by Joaquin Segade

“1968 Moog Modular” from *Twenty System* by Bengé

Ariel Ojeda, *Double Bass*

Lighting Design: Nicole Pearce

Costume Design: Fritz Masten

Stage Manager: Angie Turro*

Dancers

From the Class of 2020

Kalyn Berg

Lanie Jackson

Madeline Bertoy

Javon Jones

Jared Brown

Naya Lovell

Treyden Chiaravalloti

Matilda Mackey

Dylan Croy

Taylor Massa

Julian Elia

Lúa Mayenco Cardenal

Elizabeth Faber

Nicolas Noguera

Barry Gans

Sarah Pippin

Michael Garcia

Alexander Sargent

John Hewitt

Kayla Schutz

Nathaniel Hirschaut

**Stage Management Apprentice*

Intermission

25 People

World Premiere

Choreography: Roy Assaf

Music: “Can't Help Falling in Love” by Hugo Peretti, Luigi Creatore, and David Weiss, sung by Berry Sakharof
Nocturne, Op. 15, No. 2, in F-sharp Major by Frédéric Chopin; pianist, Arthur Rubinstein

Lighting Design: Nicole Pearce

Costume Design: Fritz Masten

Stage Manager: McKenna Warren*

Dancers

From the Class of 2019

Chase Buntrock	Megan Myers
Clarissa Castañeda	Jennie Palomo
Ethan Colangelo	Moscelyne ParkeHarrison
Matthew Gilmore	Anca Putin
Maddie Hanson	Matthew Quigley
Zoe Hollinshead	Miranda-Ming Quinn
Myles Hunter	Simon Rydén
Mio Ishikawa	Luca Devlyn Sierra
Kylie James	Benjamin Simoens
Oliver Jull	Jacob Thoman
Nicholas Jurica	Can Wang
Kolton Krouse	Christina Zuccarello
Sean Lammer	

**Stage Management Apprentice*

Pause

The residency of Roy Assaf is supported by the Israel Institute, which is dedicated to enhancing knowledge and study of modern Israel.

A Thousand Thoughts

World Premiere

Choreography: Gustavo Ramírez Sansano/Titoyaya Danza

Assistant: Eduardo Zuñiga

Music: "Softly As I Leave You" by Matt Monro

"Ikon of Joy and Sorrow" by John Tavener

"We (Too) Shall Rest" by Ólafur Arnalds

"Rite" by Savvas Ysatis and Taylor Deupree

"Ode to the Ode to the Street Hassle" by Andreas Tilliander

Lighting Design: Nicole Pearce

Costume Design: Fritz Masten

Stage Manager: Mario Wolfe*

Dancers

From the Class of 2018

Melissa Anderson

Mikaela Kelly**

Alexander Andison

Taylor LaBruzzo

Patrick Blain

Mason Manning

Paige Borowski

Hannah Park

Amanda Bouza

Eoin Robinson

Katerina Eng

Alex Soulliere

Peter Farrow

Cassidy Spaedt

Zachary Gonder

Stephanie Stricker

Madison Hicks

My'kal Stromile

Alysia Johnson

Thomas Woodman

**Stage Management Apprentice*

***Mikaela Kelly is a Princess Grace Awardee for 2017*

About Juilliard Dance

Juilliard Dance aims to create true contemporary dancers—trained equally in classical ballet and modern dance. Established in 1951 by William Schuman during his tenure as president of The Juilliard School, with the guidance of founding division director Martha Hill, Juilliard became the first major teaching institution to combine equal instruction in both contemporary and ballet techniques.

Each year 24 new dancers are accepted into the four-year BFA program. In addition to the daily ballet and modern technique classes, every dancer participates in classical and contemporary partnering, dance composition, anatomy, acting, dance history, stagecraft, production, music theory, repertory, and elements of performing. Dancers are encouraged to present their own choreographed works in informal concerts and workshop presentations. In addition, each fall, every class has the opportunity to work with established choreographers in premiere dances as part of the New Dances performances. Recent commissions include works by Kyle Abraham, Aszure Barton, Zvi Gotheiner, John Heginbotham, Matthew Neenan, Helen Simoneau, Katarzyna Skarpetowska, and Pam Tanowitz. Spring performances give dancers the opportunity to perform in established works from repertory. Recent repertory performances include works by Pina Bausch, Merce Cunningham, Nacho Duato, William Forsythe, Martha Graham, Jirí Kylián, José Limón, Mark Morris, Jerome Robbins, Paul Taylor, and Twyla Tharp.

Juilliard Dance alumni include, among many others, the choreographers and directors Robert Battle, Pina Bausch, Lar Lubovitch, Ohad Naharin, and Paul Taylor. Juilliard dancers are currently dancing in Nederlands Dans Theater, Nederlands Dans Theater 2, Ballet BC, Aspen/Santa Fe Ballet, BJM_Danse, L.A. Dance Project, Limón Dance Company, GöteborgsOperans Danskompani, Ballett des Saarländisches Staatstheater, Kidd Pivot, and Batsheva Dance Company, among many others, as well as several Broadway productions.

The Juilliard Dance Division is the proud recipient of the 2015 Capezio Award and was the first educational institution to receive the honor. (juilliard.edu/dance)

About the Artists

Taryn Kaschock Russell

Taryn Kaschock Russell directed Hubbard Street 2 (HS2) from 2008 to 2013. Previously she was rehearsal director for Hubbard Street Dance Chicago (HSDC). In her 12-year performing career with both HSDC and the Joffrey Ballet, she traveled extensively, performing works by George Balanchine, John Cranko, Agnes de Mille, Martha Graham, Lar Lubovitch, Jiri Kylian, Nacho Duato, Ohad Naharin, and William Forsythe. During her tenure as director of HS2, she was responsible for programming and staffing the HSDC summer intensives and curating HSDC's National Choreographic Competition each season. In this capacity, Ms. Kaschock Russell realized her passion for teaching and mentoring young and emerging artists. She has been a guest teacher at the Aspen Santa Fe Ballet; for the Lar Lubovitch Dance Company, Trey McIntyre Project, Ballet Hispanico, and Ballet BC; and is a regular company teacher for Alvin Ailey American Dance Theater. Ms. Kaschock Russell has been a member of the faculty at the Conservatory of Dance, SUNY Purchase. She came to Juilliard in 2014, served as associate director of the Dance Division for the 2016–17 season, and is currently acting artistic director.



Bryan Arias

Born in Ponce, P.R., Bryan Arias moved with his family to New York City at the age of 9. While growing up here, he was exposed to many urban and social dance styles and received his formal dance training at La Guardia High School for the Performing Arts. He performed with Complexions Contemporary Ballet, Nederlands Dans Theater, and Crystal Pite's company Kidd Pivot. Mr. Arias has won numerous awards for his choreography, including first place and audience choice awards for *Without Notice* at the Sixth Copenhagen International Choreography Competition. He was the winner of the Hubbard Street Dance International Commission Project, nominated for the Rolex mentor and protégé award, and was a 2017 winner of the Princess Grace Choreography Fellowship Award. He has choreographed for Hubbard Street 2, Nederlands Dans Theater 2, Ballet Vorpommern (Germany), the Scottish Ballet, and Tanz Lucerne Theater. Upcoming commissions include new works for Ballet Basel, the Paul Taylor Company, and Charlotte Ballet. (bryanarias.com)





Gentian Doda

Born in Tirana, Albania, Gentian Doda began his dance career with the Albanian National Theater of Opera and Ballet, followed by positions at the Azerbaijan State Theater of Opera and Ballet, Teatro di Arena di Verona, Balletto di Parma, Compañía de Victor Ullate, and Compañía Nacional de Danza (CND) directed by Nacho Duato. Mr. Doda began choreographing while at CND and was later commissioned to create for CND 2 in 2006, 2007, and 2008, and for the main company in 2009 and 2010. In 2011 he received first prizes in choreography contests in Copenhagen and Hanover and received the Scapino Production Prize. Since that time he has created works for the New York Choreographic Institute, Scapino Ballet, Ballet Nacional Dominicano, and Staatsballet Nürnberg. In 2014 he became ballet master of the Staatsballet Berlin and is currently working on new productions commissioned by Gärtnerplatztheater in Munich, Fondazione Teatro Massimo Palermo, and Staatsballet Berlin. He premiered *Die letzte Reise* last December, and most recently created a new work that was premiered in Teatro Conde Duque in Madrid in June 2017. (gentiandoda.com)



Roy Assaf

Roy Assaf was born in 1982 in Sde Moshe in the south of Israel. He has been dancing and creating as long as he can remember, but began formal training at the age of 16, when he joined a dance group led by Regba Gilboa at the community center in Kiryat Gat. Two years later, Mr. Assaf was drafted into the Israel Defense Forces. In 2003 he met choreographer Emanuel Gat and toured worldwide with Gat as both performer and choreographic assistant from 2004 to 2009. Since 2010 he has been developing his own works independently and has received commissions from companies including Benjamin Millepied's LA Dance Project, the Royal Swedish Ballet, and the Batsheva Dance Company, among others. His work has been performed at noted festivals and venues including the Théâtre National de Chaillot, Jacob's Pillow, American Dance Festival, Bolzano Danza, Pavillon Noir, and La Biennale De Lyon. (royassafdance.com)

Gustavo Ramírez Sansano

Gustavo Ramírez Sansano is the former artistic director of Luna Negra Dance Theater (2009–13) and is currently choreographer and director of Titoyaya Dansa, the company he founded in 2006 in Spain with Veronica Garcia Moscardo. Mr. Sansano has been the recipient of numerous awards for his choreography, including first prize at the Ricard Moragas Competition in Barcelona (1997), Prix Dom Pérignon Choreographic Competition in Hamburg (2001), and Premio de Las Artes Escénicas de la Comunidad Valenciana (2005). He has created works for companies including the Nederlands Dans Theater, Compañía Nacional de Danza, Hubbard Street Dance Chicago, Ballet BC, and Ballet Hispánico. He has also worked on opera productions for Chicago Opera Theater, Opera Omaha, and Bard SummerScape. Mr. Sansano danced with the Ballet de la Comunidad de Madrid/Victor Ullate, Nederlands Dans Theater 2, and Hubbard Street Dance Chicago. He was chosen by *Por la Danza* magazine as one of the 15 choreographers to watch in 2004, one of 25 to watch by *Dance Magazine* in 2011, and Chicagoan of the year in arts and entertainment by the *Chicago Tribune* in 2012. His new work *Victoria*, created for the Alvin Ailey American Dance Theater, had its premiere in New York earlier this month at City Center. (titoyaya.com)



Nicole Pearce

Lighting designer Nicole Pearce has been designing for Juilliard's Dance Division for over 10 years on projects including Choreographers and Composers and New Dances. Selected dance credits include 10 works with Mark Morris (for the Mark Morris Dance Group, Houston Ballet, Boston Ballet); six works with Aszure Barton (for Aszure and Artists, Nederlands Dans Theater, Hubbard Street Dance Company); 15 works with Jessica Lang (for American Ballet Theater, Jessica Lang Dance, National Ballet of Japan, Joffrey Ballet, Birmingham Royal Ballet); 10 works with John Heginbotham (Atlanta Ballet, Dance Heginbotham); and three works with Andrea Miller (Gallim and Jacoby and Pronk). She also designed Robert Battle's *No Longer Silent* (Alvin Ailey American Dance Theatre), Brian Brooks' *Terrain* (Hubbard Street), and Alexander Ekman's *Episode 31* (Royal New Zealand Ballet). Selected New York theater credits includes work with directors Edward Albee, Leigh Silverman, Trip Cullman, Pam MacKinnon, Jade King Carroll, and Ed Sylvanus Iskandar; and for the Cherry Lane Theater, the Play Company, and Labrynth Theater Company. (nicolepearcedesign.com)

Fritz Masten

Costume designer Fritz Masten has designed costumes for theater and dance internationally. He is happy to be back for the Juilliard New Dances program. (fritzmasten.com)

Márion Talán

Costume designer Márion Talán is wardrobe supervisor at Juilliard, and her selected design credits include Joe Salvatore's *Her Opponent* at the Jerry Orbach Theater (2017), Bryan Arias' *A Rather Lovely Thing*, a collaboration with Spencer Theberge and *Small and Tall* at Jacobs Pillow (2016), Caleb Teicher's *Meet Ella* at Gibney Dance (2016), Liz Gerring's *Glaciers* at the Joyce Theater (2015), *Talksikan* for Ballet X (2015), and Norbert De La Cruz's *Fold by Fold* for Aspen/Santa Fe Ballet (2013). At Juilliard she has designed costumes for Choreographers and Composers and Senior Production (2005 to 2017); was costume coordinator for Ohad Naharin's *Secus*, *From Max*, and *Three* (2010 and 2012); as well as the new version of Jerome Robbins' *Opus Jazz*; among many others. (mariontalan.com)

A Message From Joseph W. Polisi



It is my great pleasure to welcome you to New Dances: Edition 2017. We present this year's performances in celebration of Lawrence Rhodes, artistic director emeritus of Juilliard Dance, who created this wonderful program when he became director of the Dance Division in 2002. He felt it very important that Juilliard dancers, as an integral part of their education, become closely involved in the process of creating new works. To this end he initiated an annual process of commissioning four emerging young choreographers, one for each class of dancers, to develop a work that would include every member of the class. After intense preparation, these dances are given their premieres on the stage of the Peter Jay Sharp Theater.

Larry's prescience in recognizing the most talented choreographers has resulted in an impressive body of dances, many of whose creators have gone on to become the foremost choreographers of today. New Dances has profoundly influenced its participants and become an eagerly anticipated event on the Juilliard performance calendar. I enthusiastically invite you to celebrate Larry's unique legacy by enjoying this year's new works, which once again showcase our gifted dancers while pointing the way to an exciting future for their constantly evolving art form.

A handwritten signature in cursive script that reads "Joseph W. Polisi".

Joseph W. Polisi
President of The Juilliard School

New Dances: A Tangible Legacy By Sarah Adriance



Soon after his appointment as artistic director of Juilliard Dance in 2002, Lawrence Rhodes set about to find ways to improve the program and found the performance calendar in need of an overhaul.

Back then, the only major show each year, in February, took the majority of the fall to rehearse. Casting for each dance happened after three or four days of auditions, after which choreographers and directors often

wanted the same dancers, shutting others out entirely. Senior dancers came to Rhodes' office to complain that they'd gone four years without ever being cast.

Larry's solution, *New Dances*, which began in 2003, is simple in design. Every year, a choreographer is commissioned to create a work for each of the four classes. The only parameter is that they have to use the entire class. By the end of their four years, all Juilliard dancers would be exposed to the process of four different choreographers and have appeared in four world premiere works. Simple production values and in-house costuming and light design would keep the production affordable. Rehearsals would occupy the fall term, leaving the spring for a repertory concert.

"Performance is part of training," Rhodes says, as is being a part of the creation process. Rhodes, himself a muse for many choreographers over the years, says of that experience, "you learn a huge amount about the choreographer, about their process, and what you can do to support and help them develop the dance." *New Dances* also lets students try on new movement and ways of working as well as new opportunities to find strengths and weaknesses. A dancer who may not respond as well to one artist's movement may the next year feel right at home. This experimentation helps direct the dancers to the right path after graduation—quite a few have gotten spots in the companies of *New Dances* choreographers with whom they worked as students.

"When I walked into rehearsal I had no idea the choreographer I would meet would become the most formative influence for my career on stage and off," says Brandon Cournay (BFA '09), who recently became artistic associate of Keigwin + Company, the troupe he joined as a dancer soon after working with Larry Keigwin on *New Dances* in his senior year. Loni Landon (BFA 2005) says participating in *New Dances* "was instrumental in my discovery of being part of a creative process which in turn contributed to my pursuit of a career in choreography." In 2014 she came full circle when Rhodes invited her to create for the series—she says she "felt the same excitement as the day I received the acceptance phone call from Juilliard."

While Rhodes set out to improve life and education for the Juilliard dancers, another group has continually benefited from the *New Dances* project: the choreographers. The list of artists Rhodes has selected since the first premiere in 2003 reads like a who's who of contemporary dance. In his 50-plus years in the business, Rhodes

has seen a lot of dance, not all of it good. If choreographers are being considered for New Dances commissions, it's likely Rhodes has observed their work for some time. They've come onto his radar by word-of-mouth, unsolicited DVD, or concerts he's attended. Above all, in the 14 years since New Dances began, Rhodes has sought out genuine choreographic integrity. "His belief in choreographic value trumps his personal taste and is reflected in the astonishing range and depth of work he has commissioned," says David Parker, co-founder of the Bang Group, who created for New Dances: Edition 2006.

The intimacy and length of the creation process means an especially strong bond is created between the artist and the class. For Camille A. Brown (New Dances: Edition 2012), being paired with the freshmen class meant a responsibility to give them the advice they needed to help them through Juilliard; she says she was "amazed by their growth" as she watched them over the next four years. Matthew Neenan (New Dances 2006, 2010, 2016) says Larry commissioned him "during pivotal and nascent moments in my journey as a choreographer. I had the extreme privilege to work with young world-class talent who are now having amazing lives and careers and who I hope to be connected with for a long time."

Rhodes, whose reputation as a teacher and director is widely known, has been an important mentor for many of the New Dances choreographers while they're here, and his support doesn't end once the commission is complete. Helen Simoneau, who choreographed for New Dances 2015, recalls, "Larry came by rehearsals regularly to check in, give the dancers valuable coaching, and offer me an incredible outside eye. He was very sophisticated in how and when he weighed in. He knows when a choreographer needs insight and access to his wealth of knowledge and when she needs to figure it out herself," she added. "He understood the delicate and powerful relationship of mentor/mentee. And knowing that he believes in my work has encouraged me to take bolder steps in my career." Aszure Barton says choreographing for New Dances (2006, 2009, and 2015) "has led to some of my deepest artistic relationships, and Larry's continued support over the last 14 years has been fundamental."

Since Juilliard does not keep dances in repertory, the work commissioned for New Dances belongs to the choreographers, and many have adapted it for their own companies. While some change the cast size, in the case of Brian Brooks (New Dances 2013), he invited Juilliard dancers to perform alongside members of his company when he took his piece, *Torrent*, to New York City Center's Fall for Dance in 2014. Many of the dances have been restaged since Juilliard. And the large casts, rentable costumes, simple production values, and high-quality contemporary choreography also make these dances especially attractive to dance companies and peer college dance departments.

At the end of every New Dances Edition concert all four years of dancers return to bow together. That's deliberate on Rhodes' part—a reminder to the audience of the feat they've just seen, a production for 96 dancers. Since 2003, that's 360 dancers,

New Dances: A Tangible Legacy (Continued)

1,400 costumes, 48 choreographers, and tens of thousands of inspired audience members.

Take a bow, Lawrence Rhodes, bravo.

Sarah Adriance (BFA '95, dance), formerly the administrative director of the Dance Division, is the director of the Juilliard Summer Dance Intensive

Reprinted from the December 2017–January 2018 Juilliard Journal

New Dances Choreographers

2017–18

Bryan Arias
Gentian Doda
Roy Assaf
Gustavo Ramírez
Sansano

2016–17

John Heginbotham*
Katarzyna
Skarpetowska*
Pam Tanowitz
Matthew Neenan

2015–16

Helen Simoneau
Azure Barton
Zvi Gotheiner
Kyle Abraham

2014–15

Austin McCormick*
Loni Landon*
Kate Weare
Larry Keigwin

2013–14

Takehiro Ueyama
Brian Brooks
Darrell Grand
Moultrie*
Pina Bausch*
(repertory)

2012–13

Camille A. Brown
Emery LeCrone
Susan Shields
Jarek Cemerek

2011–12

Monica Bill Barnes
Alex Ketley
Pam Tanowitz
Alexander Ekman

2010–11

Matthew Neenan
Raewyn Hill
Luca Veggetti
Stijn Celis

2009–10

Andrea Miller*
Fabien Prioville
Larry Keigwin
Aszure Barton

2008–09

Sidra Bell
Darrell Grand
Moultrie*
Johannes Wieland
Larry Keigwin

2007–08

Conlon Project:
Adam Houglan*
Nicolo Fonte
Robert Battle*

2006–07

David Parker
Matthew Neenan
Doug Varone
Aszure Barton

2005–06

Alan Hineline
Adam Houglan*
Jessica Lang*

2004–05

Janis Brenner
Susan Marshall
Ronald K. Brown
Robert Battle*

2003–04

Thaddeus Davis
Jacqulyn Buglisi
Dwight Rhoden
Zvi Gotheiner

2002–03

Charlotte Griffin*
Adam Houglan*

* Juilliard alumnus

Juilliard Dance

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Scenic Artists

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