

# Future Stages



Juilliard

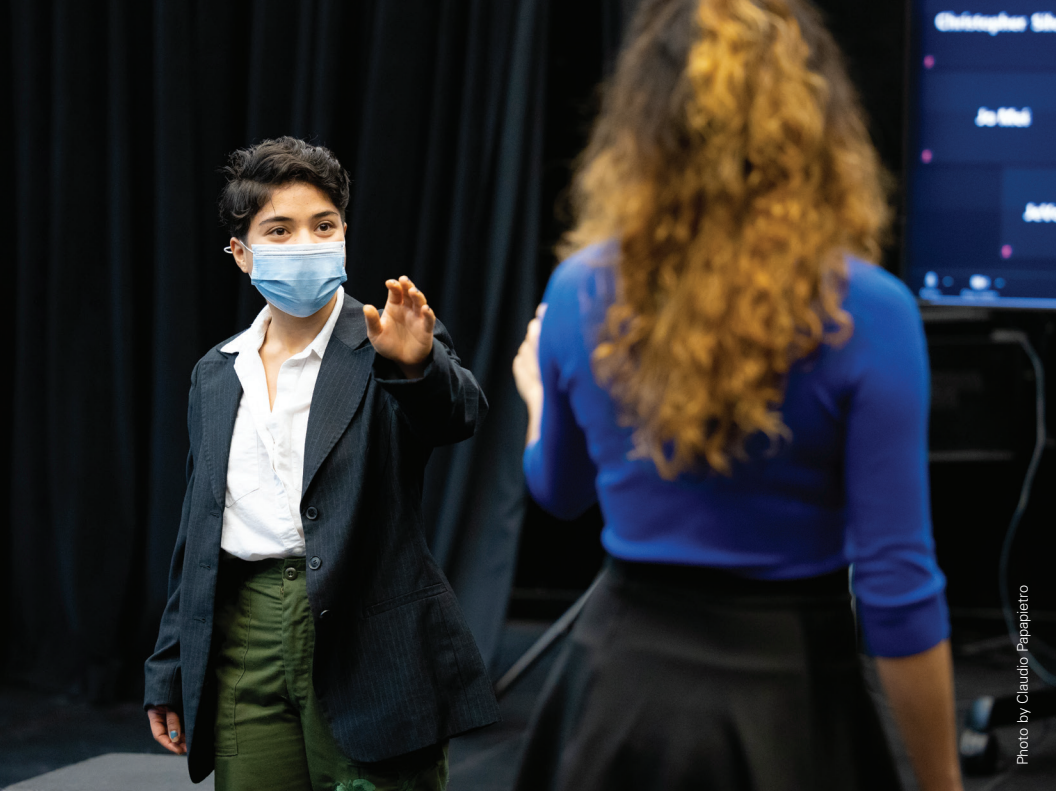


Photo by Claudio Papapietro

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The Juilliard Scholarship Fund provides vital support to any student with need and helps make a Juilliard education possible for many deserving young actors, dancers, and musicians. **With 90 percent of our students eligible for financial assistance**, every scholarship gift represents important progress toward Juilliard's goal of securing the resources required to meet the needs of our dedicated artists. Gifts in any amount are gratefully welcomed!

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The Juilliard School  
presents

# Center for Innovation in the Arts

Edward Bilous, *Founding Director*

## Future Stages

*Three programs of multimedia and immersive works by Juilliard students and alumni from the Music, Dance, and Drama Divisions*

**Program I: The Atrium—*An Ambisonic Music Installation***

**Program II: InterArts—*Allegory, Four Immersive Experiences***

March 17, 2022 (Open Dress Rehearsal)

2:30pm The Atrium—*An Ambisonic Music Installation*

3pm InterArts—*Allegory, Four Immersive Experiences*

(no seating, open-space)

March 21 and 22, 2022

7:30pm The Atrium—*An Ambisonic Music Installation*

8pm InterArts—*Allegory, Four Immersive Experiences*

(no seating, open-space)

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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.

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Program I: The Atrium—*An Ambisonic Music Installation*

*Emerging From the Cave*

Liam Diethrich, *Composer*

*An Unexpected Dive Into the American Mind*

Jake Safirstein, *Composer*

*Dark Cave*

Nichagarn Chiracharasporn, *Composer*

*Redemption*

Eduardo Sepúlveda, *Composer*

*Voiceless Judgment*

Ziyi Tao, *Composer, Video Editor, Audio Engineer*

Program II: InterArts—*Allegory, Four Immersive Experiences*

*The Divided Line*

Lauren Conroy, *Composer, Director, and Violin*

Caroline Fermin, *Choreographer and Filmed Dancer*

Matilda Mackey, Savannah Dobbs, *Co-Choreographers and Dancers*

*Critical Dependency*

Troy Ogilvie, *Director and Choreographer*

Eleni Loving, *Filmed Dancer*

Eric Mann, *Videographer (internal)*

Alexander Sargent, *Videographer (external)*

*Metamorphose*

Phoebe Dunn, *Creator and Live Performer*

Kai Kim, *Creator and Director*

*Break*

*Panopticon*

Dion Mucciaccito, *Director and Visual Artist*

Krit Kosoltrakul, Benjamin Pawlak, John Peter Redmond, Horacio Fernandez Vazquez,

Maria Del Mar Vilaseca, and Ziyi Tao, *Music and Sound Design*

“The Invocation of the Muse,” performed by the Ensemble de Organographia

Matilda Mackey, Savannah Dobbs, *Live Dancers*

Maddie Hanson, *Choreographer and Filmed Dancer*

Running time: approximately 75 minutes, without an intermission

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Program III: Beyond the Machine 22.0—*Music for a Sacred Space*

March 25 (Open Dress Rehearsal) and March 26, 2022, 8pm

*Music for a Sacred Space*

Rick Baitz, *Composer*

Cornelius Dufallo, *Violin*

Audrey Chen, *Cello*

Will Hopkins, Jakob Schoenfeld, *Percussion*

Yoon Lee, *Piano*

*Undertones*

J.P. Redmond, *Composer, Visual Artist, and Live Performer*

Lindsay Donat, *Double Bass*

Audrey Chen, *Cello*

*Dude, That Definitely Overmodulated*

Krit Kosoltrakul, *Composer and Keyboard*

*Break*

*String Quartet No. 3—Братя, Брати (Brothers, Brothers)*

Lawrence Wilde, *Composer*

Matilda Mackey, *Live Dancer*

Lauren Conroy, *First Violin*

Haesol Lee, *Second Violin*

Leslie Ashworth, *Viola*

Audrey Chen, *Cello*

*Tectonic Breaths*

Lauren Conroy, *Composer and Violin*

Marisa Kachin, *Soprano*

*... and feel so surrounded ...*

Shelbie Ressler, *Composer*

Lauren Conroy, *First Violin*

Haesol Lee, *Second Violin*

Leslie Ashworth, *Viola*

Audrey Chen, *Cello*

Rachel Lockhart, Antonia Gillette, Matthew Johnson, *Filmed Dancers*

Running time: approximately 60 minutes, with no intermission

# About Future Stages

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The Center for Innovation in the Arts (CIA) recognizes that each generation has a unique place in history with its own stories to tell. It is our mission to provide Juilliard artists with the tools and opportunities to bring those stories to life and to help shape the emerging landscape of the performing arts. In keeping with our mission, the CIA is launching Future Stages, a series of innovative, interdisciplinary programs that feature immersive experiences, extended reality technologies, 360-degree ambisonic music installations, and innovative video and film design.

The performance series is linked to a fall elective for graduate students, also named Future Stages. In it, students explore the ways emerging technologies, transdisciplinary design and global interconnectivity are changing the way we create, perform, and experience the arts. The class also includes hands-on experiences with technology led by artists and designers working in emerging art forms.

In keeping with the spirit of intellectual and creative exploration at the CIA, the premiere season of Future Stages is the result of a semester-long inquiry into the evolving nature of live performance with discussions of works by artists, writers, and philosophers. Primary areas of interest include the emergence of new narrative structures derived from social media and extended realities, the extension of the body with interactive tools and motion capture technology, interaction with machines and artificial intelligence, and immersive, virtual and mixed reality environments.

Future Stages performance will begin with *The Atrium—An Ambisonic Music Installation* that features a complex configuration of audio and video monitors that result in a 360-degree sonic environment. The musical experience changes as listeners move about the installation.

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The installation is followed by *Allegory—Four Immersive Experiences*, developed by collaborations between Juilliard students, alumni, and CIA designers. There is no seating for *The Atrium or Allegory*. The audience is encouraged to move about the space and interact with the artists and media. The final program on Future Stages is *Beyond the Machine 22.0: Music for a Sacred Space*, a concert of electro-acoustic music featuring interactive audio and video technology.

In April and May, two Future Stages events will appear on virtual platforms. Future Stages VR will be a virtual reality experience based on works presented at the live event. The final program of the season is *Art of the Score*, a series of independent films by filmmakers from around the world featuring original musical scores by Juilliard composers.

## Participate in Future Stages 2023

Next year the center is planning a special program to celebrate the 30th anniversary of our interdisciplinary and multimedia performances at Juilliard. Students interested in the Future Stages class or other classes at the Center for Innovation in the Arts should contact the registrar. Students and alumni interested in participating in Future Stages performance events should contact [ciastaff@juilliard.edu](mailto:ciastaff@juilliard.edu) or [ebilous@juilliard.edu](mailto:ebilous@juilliard.edu).

Edward Bilous, Director  
Center for Innovation in the Arts

# About the Center for Innovation in the Arts

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The Center for Innovation in the Arts (formerly the Music Technology Center) was created in 1993 to provide students with the opportunity to use technology in the creation and performance of new works. Since then, the program has expanded to include classes in music production, film scoring, and performance technology.

In 2009, the Music Technology Center moved to a state-of-the-art facility that includes a record and mix suite to support music production activities and a digital playroom with interactive performance technology. The Center's performance activities take place in the Rosemary and Meredith Willson Theater and feature a variety of interactive audio, lighting, and computer systems. In 2012, the Music Technology Center was renamed the Center for Innovation in the Arts to reflect the growing opportunities for students in all divisions to collaborate on innovative projects.



# Center for Innovation in the Arts

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## Creative and Production Team

Edward Bilous, *Director*

William David Fastenow, *Director of Technology*

Nathan Prillaman, *Department Coordinator, Music Producer*

B. Rafidi, *Manager of Performance Activities, Production Stage Manager*

Anna Driftmier, *Scenographer*

Paul Hudson, *Lighting Designer*

Jeff Bryant, *Projection Designer, Interaction Designer, and Video Editor*

Collin Chudwick, *Video Projection Engineer*

Ruben Brockhaus, *Virtual Art Director*

Maria Emilie-Bürger, *Visual Designer*

Friedrich Schadow, *Creative Technologist*

Mikkel Lodahl, *Narrative Architecture Consultant*

## Faculty

Edward Bilous

Mari Kimura

Daniel Freeman

Nathan Prillaman

# About The Atrium— *An Ambisonic Music Installation*

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## *Emerging From the Cave*

*Emerging From the Cave* features a prerecorded performance of the piece projected through a 360-degree ambisonic sound system. This piece reflects Plato's *Allegory of the Cave* in InterArts by communicating a sense of emergence from emptiness, like light slowly entering a dark cave as one exits.

## *An Unexpected Dive Into the American Mind*

This piece serves as a musical response to the effects of the pandemic, in which many people were confronted with internal reflection from which the hustle and bustle of the pre-COVID world provided refuge. This project is Jake Safirstein's interpretation of the transformation and growth that many people experienced throughout the pandemic after realizing that their perception of the world may not have been as healthy or ideal as they had once thought.

## *Dark Cave*

*Dark Cave* is a four-minute electronic piece whose goal is to surround the listener in an ambient, dark environment that resembles the feeling of being in a cave. Following the theme of InterArts, Plato's *Allegory of the Cave*, the composer invokes the feeling of emptiness and explores perception of the viewer. Utilizing the Willson Theater as the backdrop, she creates the illusion of a dim, empty space with the composition.

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### ***Redemption***

In *Redemption*, the protagonist awakes in a cave. He is approached by a growling creature, adding to the fear of being surrounded by darkness. The protagonist is unable to move, but the mysterious animal is not trying to hurt him. Instead, it aids his escape. They follow the sound of moving water coming from outside the cave. Now on his own, the protagonist passes through a small forest as he is walking back to civilization. He emerges from the forest and a melody draws his attention. The ambience of the music invokes reflection on his experience in the cave. *Redemption* is a depiction of human fear and one's personal path to vindication with the final message that not all monsters are as scary as they are perceived to be. Light and peace can be found outside of the cave.

### ***Voiceless Judgment***

Ziyi Tao's installation is a fixed electronic playback piece centered around quotations from Franz Kafka and Beat Furrer with 360-degree panning. Tao's goal with this installation is to explore the fluidity between dualities such as Nature and the Artificial, True and False, and Real and Unreal. With an emphasis on perception regarding dichotomy, Tao shows that these concepts exist not only in the external world but the internal as well, blurring the lines of interpretation and understanding for the viewer to deepen their contemplation of the world around them. This work expands on the dichotomy present in the *Allegory of the Cave* as well as Benjamin's research on the diminishing aura of artwork in an age of digital reproduction to present opposing elements. Tao explores the role of the individual in the process of finding meaning in a subjective world. Quotations from Kafka feature a recorded excerpt, while material from Beat Furrer's composition "Voicelessness (The Snow Has No Voice)" for solo piano will aid in Tao's immersive soundscape.

# About InterArts: *Allegory, Four Immersive Experiences*

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## *The Divided Line*

This multimedia piece explores the themes of Plato's *Allegory of the Cave*. Imagery moves through various themes, beginning with abstract and disjunct elements of the body, through the shadows of distorted forms of the body, and concluding with the realization of the whole self.

## *Critical Dependency*

A dependency is a broad software engineering term that refers to when software relies on other software in order to be functional. Abstract dance is visible movement that does not (often) move anything physically in space. The physical movements of foodways are made invisible but are critical to our survival. These visible and invisible movements are often made to appear as if they exist in different worlds, when in fact the visible is complicit in the systems that rely on this invisible labor. The videos in this piece examine this critical dependency through the lens of the creation and maintenance of a free fridge for houseless and food insecure folks in Windsor Terrace, Brooklyn.

Clips from *Fridge < a tentacular digestion >*: Director: Troy Ogilvie; Cinematographer: Nikki Dodd; Dancer: Eleni Loving; Voiceover: Caden and Alejandra; Editing: Attilio Rigotti and Orsolya Szanthy; Sound Design: Nathan Prillaman

*Thank you to P.S. 131, Emily Sanderson, Kit Lin Leung, Carolyn Harvey, Caden Harvey, Alejandra Lopez Alvarez, Celestina Alvarez, Lizbeth Lopez, KWT Fridge, Emily Waters, Lynn Yellen, Lorraine Bobinnette, June Reich, Charlotte Ermer, Frank Rosen, Ezra, Nurture BK, Anneliese Zausner-Mannes, Jam'it Bistro, Dawn Skeelee, GrowNYC, Baker's Bounty, Stony Mountain Ranch, The Cave, Brandon Perdomo, GroundCycle, Vivian Lin, Crooked Porch Farm, Williams Fruit Farm (Highland, New York), Oliver Xu, Kensington-Windsor Terrace Mutual Aid, Anna Rathkopf, Jordan Rathkopf, and In Our Hearts NYC.*

## *Metamorphose*

*Metamorphose* explores perception, nostalgia, and connection: what is believed to be true, what is remembered as true, and what can emerge when we strip away the noise and live in the truth of the moment.

## *Break*

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## ***Panopticon***

*Panopticon*: noun

1 : an optical instrument combining the telescope and microscope

2 : a circular prison built with cells arranged radially so that a guard at a central position can see all the prisoners

*Etymology*

*Panoptes*: A many-eyed giant in Greek mythology

The ancient Greeks had a tradition of invoking the muse to speak through them when retelling stories of enchantment, gods, and heroic deeds. Following the theme of InterArts, Plato's *Allegory of the Cave*, the conceptualization of *Panopticon* begins with a dream labyrinth of surreal visions to imitate the invocation of the muse. The song in the prologue, "Hymn to Muse," was composed by Mesomedes of Crete in the second century A.D. The lyrics in English are: "Sing to me, kind Muse, and begin my song. Send a breeze from your groves to stir my mind." Here, Dion Mucciacito strives to honor his Greek heritage and namesake, Dionysus, by paying respect to the Muses or Genius Loci (a protective spirit of a place). To best replicate this unconscious flow of ideas from a "muse," Mucciacito employed a method he uses when he paints with mixed media. He believes that a piece of art should have a mind of its own, that ideas and images have their own stories to tell and that you just have to surrender to what they want to say. This film began in a process with the building of images that eventually led to a question-and-answer conversation with his work. In the *Allegory of the Cave*, Plato recounts, "in every man there is an eye of the soul which, when by other pursuits lost and dimmed, is by these purified and re-illuminated; and is more precious far than ten thousand bodily eyes, for by it alone is truth seen." For Mucciacito, this "eye of the soul" is the human intuition. He believes that one might not understand the language of dreams subconsciously downloaded in flow states of creation, but one must trust in one's intuition to move in the directions presented with faith, vulnerability and an open mind. Without the intuition, we are subject to any number of influences scrolling across our screens curated by shadowy algorithms.

# About Beyond the Machine 22.0: *Music for a Sacred Space*

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## *Music for a Sacred Space*

The word “sacred” usually connotes that which is divine, holy, or venerated—yet the concept can have many implications. Its roots reach back through Latin all the way to the Hittite “saklis”: rite or ritual (think of Stravinsky’s *Le sacre du printemps*). The theologian Rudolf Otto, in “The Idea of the Holy,” coined the term “numinous” to describe the sacred, referring to the sense of awe—even terror—one may experience in the presence of the inexpressible mystery that is beyond all apprehension. So there may be a darkness within our experience of the sacred. Or perhaps, in order to know the sacred, we must pass through and transcend the spectrum of human experience. In *Music for a Sacred Space*, I strive to transform a given environment into one that is numinous by transposing our experience not only of the physical space but of the space within our own psyches. Sacred music can take many forms, from Bach’s violin partitas to North African drumming to modal jazz, to name a few of the inspirations referenced in composing this piece. Ideally, then, the experience may transform the environment into a consecrated room, or inspire the listener to dance, or bring one to a trance-like state—or all (or none) of the above. I hope that just the enjoyment of the music is scared enough. *Music for a Sacred Space* was written for violinist Cornelius Dufallo, with an accompanying ensemble consisting of cello, two percussionists, piano, and fixed media. The percussion battery consists of bonangs (nipple gongs), bendir (frame drum), tam-tams, tom-tom, crotales, marimba, cymbals, and dombek.

## *Undertones*

J.P. Redmond meaningfully integrates the media of prerecorded electronics, live performance, and visual art through direct interaction with one another. The main components of this piece are a fixed media track, two live instruments amplified with close or contact mics for live processing, and a visual component controlled by a VR set and Google Tilt Brush. The prerecorded element utilizes the production software, Logic Pro, and the visual element projects throughout the space to interact with the performers and the recording. Redmond’s artistic vision behind this piece is to convey a narrative about the creation of visual and sonic art. He explores the element of time in his piece, examining how music is experienced linearly and visual art is experienced in a fixed moment. To expand on this theory, his visuals evolve over time until a greater picture is realized while the music is composed to be “complete” at any given moment. Redmond’s piece is a commentary on how one can be restricted to a single version of reality if one does not step outside their perspective as an homage to the theme of InterArts: Plato’s *Allegory of the Cave*.

## *Dude, That Definitely Overmodulated*

*Dude, That Definitely Overmodulated* explores the function and intention of the puppeteer characters in Plato’s *Allegory of the Cave*, the theme of this year’s InterArts. By inverting the dynamic between the prisoner

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and the puppeteer, the artist (influencer) takes on the role of the prisoner who aims to appease. The prisoner role is also heavily influenced by the society (puppeteers) to participate in production. This piece, composed and performed by Krit Kosoltrakul, features a combination of prerecorded backing tracks and the use of live synthesizers. The piece will be divided into three thematic categories. First, a fractal rendition of a well-known piece of Western classical music will create a feeling of unease and sustained ambiguity for the audience. This will be juxtaposed by serene and ambient sound in the second part, with a concluding dynamic and disjointed piece.

### *Break*

#### ***String Quartet No. 3—Братья, Брати (Brothers, Brothers)***

*Братья, Брати* translates to “Brothers, Brothers.” The first word is in Russian and the second is in Ukrainian. May this work be a prayer for brotherhood, not only for Ukrainians and Russians but for all of humanity.

#### ***Tectonic Breaths***

*Tectonic Breaths* combines electronic (sound and text) and live music components to explore the relationship between the human experience and the Earth’s natural systems by focusing sonic attention on the idea of life cycles. It was inspired by a conversation with local environmental leader, permaculture specialist, and CEO of grassroots organization Beyond Organic Design, Monica Ibacache, who spoke passionately about the necessity of experiencing natural life cycles to develop a sustainable future. She pulled from her students experiences of personal awakening when cultivating their own natural spaces and understanding first-hand life cycles through plant and food growth. This piece aims to showcase the scarcity of experiences such as these through layered musical textures evoking the continuity and infinite nature of cyclical concepts. It presents an opportunity for the audience to experience awe within nature by acting as a sonic meditation. This piece connects both the theme of InterArts, Plato’s *Allegory of the Cave*, and the theme of Beyond the Machine 22.0, *Music for a Sacred Space*, through the evocation of natural themes.

#### ***... and feel so surrounded ...***

*... and feel so surrounded ...* draws inspiration from the poem *Magic of Aliveness* by Shilow. Following the theme of Beyond the Machine 22.0: *Music for a Sacred Space*, this piece aims to create an encompassing warmth and comfort for the audience, aided by a prerecorded music and projected video experience. The relationship between the sound, the visuals, and the lighting in the physical space of the Willson Theater contribute to the immersive experience of this piece. By experimenting with lighting intensity and color changing in the physical space to coincide with the music and the dance film, the audience is able to immerse itself in the feelings of existing in a sacred space.

## About the Artists

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### Leslie Ashworth (Viola)

Canadian violinist and violist Leslie Ashworth has performed in France, Italy, Carnegie Hall, and Toronto's Koerner Hall. Ashworth earned her BM from the Glenn Gould School and MM in violin from Rice University, studying with Barry Shiffman and Paul Kantor. She is pursuing a master's in viola with Misha Amory at Juilliard as a Morse Fellow. Named one of Canadian Broadcasting Corporation's Hot 30 Under 30 Classical Musicians in 2021, Ashworth has achieved ARCT Violin, Viola, and Piano Performance, earning the Royal Conservatory's 2019 national gold medal for ARCT Viola. She received the Ontario Lieutenant Governor's community volunteer award for founding Suite Melody Care. Ashworth plays on a 1696 Albani violin and an 18th-century Bohemian viola on loan from generous benefactors.



### Rick Baitz (Composer)

Rick Baitz' career in composition began at the Manhattan School of Music, where he earned his bachelor's and master's, later receiving a DMA from Columbia University. His work ranges from chamber, orchestral, electronic and vocal music to music for media, theater, and dance. Innova Recordings recently released a CD of his electro-acoustic works, *Into Light*, which includes the Juilliard-commissioned *Hall of Mirrors*, and his string quartet *Chthonic Dances*. Media credits range from the 2019 documentary *What She Said: The Art of Pauline Kael* to HBO's *The Vagina Monologues*. Baitz has been director of composition at Columbia College Chicago and chair of composition at Vermont College of Fine Arts, where he is on faculty. He also teaches at Juilliard and is the director of BMI's Composing for the Screen.



### Audrey Chen (Cello)

Cellist Audrey Chen is a passionate solo and chamber musician dedicated to sharing the process of musical discovery and collaboration with the rest of the world. She has performed with the Seattle Symphony, National Symphony Orchestra, Summer Institute Orchestra, and Harvard-Radcliffe Orchestra, and has been featured as a guest artist with the Boston Chamber Music Society, Silk Road Ensemble, Parker Quartet, Borromeo Quartet, Argus Quartet, and Boston-based A Far Cry. She has appeared at festivals such as Music@Menlo, the Ravinia Steans Music Institute, Four Seasons Chamber Music, Perlman Music Program, Tanglewood Music Center, Schleswig-Holstein Musik Festival, and Sarasota Music Festival. After receiving a bachelor's from Harvard University and master's from the New England Conservatory, she is now pursuing her DMA at the CUNY Graduate Center. Her teachers include Laurence Lesser, Lluís Claret, and Marcy Rosen.



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## Nichagarn Chiracharasporn (Composer)

Nichagarn Chiracharasporn was born in Bangkok, Thailand, where her passion for music began when she started piano lessons at age 4. In 2016, she enrolled in the Mahidol College of Music's pre-college program, where she majored in classical piano. In 2017, she began to pursue her talents while studying at Juilliard. Her work in composition and performance ranges from small, minimalistic pieces to larger experimental chamber pieces. Her works have been performed in both Thailand and the U.S. by several performers and ensembles. Chiracharasporn's unique voice comes through in her experimental style and her passion to learn about non-Western techniques.



• *The Robert Craft  
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## Lauren Conroy (Composer and Violin)

Violinist and composer Lauren Conroy is pursuing her master's at Juilliard, studying violin with Donald Weilerstein and Li Lin. She performs a wide range of works spanning from traditional to modern. She has also been invited to several festivals including Fontainebleau and the Banff Centre for Arts and Creativity and has worked with leading ensembles such as Pacifica Quartet and Brooklyn Rider. Over the course of her professional career, she has co-produced several multidisciplinary projects including a piece with New York City Ballet's Choreographic Institute and a concert series at the James Cohan Gallery. She is also the co-founder of the Glass Clouds Ensemble, whose mission is to amplify the message of New York area climate leaders through the commission and performance of new music.



## Liam Diethrich (Composer)

Liam Diethrich is pursuing his bachelor's at Juilliard under the tutelage of Robert Beaser. Originally from the Chicago area, Diethrich is a composer and violinist who has won national and international recognition in competitions such as ASCAP, Nafme, MTNA, and the Maurice Ravel International Composition Competition. In 2021, he received first prize at the American Prize competition in the instrumental chamber music category and was selected as a winner of the Juilliard Orchestra Competition. His compositions have been performed and recorded by professional musicians including the Amani Winds, Quintet Attacca, the Juilliard Orchestra, the Kankakee Symphony Orchestra, and the Urbana Pops Orchestra. Diethrich has studied at the Curtis Institute of Music Young Artist Program, the Atlantic Music Festival, Interlochen Center for the Arts Summer Program, and NYU film/media scoring workshops.



## About the Artists

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### **Savannah Dobbs** (Dancer)

Savannah Jade Dobbs is an art curator, teacher, and multifaceted artist from Raleigh, North Carolina. From a young age, Dobbs studied ballet and traditional forms of modern dance, jazz, and contact improvisation. A passion for technique advanced while studying at the University of North Carolina School of the Arts, where she received a BFA in contemporary dance in 2021. Over years of training, Dobbs has spent summers at the American Dance Festival, Bates Dance Festival, UNCSA Summer Intensive, and Carolina Ballet's Dance Intensive to advance her abilities and knowledge. An inventory of training has expanded to a diverse field of movement techniques, most notably ballet, counter technique, Cunningham, Limón, contemporary floorwork, release technique, gaga, and contact improvisation. Dobbs has worked with choreographers such as Celia Rowilson-Hall, Ravid Abarbanel, Dafi Altabebe, Juel Lane, Ja'Malik, Larry Keigwin, and Yin Yue, performing locally and nationally in various projects. She is passionate about restorative somatic practices that are designed to prevent dance-related injuries. She is a teacher artist trainee at the Mark Morris Dance Center, learning about arts education while pursuing a career in teaching and performing in the New York dance world. As an artist-citizen, Dobbs is a member of the Dance Artist National Collective, advocating for dancers' rights.



### **Lindsay Donat** (Double Bass)

Lindsay Donat (Pre-College '19, double bass) is an undergraduate at Juilliard under Joe Conyers and Rex Surany. She fell in love with the double bass after hearing its unique tone at a school instrument demonstration when she was 10 years old. She started her studies under Tod Hedrick, and later joined Albert Laszlo's studio at Juilliard Pre-College at 14. In the summers, Donat attended Domaine Forget International Music and Dance Academy, Killington Music Festival, Boston University Tanglewood Institute Double Bass Workshop, and Bowdoin International Music Festival. She has played in master classes with Paul Ellison, Bill Blossom, Edwin Barker, Ira Gold, and Paul DeNola. She has a passion for teaching and has taught privately and through the organization Through the Staff, which provides young students with free virtual lessons led by conservatory students.

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## Cornelius Dufallo (Violin)

Cornelius Dufallo (Pre-College '91; BM '95, MM '97, DMA '02, violin) is a composer and violinist who has been a member of several notable ensembles, including the Flux Quartet (1996-2001), Ne(x)tworks (2003-11), and ETHEL (2005-12). Dufallo was an associate musician in the Metropolitan Opera Orchestra from 2004 to 2019. He is also a psychotherapist in private practice in New York City and a psychoanalytic candidate in the training institute of the Contemporary Freudian Society.



## Phoebe Dunn (Creator and Actor)

Juilliard Drama graduate Phoebe Dunn (Group 42) is a New York-based actor, producer, and writer. She has appeared in television shows such as *The Looming Tower* (Hulu), *Almost Family* (Fox), *FBI: Most Wanted* (CBS), *New Amsterdam* (NBC), and *Dead Ringers* (coming soon to Amazon). She has also appeared Off-Broadway in plays by Susan Soon He Stanton and Jaclyn Backhaus. Dunn's short film *RED*, which she wrote, produced, and starred in, screened at nine film festivals in 2021, including Cinequest and LAFemme. As a budding producer, it is her goal to make the impossible possible and to uplift the voices and stories she believes in.



## Caroline Fermin (Choreographer and Dancer)

Caroline Fermin (BFA '07, dance), who received her MFA in choreography from Wilson College, is a founding member of Gallim Dance, where she toured and performed nationally and internationally while also serving as education director. She has freelanced as a professional dancer for more than a decade. As a teaching artist, she has partnered with institutions such as Juilliard, New York City Center, and the Orchestra of Saint Luke's. She served as director of culture for Dancewave in Brooklyn. Fermin choreographs and collaborates regularly with musicians, actors, and directors, and her work has been shown nationally and internationally. She has also founded and participated in various mutual aid projects around the world focused on how art can unite diverse communities. Fermin teaches classical, modern, and improvisation at Barnard College/Columbia University and Marymount Manhattan College, and consults with organizations on the intersection of education, dance, and community engagement.



## About the Artists

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### **Maddie Hanson** (Dancer)

Canadian dance artist Maddie Hanson (BFA '19, dance), who was accepted at Juilliard at age 16, is pursuing her master's from Maryland Institute College of Art. She has performed repertory by Jiri Pokorny, Peter Chu, David Shimotakahara, Stefanie Batten-Bland, Roy Assaf, Crystal Pite, and RUBBERBANDance Group. A company dancer with GroundWorks DanceTheater and the DASH Ensemble, she was the recipient of the 2019 Dance Ontario Creative Partnership, was awarded a CreativAction Open Space residency at the National Ballet of Canada, and was selected as a 2020 emerging choreographer with Springboard Danse Montréal. She has choreographed on various companies including BalletX, Company | E, Kit Modus, and DartDSP, and her work has been presented at Alice Tully Hall, the Baryshnikov Arts Center, and Toronto's Harbourfront Centre.



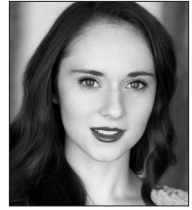
### **Will Hopkins** (Percussion)

Grand prizewinner of the 2018 New York International Percussion Competition, Will Hopkins is a percussionist, drummer, and educator based in Manhattan. He is pursuing an MM in percussion at Juilliard, studying under Gregory Zuber, Markus Rhoten, and Daniel Druckman. He received his BM from Manhattan School of Music in 2021, studying under Christopher Lamb, Duncan Patton, She-e Wu, Kyle Zerna, and John Riley. Hopkins was a first-place finisher at the 2019 Majaoja Percussion Competition in Tampere, Finland, and a recent finalist at the 2021 Great Plains International Marimba Competition in Oklahoma City. He has performed in solo recitals at CUNY Graduate Center and Frederick Loewe Theater, chamber music concerts at National Sawdust and Alice Tully Hall, and orchestral performances at Carnegie Hall and Symphony Space. He holds a teaching fellowship in the Music Advancement Program (MAP) at Juilliard.

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## Marisa Karchin (Vocalist)

Soprano Marisa Karchin, from Millburn, New Jersey, is a first-year DMA student at Juilliard studying with Cynthia Hoffmann. Previously, she earned a BA from Yale and a master's from the Mannes School of Music. She recently performed Earl Kim's tour de force "Ratting On" with the East Winds Quintet as part of his centennial celebration. She has also performed with the Chelsea Music Festival, Dayton Opera, and Opera Saratoga, and debuted at Weill Recital Hall as winner of the 2018 Joy in Singing International Art Song Competition. She was also a finalist in the 2020 ASPS Mary Trueman Art Song Competition. Her operatic roles include Mabel/Edith (*The Pirates of Penzance*), La Fée (*Cendrillon*), Angelica (*Orlando*), Shirley Temple (Robert Ashley's *DUST*), and Nanetta (*Falstaff*).



- *C.V. Starr Doctoral Fellowship, Starr Doctoral Stipend*

## Kai Kim (Creator and Director)

Kai Kim (they/she) is a dreamer, creator, and storyteller whose past collaborations include the Interactive PlayLab (Jeff Wirth); Journey Lab; Wildrence; FatChix Inc.; Cincinnati Playhouse in the Park; and Kerrigan/Lowdermilk. Associate director of youth programming and teaching faculty for Broadway Dance Center, Kim has also been a guest artist/educator for NYU, and Trinity/La Mama. Upcoming are *The True and Unquestionable Account of Dr. Joseph Snodgrass* (Creative Consultant) and *Clue but Black* (Script Development/Immersive Consultant).



## About the Artists

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### **Krit Kosoltrakul** (Piano)

Krit Kosoltrakul, from Bangkok, Thailand, is pursuing his master's in collaborative piano at Juilliard. He began studying piano in Moscow, where he was the recipient of a scholarship supported by the Thai ambassadors. During his four years in Moscow, he performed at several concerts, events, and festivals and received first prizes and special awards at competitions in the U.S., Japan, Russia, Hong Kong, and Thailand. In 2012, he performed at Carnegie Hall and received invitations to perform in Russia at the recommendation of the Department of Culture, and he won first prize at the Osaka International Music Competition, an accomplishment he repeated the following year. He was also a winner of the 2019 Concerto Competition at the University of Michigan.



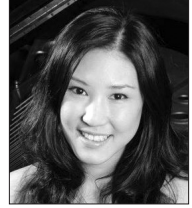
### **Haesol Lee** (Violin)

Haesol Lee is a master's student at Juilliard studying with Li Lin. She received her bachelor's from Rice University, where she studied with Paul Kantor on full scholarship. Before studying at Rice, Lee studied chamber and orchestral music at Colburn School on scholarship and attended summer festivals including Meadowmount School of Music, Aspen Music Festival, and Madeline Island Music Festival with full scholarship. She has worked with artists including Paul Katz, Bing Wong, Clive Greensmith, and the Jupiter and Miró quartets. She has also performed in venues including Carnegie Hall, Walt Disney Concert Hall, and Los Angeles Music Center. Lee plays a 1900 Stefano Scarpella provided by Juilliard.

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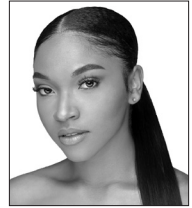
## Yoon Lee (Piano)

The special prizewinner of the Anton G. Rubinstein International Piano Competition, Yoon Lee (Graduate Diploma '18, collaborative piano) is a solo pianist, chamber musician, and teacher active in the New York metropolitan area. Yoon is on the faculty of SUNY Purchase and Heifetz International Music Institute as well as a staff pianist at Juilliard. She has been on the stages of Carnegie Hall, Lincoln Center, Château de Fontainebleau, and Seoul Arts Center, and was featured on WQXR and KBS. She has played for studios and master classes by Itzhak Perlman, Leonidas Kavakos, Steven Isserlis, Frans Helmerson, and David Geringas, among others. Lee has taught at Manhattan School of Music Precollege and served as a judge of Manhattan School of Music concerto and chamber music competition. In addition to graduating from Juilliard, she earned her DMA from Manhattan School of Music. She is an artistic director of Noree Chamber Soloists.



## Rachel Lockhart (Dancer)

Rachel Lockhart began her training at age 2 at the J. Lockhart Performing Arts Institute, where she trained in many genres. She graduated from the Alabama School of Fine Arts, where she studied dance, and attends Juilliard as a BFA dance major. She has performed in Birmingham, Atlanta; California; and New York, among others. Her credits include the lead in Alabama Ballet's production of George Balanchine's *The Nutcracker* (2010 and 2011) and Young Nettie in Red Mountain Theatre's 2012 production of *The Color Purple*. Lockhart has received numerous summer scholarships to attend institutions such as Dance Theatre of Harlem, Juilliard's summer intensive, the Joffrey Ballet, Anthony Burrell's Breaking Barriers, International Ballet Intensive, and Atlanta Dance Connection. In 2019, Lockhart performed at Lincoln Center for a tribute to the late Donald McKayle. She is incredibly thankful for the continuous support she receives and wants to inspire everyone to never give up on their dreams and to set goals because she believes anything is possible.



- Jerome L. Greene Fellowship

## About the Artists

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### Eleni Loving (Dancer)

Eleni Loving began her training with the Dallas Black Dance Academy and later attended Booker T. Washington High School for the Performing and Visual Arts. She has supplemented her training by studying with Mejia Ballet International and GERALYN DEL CORSO GARNER as well as spending summers studying with the Dance Theatre of Harlem, Alonzo King LINES Ballet, Juilliard, Arts Umbrella, and the B12 dance festival. Completing her fourth year in Juilliard's dance division, Loving has worked with such choreographers as Ohad Naharin, Troy Ogilvie, Jamar Roberts, Bobbi Jene Smith, Justin Peck, and Sidra Bell. She was named an NAACP ACT-SO gold medalist in ballet and a 2018 YoungArts finalist in modern/contemporary dance.



### Matilda Mackey (Dancer)

Matilda Mackey (BFA '20, dance) is a dance artist specializing in the sensory language of movement and choreography. Raised in Iowa City, Iowa, she began dancing at age 2 at the Nolte Academy, where she found her passion in movement language during adolescence. After attending Juilliard, she has embarked on several freelance endeavors, working with and performing pieces by choreographers including Maxine Doyle, Bobbi Jene Smith, Zvi Gotheiner, Bill T. Jones, Peter Chu, and Zina Zinchenko. She performs with Juilliard's Center for Innovation in the Arts, ZviDance, Wyckoff Collective, and other project-based choreographers in New York. She is also directing her first dance film, in collaboration with poet Paul Rabinowitz, and has formulated an original teaching methodology integrating anatomical and somatic studies with movement invention for Dance Italia's NYC Winter Workshop. Alongside performing and teaching, she is also passionate about choreographing; her work has been presented at Juilliard's Choreographic Honors showcase and various festivals, including the Dare to Dance (D2d) in Public: Pandemia, White Wave Solo/Duo Festival in New York, and the Iowa Dance Festival.



### Dion Mucciaccito (Actor, Filmmaker)

Dion Mucciaccito (Group 37) is an actor, filmmaker, and visual artist who was recently seen Off-Broadway in Shakespeare's *The Winter's Tale*, performed at the Theatre for a New Audience, and in the film *Brawl in Cell Block 99*. He has studied both at the University of California for film studies as well as Juilliard for drama.



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## Troy Ogilvie (Director)

Troy Ogilvie (she/her) (BFA '07, dance) has danced for and collaborated with choreographers Roy Assaf, Sidra Bell, Antonio Brown, Itzik Galili, Shannon Gillen, Margie Gillis, Gallim Dance, Patricia Noworol, Zoe Scofield, and Idan Sharabi; New York theater company Punchdrunk (as Lady Macbeth in *Sleep No More*); and directors Sophie Bortolussi (McKittrick masquerade parties), Susan Misner (*Bend, Fosse/Verdon*), Kate Douglas (*Extinct*), and Peter Sellars (*The Gospel According to the Other Mary*, with the L.A. Philharmonic). She has also curated, produced, and performed in solo shows *RESET* (2011), *PRISM* (2017, with producer Ron Black), and *BITE* (2019). Ogilvie teaches emergent improvisation and is on faculty at SPRINGBOARDX Skills + Process, Gibney, Peridance, the Joffrey jazz and contemporary program, Limón, and Adelphi University, and is a team member of the Dance Union Podcast. Most recently, her choreography has been performed by Bare Opera (*María de Buenos Aires* and *Exercises on the Presence of Odradek* with director Malena Dayen) and as a part of the Met Museum's Live Arts (*The Ninth Hour: A Beowulf Musical* with director Kevin Newbury). Ogilvie is also involved with KWTMA (Kensington-Windsor Terrace Mutual Aid), working towards ending food insecurity and houselessness, and was featured in *Dance Magazine's* top 25 to watch in 2011.



## Shelbie Rassler (Composer)

Shelbie Rassler, who has gained global attention for her compositions and social impact videos, most notably the Emmy-nominated "Seasons of Love" Broadway performance at the 2021 presidential inauguration, is pursuing a master's in composition at Juilliard, studying with John Corigliano. Rassler has also written new works and arrangements for notable performers/ensembles, including Yo-Yo Ma, Anthony McGill, Decoda (Carnegie Hall), and the United Nations Chamber Music Society. Throughout her career, she has worked on the music production team of several Netflix shows and has composed the score for Lexus commercials, HBO Max ads, and many short films, including *Titan*, a Cannes Film Festival official selection. She has recently collaborated on a string of virtual performances, resulting in over \$5 million in donations to help those in need during the pandemic. Her awards include a CBS Sunny Award, an American Academy of Arts and Letters composer award nomination and being named Truthspaper's young woman of the year. She has also since been interviewed on *The Today Show*, *Good Morning America*, *Forbes*, NPR, and many others.



# About the Artists

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- *Alan Seidler Scholarship in Composition*

## J.P. Redmond (Composer)

J.P. Redmond (BM '21, composition), born in California, is pursuing a master's at Juilliard where he has studied under the guidance of Matthias Pintscher and previously Christopher Rouse. Redmond is pursuing composition and production for contemporary film and multimedia works, collaboration with other artists as an arranger, and keyboard performance in a variety of genres. He has been recognized with several honors including a Davidson fellowship, four ASCAP Foundation Morton Gould young composer awards, and a BMI student composer award, and a finalist at the National YoungArts Foundation. Redmond has participated in several summer festivals such as the Chamber Music Northwest, National Youth Orchestra of the USA, Chelsea Music Festival, Boston University Tanglewood Institute, Curtis Institute of Music's young artist summer program, and NYU/ASCAP Foundation Film Scoring Workshop.



## Jake Safirstein (Composer)

Jake Safirstein is a composer, writer, and actor studying composition at Juilliard with Robert Beaser. Originally hailing from Portland, Oregon, Safirstein has been commissioned by numerous ensembles including Fear No Music, the Metropolitan Youth Symphony, and Portland Piano International. He has also written for both the stage and screen, most recently finishing a movie musical. loves to cook, to make people laugh, and to poorly (but loudly) sing songs at the piano.

## Alexander Sargent (Director)

Alexander Sargent (BFA '20, dance) is a filmmaker and choreographer based in New York City. He spearheads Sargent Images, a digital media production company specializing in the performing arts. This year, his work has won placements in the Opine Dance Film Festival, the 2021 EDMFF, and the Espoo Digi-Dance International Festival in Finland. Recently, he has had the pleasure to work with a variety of New York-based institutions including Manhattan School of Music, Company XIV, Juilliard, WhiteWave Dance Company, and Spark Movement Collective. As an artist, he continually seeks to integrate medium and message, drawing from a love of acting, digital media, music, and movement. He ultimately hopes to enable audiences and artists alike to self-actualize their inner narratives through exploration, honesty, and inclusiveness, working from the core belief that the arts are a keystone of a holistic human experience.

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## Jakob Schoenfeld (Percussion)

Jakob Schoenfeld is a third-year undergrad at Juilliard, where he studies with Greg Zuber and Markus Rhoten. He began his percussion studies at age 11 in Oviedo, Florida, and spent two years at the Interlochen Arts Academy with Keith Aleo. Schoenfeld toured with the National Youth Orchestra of the USA for its 2018-19 seasons, performing in concert halls across Europe, Asia, and the U.S. In other summers, he has participated in the Verbier Festival Junior Orchestra, VSO Whistler Institute, Interlochen Arts Camp, Aspen Music Festival (virtually), and the Ted Atkatz Percussion Seminar. Accolades include being named a 2019 YoungArts finalist, earning second place at the 2019 Great Plains International Marimba Competition, and advancing to the finals of the 2018 and 2019 Modern Snare Drum Competition. He has also participated in the Honor Orchestra of America as principal percussionist and the NAFME All-National Symphony Orchestra as principal timpanist. Besides performing, he enjoys the administrative side of music, doing work in operations, management, and orchestra library. Outside of music, he is training for triathlon and hopes to complete an Ironman one day.



## Eduardo Sepúlveda (Composer)

Eduardo Sepúlveda studied oboe performance at the Oberlin Conservatory of Music under the tutelage of Robert Walters. He earned a professional studies diploma at the Cleveland Institute of Music, where he was a student of Frank Rosenwein. He is pursuing his master's at Juilliard, studying with Nathan Hughes. He is principal oboist of Symphoria, the professional orchestra of Syracuse, New York. He has also been principal oboe for the Mansfield (Ohio) Symphony Orchestra, his hometown Antofagasta Symphony Orchestra, and National Youth Symphony Orchestra of Chile, touring Europe and South America. He has also performed as a guest musician with the Minnesota Orchestra, Rochester Philharmonic Orchestra, National Symphony Orchestra of Chile, Santiago Philharmonic, and Chamber Orchestra of Chile, and as a soloist with Symphoria, the Antofagasta Symphony Orchestra, Oberlin Contemporary Ensemble, and Oberlin String Orchestra.



## About the Artists

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### **Ziyi Tao** (Composer)

Composer Ziyi Tao has received numerous scholarships and awards such as the Jack Kent Cooke young artists award in 2021 and the high school winner of the NAFME Student Composers Competition in 2020. Tao, who studies composition at Juilliard under the mentorship of Robert Beaser, cites as inspirations Beat Furrer, Jon Deak, Molly Herron, Shedrick Mitchell, Max Grafe, and Reiko Fütting. Tao's works have been performed by several professional artists and ensembles including pianist Peter Dugan, the Julius Quartet, Hypercube Ensemble, New York Philharmonic, Pacific Chamber Orchestra, and St. Petersburg Philharmonic. Tao's installation exploring the duality of reality showcases his work as a composer and his abilities in multimedia.



### **Lawrence Wilde** (Composer)

A music researcher, educator, and composer of choral, chamber, orchestral, and electronic music, Lawrence Wilde (BM '14, composition) holds a PhD and MFA from Princeton University and a BM from Juilliard. Wilde's works have been commissioned and performed by ensembles including the Kronos Quartet, Eighth Blackbird, JACK Quartet, So Percussion, Tesla Quartet, Moscow String Quartet, Ensemble Mise-En, ÆON Ensemble, and Variant 6. Wilde has held research and teaching fellowships at Princeton, Juilliard, and the Royal College of Music in Stockholm, among others, and composition fellowships at the Tanglewood, Aspen, and Bang on a Can music festivals. His compositions and multimedia installations have been presented internationally at music festivals and venues including Carnegie Hall, Lincoln Center Out of Doors, Cabrillo Festival of Contemporary Music, and Centro Nacional de Difusion Musical.

# Creative and Production Team

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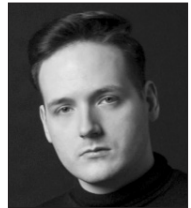
## Edward Bilous (Director, Center for Innovation in the Arts)

Edward Bilous (MM '80, DMA '84, composition) is the director of the Center for Innovation in the Arts at Juilliard. Bilous joined the faculty in 1984 and has taught in the music, drama, and dance divisions. He also developed the Center for Innovation in the Arts, InterArts, and *Beyond the Machine*—A Festival of Interdisciplinary and Multimedia Art. In 2012, he was awarded the William Schuman Scholars Chair by Juilliard in recognition of his lifelong contributions to arts education. Bilous was one of the first teaching artists at the Lincoln Center Institute and helped to create the basic canon of aesthetic education practices. Other activities include the National Endowment for the Arts panel for Learning in the Arts, senior education advisor to the Academy—A Program of the Juilliard School, Carnegie Hall, and the Weill Institute, and keynote speaker at MIT Hacking Arts, ASU+GSV Summit, and TEDx. Bilous studied at Juilliard with Elliott Carter and Vincent Persichetti and received his BM in composition from the Manhattan School of Music, studying with Charles Wuorinen and Elias Tannenbaum. He also studied privately with Krzysztof Penderecki and Roger Sessions.



## Ruben Brockhaus (Virtual Experience Designer)

Ruben Brockhaus is a virtual experience designer and artist based in London and Berlin. For the past seven years, he has been designing virtual interactive spaces, using extended realities (VR, MR, and AR) to combine virtual and physical environments. He has worked on numerous exhibition spaces and virtual art projects throughout Europe, aiming to improve the access of established art forms to the potential of emerging technologies. He is working with Bristol's Condense Reality to enable musicians and performers to become part of a human and subversive metaverse through volumetric video.



## Jeff Bryant

(Projection Designer, Interaction Designer, and Video Editor)

Jeff Aaron Bryant is a sound and video designer living in New York. Recent work for theater/dance includes Blaze Ferrer's *GUSHER* (The Brick), Ann Marie Dorr and Paul Ketchum's *Good and Noble Beings* (The Brick, NACL, Soho Rep Lab), Blaze Ferrer's *PB* (Judson Church, DanceH0L0), Erin Markey's *Singlet* (Bushwick Starr), *The Skin of Our Teeth* (Bard College), and Erin Markey's *Boner Killer* (Joe's Pub). Bryant also designs for permanent installations and plays in the band Pollens.



## Collin Chudwick (Video Projection Engineer)

Born in Hartford, Collin Chudwick is an engineer, artist, and educator with a background in music theory and audio technology. Based out of Albany, he has recording and mixing experience in a variety of artistic environments throughout the New York area and New England, including performance venues, public spaces, film sets, and recording studios. Besides having onsite technical expertise, he is an adept musician and programmer who produces and performs a wide range of music, including original work with digital audio synthesis. He also practices low-tech activities, including operating a small candle making business and repairing damaged furniture.



## Anna Driftmier (Scenographer)

Anna Driftmier is a scenographer and production designer whose work extends across the U.S. and Europe. She holds an MA from Central Saint Martins as well as a technical theatre diploma from the Guildhall School of Music and Drama. She works as an art department coordinator for LAIKA Studios' next feature film. Her stage design experience includes *The Threepenny Opera* (City Lyric Opera); *Beyond the Machine* (Juilliard); *Love, Medea* (split/decision); *Dead Equal* (British Army); *The Actor's Nightmare* (Park Theatre); *La Tragédie de Carmen* (City Lyric Opera); *Dido and Aeneas* (Queille Festival); *Wickedest Woman* (Strange Sun Theatre); *Cabaret* and *Machinal* (Columbia University); *A Midsummer Night's Dream* (Rooke Theatre); *Dolphins and Sharks* (Finborough); *Radioman* (Old Red Lion Theatre); *SCRAWW* (Trebah Garden); *A Village Romeo and Juliet* (New Sussex Opera); and *Dust Child* (English Touring Opera). Her production design experience includes *Leylak*, *Mahler's Titan*, *Return to Me*, *The Nude Model*, *November*, and *Nation Down*.



## Maria Emilie-Bürger (Visual Designer)

Maria Emilie-Bürger has always had a fascination for performative theater and visual design. Parallel to her communication design studies at the University of Applied Sciences Berlin, she was part of the research project *Im/material theatre spaces* commissioned by the German government for culture and media that investigates the use of immersive technologies behind and on stage. During her studies and by means of her bachelor's thesis, she explored the development of artificial intelligence and its impact on society and exhibited her work at Künstlerhaus Bethanien Berlin, VR Places Festival, and Ars Electronica Garden Berlin. After graduation, she began working as head of communications at the German Theater Technical Society.

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## William David Fastenow

(Director of Technology, Center for Innovation in the Arts)

William David Fastenow is an arts technology entrepreneur based in San Juan Capistrano, California, and Brooklyn. He is a husband, father, and dog-father; the principal and owner of Park Boulevard Productions; strategic director for MorrowSound; and is the Director of Performance Technology for the Center for Innovation in the Arts, Associate Director for Beyond the Machine, and adjunct faculty at The Juilliard School. Fastenow is currently pursuing a PhD in Integrated Composition, Improvisation, and Technology at UC Irvine. He has a jazz habit, a passion for interdisciplinary collaboration, figuring out how to make broken things work, and making complex things simple. As often as possible, he and his family enjoy exploring odd corners of the globe, finding new vistas, sounds, watering holes, and adventures.



## Olivia Fletcher (Deck Manager)

Olivia Fletcher, a stage management apprentice at Juilliard for the 2021-22 season, has worked on *Indecent* (assistant stage manager), *Bulrushes* (assistant stage manager), and the Pre-College Symphony and String Orchestra concerts (stage manager), among other shows. Outside of New York City, she has worked as the production stage manager for Summer Stock Austin's production of *Sister Act* and has worked as the recruitment stage manager for the TXST Recruiting Office for two years. She would like to thank her family for their support and the other apprentices for being an incredible source of knowledge, laughs, and community.

## Paul Hudson (Lighting Designer)

Paul Hudson is glad to be returning to work with the Center for Innovation in the Arts for his 11th year as lighting designer. Some of his highlights include *BASETRACK Live* (BAM Next Wave/national tour), *Lonely Planet* (Keen Company), *My Parsifal Conductor* (The Director's Co.), 20-plus productions at Juilliard, *LULU XX* (WaxFactory), *Veritas* and *Private Manning Goes to Washington* (The Representatives), and as associate to Paul Gallo on *Three Tall Women* (Broadway), *Betsy Adams* on the Laramie Project Cycle (Tectonic), and Mimi Sherin on *Judgment Day* (Park Avenue Armory). Hudson's upcoming projects include *Midnight Magic* at Merkin Hall, *Oregon Trail* at the Alleyway Theater, and *Hooray for Hollywood* with Transcendence Theatre.





## **Nathan Prillaman** (Music Producer, Mix Engineer)

Nathan Prillaman (MM '15, composition) is a composer and producer of film, classical, and dance music from Potomac, Maryland. Recent composition projects include the student Academy Award-winning musical film *Opera of Cruelty*; a multimedia immersive dance work in Paris with ACE Dance Concept; an award-winning score to the Canadian independent feature *Flora*; and collaborations with a wide variety of choreographers, recently including Emery LeCrone, Norbert De La Cruz III, and Quilan Arnold. Prillaman trained at Juilliard (where he now serves on the music technology faculty) and at Yale, studying with John Corigliano, Kathryn Alexander, and Michael Klingbeil.

## **B. Rafidi**

(Manager of Production Activities, Production Stage Manager)

Rafidi is a stage and production manager based in New York City. Their most recent stage management work on Zoom has included musicals in development (Gorgeous Entertainment, Lively McCabe Entertainment); *Men From the Boys* (Pride Plays); *Rubix Control* (Seize the Show); and Actor Presentations (Group 49, Juilliard Drama). In addition to their role at the Center for Innovation in the Arts, Rafidi is the production stage manager at the Medora Music Festival in Medora, North Dakota.



## **Friedrich Schadow** (Creative Technologist)

Friedrich Schadow strives to unite art, science, and technology to create innovative gaming experiences. His passion for games dates back to 1994 when he played his first games on the Commodore Amiga. In 2018, he graduated in game design from the Berlin University of Applied Sciences and has since been working as a research associate at the DE:HIVE institute for games. In 2021, he completed his master's degree in game system design. Schadow has realized a variety of projects including classic video games, game-based simulations for therapy, and virtual installations using gaming technology. Since 2020, Schadow is also a lecturer in a bachelor program on game design, giving classes in experimental game design, visual scripting, and game development.



# Juilliard Production Department

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Nicola Gardiner

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Patrick Dugan

Head Electrician, Stephanie P. McClelland  
Drama Theater  
Tercio Bretas

Head Electrician, Willson Theater  
Eleanor Smith

Assistant Head Electrician  
Jessie Hamilton\*

Light Board Programmer/Operator  
Jessie Hamilton\*

Electricians  
Seth Brown\*  
Aaron Conover  
Catherine Kennedy\*  
Jordan Smith  
Sunny Vinsavich

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Justin Elie

Associate Technical Director  
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Byron Hunt

Assistant Stage Supervisor  
Colly Carver

Scene Shop Manager  
Josh Sturman

Lead Carpenters  
Maxim Noonan-Pomada  
Alexander Setzko

Carpenters  
Cody Henson  
Pete Marzilli  
Jill Salisbury

Technical Direction Apprentice  
Elias Solis\*

Scenic Charge Artist  
Jenny Stanjeski

Assistant Scenic Charge Artist  
David Blaakman

Scenic Artists  
Niazayre Bates\*  
Michael Hayes\*

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