

Future Stages Festival 1.0



Juilliard



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The Juilliard School
presents

Future Stages Festival 1.0

Emerging Art Forms and Technologies

Edward Bilous, Artistic Director

Produced by the Center for Creative Technology
Edward Bilous, Artistic Director

March 22, 27, and 28, 2025
Saturday, Thursday, and Friday at 7pm
Rosemary and Meredith Willson Theater

The Juilliard School celebrates 25 years of technology in performance with the launch of the Future Stages Festival, a series of performances of interactive, multimedia, and transdisciplinary works performed by Juilliard music, dance, and drama students and alumni.

The mission of the Future Stages Festival is to provide opportunities for students in all three of Juilliard's college divisions to explore new ways of creating, collaborating, and performing with emerging technologies.

Juilliard's Creative Enterprise programming, including the Creative Associates program, is generously sponsored by Jody and John Arnhold and the Arnhold Foundation.



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.

The Juilliard School
presents

Future Stages

Music and Emerging Technologies

An evening of new music by Juilliard composers

Saturday, March 22, 2025, 7pm
Rosemary and Meredith Willson Theater

JAMES BERNARD
(b. 2005)

For Pierre (2022)
James Bernard, Violin
George Ng, Viola
Jonathan Entenza, Cello
With fixed media playback

KIAN RAVAEI
(b. 1999)

Ecstasies (2025)
Sooah Jeon, Flute
With fixed media playback

JUNQI WAN
(b. 2002)

Songbirds (2025)
Chae Lim Yoon, Violin
With fixed media playback

EMRE ŞENER
(b. 2001)

Sinking. Under (2023)
Sooah Jeon, Alto Flute
With interactive electronics

ZIYI TAO
(b. 2002)

Art: Thought: Law (2024)
Dylan Hamme, Violin
Jeremy Klein, Viola
Noah Chen, Cello
Ziyi Tao, Interactive Electronics

Performance time: approximately one hour, without an intermission

Notes on the Program

For Pierre

I wrote *For Pierre* to capture the synergy between the electric and acoustic. Both the fixed media and the live chamber music feed off each other in the piece, similar to how musicians feed off each other when playing together in chamber music. To add a verbal aspect to the piece, I have a speech about timing and musicality being played in the background. The title refers to one of the first electronic composers, Pierre Schaeffer, whose music inspired this piece.—**James Bernard**

Ecstasies

Ecstasies represents my most ambitious attempt to synthesize the Dionysian soundscapes of electronic dance music with the technical innovations of contemporary Western art music and the distinctive expressive qualities of Iranian classical music. The meaning of the title is threefold: the feeling of ecstasy evoked by EDM, the transcendent and ecstatic character of Dastgah Nava (the mode of Iranian classical music used throughout the piece), and the rave drug Ecstasy. The structure is a microcosm of a DJ set at a rave: a series of buildups and climaxes, exploring various grooves and genres while continuously growing in intensity. The flutist has the Herculean task of matching the dynamism of the electronics while shapeshifting between vastly different manners of playing.—**Kian Ravaei**

Songbirds

Songbirds is a piece written for and in collaboration with Chae Lim, for solo violin and live electronics. It uses MAX/MSP for real-time sound processing and explores the violin's connection to the natural world by transforming it into an instrument that both imitates and interprets birdsongs. The violin plays three roles simultaneously: as a pure imitator of birdcalls; as a musical realization of their essence; and as a melodic narrator that weaves the whole story together. By intertwining technology and instrumental performance, *Songbirds* seeks to transform these avian voices into a bridge between nature and art, offering a moment to reflect on the beauty and fragility of the ecosystems that inspire us.—**Junqi Wan**

Sinking. Under

Reality twists in the deep; eyes and ears deceive man. Time loses its meaning and space distorts. Only the self is left; scared, clueless. *Sinking. Under* explores the spectral depth of a strong multiphonic (the technique of playing multiple notes at once) on the flute, and many accompanying ones that are somehow related to this multiphonic. The obsessive material of varying and connected articulations develop into a spectral harmonic progression that leaves only a residue of breaths and gasps after its climax. In my piece, the fight for air that is so connected to the instrument becomes the music itself.—**Emre Şener**

Art: Thought: Law

An artist, a philosopher, a legalist—together, against one another, they embody their respective autonomy. Art, thought, law, beyond—an incorporeal body, foreign and unknown, revealing their self-certainty. Heart, reason, force, escaping from each other, yet caught in an eternal spiral, they at once escape to each other, they anticipate nothing but one another. We, through observation—but never observation alone—we grapple with our own freedom and unfreedom.—**Ziyi Tao**

The Juilliard School
presents

Future Stages

The Space Between Us

Thursday, March 27, 2025, 7pm
Rosemary and Meredith Willson Theater

EDWARD BILOUS
(b. 1957)

Beginning from Night of the Dark Moon (2004)
Britt Hewitt, Vocalist and Digital Performance Artist

MAGGIE SCRANTOM
(b. 1988)

Motherboard (2025)
Maggie Scramtom, Writer, Director, Performer
Arseniy Gusev, Music and Sound Design
Erin Sullivan, Video Design
Kaelen Novak, Projection Design

Pause

ALEXANDER J. JONES
(b. 1993)

famine (2025)
Alexander J. Jones, Director
Kerry Warren, Poetry
Emre Sener, Music
Alexander J. Jones and Dancers, Choreography
Kaylin Maggard, Dancer
Blake Krapels, Dancer
Aaron Matson, Electric Guitar
Kerry Warren, Actor

Eric Mann, Videography
David Scherker, Video Editing
Kaelen Novak, Projection Design

Pause

MARLA PHELAN
(b. 1987)

Pillars (2025)

Mio Ishikawa, Dancer and Collaborator
Ingrid Kapteyn, Dancer and Collaborator
Eleni Loving, Dancer and Collaborator

Maria Phelan, Director and Choreographer
Tim Richardson, Director
Kian Ravaei, Composer
REINFECTED.ME, Video Artist
Audrey Weiner (Work Editorial), Editor
Máirion Talán de la Rosa, Costumes
Blakesley Burkhart, Astrophysicist
Eric Mann, Cinematographer

Performance time: approximately one hour, without an intermission

Notes on the Program

Beginning

Beginning from *Night of the Dark Moon* was commissioned by the Pilobolus Dance Theater in 2004 and premiered at the Joyce Theater that same year. It has since toured the U.S., Europe, and Asia. The song cycle was composed for an ensemble of classical and world instruments performing with interactive technology and blended with prerecorded and electronic sounds. *Night of the Dark Moon* was the fifth collaboration between Edward Bilous and Pilobolus. *Beginning* was presented at Juilliard for the launch of the Center for Innovation in the Arts, in 2012. This performance features a new adaptation of the work remixed for a multichannel system of 20 speakers, creating a seamless immersive music environment.

—Edward Bilous

Amor na luz vem brilhar
Na noite meu jardim em paz

My love is as pure as the midnight sky.
It flows from the eternal place where time was born.

No seu olhar encontro o sol
Beijando o mar
O escuro traz a dor que dói
Mas a luz brilhou

Let me take you there,
To the garden of the stars
So we can embrace in the
Shadowless night of the dark moon.

Motherboard

Motherboard explores the space between progress and preservation, remembering and releasing, the human nervous system and the warping sprawl of digital pathways. The short play unfolds over a few hours in the life of Gaia—her body alone in her studio apartment, yet stretched across time zones, memories, algorithms, coded connections, virtual networks, and endless notifications. She drifts between past and present, body and data—both hyperconnected and wildly untethered—as technology holds her hand while subtly dissolving her edges.—Maggie Scrantom

famine

famine explores the impact of civic discord on individuals navigating their everyday lives: their beliefs, relationships, and the inner conflict that can arise in response to those dynamics. Through movement, text, projection, and sound, the piece examines the tensions that arise from these issues and the role/place of intimacy in a world where commonality seems a scarce resource. The dancers and actor navigate these dynamics with the aid and thematic integration of technology to highlight the complexity, chaos, and multiplicity of perspectives that pervade the discourse around these themes, both in the psyche and sociality as well as broader conversations in collective media. Through abstracted narrative, the piece aims to draw parallels between political and interpersonal schisms, illustrating the timbre of pain and destruction that can emerge from both, with dire consequences on individuals, social life, and our collective efforts toward progress. It asks us: What's left when more and more pieces of our humanity are stripped from us in response to that?

—Alexander J. Jones

Pillars

Pillars exists at the intersection of choreography, technology, astrophysics, and music, merging the awe-inspiring physics of star formation with the profound depths of human connection. *Pillars* transposes computational simulations of celestial movements by astrophysicist Blakesley Burkhart onto human bodies, replacing the force of gravity with the magnetic pull of human attraction. Inspired by the Pillars of Creation, a stellar nursery in the Eagle Nebula, I weave dance through a landscape that symbolizes the continuous cycle of stellar birth and death while exploring female identity and women as pillars in the creation of life. The choreography is amplified by director Tim Richardson, video artist REINFECTED.ME, video editor Audrey Weiner of Work Editorial, and composer Kian Ravaei, who transform the galactic phenomena into monumental projections and sound score, rendering ecstatic tableaux of allegory and emotion. *Pillars* connects us to the unknowable, illustrating how the universe is inherently emotional and mirrors the human condition.

—Marla Phelan

The Juilliard School
presents

Future Stages Convergence

Friday, March 28, 2025, 7pm
Rosemary and Meredith Willson Theater

EDWARD BILOUS
(b. 1957)

Convergence, a multimedia work for solo voice, solo dancer,
and interactive audio and video design (2001/2025)

Britt Hewitt, Vocalist (live and prerecorded)
Mio Ishikawa, Choreographer and Dancer (live and prerecorded)

David Scherker, Video Design
Kaelen Novak, Unreal Engine Design
Eric Mann, Videography

LAWRENCE IRVING
WILDE
(b. 1991)

Sekunden vor Zwölf (Seconds to Midnight) for string quartet
and Recurrent Audio Variational Autoencoder (RAVE) (2025)
Yiran Wang, Violin
Anthony Poon, Violin
Alison Wang, Viola
Gloria Lee, Cello

RAY LUSTIG
(b. 1972)

Clouds in Single File (2014)
Jessie Montgomery, Violin
Alison Wang, Viola

Performing Remotely:
Lauren Conroy, Violin
Yiran Wang, Violin
Airi Yoshikowa, Violin
(played in first Beyond the Machine performance)
Brian Jennings, Viola
Marco Sabatini, Viola
Kayla Williams, Viola

Pause

EMRE ŞENER
(b. 2001)

Sinking Under (2023)
Sooah Jeon, Alto Flute

MARI KIMURA
(b. 1962)

Rossby Waving (2017)
Anthony Poon, Violin

ISABELA TANASHIAN
(b. 1998)

pipe dream (2025)
Isabela Tanashian, Voice

Pause

STEVE REICH
(b. 1936)

Electric Counterpoint for electric guitar and tape (1987)
David Rourke, Electric Guitar

Recorded Tracks
David Rourke, Electric Guitar
Dan Chmielinski, Bass Guitar

David Scherker, Video Design
Kaelen Novak, Unreal Engine Design
Eric Mann, Videography

Performance time: approximately 1 hour and 30 minutes, without an intermission

Notes on the Program

Convergence

Convergence was my first work that featured musicians and dancers collaborating across disciplines with interactive technologies. The media, which includes prerecorded and electronic music, dance video, and animation, is processed in real time by both a vocalist and a dancer. The result is a transdisciplinary work in which the music, movement, and digital media blend to become an indivisible whole. *Convergence* was first performed to celebrate the opening of the Willson Theater and the coming together of artists, designers, and technologists. It has been updated to include AI generative technology to assist in audio and video processing. The musical score is based on excerpts from Cantata 45: *Es ist dir gesagt, Mensch*, by J.S. Bach. This performance of *Convergence* celebrates the coming together of artists, designers, and technologists at the Center for Creative Technology and the Future Stages Festival.—**Edward Bilous**

Sekunden vor Zwölf (Seconds to Midnight)

Sekunden vor Zwölf explores the intersection of human expression and artificial intelligence, bridging tradition and innovation through the pairing of a string quartet with RAVE (Recurrent Audio Variational Autoencoder), an advanced machine learning model developed at IRCAM (Institut de Recherche et Coordination Acoustique/Musique) in Paris. RAVE, designed for real-time sound synthesis and audio generation, serves as an “invisible fifth performer”—an entity that listens, responds, and transforms the quartet’s music in real time. Throughout the composition, the string quartet acts as both catalyst and collaborator, generating a rich tapestry of evolving motifs and gestures. RAVE, in turn, functions as a digital counterpart, processing, transforming, and reinterpreting these sounds, creating an ever-evolving dialogue between the acoustic and the synthetic. The interaction between the quartet and the AI system is fluid and reciprocal—neither fully dominates, yet each influences the other, illustrating a symbiotic relationship between human creativity and machine intelligence. Beyond its sonic innovations, *Sekunden vor Zwölf* engages with broader philosophical and existential themes. The title alludes to the Doomsday Clock, maintained by the Bulletin of the Atomic Scientists, which as of January stands at a perilous 89 seconds to midnight—the closest humanity has ever been to global catastrophe. AI now joins nuclear threats, climate change, and geopolitical conflicts as one of the primary existential risks facing civilization. Through this work, listeners are invited to contemplate the duality of technology—its immense power to create and to destroy. While RAVE serves as a creative partner in this piece, its presence also reminds us of the profound responsibility humanity bears in shaping the future of such powerful tools. The music unfolds as an exploration of this delicate balance as we stand on the threshold of an era where the line between human and machine becomes increasingly blurred.—**Lawrence Irving Wilde**

Clouds in Single File

Clouds in Single File is the second of two works conceived to be played by musicians in different places simultaneously over internet connection, for which the ethos was to embrace technology’s imperfections and limits—and even to make them the centerpiece. The first work, *Latency Canons* (2013), is for an orchestra playing with four different string quartets in different places. It uses the unpredictable and unstable delays—latency—of telecommunication technology as the time interval of imitative canons, with the intent to express the poignancy of the imperfections of all human communication. *Clouds in Single File*, written about a year later, was meant as a chamber music expression of this process. It has only two lines of music, each played by several instruments, but all in different places. The musicians try to synchronize with the already-delayed sounds they are hearing, and the tiny differences add up, creating a feathering of the phrases in time.—**Ray Lustig**

Sinking. Under

See page 3.

Rossby Waving

The title, *Rossby Waving*, is inspired by the Rossby Wave—a natural atmospheric phenomenon influenced by the Earth's rotation. When a Rossby Wave breaks, it can trigger extreme climate events like El Niño and La Niña. This piece presents a flexible ostinato, a flowing, wavelike violin sound that is processed in real time. The MUGIC motion sensor interprets the violinist's bowing movements, dynamically shaping the timbre and character of the ostinato. Gradually, irregular, disruptive motifs emerge, distorting the steady pattern of the ostinato. In time, both the violin and the ostinato evolve independently, occasionally interacting with and influencing each other. *Rossby Waving* is dedicated to the memory of Jean-Claude Risset, with nods to his pioneering unending glissandi technique through extended glissando passages in the work. The video was created by media artist Liubo Borissov.—**Mari Kimura**

pipe dream

i am tired
of carrying around the weight
of dead, inorganic matter
under my skin.

—Isabela Tanashian

Electric Counterpoint

Electric Counterpoint was commissioned by the Brooklyn Academy of Music's Next Wave Festival for guitarist Pat Metheny. It was composed in summer 1987 and had its world premiere that November. It is the third in a series of pieces, first *Vermont Counterpoint* in 1982 for flutist Ransom Wilson, followed by *New York Counterpoint* in 1985 for clarinetist Richard Stolzman, dealing with a soloist playing against a prerecorded tape of themselves. In *Electric Counterpoint*, the soloist prerecords as many as 10 guitars and 2 electric bass parts and then plays the final 11th guitar part live against the tape. I would like to thank Pat Metheny for showing me how to improve the piece in terms of making it more idiomatic for the guitar. *Electric Counterpoint* is in three movements—fast, slow, fast, played one after the other without pause. The first movement, after an introductory pulsing section where the harmonies are stated, uses a theme derived from Central African horn music that I became aware of through the ethnomusicologist Simha Arom. That theme is built up in eight-voice canon and while the remaining two guitars and bass play pulsing harmonies, the soloist plays melodic patterns that result from the contrapuntal interlocking of those eight pre-recorded guitars. The second movement cuts the tempo in half, changes key and introduces a new theme, which is then slowly built up in nine guitars in canon. Once again, two other guitars and bass supply harmony while the soloist brings out melodic patterns that result from the overall contrapuntal web. The third movement returns to the original tempo and key and introduces a new pattern in triple meter. After building up a four-guitar canon, two bass guitars enter suddenly to further stress the triple meter. The soloist then introduces a new series of strummed chords that are then built up in three-guitar canon. When these are complete, the soloist returns to melodic patterns that result from the overall counterpoint, when suddenly the basses begin to change both key and meter back and forth between E Minor and C Minor and between 3/2 and 12/8, so that one hears first three groups of four eighth notes and then four groups of three eighth notes. These rhythmic and tonal changes speed up more and more rapidly until at the end the basses slowly fade out and the ambiguities are finally resolved in 12/8 and E Minor.—**Steve Reich**

About the Future Stages Festival By Edward Bilous

Future Stages is a platform for Juilliard students to imagine the future of the performing arts with exciting new instruments and technologies. For more than 25 years, Juilliard students have been exploring new modes of creative expression and audience engagement with the use of digital technologies. Musicians and dancers are using interactive tools to expand the ways we experience space and time. Theater artists are devising new narrative forms inspired by digital networks and virtual communities. The result of these creative collaborations is fostering the emergence of new art forms and transdisciplinary experiences that bridge the visual and performing arts.

About the Center for Creative Technology

The Center for Creative Technology (formerly the Music Technology Center and Center for Innovation in the Arts), was created in 1993 to provide music students with opportunities to work with new digital technologies. In 2001, it presented *Beyond the Machine 1.0*, the first concert of electroacoustic music at Juilliard. The center also launched InterArts, a program for advanced students and recent alumni from the music, dance, and drama divisions who share an interest in collaborating across disciplines. In 2012, the center changed its name to the Center for Innovation in the Arts to reflect a growing interest from students from all three disciplines in exploring new ways of creating, collaborating, and performing with technology. Since its inception, the center has pioneered the use of innovative technologies and practices used by performing artists working in diverse genres and platforms including immersive video and projection design, ambisonic audio, virtual and spatial technologies, and haptic tools to interact with computers. The center also pioneered telematic and distributed performances including live, interactive events with artists in the U.K., Italy, Japan, and China. In 2023, the center collaborated with The Tianjin Juilliard School and Juilliard's *The New Series* in a production of Terry Riley's *In C* featuring orchestras in New York City and Tianjin China performing together live, in real time. In 2021, the center developed Future Stages, a class for graduate students that combines research and creative exploration to examine how new philosophical ideas, aesthetic trends, and technological innovations inform artists working in diverse disciplines and platforms. In addition to supporting innovative and experimental performances, the center also offers a range of classes in music production and recording. Art of the Score is a two-semester series of classes for musicians interested in creating original music for film and visual media that concludes with a screening of international films that feature original music by Juilliard students. Past screenings included films produced in Australia, France, Georgia, Iceland, Indonesia, Korea, the U.K., Los Angeles, and New York. The Center for Creative Technology also offers several classes in music production that provide skills needed to record, produce, and mix music in diverse genres and styles.

Faculty and Staff

Edward Bilous, *Director*

William Fastenow, *Director of Technology*

Daniel Freeman, *Faculty*

Mari Kimura, *Faculty*

Nathan Prillaman, *Faculty, Program Coordinator*

Mosa Tsay, *Manager, Performance Activities*

Katie Jenkins, *Project Manager, Department Assistant*

Marco Sabatini, *Department and Production Assistant*

Technology and Design

William David Fastenow, *Performance Technology Designer*

Paul Hudson, *Lighting Designer*

Kaelen Novak, *Motion Capture and Interactive Systems Designer*

Nathan Prillaman, *Digital Music Systems Designer*

David Scherker, *Video Editor*

Eric Mann, *Videographer*

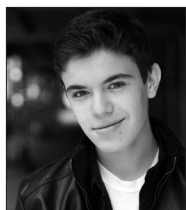
Alexey Gorokholinskiy, *Videographer*

Marco Sabatini, *Digital Music Systems Coordinator*

Production Stage Manager: Morgan Carder

Assistant Stage Manager: Jeron Dooling*

**Member, Juilliard Professional Apprentices Program*



James Bernard (March 22)

The diverse output of James Bernard (Pre-College '23, composition) includes song cycles, chamber music, concertos, symphonic tone poems, film scores, pop songs, and hip-hop beats. He aspires to write music that is both accessible and authentic with his use of rhythm and groove. Bernard is pursuing his bachelor's in composition at Juilliard studying under Melinda Wagner. He's also studied under composers including David Dzubay, Martin Amlin, Manuel Sosa, and Mary Kouyoumdjian. When he is not composing, Bernard loves to take walks through Central Park and listen to music of all periods and styles.



Noah Chen (March 22)

Cellist Noah Chen is pursuing his master's at Juilliard studying with Joel Krosnick and Clara Kim. Chen won the 2022 Juilliard Cello Competition, performing Schoenberg's concerto after the Concerto for Clavicembalo composed in 1746 by Georg Matthias Monn. Chen, who appears regularly at Bargemusic and in various concerts in the Chicago and New York areas, plays on a Romeo Antoniazzi cello.



Lauren Conroy (March 28)

Lauren Conroy (MM '22, violin) is a New York City-based musician and arts administrator who is passionate about performing, programming, and producing contemporary music in dynamic, multidisciplinary contexts. An avid performer of new music, she is a member of the BlackBox Ensemble and a cofounder of the Magpie Duo. Conroy, who has coproduced and performed on multidisciplinary projects including New York City Ballet's Choreographic Institute, is the codirector of the chamber opera, *Tsuru no Ongaeshi*, written by Hannah Ishizaki (BM '22, MM '23 composition), which premieres in the fall. She has been invited to several festivals and residencies including Toronto Summer Music Fellowship, Lucerne Festival Contemporary Orchestra, Norfolk New Music Workshop, Bowdoin International Music Festival Fellowship, Avaloch Farm Music Institute, and the Banff Centre for Arts and Creativity. At Juilliard, Conroy was the departmental assistant at the Center for Creative Technology. After Juilliard, she attended NYU and earned her master's in contemporary musical arts performance and administration as a Koppenaal Scholar. At NYU, a dean's award for summer research led to her being a resident scholar at the John Cage Trust at Bard College, culminating in a multidisciplinary performance project at the NYU Blackbox Theater. Conroy attended Indiana University studying with Simin Ganatra and graduated from the Hutton Honors College and Jacobs School of Music with a bachelor's in violin performance and earned a certificate in performing arts entrepreneurship.

Jonathan Entenza (March 22)

Cellist Jonathan Entenza, who was born in Miami, began his musical studies at age 9. He has participated in many musical activities over the years including festivals, cello recitals, and concerto competitions, which have helped him gain experience and knowledge in musical technique, interpretation, and classical works and composers. Entenza's goal as a cellist, to become a renowned soloist, has been inspired by legendary musicians including Truls Mørk, Gautier Capuçon, and Steven Isserlis. However, most of his musical inspiration has come from his teachers Wells Cunningham and Joel Krosnick, the latter of whom Entenza is studying with at Juilliard.



Arseniy Gusev (March 27)

A student of Sergei Babayan and David Lang (among other distinguished musicians), Arseniy Gusev has been pursuing a double career as a composer and concert pianist since his orchestral debut at age 15. Gusev's compositions have been performed at the Mariinsky Theater, Carnegie Hall, and Konzerthaus Dortmund by the St. Petersburg and Shanghai philharmonics, and they present a colorful variety of styles and genres including solo, collaborative, orchestral and chamber music, film and theater scores, electronic compositions, lofi, techno, ballet, and opera. Several of his works explore alternative and imaginative history as well as cultural oddities (*Madrigals on Ancient Egyptian Poetry*, *Fragments From Wojciech Bobowsky's Diary*, and *Mandrakes From the Garden of Rudolf II*). Among his albums are *Enfleurage* (Etymology Classics, 2023), *Musical Offering* (Steinway&Sons, 2024), *Cabinet of Curiosities* (LIMG, 2025), and *Witraz* (Azica, 2025).



Dylan Hamme (March 22)

As winner of Juilliard's Ligeti Violin Concerto Competition, Dylan Hamme performed the piece last April at Alice Tully Hall with AXIOM conducted by Jeffrey Milarsky. He is in the final year of his bachelor's studies at Juilliard with Areta Zhulla as recipient of a Dorothy Delay scholarship and previously was a student of Catherine Cho. Other teachers and mentors include Scott Yoo, Ying Fu, Ray Iwazumi, and Amelia Gold. An avid chamber and orchestral musician, Hamme is in demand with ensembles including the Grammy-nominated North/South Consonance Ensemble, and he has performed under the baton of conductors Scott Yoo, Carlos Miguel Prieto, Christian Reif, David Robertson, Xian Zhang, Kevin John Edusei, Christoph Eschenbach, Jeffrey Milarsky, Alan Gilbert, and Yannick Nézet-Séguin. In February, Hamme was the soloist in Max Lifchitz's violin concerto *Intervencion* with North/South Consonance.



- Dorothy DeLay Scholarship
- Dorothy Starling Scholarship



Britt Hewitt (March 27 and 28)

Britt Hewitt (BM '20, voice) is a New York City-based soprano and composer dedicated to experimental music who collaborates with other composers, writes and produces original works, and teaches voice and writing. She has performed with organizations including the American Opera Project, Opera Saratoga, National Sawdust, and Opera Grand Rapids, singing Pamina in *The Magic Flute* and the title role in Matthew Aucoin's *Eurydice*. She will premiere Lisa Bielawa's *La Ballonniste* in the title role, supported by a grant from the NYC Women's Fund. As a composer, Hewitt has written for film, opera, and concerts, with her work featured in *Transumanza*, *Old Times*, and *Dreamcrossed*. She won second place in the NYC Mayor's Office Song Contest and released her debut EP, *Unfastened*, in 2021. She is delighted to frequently return to Juilliard for new music collaborations. When not working, Hewitt enjoys cooking, Duolingo, and rewatching *Fleabag*.



Mio Ishikawa (March 27)

Mio Ishikawa (she/her) (BFA '19, dance), a Japanese movement artist based in New York City, has performed in Punchdrunk's *Sleep No More* NYC and is a performer with Sidra Bell Dance New York. She has worked with choreographers Stefanie Batten Bland, Austin Goodwin, Kyle Abraham, Ivan Perez, Bobbi Jene Smith and Or Schraiber, Michelle Dorrance, Celia Rowilson-Hall, Amy J Gardner, and others. Ishikawa was a recipient of the 2023-24 Center for Ballet Art NYU–Juilliard Fellowship. Her works have been presented at High Line Nine Gallery in Chelsea, Walnut Hill School for the Arts, and New World Symphony in Miami. Ishikawa choreographed and directed the movements for photographers Tatyana Nagayeva, Olga Rabetskaya, and Pearlin Lii.



Sooah Jeon (March 22 and 28)

Flutist Sooah Jeon began her studies at age 7. At 9, she was the world's youngest flutist to receive a performance diploma with distinction award from the Associate of the Royal School of Music in the U.K. She was a Salon de Virtuosi career grant winner and Juilliard Pre-College Open Concerto Competition winner. She was also the youngest semifinalist at the International Geneva Flute Competition. Jeon has been a soloist at New York's leading concert halls including the Bruno Walter Auditorium, Weill Recital Hall, and Carnegie Hall as well as Haydn Hall in Austria and the Municipal House Smetana Hall in Prague. She has performed as a soloist with orchestras including the Concert Festival Orchestra, New York Chamber Players Orchestra, 92Y Orchestra, Adelphi Orchestra, North Czech Philharmonic Orchestra, and Slowakische Radio Symphony Orchestra. Jeon is pursuing her bachelor's studying with Carol Wincenc at Juilliard.

Alexander J. Jones (March 27)

Alexander J. Jones (BFA '15, dance), a 2022 visiting scholar at the Stanford University Center for Design Research, was an experience design specialist at the Yerba Buena Center for the Arts and adjunct lecturer in the Collaborative Arts MFA program at the California Institute of Integral Studies. His writing has been published by the Hasso Plattner Institute of Design at Stanford University and he won second place at the 2013 McCallum Theatre National Choreographic Competition alongside Jeffery Duffy. Jones has also collaborated as a composer with choreographers including Bryan Arias and Emma Portner.



Ingrid Kapteyn (March 27)

Ingrid Kapteyn (BFA '13, dance) is an international performer and creator who earned the Martha Hill Prize while at Juilliard. She was the resident director of *Sleep No More* NYC in 2024 and has performed in dance and theater productions with Punchdrunk International, *The Burnt City*, *Sleep No More* Shanghai [original cast], and *Sleep No More* NYC, the Metropolitan Opera, Brian Brooks Moving Company, Danielle Russo, Wally Cardona, and Martha Clarke as well as in live events for Valentino, Anheuser-Busch, AMC, and Disney. As a choreographer and director, Kapteyn has co-created, produced, and performed productions in New York, Chicago, London, and Shanghai with Welcome to Campfire and HEWMAN. She has taught around the world, including for Juilliard Global Ventures/Nord Anglia Education (in Shanghai, Dubai, Switzerland, Qatar, and NYC), NYU's School of Medicine, UNCSA, Playwrights Horizons, the Ailey School, Gibney Dance, Peridance, and Princeton, Cornell, Bucknell, and Rutgers universities.



Mari Kimura (March 28)

Mari Kimura (DMA '93, violin; faculty 1998–present), a visionary violinist, composer, and educator renowned for merging technology with music, pioneered subharmonics, a bowing technique that extends the violin's range below its lowest string. A Guggenheim Fellow, she has received the Fromm Commission, a residency at IRCAM, and recognition from the Carnegie Corporation as an Immigrant: Pride of America. In 2020, Kimura launched MUGIC, a wireless motion sensor revolutionizing artistic expression, now used at institutions including Harvard, UC Berkeley, Juilliard, and the Venice Biennale. Her innovation and entrepreneurial efforts earned her a certificate of congressional recognition from the U.S. House of Representatives. A professor at UC Irvine and Juilliard, Kimura continues to push musical boundaries through composition and improvisation. This year, she received the SEAMUS (Society for Electro-Acoustic Music in the United States) award for lifetime achievement in electroacoustic music.





- *C.V. Starr Doctoral Fellowship*

Jeremy Klein (March 22)

Jeremy Klein (BM '22, MM '24, viola), a multifaceted musician performing in solo, chamber, orchestral, contemporary, period, and improvised settings, is passionate about teaching and community engagement. He joined the JCC Thurnauer School of Music last fall, teaching chamber music and viola. He has attended music festivals including Aspen, Bad Leonfelden, Bowdoin, Norfolk, PMP, Rome, Sarasota, Toronto, Valley of the Moon, and Vivace, and he has performed alongside musicians including Elizabeth Blumenstock, Lydia Brown, Melvin Chen, Jennifer Frautschi, Joshua Gindele, Frank Morelli, Tai Murray, Itzhak Perlman, Zvi Plessner, Charles Richard-Hamelin, Laurie Smukler, Tanya Tomkins, Rachell Ellen Wong, and Eric Zivian. Klein has performed concertos by Bartók and Telemann with orchestras in Italy and Ukraine, and he has collaborated with living composers on premieres of many solo and chamber works. In addition to maintaining a serious interest in historical performance, he has performed and recorded in other genres including Jewish music and film soundtracks. He has collaborated with Project Music Heals Us as a performer teaching artist in music composition and songwriting courses in residence at detention facilities in California and New York. He has also participated in several other community engagement and education projects. At Juilliard, his principal mentors have been Misha Amory, Heidi Castleman, Catherine Cho, and Molly Carr.



Blake Krapels (March 27)

Blake Krapels (BFA '15, dance), a 2011 United States Presidential Scholar in the Arts, trained in New Jersey under the tutelage of Billy Larson and Jamie Salmon. After Juilliard, he performed with BalletX, the Metropolitan Opera, GroundWorks Dance Theater, Keigwin & Company, Konverjdans, DanceAspen, and South Dakota Ballet, where he is the acting associate director. He is a freelance choreographer, performer, and teacher based in Philadelphia whose choreography has been presented at the Kennedy Center, First State Ballet Theatre, Joffrey Jazz and Contemporary Program, South Dakota Ballet, Flight Path Dance Project, DanceAspen, and DeSales University. In 2024, Krapels launched Sonder Space, a collaborative dance project alongside Andie Yorita and Zach Kapeluck.

Gloria Lee (March 28)

Praised for her sensitive yet expressive and captivating playing, cellist Gloria Lee is pursuing her master's at Juilliard studying under Timothy Eddy and Zvi Plesser. Prior to Juilliard, Lee studied with Jonathan Spitz then received her bachelor's in cello performance at graduate diploma at the Peabody Conservatory of Music under the tutelage of Alan Stepansky. While at Peabody, Lee was principal cellist for the Peabody Symphony Orchestra, and she is now a substitute cellist for Symphony in C. She has played in master classes for cellists Steven Isserlis, Johannes Moser, Gary Hoffman, Philippe Muller, Marc Coppey, and Luis Claret. Lee, who has attended summer festivals including Domaine Forget, Forum Musikae, and Borromeo, will attend Music Academy of the West in Santa Barbara, California, this summer.



Eleni Loving (March 27)

Eleni Loving (she/her) (BFA '22, dance) joined Gibney Company in 2022. She has had the privilege of working with choreographers including Ohad Naharin, Jawole Willa Jo Zollar, Johan Inger, Tiffany Tregarthen and David Raymond, and Bobbi Jene Smith. Loving has also worked with Shamel Pitts and TRIBE Collective, appearing in Calvin Klein's 2022 "This is Love" Pride Campaign, and she collaborated with the Francesca Harper Project in her work for Works & Process at the Guggenheim Museum. In 2024, Loving left Gibney Company to join the closing cast of Punchdrunk's *Sleep No More*. Following a nomination from Juilliard, she received an award from the Princess Grace Foundation. A native of Dallas, Loving graduated from Booker T. Washington High School for the Performing and Visual Arts and began her training with the Dallas Black Dance Academy.



Ray Lustig (March 28)

Versatile composer-performer Ray Lustig (MM '05, DMA '10, composition; faculty 2008-present) creates for live stage, theater, recording, and live internet performance. His music has been presented in venues ranging from New York City clubs and galleries to major concert halls, opera stages, and festivals around the world—Carnegie Hall, Lincoln Center, Budapest Operetta Theater, the Bartók Plusz Opera Festival, École Normale in Paris, and many more. As songwriter, producer, and performer, Lustig co-leads the alternative rock band Manicburg with composer-producer Luigi Porto, and the group's debut album was released in 2024. Lustig's adventures in music and technology took deepest root during his graduate years at Juilliard, where the mentorship of Ed Bilous, John Corigliano, Philip Lasser, Jonathan Dawe, and others as well as the inspirations from his cohort of students melded to have a profound impact on his musical thinking.





Kaylin Maggard (March 27)

Born and raised in Columbia, Missouri, Kaylin Maggard (BFA '21, dance) began her training at Columbia Performing Arts Centre. She was a recipient of the Joseph W. Polisi Artist as Citizen award at Juilliard, and she was a YoungArts winner in modern dance as well as a U.S. Presidential Scholar in the Arts semifinalist. Upon graduating, Maggard danced five seasons with Peridance Contemporary Dance Company and she is now a company member with ZviDance in New York City. Well-versed in both traditional and contemporary styles, she has embarked on several freelance endeavors in live theater dance performance, choreographing, and improvisation. With great interest in psychology, Maggard is passionate about integrating the ways in which the mind can directly affect our physical being.



Aaron Matson (March 27)

Aaron Matson (MM '21, jazz studies), a native of Denver, North Carolina, started playing guitar at age 11, eventually finding his voice in jazz. He has performed at the Kennedy Center, Dizzy's Club, Chris' Jazz Café in Philadelphia, Smalls Jazz Club, Ornithology, Yoshi's in Oakland, and the Bern Jazz Festival in Switzerland, among others. Since 2023, he has been a member of Bryan Eng's Circle Room trio, which holds a residency at Bemelman's Bar in Manhattan's Carlyle Hotel. In 2021, Matson was commissioned by FENDI and Juilliard to compose *Rollerblading in Harlem* for a collaboration video. Matson's most ambitious project is the Aaron Matson Nonet, a nine-piece ensemble that released its debut album, *Holding Onto Yesterday*, in 2019.



Jessie Montgomery (March 28)

Arnhold Creative Associate Jessie Montgomery (BM '03, violin) is a Grammy-winning composer, violinist, and educator whose work interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness. Montgomery's music contains a breadth of musical depictions of the human experience—from statements on social justice themes to the Black diasporic experience and its foundation in American music to wistful adorations and playful spontaneity—reflective of her deeply rooted experience as a classical violinist and child of the radical New York City cultural scene of the 1980s and '90s. A founding member of PUBLIQuartet and a former member of the Catalyst Quartet, Montgomery is a frequent and highly engaged collaborator with performing musicians, composers, choreographers, playwrights, poets, and visual artists alike. At the heart of Montgomery's work is a deep sense of community enrichment and a desire to create opportunities for young artists. During her tenure at the Chicago Symphony Orchestra, she launched the Young Composers Initiative, which

supports high school aged youth in creating and presenting their works, including regular tutorials, reading sessions, and public performances. Her curatorial work engages a diverse community of concertgoers and aims to highlight the works of underrepresented composers in an effort to broaden audience experiences in classical music spaces. Since 1999, Montgomery has been affiliated with the Sphinx Organization in a variety of roles, including composer in residence for the Sphinx Virtuosi, its professional touring ensemble. Montgomery holds degrees from Juilliard and New York University and is a doctoral candidate in music composition at Princeton University. She serves on the composition and music technology faculty at Northwestern University's Bienen School of Music.

George Ng (March 22)

Violist George Ng, born in Hong Kong, received the Hong Kong Philharmonic Bernard van Zuiden Music Fund for 2024-25, which fully covers his tuition at Juilliard, where he studies under Molly Carr. A winner of the 2023 Golden Classical Music Awards, Ng has performed as a soloist at Weill Recital Hall and was principal violist of the Colburn Academy Virtuosi and the International Morningside Music Bridge Orchestra. Ng has participated in the New York String Orchestra Seminar, Chamber Music Northwest Young Artist Institute, and Morningside Music Bridge, all with full scholarships. Last summer, he performed at the Borromeo Music Festival in Switzerland alongside Juan-Miguel Hernandez, Joan Kwuon, Lina Bahn, and Sæunn Thorsteinsdóttir. In April, Ng will perform as a soloist with the Hope College Orchestra at Carnegie Hall. He plays a Kiernoziak viola with a Thomas Tubbs bow, both loaned by private sponsors.



Marla Phelan (March 27)

Marla Phelan (BFA '09, dance) choreographs movement for stage, film, fashion, and installations. Her work is supported by the Simons Foundation, LMCC, and AKCFund. She is a recent Open Interval Resident Artist, and Alvin Ailey NDCL Fellow as well as the founder of Movement Museum through Gibney's MTJ Fellowship. Phelan's work has premiered at Lincoln Center, the Joyce Theater, LaMama Experimental, Aspen Music Festival, and SXSW. She directed movement for Kinlaw, RCHRD SN studio, Fischerspooner, network TV, and brands Mugler and Maison Margiela. Phelan is a choreographer at City Springs Theater, a former creative director at the Mckittrick Hotel, and an associate choreographer/director for Broadway's *Fiddler on the Roof* tour. Phelan is a contributing choreographer and performer of Emursive's *Life and Trust*. Phelan has danced for Gibney Company, Hofesh Shechter Company, Akram Khan, Broadway's *Fiddler on the Roof*, and Punchdrunk's *Sleep No More* and *The Drowned Man*.

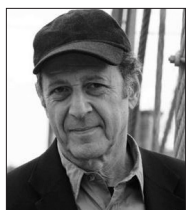




- C.V. Starr Doctoral Fellowship

Kian Ravaei (March 22)

Composer Kian Ravaei takes tone painting to a new level, synthesizing diverse inspirations ranging from the Iranian music of his ancestral heritage to the pulsating electronic music of late-night dance clubs. He has collaborated with artists including Lara Downes, Tessa Lark, and Anthony McGill, and he has received a Copland House CULTIVATE Fellowship, Los Angeles Chamber Orchestra Composer Teaching Artist Fellowship, Chamber Music Northwest Protégé Project Residency Award, New Music USA Creator Fund Award, and Barlow Endowment Commission.

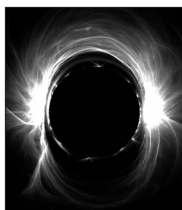


Steve Reich (March 28)

Steve Reich ('61, composition) continues to influence younger generations of composers and mainstream musicians and artists all over the world. Starting in the 1960s, his pieces *It's Gonna Rain*, *Drumming*, *Music for 18 Musicians*, *Tehillim*, *Different Trains*, and many others helped shift the aesthetic center of musical composition worldwide away from extreme complexity and toward rethinking pulsation and tonal attraction in new ways. *Double Sextet* won the Pulitzer Prize in 2009 and *Different Trains*, *Music for 18 Musicians*, and an album of his percussion works have all earned Grammy Awards. He received the Praemium Imperiale in Tokyo, the Polar Music Prize in Stockholm, the Golden Lion at the Venice Biennale, the BBVA Foundation Frontiers of Knowledge award in Madrid, the Debs Composer's Chair at Carnegie Hall, and the Gold Medal in Music from the American Academy of Arts and Letters. He has been named Commandeur de l'Ordre des Arts et des Lettres in France, and awarded honorary doctorates by the Royal College of Music in London, the Juilliard School in New York, and the Liszt Academy in Budapest, among others. Several noted choreographers have created dances to Reich's music, including Anne Teresa de Keersmaecker, Jiri Kylián, Jerome Robbins, Justin Peck, Wayne McGregor, Benjamin Millepied, and Christopher Wheeldon. Reich's documentary video opera works—*The Cave* and *Three Tales*, done in collaboration with video artist Beryl Korot—opened new directions for music theater and have been performed on four continents. His work *Quartet*, for percussionist Colin Currie, sold out two consecutive concerts at Queen Elizabeth Hall in London shortly after tens of thousands at the Glastonbury Festival heard Jonny Greenwood (of Radiohead) perform *Electric Counterpoint*, followed by the London Sinfonietta performing *Music for 18 Musicians*.

REINFECTED.ME (March 27)

I am Marcin Pospiech, also known as REINFECTED.ME, a graduate of the Academy of Fine Arts in Wrocław, Poland. Now based in London, I work as a multimedia designer. I channel my personal mental journeys and experiences of alienation into short films. Through my work, I confront my greatest phobias. In collaboration with music composers, I create animations that transport viewers into unfamiliar realities and alternate dimensions, sharing my ceremonies and visions where insanity always prevails.



Tim Richardson (March 27)

From breakthrough projects with Lady Gaga and Nike to commissions for Epic Games and Iris van Herpen, Tim Richardson's body of work embraces storytelling in many forms. Richardson's creative voice has attracted commissions for Dior, LVMH, and Maison Margiela. His signature approach has led to artistic collaborations with Billie Eilish, Bill Skarsgård, LCD Soundsystem, and many more. His work has been exhibited internationally and is in the collections of Elton John, Deutsche Bank, and ModeMuseum Hasselt. Three books have been published on Richardson's work, including his first monograph, *Spiritual Machine*, released by Prestel in 2014.



David Rourke (March 28)

David Rourke (MM '22, jazz studies) is a guitarist, singer-songwriter, and producer. After receiving his bachelor's at McGill University in Montréal, he earned his master's at Juilliard. In 2019, he won first place at an international guitar competition in Kraków, Poland. During his last semester at Juilliard, he released an album of original music in which he sang and played all the instruments and which he produced himself. He is a full-time jazz guitarist in NYC playing at clubs including Smalls, Mezzrow, Dizzy's, Ornithology, and others. Rourke has also been regularly releasing singles and performing his music at local venues (Rockwood, Arlene's Grocery, PIANOS) with his band.





Maggie Scrantom (March 27)

Maggie Scrantom (Group 52, drama) (she/her) is a transdisciplinary storyteller with nearly two decades of experience creating and performing. She moves through devised dance/theater, filmmaking, and performance art—essentially anything that allows her to ask unsettling questions while rolling on the floor or geeking out over the mysteries of the universe. She is drawn to the strange beauty of the ordinary, the delightful awkwardness of being human, and the way stories sneak into our bodies and reroute our ways of being. Her practice is fueled by a commitment to fierce play, expansive connection, and the joyful dismantling of what no longer serves us—leaving room for radical renewal. Scrantom believes in storytelling as a living organism—something we shape that also shapes us back. She extends heartfelt thanks to those who inspired and supported the creation of this little darling: Gabii Torres, Eli Pauley, Katie Scrantom, and Richard Feldman.



Emre Şener (March 22 and 28)

Emre Şener is an award-winning Turkish composer and conductor who has had his music performed by his closest friends around the world as well as leading new music ensembles in major music halls. He is the cofounder and conductor of the London Contemporary Soloists and guest artist to international festivals. His work ranges from concert music to movie scores to experimental theater, and his viola concerto opened the season for the Gedik Philharmonic's 2024 season. He studied at the Royal Academy of Music—London on several scholarships, graduating with the highest mark ever received in his field. As a recipient of the Promising Turks Fund and the Igor Stravinsky Foundation Scholarship, Şener is pursuing his master's at Juilliard.

- *Professor Joel Sachs Scholarship*
- *Robert Craft Igor Stravinsky Foundation Scholarship*
- *Ahmet Ertegun Scholarship*



Isabela Tanashian (March 28)

Isabela Tanashian (BM '23, composition) is a composer, vocalist, writer, and filmmaker based in NYC. Composing with technology is of particular interest to Tanashian, who has frequently performed her works in small venues around the city using various electronic music softwares and synthesizers. She is deeply inspired by images, landscapes, and architecture evoking liminality and the bleakness of late-stage capitalism, and she aims to express this imagery through her work. In 2021, she created an experimental multimedia short film that was presented at Juilliard's Beyond the Machine, after which she began collaborating with filmmakers to create soundtracks for their films. Tanashian has always been passionate about storytelling, a pastime she revisited after graduating alongside a burgeoning love of cinema. She has completed two screenplays for short films, one of which marked her directorial debut, and she is working on her first feature-length screenplay.

Ziyi Tao (March 22)

Ziyi Tao strives to write music capable of self-conscious reflection. He is privileged to have been mentored by Nina C. Young, Andrew Norman, Marco Momi, Beat Furrer, Dmitri Kourliandski, Max Grafe, and Reiko Fütting. Deeply committed to the ability of music to access both the dimension of sensation and cognition with a specific focus on the simultaneous conception of self-sufficiency and mutuality, Tao seeks to render the movement of thought itself transparent.



Junqi Wan (March 22)

Born in Shanghai, Junqi Wan is a composer pursuing her master's in composition at Juilliard. With a background in both Western and Chinese music, Wan composes work that explores the collision and integration of diverse musical languages, drawing inspiration from both acoustic and electronic sound worlds. Beyond composition, Wan is passionate about interdisciplinary collaboration, integrating music with visual arts, technology, and cultural narratives. She has worked with visual artists from China, the U.S., the U.K., and Germany, with collaborative projects exhibited at international festivals including the New Media Art Exhibition in Shenzhen, VRHAM! Virtual Reality Festival in Hamburg, the 50th SEHSÜCHTE International Film Festival in Potsdam, the 2022 Jinan International Biennale, and the First Shanghai International Digital Art Fair. Through her music, Wan seeks to create spaces of resonance between different artistic forms and explore their intersections in innovative and immersive ways.



Alison Wang (March 28)

Alison Wang is a violist pursuing her master's at Juilliard under the tutelage of Carol Rodland. She earned her bachelor's in viola and medicine, health and society at Vanderbilt University studying with Kathryn Plummer and Eric Wong. At Vanderbilt, Wang was the recipient of the Linde B. Wilson Scholarship as well as the Jean Keller Heard Prize. She has attended summer festivals including Green Mountain Chamber Music Festival, Round Top Festival Institute, Bowdoin International Music Festival, and Aspen Music Festival and School, where she was principal viola in the Aspen Conducting Academy Orchestra under full fellowship. During her time at Vanderbilt, she served as principal viola in the Vanderbilt University Orchestra and Vanderbilt Opera Orchestra. She is also a substitute with the Nashville Symphony. In her free time, Wang enjoys reading, running, and playing with her dog, Riley.



- *C.V. Starr
Scholarship*



Yiran Wang (March 28)

Born in Danyang, China, Yiran Wang started his violin study at age 4 and started attending the Middle School Attached to the Shanghai Conservatory of Music at age 14. He is now pursuing his bachelor's at Juilliard under the tutelage of Laurie Smukler. Wang was a finalist in the 2022 Juilliard Concerto Competition, and he has performed all over the world at music festivals including the Baroque Music Festival of Mainz, Meadowmount School of Music, Verbier Music Festival, Music Academy of the West, Thy Chamber Music Festival, Cleveland Chamber Music Intensive, and Kneisel Hall Chamber Music Festival. At the Music Academy of the West, he was accepted into the string quartet seminar program, studying under the Takács Quartet. Wang is a substitute violinist in the Shanghai Philharmonic Orchestra.



Kerry Warren (March 27)

Kerry Warren (Group 42, drama) is a New York-based actor, teaching artist, and poet who last year was a recipient of the Next Generation Award from the National Guild of Community Arts Education. Her theater credits include *The River* with Hugh Jackman on Broadway; *Life Sucks* (Theatre Row), *This Is How It Ends* (59E59), and *Much Ado About Nothing* (Mobile Unit, the Public Theater), Off-Broadway; and *Private Lives* (Repertory Theatre of St. Louis), *The Tempest* (Pittsburgh Public), *Romeo and Juliet* (Dallas Theater Center), *Office Hour* (Berkeley Rep and Long Wharf), *The Originalist* (Arena Stage), *Twelfth Night* and *The Book of Will* (Hudson Valley Shakespeare Festival), and *Vanya, Sonia, Masha, and Spike* (Baltimore Center Stage). Her television and film credits include *Our Son*, *Broad City*, *New Amsterdam*, and *Law & Order: SVU*. Warren is excited to return to the Willson Theater as both a director and performer for the Future Stages Festival.



Lawrence Irving Wilde (March 28)

Lawrence Irving Wilde (BM '14, composition) is a researcher, educator, and composer of choral, chamber, orchestral, and electronic music whose works have been commissioned and performed by ensembles including the Kronos Quartet, Eighth Blackbird, JACK Quartet, Sō Percussion, Tesla Quartet, Ensemble Mise-En, and ÆON Ensemble. Wilde has held composition fellowships at the Tanglewood Music Festival, Aspen Music Festival, Bang on a Can Festival, and others. His works have been presented internationally at festivals and venues including Carnegie Hall, Lincoln Center Out of Doors, and Cabrillo Festival of Contemporary Music. A junior professor of composition and music theory in postdigital educational spaces at the University of Siegen in Germany, Wilde earned his MFA and PhD in music composition at Princeton and his bachelor's at Juilliard.

Kayla Williams

As a winner of the 2018 Lynn Concerto Competition, Kayla Williams (MM '21, viola) made her concerto debut performing Bartók's Viola Concerto. Originally from Florida, Williams began playing the violin at age 4; she discovered her true passion, the viola, at 10. She has performed at music festivals including the Grand Teton Music Festival, Florida Folk Festival, and Pittsburgh International Jazz Festival. Williams has performed both live and on recordings with Cynthia Erivo, the Jonas Brothers, Halsey, and Juilliard alum Jon Batiste. In addition to studying at Juilliard (where she received the 2021–23 Career Advancement Fellowship), Williams earned a bachelor's in viola performance from the Lynn Conservatory of Music in Boca Raton, Florida. She is now a chair holder for the musical *Gypsy* on Broadway.



Chae Lim Yoon (March 22)

Chae Lim Yoon (Pre-College '19, violin), born in South Korea and raised in Fairfield, Connecticut, earned awards from competitions including third place at the 27th Annual National Student Music Scholarship Competition (piano division) in Korea, second place at the Sejong Orchestra National Music Competition, and first place at the American Chamber Orchestra Concerto Competition. In addition to performing as an orchestra soloist, Yoon played solo and chamber music recitals as well as orchestral performances across New York, Boston, and Connecticut. After Juilliard Pre-College, where she studied with Ann Setzer, Yoon earned her bachelor's from the New England Conservatory of Music, studying with Paul Biss. Yoon is pursuing her master's at Juilliard studying with Hyo Kang.



Airi Yoshioka (March 28)

Airi Yoshioka (MM '95, DMA '02, violin) has concertized throughout the U.S., Europe, Asia, and Canada as a soloist, recitalist, and chamber musician. She is the founding member of Duo della Luna, Damocles Trio, and Voyager Ensemble and has performed and recorded with the members of the Emerson, Brentano, and Arditti quartets. An enthusiastic performer of new music, Yoshioka premiered dozens of works with and was one of the original members and concertmasters of the New Juilliard Ensemble. She is a member of Continuum, ModernWorks, Son Sonora, Azure, Ruckus, and Ensemble Pi. She has recorded extensively and her solo and chamber recordings can be heard on New World, Naxos, Claves, Mode, Albany, Parma, New Focus, and Pony Canyon records. Yoshioka is on faculty at University of Maryland—Baltimore County and her work as a teaching artist has brought her to many schools and institutions around the world.





Edward Bilous

(Founding Director, Center for Creative Technology)

Composer and educator Edward Bilous (MM '80, DMA '84, composition; faculty 1984-present) is artistic director of the Future Stages Festival and director of Juilliard's Center for Creative Technology (CCT). He has composed music for dance, theater, film, and new media, and he has created and directed many interdisciplinary and multimedia performative works. Bilous is developing projects that link artists and audiences globally using emerging technology, including *A Story of Awe*, a multimedia concert for young people developed in collaboration with the U.N. His past works include *Basetrack Live*, a multimedia music-theater production hailed by the *New York Times* as one of the top 10 shows of 2014; *SACRED*, a global film and multimedia concert developed in collaboration with New York public television; and *Emperor of All Maladies*, a PBS TV series from executive producer Ken Burns. During his long career as a composer and producer, Bilous has collaborated on many projects that foster understanding and social awareness, including the documentaries *Scottsboro* (2001 Oscar nominee) and *Portraits of Grief—A Tribute to the Victims of the September 11th Tragedy* (New York Times Television) as well as *Forgiveness* (PBS). In 2023, Bilous directed a multimedia production of Terry Riley's iconic *In C* at Juilliard featuring interactive dance video and two orchestras performing together in real time from Tianjin and New York. He also directed and produced *Bridging Space and Time*, a multimedia concert featuring musicians in Milan, Italy, and New York performing live together with ancient and digital instruments. In 2017, Bilous directed *Cracked Orlando*, a multimedia opera by Jonathan Dawe that featured a cast of singers interacting with an 3D avatar projected into the performance space. From 2017 to 2019, Bilous was artistic director for the National World War I Centennial Commemorations in Washington, created by President Obama. The events included a gathering of international leaders at the Washington National Cathedral and a special presentation featuring President Carter. Bilous directed several multimedia and virtual events for the U.N. including 75 Years of Love—A Celebration of the Founding of the United Nations, a virtual concert and recording celebrating International Nelson Mandela Day, and a virtual concert for UN World Refugee Day. Bilous' long relationship with Pilobolus has yielded five collaborations including *On the Nature of Things* and *Night of The Dark Moon*. Other compositions include *Lucid Dreams*, written for the American Composers Orchestra, and *Mission Eternity* for Beyond the Machine. Bilous began his career in arts education in 1979 as part of the newly created Lincoln Center Institute. With philosopher Maxine Greene at Columbia University and leading practitioners of dance, theater, and the visual arts, he helped to create the basic canon of aesthetic education practices used around the world. At Juilliard, he developed many innovative programs including what was formerly known as the Center for Innovation in the Arts, InterArts, and Future Stages. In 2012, he was awarded the William Schuman Scholars Chair by Juilliard in recognition of

his lifelong contributions to arts education. Bilous served on the National Endowment for the Arts panel for Learning in the Arts and was the senior education advisor in the creation of The Academy—A Program of Juilliard, Carnegie Hall, and the Weill Institute. He is also a frequent contributor to programs and events hosted by the U.S. Department of State, the U.N., and UNESCO on topics related to the arts, education, technology, and collaboration across disciplines and borders. Bilous was also instrumental in the creation of the Leonard Bernstein Center for Learning Through the Arts. He was a keynote speaker at MIT Hacking Arts, ASU+GSV Summit, and TEDx on the topics of nurturing creative intelligence through the arts. Bilous received his master's and doctorate in composition from Juilliard with Elliott Carter and Vincent Persichetti and bachelor's in composition from the Manhattan School of Music with Charles Wuorinen and Elias Tannenbaum. Bilous also studied privately with Krzysztof Penderecki and Roger Sessions.

Morgan Carder (Production Stage Manager)

Morgan Carder is a graduate of Fairmont State University with a bachelor's in theater and a concentration in stage management. She has stage-managed a multitude of events and performances, in spaces including Neidorff-Karpati Hall at the Manhattan School of Music, Lyell B. Clay Concert Hall in the Creative Arts Center at West Virginia University, and Juilliard's Peter Jay Sharp Theater. She most recently finished working with Juilliard as stage manager for the 2025 Norman Festival reading of *LOUDUN, 1632* by Alex Lin. Some of her favorite productions include Juilliard's *King Lear*, Oberlin College and Conservatory's *A Midsummer Night's Dream*, and Santa Fe Opera's *The Lord of Cries*. This is Carder's first festival with the Center for Creative Technology, and she couldn't be more excited!



Jeron Dooling (Assistant Stage Manager)

Jeron Dooling (she/her) is a traveling stage manager and artist originally from Tampa. Her company stage manager credits include *La Statue Vit Aussi*, *Mina and Zazou*, *At Any Given Moment* (Juilliard); *Alcina*, *Turandot*, *Lucia di Lammermoor* (St. Petersburg Opera); and *Suor Angelica, X: The Life and Times of Malcolm X* (Opera Omaha). Her assistant stage manager credits include *The Turn of the Screw*, *Who's Afraid of Virginia Woolf?* (Juilliard); *El Último Sueño de Frida y Diego*, *Le nozze di Figaro* (Opera Omaha); *The Shining* (Opera Parallèle); *Die Fledermaus* (Opera in Williamsburg); and *Don Giovanni* (Gulfshore Opera).





William David Fastenow (Performance Technology Designer; Director of Technology, CCT)

William David Fastenow is an arts technology entrepreneur based in San Juan Capistrano, California, and Brooklyn. He is a husband, father, and dogfather; the principal and founder of Park Boulevard Productions; strategic director for MorrowSound; and adjunct faculty at Juilliard, where he is also director of performance technology for the Center for Creative Technology, and associate director for Beyond the Machine. Fastenow holds a master's in jazz composition from Manhattan School of Music and is 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, Fastenow and his family enjoy exploring odd corners of the globe, finding new vistas, sounds, watering holes, and adventures.



Alexey Gorokholinsky (Videographer)

Alexey Gorokholinsky (BM '07, MM '09, clarinet; Academy '12) has been working in the sphere of audio engineering for the past 10 years. From the time he was studying at Juilliard, he's been obsessively investing in new gear and software for best sound capture and processing results. In 2012, he became faculty at audio engineering school Institute of Audio Research, where he teaches classes on electronic instruments and acoustics. In 2013, he became the main audio engineer for classical music label LP Classics, where he has worked on recordings of many classical artists in the New York area and abroad. He provides first-class on-location recording as he believes in the importance of great space and instruments. Gorokholinsky, an accomplished clarinetist and electronic music producer, is relentless in pushing the boundaries of his instrument as well as new music for electronics and live instruments.

Paul Hudson (Lighting Designer)

Paul Hudson (he/him) is thrilled to return for his 15th year working with what is now known as Juilliard's Center for Creative Technology (CCT). Some of his recent credits and highlights include *Dancing in the Street* (Transcendence Theatre Co), *A Christmas Story* (Cohoes Playhouse), *Night Sings Its Songs* (New Light Theater Project), *Lonely Planet* (Keen Co.), *Lulu XX* (Wax Factory, Dubrovnik), more than 25 opera, theater, and music productions at Juilliard, and *Basetrack, Live*, a multimedia theatrical presentation and national tour that was developed at CCT. He was the associate designer to Paul Gallo on *Three Tall Women* (Broadway), Mimi Sherin on *The Hairy Ape* and *Judgment Day* (Park Avenue Armory), Bengt Gomer on *Bluebeard's Castle* and *Erwartung* (New York Philharmonic), and Betsy Adams on *The Laramie Project Cycle* (Tectonic). His upcoming projects include *Beautiful: The Carole King Story* with Transcendence and *The Tango Diaries* at the Depot. Hudson earned his MFA at NYU and he is a member of United Scenic Artists Local 829.



Katie Jenkins (Project Manager, Department Assistant)

Katie Jenkins (BM '22, MM '24, composition; faculty 2023-present) is a Welsh composer and producer known for her collaborative approach onstage, onscreen, and beyond. Her work has been featured at NASA, New York Fashion Week, the New York Choreographic Institute at the New York City Ballet, and Alvin Ailey Dance Theatre. Her compositions have been performed and recorded by leading orchestras worldwide, including the Royal Philharmonic Orchestra at Abbey Road Studios. Her accolades include the American Prize in composition for her original musical *This Land of Ours*. At Juilliard, where she studied under Pulitzer Prize-winning composer Melinda Wagner, Jenkins was awarded a Norman Benzaquen Career Grant for outstanding artistry. Jenkins is also a staff member at the Center for Creative Technology, where she has been contributing for several years. As coordinator for Art of the Score, she facilitates partnerships between Juilliard composers and film schools, mentoring students through the film scoring process with emerging directors from around the world. Jenkins is a faculty member at Juilliard Pre-College, where she teaches film scoring and music production.

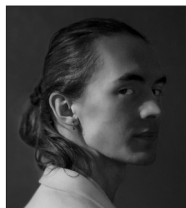


About the Artists (Continued)



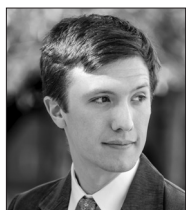
Eric Mann (Videographer)

Eric Mann, an award-winning director and cinematographer, founded Unreel Films with the desire to share, create, and craft stories that shine a light on the intrinsic part of our self and that through the active engagement with the moving image reflect back our own unfolding to better understand who we truly are. He and his team have worked with Disney Theatrical, Princeton University, Juilliard, the U.N., Central Park Conservancy, Dance Lab New York, CITYROW, the YMCA, Ars Nova, Arts Ignite, Hogfish, the Peace Studio, Physique 57, and many more. Mann's works include short films *Alistair's Wednesday*, *Sizemic*, *Healin'*, *Striving*, and *The Hafiz Project*; and documentaries *Without a Mirror*, *Storytellers*, *Fugetsu-Do*, *Climate Countdown*, *Just Go*, *Generation 25* and *First Try*. Mann is also a yoga and meditation teacher with the World Yoga Center in New York as well as a Reiki practitioner.



Kaelen Novak (Motion Capture and Interactive Systems Designer)

Specializing in theatrical, experimental, and virtual design for live entertainment, Kaelen Novak is an MFA graduate from the University of Iowa concentrating in costume and scenic design. Novak has been a designer for an array of projects including creative director for the live AR/VR theatrical piece *ARatorio for the Mis-Remembered* and motion capture costume consultant for the experimental climbing dance piece *Route Movements* as well as recently designing scenery and costumes for productions of *Scalia/Ginsburg*, *Native Gardens*, and *Tosca*. Novak, whose research can be found in *Iowa* magazine and USITT Theatre Design and Technology, continues to explore the intersection of theater, art, and emerging technology. Novak is grateful to be working with Juilliard on this festival celebrating technology intermingling with live performance and looks forward to doing so into the future.



Nathan Prillaman (Sound Design and Digital Music Systems Designer)

Originally from Potomac, Maryland, Nathan Prillaman (MM '15, composition) is a composer and producer of film, classical, and dance music whose recent projects include a collaboration with choreographer Norbert De La Cruz III for Juilliard's *New Dances*, a multimedia immersive dance work in Paris with ACE Dance Concept, and a wide variety of documentary, narrative, and experimental film scores. Prillaman, who trained at Yale and at Juilliard—where he now serves on the music technology faculty—studied composition with John Corigliano, Kathryn Alexander, and Michael Klingbeil.

Marco Sabatini (Department and Production Assistant)

Marco Sabatini (BM '22, MM '24, viola) was born in Italy and started taking viola lessons at age 4. He has performed at Carnegie Hall, Lincoln Center, and Merkin Hall for audiences including the U.S. president. Sabatini won first prize in chamber music competitions including Concorso Città di Magliano Sabina, Sette Note Romane, Concorso Giovani Musici, and Concorso Momenti Musicali, and he has attended music camps including Music@Menlo and Sommerakademie Bad Leonfelden. He is also an accomplished music producer, film composer, and mixing engineer, working with the U.N., Juilliard, Eastern Connecticut State University, and directors and artists in Los Angeles, New York, Bali, Iceland, London, and more. He also works as an audio and recording engineer in classical and pop settings including xxHU and Sonichighway as well as with many Juilliard community members. Sabatini holds two teaching assistantships at Juilliard: one for violist Molly Carr and one for the Center of Creative Technology, for which he is also production assistant.



David Scherker (Video Editor)

With nearly a decade of experience as an editor and assistant editor in film and television, David Scherker has contributed to projects for leading distributors and clients including Netflix, Disney+, HBO, Peacock, A24, PBS, NBC, TED, Juilliard, and the U.N. His commitment to the next generation of filmmakers is evident in his role as an instructor of Avid editing workflow at the School of Visual Arts, where he provides students with essential technical skills and industry insights. Scherker's work is defined by a meticulous approach to technical execution, coupled with a passion for creative storytelling that enables him to manage complex workflows and deliver impactful visual narratives.



Erin Sullivan (Video Design)

Erin Sullivan is a video designer and film editor whose projection installation *Spine Lines* was a national selection at the Prague Quadrennial Performance of Design and Space. She was the visual effects editor for HBO's *The Penguin*, which won best supporting VFX for the Visual Effects Society Awards. Her recent credits for theater include *The Black Feminist Video Game* (Civilians Theater) and *This American Wife* (New York Theater Workshop), Sullivan earned her MFA at the Yale School of Drama.





Mosa Tsay

(Producer; Manager, Performance Activities, CCT)

Mosa Tsay (MM '18, cello) is a Taiwanese-American cellist, producer, and grassroots organizer. She is a worker-owner of Groupmuse, a cooperative that organizes house concerts throughout the U.S., and executive director of Groupmuse Foundation, a nonprofit dedicated to uplifting cooperativism, mutual aid, and artist economic independence. As a cellist, Tsay has premiered more than 40 works with the International Contemporary Ensemble, Talea Ensemble, Wavefield Ensemble, AXIOM, New Juilliard Ensemble, and Eco Ensemble. She is a cofounder of Versoi Ensemble, which collaborated with the U.S. Embassy in Helsinki to premiere new works celebrating cultural diplomacy through chamber music. She studied with cellist Anssi Karttunen in Paris as the recipient of a 2019 Fulbright and Harriet Hale Woolley Award and is a graduate of Juilliard and the University of California, Berkeley.

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