

Beyond The Machine



Juilliard



Photo by Claudio Pappalardo

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The Juilliard School
presents

Center for Innovation in the Arts

Edward Bilous, *Founding Director*

Beyond the Machine 19.1 InterArts Workshop

March 26 and 27, 2019, 7:30pm (Juilliard community only)

March 28, 2019, 7pm Conversation with the artists, hosted by William F. Baker

7:30pm Performance

Rosemary and Meredith Willson Theater

The Man Who Loved the World

Treyden Chiaravalloti, *Director*

Eric Swanson, *Actor*

John-Henry Crawford, *Composer*

On film: Jared Brown, *Dancer*

Sean Lammer, *Dancer*

Barry Gans, *Dancer*

Dylan Cory, *Dancer*

Julian Elia, *Dancer*

Javon Jones, *Dancer*

Nicolas Noguera, *Dancer*

Canaries

Natasha Warner, *Writer, Director, and Choreographer*

Pablo O'Connell, *Composer*

Esmé Boyce, *Choreographer*

Jasminn Johnson, *Actor*

Gwendolyn Ellis, *Actor*

Victoria Pollack, *Actor*

Jessica Savage, *Actor*

Phoebe Dunn, *Actor*

David Rosenberg, *Actor*

Intermission

(Program continues)



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.

We All Should Help

Jack McGuire, *Composer and Vocalist*

Can Wang, *Choreographer*

Taylor Labruzzo, *Dancer*

Laura Thompson, *Violin*

Sunny Sheu, *Violin*

Phillip Sheegog, *Cello*

Jay Julio, *Viola*

Brendan Chase, *Drums*

Connor Duke, *Bass*

Intermission

The Wasteland

Brittany Vicars, *Co-creator and Actor*

Thomas Brunot, *Co-creator and Director*

Billy Winger, *Sound Creator*

Brandon Bergeron, *Music Producer*

The Workshop of Broken Faces

Philip Stoddard, *Creator and Director*

Molly Joyce, *Composer and Arranger*

Daniel Ching, *Choreographer and Dancer*

Paton Ashbrook, *Writer and "Anna"*

John Kroft, *"James/Marcus"*

Performance time: approximately 2 hours, including 2 intermissions

The Juilliard School
presents

Center for Innovation in the Arts

Edward Bilous, *Founding Director*

Beyond the Machine 19.2 A Concert of New Music With Technology

March 30, 2019, 7:30pm
Rosemary and Meredith Willson Theater

Impromptu électronique
Marshall Estrin, *Composer*

Little psalm nebula
Marco-Adrián Ramos, *Composer*

Let us watch the world turn
Manami Mizumoto, *Composer*

Vox Succubi
Evan Anderson, *Composer*
Carlos Aguilar, *Bass Flute*

Time and Money
Pierre Jodlowski, *Composer*
Sae Hashimoto, *Percussion*

Chrono 96
Jack Gulielmetti, *Composer*

Intermission

(Program continues)



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.

Amalgam

John-Henry Crawford, *Composer*

NAMCO/////V2003WAC///177Hzzz

Bobby Volkman, *Composer and Guitar*

Philip Shegogg, *Cello*

Eujin Jung, *Percussion*

Circuit Kisser:

Dan "Chimy" Chmielinski, *Group Leader, Electric Bass, and Moog Sub Phatty*

"Orange" Julius Rodriguez, *Lead Synth, Moog Voyager*

Mathis Picard, *Keyboards, Korg Prologue, Roland Juno 106, Moog Grandmother*

Diego Ramirez, *Drums*

Collision Course

Dan Chmielinski, *Composer*

Circuit Kisser

Circuit Kisser is using Sensory Percussion technology, generously provided by Sunhouse, at this performance.

Performance time: approximately 1 hour and 30 minutes, including an intermission

Center for Innovation in the Arts Administration

Edward Bilous, *Director of CIA and Artistic Director of BTM*

William David Fastenow, *Director of Performance Technology and Associate Director of BTM*

Sumire Hirotsuru, *Producer and Manager of Performance Activities*

Nathan Prillaman, *Department Coordinator and Sound Supervisor*

Samson Stilwell, *Media and Technology Coordinator and Video Editor*

Paul Hudson, *Lighting Designer*

Esteban Uribe, *Cinematographer*

Attilio Rigotti, *Video Editor and FX Designer*

Caleb Wertebaker, *Scenic Designer*

Collin Chudwick, *Audiovisual and Interaction Engineer*

Kevin DeYoe, *Interactive Technology Designer*

B. Rafidi*, *Production Stage Manager*

McKenna Warren, *Assistant Stage Manager*

Rayne O'Bryant*, *Assistant Stage Manager*

**Juilliard Professional Apprenticeship Program*

About the Center for Innovation in the Arts

The Center for Innovation in the Arts (formerly the Music Technology Center) was created in 1993 to provide students with opportunities to use technology in the creation and performance of new music. Since then the program expanded to include classes in music production, film scoring, and interactive performance technology. In 2001, the Center launched Beyond the Machine 1.0, a series of technology-driven concerts that feature performances by Juilliard students and faculty.

In 2014, Beyond the Machine 14.0 started InterArts, a program for recent alumni and advanced students from all three divisions who share an interest in interdisciplinary work. Participating students are encouraged to work outside of traditional frames of reference and explore new ways of creating, collaborating, and performing with technology.

Now in its 19th year, Beyond the Machine has become a center for artistic innovation at Juilliard. We support the development and production of innovative new works across disciplines and in emerging art forms. Our recent productions have featured interactive avatars, immersive music experiences, and real-time collaborations with artists performing in two continents and three time zones.

In 2020 the Center for Innovation in the Arts will present a series of concerts and events that celebrate the diverse streams of artistic forces that are shaping the new American artistic landscape. The programs will feature diverse genres and styles of music and emerging art forms.

InterArts: The War to End All Wars

Over the years, InterArts events have served as touchstones for artistic and academic inquiry within the Juilliard community. It is in this spirit that dance, drama, and music students and alumni have come together to create five original works inspired by experiences surrounding the centennial of the armistice of World War I.

World War I and its aftermath ignited radical change in every corner of the modern world. Science, technology, philosophy, and the arts were all transformed. No part of the globe and no corner of the human experience were left untouched by the war.

Many of the social and political themes that emerged during the World War I era still resonate with us today, including civil rights and the women's movement, the displacement of millions of people resulting in a tragic refugee crisis, global financial instability and social inequality, and, finally, the rise of nationalism and anti-immigration political movements. In the end, the suffering and death that resulted from the first fully mechanized war ultimately brought about the collapse of the great European empires,

ushered in the beginning of the American Century, and sowed the seeds for the largest conflict in human history.

Today, we are experiencing the rise of many of the same social and political forces among the nations that fought what was known as the “war to end all wars.” The works developed by InterArts participants invite us to examine the forces that led the world to war and the tragic consequences that ensued.

A Concert of New Music With Technology

On March 30, Beyond the Machine will present a split program of new musical works. Part I features contemporary works by professional and student composers who are extending the parameters of the classical concert experience. The compositions reflect a diverse range of influences including interactive performance technology, fixed media, and percussion-theater. Part II centers on new compositions by Juilliard composers that are inspired by jazz and popular musical styles and performed by electric instruments and ensembles.

We would like to thank the Drama, Dance, and Music Divisions for their continued support for InterArts and the Production Department for exploring new platforms and technologies for stage presentations.

We would also like to offer a special thanks to Sunhouse for the use of the Sensory Percussion system and for supporting innovative ways of composing and performing with drums and percussion.

—Edward Bilous, *Director of the Center for Innovation in the Arts*

About Beyond the Machine 19.1

InterArts Workshop

The Man Who Loved the World

Welcome, to my performance.

Have you forgotten me yet?

My history I have come to share with you.

Our history.

Life is being written on top of my pages, but
this performance is a vessel for me to see again.

My eyes I share so you can see the past.

Everything you will see, I felt.

Memories encapsulated in poems are all that is left of me.

They represent millions who once were,
now millions of stories no longer told.

We were you, breath in our ashes.

The ground is imprinted from the lifetimes before.

I lay beneath you, yet you can see me again.

For this short moment I live again, but
this will be the closest we will ever be.

A work inspired by the story of Siegfried Sassoon

Through the 100th anniversary of the armistice which ended World War I, we have the chance to revisit history. Rather than simply celebrating the growth we have made since, let us look deeply at what we are capable of. The veterans of World War I are no longer with us; we can no longer hear stories from their mouths. The question is then: How essential is learning from our past to progress to the future? Is understanding the lives of those who lived this history crucial to our 21st century perspective? The artwork of those who experienced the times of war is our direct link to the past. Through a performance using the poetry of Siegfried Sassoon, we can revisit our history and see through the eyes of history. In this merging of mediums, music, spoken word, dance, and video art will immerse you in a world of the past.

Canaries

Canaries uses live-performance, projection, and archival media to explore the daily lives of female munitions workers in Britain during World War I—commonly referred to as “canaries” because the chemicals they were exposed to in the factories turned their skin and hair yellow. These women were among the first to enter the work force and were a major part of the war effort, often working under oppressive and dangerous conditions. *Canaries* is an examination of class and gender when social change was spurred by economic necessity rather than ideology.

We All Should Help

In We All Should Help, each artistic medium takes on the point of view of a group within a society of a world that is built onstage. The creation

of this world allows for a deeper investigation of the dynamics between these groups through dance, music, and projection design. This world takes inspiration from the struggles women faced in the workplace after men returned from the war and the way that their roles drastically changed because of the war. Looking at the portrayals of the American housewife in media and advertising and contrasting that with the liberation she found in joining the workforce, we are creating a world that unpacks the oppression of the male gaze. The video elements allow each group of performers to gaze upon the dancer projected, showing the different ways women are perceived between groups. Reinterpreting the beauty of the housewife as alienating and constrictive and the working woman as beautiful and free, we can investigate the way the war opened up new opportunities for women and led to conversations on women's role in society moving forward. The performers' interactions, both within the group they represent and with the other groups onstage, create these conversations, conflicts, and misunderstandings. The goal of this work is not to overtake the narrative of the women who lived through this era but to investigate the thoughts and feelings abundant at that time so that we can compare them to our current societal climate.

The Wasteland

Written by T. S. Eliot

A recitation of *The Wasteland* will invite us, through T.S Eliot's words, to feel the depth and complexity of the Great War and the scars it left on the survivors. Eliot's masterpiece is a poem in five parts, reckoning the cultural crisis of identity and moral psychological loss that came with the end of the First World War. The technology of *Beyond the Machine* will color the 100-year-old imagery with new life, reincarnating the vertigo and uncovering, once again, the machine warfare that redefined and catapulted humanity into the 20th century.

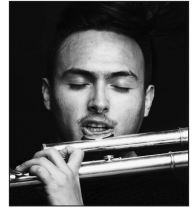
The Workshop of Broken Faces

Among the most tragic casualties of the Great War were the soldiers whose faces had been horribly disfigured in battle. For these *mutilés*, the war would never be over. Shunned for their hideous, grotesque appearance by the very communities they fought to protect, many refused to leave the hospital; some committed suicide. Inspired to help when the medical community turned their backs, Anna Coleman Ladd, an American sculptor living in Boston, voluntarily moved to Paris and established the Studio for Portrait-Masks in 1918. Here she developed a unique method that used her artistic talent to create cosmetic masks so life-like that they "gave life back to them that prayed for death." Through music, dance, film, and innovative technology, *The Workshop of Broken Faces* brings the remarkable true story of Anna's transformational encounter with a wounded young soldier to life to the stage for the very first time.

About the Artists

Carlos Aguilar (19.2: *Vox Succubi*)

Carlos Aguilar is a New York-based soloist and interdisciplinary artist who actively premieres and performs new music. He believes that, like people, music and art are ever evolving and the development should be reflected in how we present, what we present, and why we present it. He is especially interested in integrating classical and contemporary traditions of performance and conceptual art, creating a flexible and free medium to showcase all styles of music with a theatrical element. As a teen, he swept San Diego's classical music scene by winning first prize in all open competitions. He was the first flutist to ever win the grand prize at the Musical Merit of San Diego Competition and the La Jolla Symphony Young Artist Competition. He has been featured as a soloist with the La Jolla Symphony, Boston Philharmonic Youth Orchestra, and Colburn Chamber Orchestra. His mentors include Paula Robison and Elena Yarritu.



Evan Anderson (19.2: *Vox Succubi*)

Master's student Evan Anderson is an active composer, multi-instrumentalist, and music educator. Starting cello when he was 8, Evan began playing in the Melrose Symphony Orchestra when he was 14. Evan received his bachelor's in music composition from New England Conservatory, studying with John Mallia and Kati Agocs. At Juilliard, he studies with composer Melinda Wagner. His music is inspired by the search for a kind of musical purity that taps into the deepest of feelings within (and even beyond) the human spirit. The erratic dynamism of nature and how it can both parallel and conflict with the human endeavors of meaning and emotion is an ever-present source of inspiration.



- Piser Scholarship
- Juilliard Scholarship

Paton Ashbrook (19.1: *The Workshop of Broken Faces*)

Paton Ashbrook (BFA, '16, drama), described by her high school Shakespeare teacher as someone who's "not really a theater actress and should stick to TV," lives in New York City acting mostly in TV. One exception was her off-Broadway debut as a "tall woman" who "looks like a mother" in a play full of white people for a whiter audience. When she's not being killed by a serial killer in a network drama or playing a grieving mother, she teaches fitness classes to meet industry beauty standards and feed her insatiable actor ego with client compliments. Career highlights: "she's not a hottie ... more of a sitcom wife type." She spent half her life in acting school and wonders what going to a football game is like. You may have seen her acting at Juilliard once, playing a grieving mother, which she was cast as definitely more than twice. She is single and childless.





Brandon Bergeron (19.1: *The Wasteland*)

Originally from Austin, Texas, Brandon Bergeron (BM, '17, trumpet) enjoys playing anything from baroque music on period instruments to jazz and contemporary music. As a trumpeter, he has performed with ensembles such as the American Classical Orchestra, New York Trumpet Ensemble, and Philadelphia-based *Tempesta di Mare*, and has appeared as a soloist with the Little Orchestra Society and at the Midwest Clinic in Chicago. He has appeared at Carnegie Hall, David Geffen Hall, Alice Tully Hall, and Dizzy's Club, and has toured the world professionally and with Juilliard's historical performance ensemble, Juilliard415, including trips to London, Paris, the Netherlands, Austria, Finland, Sweden, and India. Finishing his graduate work at Juilliard, Brandon is working under Edward Bilous in the Center for Innovation in the Arts and will graduate in May.

- *Harold and Mimi Steinberg Scholarship*
- *Frieda and Harry Aronson Scholarship in Trumpet*
- *Ruth Katzman Scholarship*



Esmé Boyce (19.1: *Canaries*)

Esmé Boyce (BFA, '09, dance) is a Brooklyn-based dancer and choreographer who is pursuing an MFA from University of Wisconsin-Milwaukee. Her work has been presented at the 92nd Street Y, Dixon Place, Lincoln Center, Dogwood Performing Arts Center, Brooklyn Academy of Music, Judson Church, Baryshnikov Arts Center, and Center for Performance Research. She was a 2016-17 New Direction Choreography Lab Fellow at the Ailey School and this fall returned there to choreograph for its BFA fall concert. As a dancer, she has worked with Janis Brenner & Dancers, Judith Moss, Yara Travieso, Jin Ju Song-Begin, Douglas Dunn, Katherine Partington, Aileen Passloff, Marta Renzi, and Cori Kresge. She is dancing with Megan Williams Dance Projects, Amber Sloan, Catherine Tharin, and her own company, Esmé Boyce Dance.



Thomas Brunot (19.1: *The Wasteland*)

Thomas Brunot is a French director, screenwriter, and photographer. He studied film production at USC as a Fulbright recipient before graduating from the Sorbonne, where he majored in film theory and philosophy. His directing credits include the short film *The Perfect Age* starring Leslie Caron and the feature film *I Didn't Come Here to Make Love*, starring Brittany Vicars and other Juilliard alumni. He has been a lecturer in film studies at the Ecole des Beaux Arts in Paris and divides his time between New York and Paris.

Brendan Chase (19.1: *We All Should Help*)

The wind blows a wish off the top of a dandelions head. It's tiny hairs spin and spiral into the dim blue air. Sky, a wall of noise. Constellations, they tie bows in belts of asteroids. Perfectly aligning pictures of mythology and story in a mass dark space. Even further away a polygon erupts.

Hot flowing volume.

Energy that amounts to kingdom to come, thou shall not be undone, as we burst into the heavens. Give us a daily bed to sleep in forever and ever. Time does not undo itself. Shifting like eyes in the alleyway. Broad angles in windows.

Gigantic iron towers. A shiny jewel palace from a distance. A haunted house from within.

The earths womb. Giving birth.

Within a spaceship. A rock settling in a water. A seed from sperm. Fertile. Hatching.

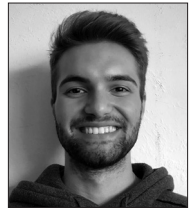
Thinking nonetheless. Nothing less. None than this. Nothing like this.

—Statement, *Andrew Hunter*



Treyden Chiaravalloti (19.1, *The Man Who Loved the World*)

Originally from South Florida, Treyden Chiaravalloti started his love for dance at Miss Jody's Place to Dance under Jody Sorrell and at Southern Dance Theatre under Penni Greenly, both in Boynton Beach, Fla. As a guest artist, he performed the roles of the Nutcracker Prince for Miami City Ballet; Bluebird in *Sleeping Beauty*, Franz in *Coppelia*, and Basilio in *Don Quixote* for Diane Partington Studio of Classical Ballet; Russian lead and shepherd's doll for Central Florida Ballet's *The Nutcracker*; and Cavalier in *The Nutcracker* for All American Classical Ballet School. He was also a Young Arts winner in 2016 and was a silver medalist in ballet and a bronze medalist in contemporary at the American Dance Competition. He is in his third year at Juilliard and has performed here in John Heginbotham's *First*, Gentian Doda's *This Silence*, Crystal Pite's *Grace Engine*, and José Limón's *Missa Brevis*, as well as in many workshop pieces throughout these incredible school years.



- Margaret D. Vega Memorial Scholarship
- Eileen Hayes Ludlam Memorial Scholarship

Daniel Ching (19.1: *The Workshop of Broken Faces*)

Daniel Ching (BFA, '16, dance) is a Hawaii-born dancer, actor, and choreographer who trained at Juilliard before joining the first *Hamilton* national tour as an original cast member. He has worked with directors Thomas Kail, Christopher Wheeldon, and Ivan van Hove, and choreographers Anne Teresa de Keersmaeker, Andy Blankenbuehler, and Brian Brooks, among others.





Dan "Chimy" Chmielinski (19.2: *Collision Course*)

Dan "Chimy" Chmielinski (BM, '16, MM, '17, jazz studies), who began his love affair with the bass at age 3, is an accomplished bassist and composer who has traveled the world, performing and recording with Joey Alexander, Wynton Marsalis, Jazz at Lincoln Center Orchestra, Chase Baird, Brad Mehldau, Jeff "Tain" Watts, Jon Batiste, Marc Cary, Beka Gochiashvili, Antonio Sanchez, Nir Felder, Etienne Charles, Camille Bertault, Mike Moreno, Rodney Green, Bryan Carter, Eric Harland, Sammy Miller and the Congregation, Ulysses Owens Jr., Adison Evans, Steve Wilson, Carl Allen and the New York Jazz Symposium, and more. He studied under Ron Carter at Juilliard and he is also an avid synthesizer enthusiast, composer, and award-winning electronic music producer. His group Circuit Kisser, which consists of five synthesizers, electric bass, and drums, is releasing its first EP in April.



John-Henry Crawford (19.1, *The Man Who Loved the World*; 19.2: *Amalgam*)

Cello master's student John-Henry Crawford performed Prokofiev's Sinfonia-Concertante with the Philadelphia Orchestra as a first-prize winner of the Greenfield Concerto Competition and won first place cellist and grand prize at ASTA's National Solo Competition. He is a strong advocate for the power of social media, attracting thousands of viewers daily to his project #the1000dayjourney; he crafts cinematic videos from his performances and practice for over 33,000 followers on Instagram. He has performed at the Louvre, Volkswagen's Die Glasern Manufaktur, Philharmonia St. Petersburg, Music@Menlo, and the Verbier Academy. In his spare time, he enjoys composing electronic ambient sound worlds and showcasing the cello in creative ways through digital audio reproduction.

- *Lillie Chasinoff Miller Scholarship*
- *Cara and Hiram Lewine Scholarship*



Conner Duke (19.1: *We All Should Help*)

Conner Duke is a bassist, composer, and producer based in New York City. Duke performs, records, and composes in a variety of styles, ranging from hip-hop and indie to experimental jazz and classical music. His teachers have included Tyshawn Sorey, Vijay Iyer, Okkyung Lee, Zosha di Castri, and Georg Friedrich Haas.

Phoebe Dunn (19.1: *Canaries*)

Phoebe Dunn (BFA, '13, drama) is a New York-based actor and creator whose theater credits include *Suddenly!* (HERE Arts Center), *Solstice Party!* by Susan Soon He Stanton (LiveSource Theatre Group), *J N K 1965* (Live in Theater), *The Incredible Fox Sisters* by Jaclyn Backhaus, and *The Bad Years* by Kerrigan Lowdermilk. On television, she was in Hulu's *The Looming Tower*. Her film credits include *Water on the Moon* and *False Negative*. She was a member of Juilliard's Group 42.



Gwendolyn Ellis (19.1: *Canaries*)

Gwendolyn Ellis (MFA, '16, drama) has appeared in *Heist!* (Humana Festival), *A Midsummer Night's Dream* and *A Christmas Carol* (Actor's Theater of Louisville), and *A Streetcar Named Desire* (Gulfshore Playhouse). On television, she has appeared in *Genius*, *Madam Secretary*, and *Sink Sank Sunk*. She was a member of Juilliard's Group 45.



Marshall Estrin (19.2: *Impromptu électronique*)

The compositions of Marshall Estrin combine complex musical ideas with rich textures and highly nuanced structural elements. A second-year undergraduate student of Robert Beaser at Juilliard, Estrin believes that literate music is not limited to the concert hall or opera house and is frequently found in unexpected places, particularly theatrical and cinematic venues where it is often overlooked. In addition to composition, he has pursued extensive musicological studies of 19th and 20th century European and American music. Beyond his work as a musician, he is a scholar in Ancient Greek and Latin and a three-time first prize winner of the New York Classical Club's Ancient Greek and Latin Recitation Contest at Columbia University. He has also given lectures at the Massachusetts Institute of Technology on such topics as "Stravinsky and the Birth of 20th Century Music: *Firebird*, *Petrushka*, and *The Rite of Spring*" and "Mathematical Music: The Revolt of Serialism."



- Marvin Hamlisch Scholarship in Composition
- George Gangwere Scholarship
- Henry Mancini Scholarship
- Gretchaninoff Memorial Prize



Jack Gulielmetti (19.2: *Chrono 96*)

Jack Gulielmetti (Pre-College '14; BM, '18, composition) is a composer and guitar player whose works have been performed by the New York Philharmonic, JACK Quartet, Matt Boehler, Da Capo Chamber Players, Synchronicity, and Shouthouse, among others. As a guitar player growing up in New York City, he worked with many groups of different genres, playing everything from jazz and classical to electronic, hip-hop, funk, and everything in between. He has studied guitar with people such as Julian Lage, Nels Cline, Mike Moreno, and Greg Howe. He is working on a project under the name Jack Olyphant that features his own original music to be released this year. He is in his final year of the accelerated BM/MM program at Juilliard, studying composition with Robert Beaser and guitar with Mark Delpriora.



Sae Hashimoto (19.2: *Time and Money*)

Sae Hashimoto (BM, '16; MM, '18, percussion) is a percussionist based in New York City. Active in the orchestral field, she has been guest timpanist with the New York Philharmonic and has performed offstage with the Metropolitan Opera. She is principal timpanist of the New Jersey-based orchestra Symphony in C. As a passionate advocate for contemporary music, in 2014 she gave a world premiere of Robin DeRaaff's Percussion Concerto at Alice Tilly Hall. Since 2017 she has worked closely with composer John Zorn, premiering five works by him, two of which are on the Tzadik CD, *Interpretation of Dreams*. In September, she became a percussion fellow with Ensemble Connect, the Juilliard-Carnegie Hall-Weill Music Institute program.



Pierre Jodlowski (19.2: *Time and Money*)

Pierre Jodlowski is a composer, performer, and multimedia artist. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchor. His work as a composer led him to perform in France and abroad in places dedicated to contemporary music as well as dance, theater, visual arts, and electronic music. His work unfolds in many areas: films, interactive installations, staging. He defines his music as an "active process" on the physical (musical gestures, energy, space) and psychological (relation to memory, visual dimension of sound) levels. Along with his compositions, he performs experimental, jazz, and electronic music, either solo or with other artists.

Jasminn Johnson (19.1: *Canaries*)

Jasminn Johnson (BFA, '16, drama), an actor, writer, and teaching artist living in New York City, was in Juilliard Drama's Group 45.



Molly Joyce (19.1: *The Workshop of Broken Faces*)

The works of Molly Joyce (BM, '14, composition) have been commissioned by ensembles including the New World, New York Youth, Pittsburgh, and Milwaukee symphonies, and the New Juilliard, Decoda, and Contemporaneous ensembles. Her work has been presented at TEDxMidAtlantic, Bang on a Can Marathon, Classical:NEXT, and VisionIntoArt's FERUS Festival, and featured by Pitchfork, WNYC's New Sounds, Q2 Music, I Care If You Listen, and the Log Journal. She has studied at Juilliard, Royal Conservatory of The Hague, and Yale School of Music.



Jay Julio (19.1: *We All Should Help*)

First-generation Filipino-American violist Jay Julio hails from Uniondale, N.Y. A prize-winner in national competitions held by the National Federation of Music Clubs, Music Teachers National Association, and the YoungArts Foundation, as well as local competitions held by the Woodmere Music Club and Long Island Choral Society, Julio has been profiled and featured on Interlochen Public Radio and SiriusXM. Julio is working on an MM at Juilliard, studying with Heidi Castleman and Misha Amory, having completed a BM at the Manhattan School of Music under Karen Ritscher after graduating from the Interlochen Arts Academy at age 16 with its highest musical honor, the Young Artist Award. Julio is a teaching intern at the Kaufman Center's Opus 118 Harlem School of Music, a teaching fellow in Juilliard's Music Advancement Program, and substitute viola and chamber music instructor at Manhattan School of Music's Precollege. For rhythm, Julio studies poetry.



- Susan W. Rose Graduate Fellowship



Eujin Jung (19.2, *NAMCO////V2003WAC////177Hzzz*)

Percussionist Eujin Jung is currently pursuing a bachelor's degree at Juilliard under the guidance of Greg Zuber.

- *Cara and Hiram Lewine Scholarship*
- *Morris Goldenberg Memorial Scholarship in Percussion*
- *Ann S. Alderman and W. Harold Alderman Scholarship*



John Kroft (19.1: *The Workshop of Broken Faces*)

John Kroft (BFA, '16, drama) is delighted to return to Juilliard's stages, where he feels only slightly less out of his league than he did when he was 17. Since graduating, he has branched out from his familiar "tragic gay teen" repertoire and expanded to play stoners, programmers, trust funders, and other pinnacles of white privilege on the stage and screen. Only moderately as employed as he hoped to be, he supplements his income by drinking—excuse me, tasting—and selling wine from a reputable shop in Park Slope and recording audiobooks for young adults ages 10-14. He is overjoyed to be in this production and working once again with his classmate, friend, and "older sister he never wanted."

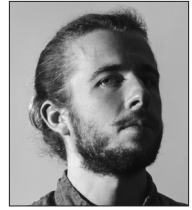


Taylor LaBruzzo (19.1: *We All Should Help*)

Taylor LaBruzzo (BFA, '18, dance) grew up in Las Vegas, where she trained in various dance styles at both Bunker Dance Center and the Las Vegas Academy of the Arts, where she graduated as valedictorian in 2014. During her four years at Juilliard, she performed works by world-renowned choreographers including Crystal Pite, José Limón, Azure Barton, Pam Tanowitz, and Gustavo Ramirez Sansano. She was one of six students chosen to choreograph for the 2016 Choreographers and Composers concert and also created dances for Senior Production 2018. She recently was class assistant to choreographer Peter Chu (BFA, '02, dance) at Harvard and was his rehearsal director for his latest creation, *Play Well With Others*, for Juilliard's New Dances: Edition 2018. Upon graduating from Juilliard, she was awarded a Career Advancement Fellowship.

Jack McGuire (19.1: *We All Should Help*)

Jack McGuire (BM, '18, double bass) is an electro-acoustic composer, collaborator, and performer whose works explore ideas of personal limitations, performative aspects of identity, social ecology, and movement. The sound world he works with comes from chaotic systems that are integrated into improvisatory structures, creating unlimited variations. Classical training focused on experimental music mixed with an upbringing listening to his dad's stories of seeing Frank Zappa live inform his use of modality, noise, chance, rock, and field recordings. He has adopted the code of conduct set forth by *We Have Voice* and is dedicated to creating safe(r) spaces in the performing arts.



Manami Mizumoto (19.2: *Let us watch the world turn*)

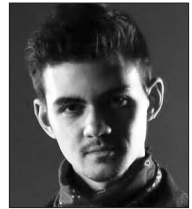
New York native Manami Mizumoto (Pre-College '13; BM, '18, violin) started her lifelong relationship with music at age 3 on the violin. Early exposure to chamber music at home and later in her studies sparked a devoted love of collaboration. This resulted in a fascination with performing contemporary music and working with living composers, which recently led to a project to benefit women's shelters in New York City. With Uhuru Quartet, of which she is a founding member, Mizumoto co-created and led a songwriting workshop as well as a benefit concert with Juilliard composer Sato Matsui at the Women In Need shelter, and she hopes to continue expanding this project with more composer-collaborators and shelters in the future. Her driving curiosity is in exploring the dialogue between ancient and contemporary thoughts as well as the dichotomy between nature and human development. She is studying for her MM in Juilliard's Historical Performance program.



- *Historical Performance Scholarship*
- *Ryoichi Sasakawa Young Leaders Fellowship*

Pablo O'Connell (19.1: *Canaries*)

Pablo O'Connell (Pre-College '14, oboe) is a New York-based composer, producer, oboist, and improviser. In 2018 he worked as live sound designer for *Let This Letting Go Continue*, an interdisciplinary interactive installation. An avid proponent of contemporary music, he is a regular member of AXIOM and ChoreoComp. He is interested in the development of political art in service of social movements which seek to secure dignity and freedom for all people. He is on the organizing committee of the Sing in Solidarity Chorus, a project of the NYC Democratic Socialists of America. He is completing his BM in oboe performance at Juilliard studying with Nathan Hughes.





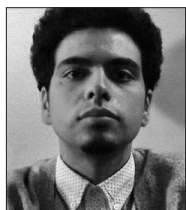
Mathis "Jaona Jolan" Picard (19.2: *Collision Course*)

Mathis "Jaona Jolan" Picard (BM, '16, jazz studies) is a French-Malagasy pianist, composer, educator, producer, arranger, and bandleader from Grenoble, France. A winning member of the Montreux Jazz Foundation, Picard has worked with Patti Smith, Wynton Marsalis, Ron Carter, Dee Dee Bridgewater, Jason Moran, Lee Ritenour, Yaron Herman, DJ Kindness, and Jazz at Lincoln Center, to name a few. A recent graduate of Juilliard, where he studied with Kenny Barron, he received an excellence in musicianship and leadership award and now plays and educates with the Bria Skonberg Quintet, Braxton Cook Quintet, CROWN, Jazz for Young People program, and Michael Mwenso and the Shakes. You can catch his band the Mathis Sound Orchestra playing all over the city.



Victoria Pollack (19.1: *Canaries*)

Victoria Pollack (MFA, '17, drama) is a New York-based actor and producer who has participated in new play development processes with the Metropolitan Opera, Lincoln Center, and NY Stage and Film. She originated the Girl in *Minetti* at the Barbican and Edinburgh Festival and Allie in Max Posner's *Snore* in New York. In addition to performing, she produces live events and scripted projects, including the 2016 Film Festival at Juilliard, a sold-out site-specific *Macbeth*, and a trio of short films, and she has a scripted project in development. Fervently committed to arts outreach, she collaborates with Artists Striving to End Poverty (NYC, South Africa), Broadway for All, Sing for Hope, Peace First, and Lincoln Center. She holds a BA in theater from Barnard College (Kenneth Janes Prize in Theater) and an MFA in drama from Juilliard, where she was a member of Group 46.

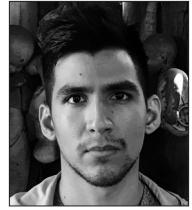


Diego Joaquin Ramirez (19.2: *Collision Course*)

New York-based drummer Diego Joaquin Ramirez was born and raised in Cork, Ireland. He played his first gig on a drum set with his fathers' band at age 4 and, by the time he was 17, he was performing regularly around Ireland and Europe. He attended Berklee College of Music, Banff International Jazz Workshop, and the Betty Carter Jazz Ahead Program, and he has studied with Ralph Peterson Jr, Terri Lyne Carrington, Nate Smith, Rodney Green, Andre Antunes, Jamey Haddad, Clarence Penn, and Tyshawn Sorey. He has performed with other notable musicians including Vijay Iyer, Peter Bernstein, Joel Frahm, Duane Eubanks, Michael League, Cyrille Aimée, Jazzmeia Horn, and Liam O'Maonlai. His recognition and awards include the Berklee Vater Drum-Set award, Cork City Arts award, TD Fellowship award, and ASCAP Herb Alpert Jazz Composition award, and he was a finalist in the 2017 DC Jazz Prix Competition with his group SULA. He is endorsed by Canopus Drums.

Marco-Adrián Ramos (19.2: *Little psalm nebula*)

Marco-Adrián Ramos (BM, '17, composition) is a Mexican-American composer and arranger who has written for a variety of media including works for voice, instrumental ensembles, and dance. Composers with whom he has worked include Christopher Lacy, Christopher Rouse, Derek Bermel, Aaron Jay Kernis, Gabriela Lena Frank, and Arturo Márquez. He is the recipient of awards from ASCAP, National Association of Latino Arts and Cultures, and American Academy of Arts and Letters, among others. At Juilliard, he was a recipient of the Gretchaninoff Memorial Prize, Arthur Friedman Prize, Henry Mancini Fellowship, and Rodgers & Hammerstein Scholarship, and he was a teaching fellow in the Ear Training department. He is studying for his master's in the studio of Juilliard faculty member Robert Beaser.



- Janet Stull Baumgartner Scholarship
- Elliott Carter Scholarship
- Georgia Shreve Scholarship
- Peter D. Faith Memorial Scholarship in Composition

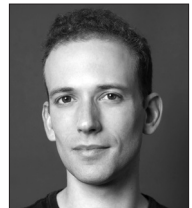
Julius Rodriguez (19.2: *Collision Course*)

Born in White Plains, Julius Rodriguez developed an early interest in music: Inspired by musicians in church, he was found banging on pots and pans at home when his parents decided he should begin piano lessons. Studying classical music and theory and teaching himself drums, he never thought to limit his musical identity, and continues to embrace this value. Studying at Manhattan School of Music's Precollege, he participated in many high-school music programs and competitions including the NAACP ACT-SO (four-time national medalist), National YoungArts Foundation (winner on drums and piano), Charles Mingus Festival (recognition as a pianist, arranger, and first-place bandleader), Grammy Camp Jazz Session, and Next Generation Jazz Orchestra. In 2016 he was selected as a member of the Betty Carter Jazz Ahead residency at Kennedy Center. He frequently performs at venues around New York and other cities while working on his own music.



David Rosenberg (19.1: *Canaries*)

David Rosenberg is an actor and playwright in his fourth year at Juilliard, where he is a proud member of Group 48. At Juilliard, he has performed in *Into the Woods* (Prince/Cow/Sister), *Richard II* (Richard), *Rita También Rita* (Fred Astaire), *Golden Boy* (Tokio), and *Hamlet* (Claudius), among others. His New York credits include *Lies My Father Told Me* and *The Gold*. His regional credits include *Mad Forest* and *June Moon* (Williamstown), *Airness* and *As You Like It* (Chautauqua), and *Bad Jews* (GableStage).



- Steinberg Fellowship
- Juilliard Scholarship



Jessica Savage (19.1: *Canaries*)

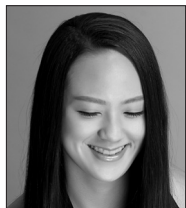
Jessica Savage (BFA, '14, drama) just returned from the Alley Theatre where she performed Robert Askins' world premiere play, *The Carpenter*. Other theater credits include *By the Water* (Manhattan Theatre Club); *Thirst*; *The House on the Hill*; *Byhalia*, *Mississippi*; *Everything Is Wonderful* (Contemporary American Theater Festival); *Kimberly Akimbo* (Barrington Stage Company); *As You Like It*; and *Muckrakers* (Chautauqua Theater Company). Her television credits include *Quantico* (ABC) and *Elementary* (CBS). She won the Laura Pels International Foundation for Theater Award in Acting. She trained in Group 43 at Juilliard.



Philip Sheegog (19.1: *We All Should Help*; 19.2, *NAMCO////V2003WAC////177Hzzz*)

Master's student Philip Sheegog (BM, '17, cello) is a dynamic collaborative artist who maneuvers through a diverse array of musical personas with ease. Drawing from roots influenced by classical, pop, rock, and electronic music, Sheegog has worked on projects from all over the musical spectrum, from Juilliard's contemporary ensemble AXIOM to the *Zelda: Symphony of the Goddesses* video game music tour. A passionate advocate for collaboration and commissioning, Sheegog has premiered more than 60 new works by living artists from choreographer John Heginbotham (BFA, '93, dance) to film composer Christopher Gunning. He's worked with groups such as the New York hip-hop/classical collective ShoutHouse, International Contemporary Ensemble, and the Steve Miller Band. Sheegog studies at Juilliard, where he is co-principal cellist of the Juilliard Orchestra and was an inaugural member of the Honors Chamber Music program.

- *Jim Wargowsky* Scholarship
- *Joseph F. McCrindle* Scholarship
- *Irene Diamond* Graduate Fellowship



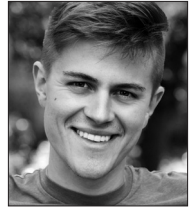
Sunny Jin Wen Sheu (19.1: *We All Should Help*)

Sunny Jin Wen Sheu (BM, '18, violin) began her musical journey on the piano at age 5 and added violin to her adventures a year later. She participated in the Jozsef Szigeti International Violin and Viola Competition in 2012 and was a prizewinner in the Lee Shu De International Violin Competition in 2016. Violinists who have shared their wisdom with her include Midori Goto, Miriam Fried, David Chan, Shmuel Ashkenasi, Cho-Liang Lin, Yu Lina, Ning Feng, and Meng-la Huang. Her recent Juilliard performances include *Cracked Orlando*, a high-modernist baroque opera by Jonathan Dawe and the Center for Innovation in the Arts (2017); premiering compositions with the New Juilliard Ensemble and performing in Stephen Sondheim's *Into the Woods* (2018). She is completing her graduate studies with Masao Kawasaki at Juilliard.

- *Juilliard* Scholarship

Philip Stoddard (19.1: *The Workshop of Broken Faces*)

Philip Stoddard (BM, '13, voice; MFA, '18, drama) is an actor, singer, and director based in New York City. He earned a BM from Juilliard's Marcus Institute for Vocal Arts and an MFA from the Drama Division, making him one of the few students in school history to attend two different divisions. Favorite credits include the title role in Mozart's *Don Giovanni* and Tommy Albright in *Brigadoon* at the Chautauqua Institution, the title role in *Woyzeck*, Colonel in *Father Comes Home From the Wars*, Dorian Belle in the world premiere of *P.Y.G.*, Agis in *The Triumph of Love*, Cloten in *Cymbeline*, Ferryman in *Curlew River*, and Arlecchino in *Le donne curiose*. Stoddard is a second-place winner of the 2018 Lotte Lenya Vocal Competition, co-founder of OperaComp (an interdivisional opera development laboratory at Juilliard), and artistic director of Collaborative Arts Ensemble. Last September marked his professional directing debut with the world premiere of *Echo & Narcissus* with Satellite Collective at BAM.



Eric Swanson (19.1, *The Man Who Loved the World*)

Eric Swanson (Diploma, '85, drama) has appeared on Broadway in the world premiere of *La Bête* and the Circle in the Square production of *You Never Can Tell*. Off-Broadway and regionally, he has performed at Manhattan Theatre Club, Theatre for a New Audience, Yale Repertory Theatre, Long Wharf Theatre, Hartford Stage, and Berkeley Repertory Theatre, among others. His film credits include *Under Heat* starring Lee Grant and *Edie and Pen* with Stockard Channing and Scott Glen. He also appeared in the PBS miniseries *Concealed Enemies* and the public television children's series *Ghostwriter*. He wrote the libretto and lyrics for the 2016 Off-Broadway production of *EDWIN: The Story of Edwin Booth*. A graduate of Yale University and Juilliard's Drama Division (Group 14), he is the author of 10 books, including the *New York Times* bestseller *The Joy of Living*.





Laura Thompson (19.1: *We All Should Help*)

Laura Thompson is a violinist, violist, folk fiddler, and musical wanderer who finds herself at home in a wide variety of musical traditions. She especially enjoys working with composers on new works of music, collaborating with other musicians on chamber music projects, and discovering forgotten fiddle tunes from dusty recordings. Originally from Milwaukee, she studied with Milwaukee Symphony Orchestra violinist Jeanyi Kim and graduated from Interlochen Arts Academy in Michigan. She received a BM in violin performance from Northwestern University, where her primary teacher was Gerardo Ribeiro. She holds a MM in violin performance from the Royal College of Music, London, where she studied with Berent Korfker and co-founded the new music group ExplorEnsemble. Now based in New York, Laura performs with ensembles including Camerata New York, Bronx Opera Company, DCINY, Brooklyn Metro Chamber Orchestra, Cayuga Chamber Orchestra, and the Westchester Philharmonic, and teaches violin and viola at the United Nations International School.



Brittany Vicars (19.1: *The Wasteland*)

Brittany Vicars (BFA, '14, drama) of Drama Group 43 is happy to be returning to Beyond the Machine after her appearance in Terry Riley's *In C* in 2014. Regional credits include Ophelia in *Hamlet*, directed by Darko Tresnak at the Hartford Stage, for which she was nominated by the Connecticut Critics Circle for best actress. Her Off-Broadway debut was in the revival of the Tony-winning production of *The 39 Steps*, directed by Maria Aiken. Feature film credits include *I Didn't Come Here to Make Love* (2017) and *Liberté: A Call to Spy* (2019). She attended Denver School of the Arts for seven years, received the John Houseman Priza for excellence in classical theater (2014), and is a teaching artist in New York City schools.



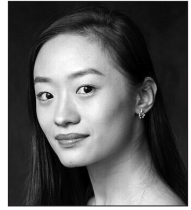
Bobby Volkman (19.2, *NAMCO/////V2003WAC/////177Hzzz*)

Bobby Volkman is a multifaceted musician, guitarist, and producer who makes his own music and performs. He is a composer at Juilliard, graduating in 2019.

- Ruth and Alan Broder Scholarship
- Piser Scholarship

Can Wang (19.1: *We All Should Help*)

Can Wang is a dancer, choreographer, and collaborator. She is of Chinese origin and has performed works by Stephanie Batten-Bland, Roy Assaf, Andrea Miller, Helen Simoneau, Nacho Duato, José Limón, Martha Graham, and Merce Cunningham, among others. She was a prizewinner in the 2012 Chinese Lotus Dance Competition and has performed with the National Ballet of China. She also studied Chinese traditional dance and tai chi. Her own choreographic works have been performed on international stages in China, South Korea, and the U.S. She has also collaborated with internationally acclaimed visual artists. She started her ballet training at the Secondary School of Beijing Dance Academy at age 10, going on to study modern dance at Beijing Dance Academy in 2013. She completed training in Contemporary Dance at Unitec Institute of Technology in New Zealand and is a fourth-year dancer at Juilliard.



- *Marjorie Tallman Memorial Scholarship in Dance*
- *Cara and Hiram Lewine Scholarship*

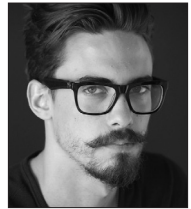
Natasha Warner (19.1: *Canaries*)

Natasha Warner (Diploma, '13, drama) is a New York-based theater artist whose recent directing credits include *Romeo and Juliet* at Shelter Island's Sylvester Manor, a stage reading of *The Absent Ones* by Anna O'Donoghue (BFA, '07, Drama) at Theaterlab, and *Our Town* at Bellarming-Jefferson High School. She has assistant-directed numerous productions at Juilliard, most recently *The Other Shore* with Jesse Perez and *Henry V* with Rebecca Guy. As an actor she has helped develop original work at MCC, HERE Art Space, and the Lark in New York. Regionally she has appeared at New York Stage and Film, the Geva Theater, Cape Cod Playhouse, Gulfshore Playhouse, White Heron Theatre, and Boston Court. She is an alumna of Juilliard Drama's Group 42.



Billy Winger (19.1: *The Wasteland*)

Billy Winger is an actor and sound creator originally from Denver who resides in Los Angeles, where he received his BFA in acting from the California Institute of the Arts. He also makes music under the alias 111. Creating sound for *The Wasteland* has been an absolute pleasure and has allowed for a wonderful collaboration with one of his most beloved and trusted peers, Brittany Vicars. He has composed sound for many films and plays including *Tenny* (Eva Pollitt), *Kaspar* (Edinburgh Fringe), *Greenland* (Jake Brasch), and *Subtle Body* (Robin Bisio). His new album *Gratitude for the Source* was released in February.



Artistic and Production Team



Edward Bilous (Director, Center for Innovation in the Arts;
Artistic Director, Beyond the Machine)

Edward Bilous (MM, '80, DMA, '84, composition), composer, artistic director, and educator, is the founding director of the Center for Innovation in the Arts and artistic director of Beyond the Machine. Bilous began his career in arts education in 1978 as one of the first teaching artists at the newly created Lincoln Center Institute. Together with colleagues in theater and dance, he helped to create the basic canon of aesthetic education practices that continues to inspire students and teachers around the world. 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 the Juilliard School, Carnegie Hall, and the Weill Institute. He is a leading advocate for the arts in education and has led discussions and workshops in the U.S., Europe, and Asia. His teachers include Krzysztof Penderecki and Elliott Carter. In 2012 Bilous was awarded the William Schuman Scholars Chair by Juilliard in recognition of his contributions to arts education.



Collin Chudwick (Audiovisual and Interaction Engineer)

Raised near Hartford, Collin Chudwick holds a BA in music from the University of Notre Dame and an MM in music technology from NYU. By trade, he is an audio engineer with recording and mixing experience in a variety of artistic environments throughout New York City, including performance venues, public spaces, film sets, and recording studios. Besides having on-site technical expertise, he is an adept musician and programmer who has performed a wide range of music while being skilled in digital audio synthesis and processing.



Kevin DeYoe (Interactive Technology Designer)

A multidisciplinary technologist, troubleshooter, and musician, Kevin DeYoe has a broad range of experience throughout the theatrical, installation, manufacturing, studio, and corporate event industries. He has worked in venues ranging from small churches to Radio City Music Hall, and recorded or worked on the crew for artists including John Oates, Pete Seeger, Paul McCartney, Ne-Yo, and John Legend. DeYoe is the director of technology and special projects for Park Boulevard Productions, providing audio visual services for high-end corporate and creative clientele in New York and Los Angeles. He is also a composer, and his music can be heard in the Xbox and Steam Indie games *Zombie Estate* and *Zombie Estate 2*.

William David Fastenow (Director of Performance Technology; Associate Director, Beyond the Machine)

William David Fastenow, associate director for Beyond the Machine, is a technologist, educator, and entrepreneur. Projects include performance technology design for Basetrack Live (En Garde Arts); a reimagination of *Radio Music* (by John Cage) for internet radio and Twitter; designing audio and visual systems for playing air guitar in *The Airband* (with Langdon C. Crawford); creating 3D sound design for *Royal Soundscapes* (MorrowSound, Denmark); and record/mix engineering for film and music including the award-winning *Monica & David* (documentary by Alexandra Codina), *Graceland* (feature film by Ron Morales), and *Baby Beau Blue* (album by A.J. Shanti). Fastenow is principal and owner of Park Boulevard Productions, co-owner of three Pure Barre fitness franchises (with his wife, Rachel), adjunct professor and director of technology at Juilliard's Center for Innovation in the Arts, adjunct professor in the Tonmeister Honors Track at NYU, and a guest lecturer in performance technology design at NYU Abu Dhabi and the Atlantic Music Festival. He holds an MM from Manhattan School of Music and enjoys spending time on the beach with Rachel and pups Maggie, Ollie, and Angelina Ballerina in their home in Orange County, Calif.



Sumire Hirosuru (Producer and Manager of Performance Activities)

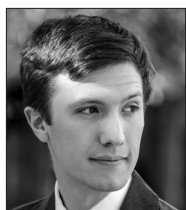
Born in Oita, Japan, violinist Sumire Hirosuru (MM, '18, violin) has multifaceted interests in music, education, and writing. This past season, she has appeared at the Chamber Music Society at Lincoln Center, Leipzig Gewandhaus, Classical Music Institute, WQXR, and Carnegie Hall; collaborated with Yo-Yo Ma and Silk Road Ensemble and Bach Collegium Japan; and served as concertmaster of the Juilliard Orchestra. As a member of the Video Game Orchestra, she has recorded video game soundtracks including *Final Fantasy XV*, which has sold more than eight million copies worldwide. Every summer since 2013, she has invited Harvard students for *Summer in JAPAN*, her two-week education program for Japanese schoolchildren, which has served more than 500 youngsters. She published her first book *Supercharged Self-Management: The Dead Simple Five-Minute Method That Launched Me Through Harvard and Juilliard* in Japan in February. She received a BA from Harvard and an MM from Juilliard, where she received the William Schuman Prize.





Paul Hudson (Lighting Designer)

Paul Hudson designs for theater, dance, opera, music, and television in New York City, regionally, and internationally. This year marks his 10th *Beyond the Machine*, having worked with the Center for Innovation in the Arts (néé Music Technology) since the Willson Theater opened in 2009-10. His recent credits and highlights include *Le Nozze di Figaro* (Hofstra University), *My Parsifal Conductor* (the Director's Co.), *The Property* and *Life x3* (New Light Theater), *The Drowsy Chaperone* (BVT), *Lonely Planet* (Keen), *Danny and the Deep Blue Sea* (Seadog Theater), and *Veritas* (The Representatives). He was associate designer to Paul Gallo on *Three Tall Women* (Broadway), Mimi Sherin on *The Hairy Ape* (Park Avenue Armory), and Betsy Adams on *The Laramie Project Cycle* (Tectonic Theater Co.). Upcoming projects include *As You Like It* and *The Tempest* (Juilliard Drama), *Bar Dykes* (TOSOS), and *A Chorus Line* (Transcendence Theatre Co). He received his MFA from NYU and is a member of USA 829.



Nathan Prillaman (Department Coordinator and Sound Supervisor)

Nathan Prillaman (MM, '15, composition) is a Manhattan-based composer and music technologist. His composing work can be heard internationally in a wide array of contexts including immersive theatrical productions, ad campaigns, chamber music performances, and everything in between. His music technology work has been featured at venues from Carnegie Hall to Lollapalooza, and he has worked with collaborators across artistic disciplines. Recent compositional projects include the Student Academy Award-winning musical film *Opera of Cruelty*, the award-winning score to the Canadian independent feature *Flora* (available in stores nationwide as well as on-demand streaming platforms), and collaborations with a number of choreographers, most recently Norbert De La Cruz III, Emery LeCrone, Willy Laury (with ACE Dance Concept), and Quilan Arnold, both in the U.S. and abroad. He received a BA from Yale studying with Kathryn Alexander and Michael Klingbeil and an MM from Juilliard studying with John Corigliano.

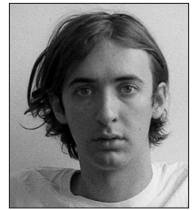
Attilio Rigotti (Video Editor and FX Designer)

Attilio Rigotti is a Chilean performer, technology artist, video game designer, and teacher. His work explores the intersection among video games, interactive technologies, and live performance. He is an associate artist with experimental theater company Theater Mitu, where he has performed in and developed productions like *Hamlet/UR-Hamlet*, national and international tours of *Juárez: A Documentary Mythology*, the sold-out production of *Death of a Salesman* at BAM, and its newest piece, *Remnant*, at its brand-new space in Gowanus, Brooklyn. Attilio has performed, researched, and taught in Poland, Egypt, Lebanon, India, Japan, Italy, Cuba, Djibouti, Indonesia, the United Arab Emirates, and the U.S. As a technologist, he has headed video design for shows with the American Conservatory Theater (ACT) and Phoenix Theater Ensemble and leads NYU Tisch's Innovation Lab in exploring new interactive technologies in the theater. He is grateful to the assistant video designer Orsolya Szánthó.



Samson Stilwell (Media and Technology Coordinator; Video Editor)

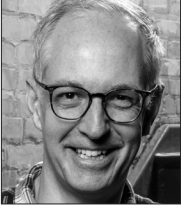
Samson Stilwell is a Queens-based artist working with sound, sculpture, video, and performance. His work has been performed throughout the U.S. and Canada for series such as *Volume*, *Land and Sea*, *Quiet City*, and *Commend*. His installations have been shown at Portland Institute for Contemporary Art and Gern En Regalia. His first album, *Signals*, was released in 2017 on vinyl and digital formats by the label Sounds et al. He holds a BA from the Johnston Center for Integrative Studies at the University of Redlands in California.



Esteban Uribe (Cinematographer)

Esteban Uribe is a Brooklyn-based film director, writer, and editor whose work ranges from feature films and commercials to music videos, shorts, and documentaries. His award-winning short *Schlock Fish* aired on PBS twice and along with his award-winning short *Riff* has been selected by more than 35 film festivals in Ireland, Mexico, Spain, Portugal, Hungary, the U.S., England, Canada, Italy, India, and Colombia. He recently directed *My Friend Will*, a pilot that premiered at the Tribeca TV Festival.





Caleb Wertenbaker (Scenic Designer)

Caleb Wertenbaker previously designed scenery at Juilliard for the Center for Innovation in the Arts production of *Cracked Orlando*. He has also designed scenery for many theater and opera companies including Chautauqua Opera, Long Beach Opera, Central City Opera, Boston Early Music Festival, Opera Boston, Spoleto Festival USA, Juilliard, New England Conservatory, Boston Conservatory, NYU Experimental Theater Wing, Concord Academy, Under the Radar Festival, BAM Next Wave Festival, Against the Grain Festival, New York Music Theater Festival, Dixon Place, Two River Theater, Beckett Theater, GEVA Theater Center, Center Stage, West Side Theater, Weston Playhouse, National Sawdust, La MaMa, the Kitchen, and Boston Institute of Contemporary Art.

Juilliard Production Department

Kent McKay, *Associate Vice President for Production*

Jean Berek, *Business and Operations Manager*

Thom Widmann, *Production Manager*

David Strobbe, *Production Manager*

Phil Gutierrez, *Associate Production Manager*

Sallyann Turnbull, *Production Office Administrator*

Costume Shop Supervisor

Luke Simcock

Assistant Costume Shop Supervisor

Nicola Gardiner

Costume Shop Office Manager

Edda Baruch

Wardrobe Supervisor

Márió Talán

Assistant Wardrobe Supervisor

Amelia Dent

Design Coordinator

Audrey Nauman

Head Draper

Barbara Brust

Drapers

Kimberly Buetzow

Tomoko Naka

First Hands

Naoko Arcari

Katie Miles

Faye Richards

Costume Shop Staff

Tiffany Chen*

McKenna Duffy*

Phoebe Miller*

Robin Piatt Stegman*

Crafts Artisan

Victoria Bek

Wigs and Makeup Shop Supervisor

Sarah Cimino

Wigs and Hair Supervisor

Troy Beard

Wigs and Makeup Staff

Alyssa Johnson*

Austen Marroquin*

Electrics Shop Supervisor

Jennifer Linn Wilcox

Assistant Electrics Shop Supervisor

Joel Turnham

Master Electrician, Willson Theater

Carly Shiner

Assistant Master Electrician

Chloe Brush*

Video Technician

Dylan Amick

Staff Electrician

Eleanor Smith

Electricians

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Looking Back on World War I

Juilliard's annual series of multimedia and interdisciplinary concerts, *InterArts* and *Beyond the Machine*, is designed to inspire innovative thinking and showcase new performance and design technology. *Beyond the Machine* features electro-acoustic and contemporary music composed and performed by students, and *InterArts* comprises workshop presentations inspired by the centennial of the ending of World War I. The pieces that students and alums have created reflect some of the social and political themes from that war that still resonate today.



Attend a Spring Performance at Juilliard

MONDAY, APRIL 1

7:30pm Alice Tully Hall
New Juilliard Ensemble
Joel Sachs, Director and Conductor
Max Tan, Violin
Edoardo Turbil, Piano
GRIFFEY *Night Music* (2019; World premiere, commissioned by the NJE)
KRAUZE *Canzona* (2011)
TIENSUU *Hou* (2012)
MATSUI *Kinokonoko* (2019; World premiere, commissioned by the NJE)
Tickets FREE

THURSDAY, APRIL 4

7:30pm Alice Tully Hall
Juilliard Jazz Orchestra
Wynton Marsalis, Conductor
Jelly Roll Morton and Thelonious Monk
Tickets \$20

THURSDAY, APRIL 11

7:30pm Alice Tully Hall
Juilliard Orchestra
Peter Oundjian, Conductor
Tabitha Rhee, Viola
BLOCH Suite for Viola
BRUCKNER Symphony No. 4
Tickets \$30

THURSDAY, APRIL 18

7:30pm Alice Tully Hall
AXIOM
Jeffrey Milarsky, Conductor
XENAKIS *Okho*
SHAW *Entr'acte*
REICH *Tehillim*
Tickets FREE

WEDNESDAY, APRIL 24, 7:30pm

FRIDAY, APRIL 26, 7:30pm
SUNDAY, APRIL 28, 2pm
Peter Jay Sharp Theater
Juilliard Opera presents
Mozart's Don Giovanni
Joseph Colaneri, Conductor
Emma Griffin, Director
Juilliard Orchestra
Tickets \$30

FRIDAY, MAY 3

7:30pm Alice Tully Hall
Juilliard Orchestra
David Robertson, Conductor
Tengku Irfan, Piano
Cynthia Millar, Ondes Martenot
MESSIAEN *Turangalila-Symphonie*
Tickets \$30

SATURDAY, MAY 4

7:30pm Alice Tully Hall
Juilliard415
David Hill, Conductor
Yale Schola Cantorum
LUKASZEWSKI New Commission
HAYDN *Lord Nelson Mass*
Tickets \$20

MONDAY, MAY 6

7:30pm Alice Tully Hall
Argus Quartet
Lisa Arnhold Memorial Recital
CERRONE *Can't and Won't*
TAN DUN *Eight Colors*
BOCCHERINI String Quintet in D Major, G. 341
with Astrid Schween, cello
BALCH *drip music* (World premiere)
DEBUSSY String Quartet
Tickets \$20

For tickets or more information visit

juilliard.edu/calendar

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