

Monday Evening, May 1, 2023, at 7:30

The Juilliard School

presents

## Moving Through Time: Baroque Dances Old and New

### Juilliard415

Robert Mealy, *Director*

Caroline Copeland, *Choreographer and Dancer*

Aaron Loux, *Choreographer*

Julian Donahue, Olsi Gjerci, and Alexis Silver, *Dancers*

Juilliard Dance Students

JEAN-FÉRY REBEL (1666–1747) **Les Elemens** (1737-38)

Part I : Le Cahos: symphonie

Part II : Les Elemens

Chaconne: Le Feu

Rossignols

Loure

Tambourins I & II

Sicillienne

Air pour l'Amour

Caprice

REBEL **Les Caractères de la danse** (1714; with added parts by J.G. Pisendel, c. 1715)

Prélude—Courante—Menuet—Bourée—Chaconne—Sarabande—Gigue—

Rigaudon—Passepied—Gavotte—Sonade—Loure—Musette—Sonade

Choreography: Caroline Copeland, in collaboration with the dancers

Costumes: Graphene Atelier

*Intermission*

JOHN BLOW (1649–1708) **Suite from Venus and Adonis** (1683)

Overture

Cupid's Entry

The Graces' Dance

Gavatt

Sarabrand for the Graces

Ground

Choreography: Caroline Copeland

Costumes: Joy Havens

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Alice Tully Hall

*Please make certain that all electronic devices  
are turned off during the performance.*

JEAN-PHILIPPE RAMEAU (1683–1764) **Suite from *Naïs*** (1749)

Ouverture

Sarabande

Rigaudons I & II

Menuet I & II

Air gai

Entrée des Lutteurs—Chaconne—Air de Triomphe

Choreography: *Ekecheiria* by Aaron Loux

Juilliard Dancers: Corah Abbott, Blu Furutate, Kelsey Lewis, Nina Longid, Jeremy Villas

*Performance time: approximately 1 hour and 45 minutes, including an intermission*

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## About the Program

By Robert Mealy

### **Les Elemens**

JEAN-FÉRY REBEL

*Born: April 18, 1666, in Paris*

*Died: January 2, 1747, Paris*

Although little known today, Jean-Féry Rebel was one of the major musical figures of the ancien régime, a violinist who directed the orchestra at the Opéra and later ran the Concerts Spirituel. A protégé of Lully, Rebel composed some of the earliest sonatas written in France and created a number of striking *ballets d'action*, one of which we'll hear later on in tonight's program. We open our concert with his most revolutionary work, a "choreographic symphony" entitled *Les elemens*. Rebel was lured out of retirement at age 71 to create what proved to be his last work. It comprises two parts, with a huge opening *sinfonie* that is followed by a wonderfully varied dance suite.

In 1737, the *Mercure de France* published a short review of the premiere of the dance suite:

On the 27th of September, after the opera *Cadmus*, the Royal Academy of Music played a new symphonic work by M. Rebel entitled *The Elements*. This *divertissement*, which was executed perfectly to great applause, was adorned by a set which characterized the Elements and made a very grand effect.

The next year, Rebel added to this a grand *sinfonie* depicting Chaos. Its opening, where all the notes of the scale are sounded *fortissimo*, is one of the most remarkable sounds of the 18th century. The composer explained in his preface that

I have dared to link the idea of the confusion of the Elements with that of

confusion in Harmony. I have risked opening with all the notes sounding together, or rather, all the notes in an octave played as a single sound. To designate, in this confusion, each particular element, I have availed myself of some widely accepted conventions. The bass expresses Earth by tied notes that are played heavily. The flutes, with their rising and falling line, imitate the flow and murmur of Water. Air is depicted by long held notes followed by cadences on the flutes. Finally, the violins, with their liveliness and brilliance, represent the activity of Fire. These characteristics may be recognized, separate or intermingled, in whole or in part, in the repeated gestures that I have called Chaos, and which mark the efforts of the Elements to get free of each other.

The *Mercure* commented on its premiere that "in the judgment of the greatest connoisseurs, this is one of the most beautiful symphonic works in this genre ... a pure symphony without dance or pantomime."

The dances that follow this *sinfonie* continue the program of contrasting the various elements, but soon we move into other realms. We hear a Loure filled with hunting-calls, a vigorous Tambourin whose second part evaporates into an evocative bassoon solo, and even a tiny celebration of Love, the fifth element which rules all the others.

### **Les Caractères de la danse**

JEAN-FÉRY REBEL

Along with his operas and suites, Rebel also composed what could be called "dance-mixes," a novel form where, as with a good DJ today, each dance segues seamlessly into the next one. He underlined the free, relatively unstructured nature of these mixes with titles like *Caprice* or *La Fantaisie*. *Les caractères de la danse* of 1714 was the most popular and successful of these.

Designed for a solo dancer to show off her virtuosity, the piece became a huge hit in the hands (or rather feet) of some of the most famous women dancers of the time, including Marie Sallé, Françoise Prévost, and Marie-Anne Cupis de Camargo.

The latter, a student of Prévost's, made her Paris Opéra début in 1726 with this ballet; her performance was so sensational that Prévost jealously refused to teach her any longer. A fierce rivalry broke out between Camargo and Marie Sallé: Voltaire described it as a competition between their opposing qualities of lively brilliance and expressive gracefulness. Sallé's own performance of *Les caractères* the following year, with Antoine Laval, was another kind of breakthrough: It was the first documented French dance performance that did not use masks.

Following the example of these dancer-choreographers from the 18th century, in tonight's performance, the exceptional baroque dancer Caroline Copeland has created her own period choreography for herself and several of her colleagues, based on 18th-century dance notations. Unlike any other period of dance history, the noble style of French baroque dance has come down to us in a detailed notational language that tells us a tremendous amount about steps, combinations, and movements in the theatrical space.

Rebel's suite, as with so much French Baroque orchestral music, survives only in a short score, with a few indications of instrumentation. Just as painters of the time would concentrate their efforts on the faces and gestures of the principal figures in their large tableaux, leaving the background painting to their assistants, so composers like Lully would provide treble and bass, expecting any competent musician in their entourage to be able to complete

the inner parts. These were the *parties de remplissage*, or the bits you fill in. Luckily for us, German violinist and composer Johann Georg Pisendel happened to visit Paris as part of the entourage of his employer, the prince of Dresden, just after Rebel had composed the *Caractères*. Pisendel brought the music back to Germany and added his own well-crafted inner parts to complete the score.

After an opening Prélude, the dance party begins, but not in any expected order. The result is a mix-tape of the principal dance forms of the period, including highly refined dances like the courante and the sarabande and brisker dances like the rigaudon and the passepied. Towards the end, Rebel adds two Italianate *sonates* into the mix, where the orchestra has a chance to share the spotlight with the dancers in a dazzling display of virtuosity.

### **Suite from *Venus and Adonis***

JOHN BLOW

*Born: February 23, 1649, in Collingham, U.K.*

*Died: October 1, 1708, in London*

John Blow was one of the musical luminaries of Restoration England. As a young boy, he was conscripted into the great effort to re-establish musical life at court after the monarchy was restored in 1660, when young people of talent were making Charles II's court into the kind of brilliant environment that Charles had experienced while exiled in France.

Although Blow's chief musical focus was playing organ and composing for services at Westminster Abbey, by 1682 he had also been appointed "musician in ordinary for the composition and practise for the violins," which meant he was essentially in charge of Charles' private orchestra. He also became interested in the new genre of opera. In 1683, he even applied for a royal

license “for the erecting [of] an Academy or Opera of Musick, & performing or causing to be performed therein [his] Musically compositions.” Nothing came of this Academy, alas; but around the same time, Blow created *Venus and Adonis*. One of the earliest sources describes it as “a Masque for the entertainment of the King.” In fact, it is the first true English opera, and the inspiration for Purcell’s *Dido*.

Like the earlier Jacobean masques, *Venus and Adonis* was an entertainment made by the court, for the court. The role of Venus was first sung by Charles’ mistress, Mary (Moll) Davies, and their 10-year-old daughter Lady Mary Tudor took the role of Cupid. Recent scholarship points to Anne Finch as the author of the libretto, which compresses a full tragedy (including a prologue) into a few short acts. Blow set this as a scaled-down version of a big French opera, with all its requisite musical elements. These include a full-scale French overture and a wide variety of French dance-forms, including a Gavatt, a Sarabrand, a Ground (an extended chaconne), and various Entries (entrées).

As you can tell, the original French dance-names get pretty warped in their English versions, and so does the music, as Blow adds his own highly individual harmonic elements to Lully’s more straightforward musical language. In fact, Blow’s audacious musical language distressed later, more proper musical critics like Charles Burney, who included four pages of “specimens of Dr. Blow’s crudities” in his *History of Music*, including one moment where he says, “Now we are truly lost!” But these quirky harmonies and melodic turns are exactly what makes Blow’s language so characteristic—and so enjoyable.

Just as the musical language of 17th-century France became the house style of the English court, French dance choreogra-

phies were all the rage with the English nobility, thanks to the publication of detailed dance notations—and to performances in London by some of Paris’ greatest dancers. Marie Sallé, for example, appeared on the London stage from her teenage years, and debuted her version of Rebel’s *Caractères* in London in 1725. Caroline Copeland’s settings of Blow’s operatic dances are based on this rich choreographic language of French dance, with an ear for the quirkiness of Blow’s own musical style.

### **Suite from *Naïs***

JEAN-PHILIPPE RAMEAU

*Born: September 25, 1683, in Dijon, France*

*Died: September 12, 1764, in Paris*

Jean-Philippe Rameau astonished his contemporaries with a late blooming of spectacular talent that began in 1733, when he composed his first opera, *Hippolyte*, at age 50. Critics exclaimed of *Hippolyte* that “there was enough for 10 operas” in this one work. Rameau followed this up with a flood of operas over the next 30 years of his life. He poured all his theoretical and practical experience into these scores; his years before *Hippolyte* had been spent writing dense harmonic treatises and working as a composer for the Théâtres de la Foire, the street fairs of Paris. (It’s a little as if Milton Babbitt, after teaching theory at Princeton and writing Broadway shows, would have started a new career writing hugely popular full-length operas for the Met.)

Perhaps the apogee of Rameau’s career came in 1749, when his productivity and popularity was such that the Opéra was asked by its aristocratic board of directors not to stage more than two Rameau operas per year, so as not to discourage other composers.

The year 1749 also marked the end of an eight-year European struggle, the War of the Austrian Succession. In England, the

Treaty of Aix-la-Chapelle that ended the war was celebrated in England with Handel's *Royal Fireworks Music*. France celebrated with Rameau's new opera *Naïs*, which was subtitled the "Opéra pour la Paix."

In its prologue, the European war is allegorically recast as the assault of the Titans on Olympus. *Naïs* has one of Rameau's most spectacular overtures depicting this literally titanic battle, with drums thundering and trumpets blaring in ferocious offbeat syn-copations.

The rest of the music of *Naïs* is marked by a gentle pastoral quality, dominated by the flutes, including a suite of dances by the Zephyrs and the Nymphs who follow Flora; "under their steps one sees the birth of flowers and foliage." Neptune's arrival is heralded in a wonderful minuet where the piccolo and bassoon are accompanied by a delicate pizzicato accompaniment.

One of the highlights of the opera is the depiction of the Isthmian Games, an athletic competition similar to the Olympics (but harder to pronounce). Rameau's wonderful chaconne for the games is a *ballet figuré*, in which the orchestra illustrates the various athletic competitions with a tremendous display of instrumental virtuosity.

For this closing suite of dances, we have asked Juilliard alum Aaron Loux to create a new choreography with students from the Dance Division. It's been a pleasure to watch Aaron create *Ekecheiria* in response to Rameau's vivid and kinetic musical language. Dancers at the time remarked how Rameau "teaches us how to dance." It's great to see this music continue to come alive in new and undiscovered ways.

*Robert Mealy has been director of Juilliard's Historical Performance program since 2012.*

### **Note on *Ekecheiria***

Literally translating to "holding of hands," *ekecheiria* referred in ancient Greece to the cessation of hostilities during the meeting of the Panhellenic games and the sacred protections afforded to athletes as they traveled to the games. Rameau's opera *Naïs*, originally subtitled "Opera of the Peace" as it was commissioned to celebrate the end of the War of Austrian Succession, takes place at the Isthmian games, one of the four Panhellenic contests that also included the Olympics. The *ekecheiria*, or truce, evokes both the constructive, unifying intent of the games as well as the destructive forces of conflict which athletic competition can either sublimate or intensify.—**Aaron Loux**

## Meet the Artists



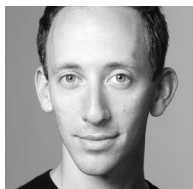
**Robert Mealy**

Robert Mealy has been director of Juilliard's Historical Performance graduate program since 2012 and has been on its faculty since the program began in 2009. As one of America's most prominent baroque violinists, he serves as principal concertmaster for Trinity Wall Street's weekly cantata series and is orchestra director for the Boston Early Music Festival, leading its festival productions, international tours, and Grammy-winning recordings for more than a decade. While still an undergraduate, he was asked to join the Canadian Baroque orchestra Tafelmusik; after graduating, he began performing with Les Arts Florissants. Since then, he has recorded and toured with many ensembles both here and in Europe, and served as concertmaster for Masaaki Suzuki, Nicholas McGegan, Helmuth Rilling, Paul Agnew, and William Christie, among others. He has given solo recitals at Carnegie Hall and the Smithsonian, and he appears with his 17th-century ensemble Quicksilver on concert series across America. Mealy has led his Juilliard students in acclaimed performances both in New York and abroad, including tours to Europe, India, New Zealand, and (most recently) Bolivia. Before coming to Juilliard, he taught for many years at Yale and Harvard. In 2004, Mealy received EMA's Binkley Award for outstanding teaching and scholarship. He still likes to practice.



**Caroline Copeland**

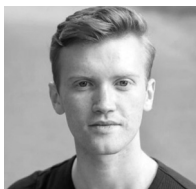
Caroline Copeland is a performer and associate director with the New York Baroque Dance Company and has performed with the troupe throughout the U.S. and Europe, notably at the Drottningholm Theater, International Händelfestspiele Göttingen, and Potsdam Sanssouci. She is a featured performer and choreographer for the Grammy-winning Boston Early Music Festival (BEMF). Her choreographic credits for BEMF include Campra's *Le Carnaval de Venise*, Monteverdi's *Il Ritorno d'Ulisse in Patria*, Handel's *Almira*, and Steffani's *Niobe, Regina di Thebes*. Her collaborations include projects with Musica Angelica, Cantata Profana, Merz Trio, Juilliard415, Brooklyn Baroque, the New Dutch Academy, and Bourbon Baroque, and her choreography has been presented at Alice Tully Hall, the Metropolitan Museum of Art, Public Theater, and Philipzaal Den Haag. Copeland received her MFA at Sarah Lawrence College and teaches ballet, contemporary dance, and world dance histories at Hofstra University and the Joffrey Ballet School Trainee Program.



**Aaron Loux**

Aaron Loux (BFA '09, dance) is a dance artist and educator living in New York City. He was a member of the Mark Morris Dance Group from 2010 to 2022, performing in more than 40 works by Morris, including leading roles in *The Hard Nut* and *Mozart Dances* and serving as assistant to the choreographer

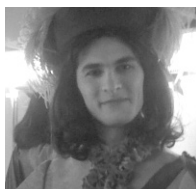
from 2017 to 2019. He has also performed with the Metropolitan Opera Ballet, Merce Cunningham Trust, Christopher Williams, Billy Smith Dance, Charlotte Bydwell, and Arc Dance Company. *Field Day*, a dance film he choreographed, directed, and produced in collaboration with fellow Juilliard alum Brandon Cournay (BFA '09, dance), was part of the Guggenheim Works & Process Virtual Commission Series in 2020. Loux is a certified yoga instructor and teaches dance and yoga to adults of diverse backgrounds, including beginners, professionals, and dancers living with Parkinson's disease. He is pursuing a BA at Columbia University's School of General Studies and is a fellow at NYU's Center for Ballet and the Arts.



**Julian Donahue**

Julian Donahue is a dancer with New York Theatre Ballet (NYTB), where he has danced works by Jerome Robbins, Merce Cunningham, Antony Tudor, José Limón, Richard Alston, Pam Tanowitz, Nicolo Fonte, James Whitside, and Martha Clarke. Donahue also dances for the New York Baroque Dance Company and Boston Early Music Festival, performing historical and folk dance forms. In 2021, he founded Julian Donahue Dance to create and showcase dances that express transformational political ideas, tell stories, and expand the public imagination. He has choreographed for NYTB's Lift Lab Live series (2021) as well as for its 45th anniversary gala (2023). Last year, Julian Donahue Dance was in residency at Sky Hill Farm Studio and has presented work at the Queens Outdoor Dance Festival, White Wave Dance Festival, Triskelion Arts, Ballet Arts City Center, and Blue Hill Bach Festival as well as with the Little Orchestra

Society. Donahue graduated in 2019 from Hofstra (BA in dance and political science) and was the David Hallberg scholarship recipient at the Jacqueline Kennedy Onassis School at American Ballet Theatre in 2013.



**Olsi Gjeci**

Olsi Gjeci is an Albanian-American choreographer, dancer, and dance teacher. He began his professional career as a folk dancer, trained by his father, the dancer and choreographer Guri Gjeci. Olsi Gjeci is skilled in Baroque and Balinese dance, among other styles. In 2006, he moved to New York and studied dance and philosophy at Hunter College. He has been a member of the Boston Early Music Festival Dance Ensemble and the New York Baroque Dance Company since 2011. From 2013 to 2017, he had the incredible opportunity to dance with the Trisha Brown Dance Company. Additionally, he has danced with many other dance companies and choreographers, including Vicky Shick, BALAM Dance Theatre, Linda Tomko, and Deirdre Towers. Gjeci is the artistic director of Sublime Dance Company and the founder of the global dance platform UMUV.



**Alexis Silver**

Alexis Silver is a New York-based dancer and choreographer. She joined the New York Baroque Dance Company in 2010 and has toured the U.S. and abroad, performing in Handel's *Teseo* at the International Handel Festival in Göttingen, Germany; the Festival



de Música Antigua Esteban Salas in Havana; and Rameau's *Le Temple de la Gloire* with Philharmonia Baroque Orchestra, among many others. As a member of the Boston Early Music Festival Dance Company, she performed in Purcell's *Dido and Aeneas*, Charpentier's *La Descente d'Orphée aux Enfers* and *La Couronne de Fleur*, Handel's *Almira*, Campa's *Le Carnaval de Venise*, and Steffani's *Orlando*. Silver choreographed the modern-day premiere of Lully's *La Chûte de Phaëton* at the Aquilon Music Festival and has presented her solo choreography at the Washington National Cathedral and in collaboration with various independent opera companies. Born in Copenhagen, Denmark, she grew up in Berkeley, California, and Boston. She trained with Ronn Guidi's Oakland Ballet, the Joffrey Ballet School, Marcus Schulkind, Catherine Turocy, and Nordic Baroque Dance Company's International Summer Academy. She has a BA in liberal arts from Sarah Lawrence College and a certificate of higher education from the London Contemporary Dance School. Silver is also an accomplished photographer.

### Juilliard415

Since its founding in 2009, Juilliard415, the school's principal period-instrument ensemble, has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works by composers of the 17th and 18th centuries. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Nicholas McGegan, Rachel Podger, and Jordi Savall. Juilliard415 tours extensively in the U.S. and abroad, having performed on five continents, with notable appearances at the Boston Early Music Festival, Leipzig Bachfest, and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence.

Juilliard415 made its South American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State, and has

twice toured to New Zealand. With its frequent musical collaborator the Yale Institute of Sacred Music, the ensemble has performed throughout Scandinavia, Italy, Japan, Southeast Asia, the U.K., India, and Germany. In a concert with the Bach Collegium Japan, conducted by Masaaki Suzuki, Juilliard415 played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. Previous seasons have been notable for side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris and the Philharmonia Baroque in San Francisco as well as concerts directed by such eminent musicians as Ton Koopman, Kristian Bezuidenhout, and the late Christopher Hogwood.

Juilliard415, which takes its name from the pitch commonly associated with the performance of baroque music (A=415), has performed major oratorios and baroque operas every year since its founding, including a rare fully staged production of Rameau's *Hippolyte et Aricie* during the 2017-18 season. During the 2018-19 season, the ensemble presented Purcell's *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles. The ensemble has also had the distinction of premiering new works for period instruments, most recently *The Seven Last Words Project*, a Holy Week concert at the Cathedral of St. John the Divine for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León. The ensemble resumed a full slate of activity in the 2021-22 season, including collaborations with the Philharmonia Baroque and Yale Schola Cantorum as well as the Royal Conservatoire The Hague, along with a much-praised production of Rossi's opera *L'Orfeo*. Juilliard415's 2022-23 season saw the return of conductors Laurence Cummings and Rachel Podger, a new production of Handel's *Atalanta* with Juilliard's Marcus Institute for Vocal Arts, and a season-closing celebration of dance in collaboration with Juilliard's Dance Division.

## Juilliard415

Robert Mealy, *Director*

### **Violin 1**

Robert Mealy  
Ravenna Lipchik  
Carmen Lavada Johnson-  
Pajaro  
Cristina Prats-Costa  
Lydia Becker  
Eleanor Legault

### **Violin 2**

Jimmy Drancsak  
Vivian Mayers  
Ryan Cheng  
Lindsie Katz  
Nadia Lesinska

### **Viola 1**

Amelia Sie  
Shelby Yamin

### **Viola 2**

Rebecca Nelson  
Rafa Prendergast

### **Cello**

Andrew Koutroubas  
Adrienne Hyde  
Chelsea Bernstein  
Gustavo Antoniacomi

### **Bass**

Ariel Walton

### **Flute and Piccolo**

Leonard Fenton  
Kelsey Burnham

### **Oboe**

Gillian Bobnak  
Sookhyun Lee

### **Bassoon**

Morgan Davison  
Ezra Gans

### **Harpsichord**

Peter Lim  
Elené Tabagari

### **Plucked Instruments**

Dušan Balarin

### **Trumpet**

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Maximilian Morel

### **Horn**

Clinton Webb  
Colby Kleven

### **Percussion**

Danny Mallon

## Juilliard Historical Performance

Juilliard Historical Performance offers comprehensive study and performance of music from the 17th and 18th centuries on period instruments. Established and endowed in 2008 by the generous support of Bruce and Suzie Kovner, the program is open to candidates for master of music, graduate diploma, and doctor of musical arts degrees, each of whom receives a full-tuition scholarship. A concert season of opera, orchestral, and chamber music is augmented by a performance-oriented curriculum that fosters an informed understanding of the issues unique to period-instrument performance at the level of technical excellence and musical integrity for which Juilliard is renowned. The faculty comprises many leading performers and scholars in the field. Frequent collaborations with Juilliard's Ellen and James S. Marcus Institute for Vocal Arts, the integration of modern instrument majors outside of the Historical Performance program, and national and international tours have introduced new repertoires and increased awareness of historical performance practice at Juilliard and beyond. Alumni of Juilliard Historical Performance are members of many of the leading period-instrument ensembles, including Philharmonia Baroque Orchestra, Les Arts Florissants, Mercury, and Tafelmusik, and they have also launched such new ensembles as the Sebastians, House of Time, New York Baroque Incorporated, and New Vintage Baroque.

## Juilliard Historical Performance Administration

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Rosemary Metcalf, *Director of Performance Operations*

Sophia Ennocenti, *Program Administrator*

Lucas Tarantino, *Administrative Apprentice*

Masayuki Maki, *Chief Tuner and Coordinator for Historical Keyboard Collection*

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Robert Mealy  
Rachel Podger (visiting faculty)  
Cynthia Roberts

### Cello

Phoebe Carrai

### Viola da Gamba

Sarah Cunningham

### Bass

Douglas Balliett

### Flute

Sandra Miller

### Oboe

Gonzalo Ruiz

### Bassoon

Dominic Teresi

### Plucked Instruments

Daniel Swenberg  
Charles Weaver

### Harpsichord

Béatrice Martin  
Peter Sykes

### Continuo Skills

Avi Stein

### Core Studies

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Robert Mealy  
Peter Sykes

### Historical Theory/Improvisation

Peter Sykes  
Charles Weaver  
Yi-heng Yang

### Secondary Lessons

Nina Stern (recorder)  
John Thiessen (trumpet)  
Todd Williams (horn)

### Artist in Residence

William Christie

## About Juilliard Dance

Under the direction of Alicia Graf Mack, dean and director, Juilliard Dance develops artists of the 21st century—trained in ballet, modern, and contemporary dance forms. With the establishment of the dance division in 1951—by then-president William Schuman with the guidance of founding division director Martha Hill—Juilliard became the first major teaching institution to combine equal instruction in both modern and ballet techniques. In the four-year dance program—leading to a bachelor of fine arts degree—students learn the great traditions of both past and present. Juilliard dancers enjoy unparalleled opportunities to work with today's leading choreographers and perform both new and existing repertory. In addition to high caliber technical training and performances, dancers learn about the craft of choreography and immerse themselves in other facets of the field. Located at Lincoln Center in New York City, Juilliard prepares dancers for all the possibilities that lie ahead. Juilliard dance alumni include the choreographers and directors Robert Battle, Pina Bausch, Jessica Lang, Lar Lubovitch, Andrea Miller, Ohad Naharin, Bobbi Jene Smith, Paul Taylor, and Sylvia Waters. Juilliard dancers are currently dancing in Nederlands Dans Theater, Alvin Ailey American Dance Theater, Balleddancing in companies including Alvin Ailey American Dance Theatre, Ballet BC, Ballet Hispánico, Ballett des Saarländisches Staatstheater, Ballets Jazz Montréal, Batsheva Dance Company, Boston Ballet, Gibney Company, GöteborgsOperans Danskompani, Hubbard Street Dance Chicago, Kidd Pivot, L.A. Dance Project, Limón Dance Company, Martha Graham Dance Company, Nederlands Dans Theater, and Rambert as well as in several Broadway productions. The Juilliard Dance Division, proud recipient of the 2015 Capezio Award, was the first educational institution to receive the honor.

## Juilliard Dance Administration

Alicia Graf Mack, *Dean and Director*  
Mario Alberto Zambrano, *Associate Director*  
Katie Friis, *Administrative Director*  
Alexandra Tweedley, *Assistant Director*  
Megan Petersen, *Dance Programs Assistant Manager*

Keith Michael, *Manager of Dance Production*  
Renata Almeida, *Assistant Manager of Dance Production*  
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Clark\* and Sally Ann\* Wilson  
Dr. Theo George Wilson  
Elizabeth R. Woodman  
Edward Yanishefsky  
John J. Yarnick  
Lila York  
Seventy-eight anonymous members,  
including 27 alumni

As of February 20, 2023

\* = Alumnus/Alumna  
± = deceased

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