

Beyond the Machine 21.0



Juilliard

The Juilliard School
presents

Center for Innovation in the Arts

Edward Bilous, *Founding Director*

Beyond the Machine 21.0: Emerging Artists and Art Forms

*New works by composers, VR artists, and performers
working with new performance technologies*

Thursday, May 20, 2021, 7:30pm ET
Saturday, May 22, 2021, 2 and 7pm ET

Approximate running time: 90 minutes

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About Emerging Artists and Art Forms

The global pandemic has compelled many performing artists to explore new ways of creating using digital technology. However, for students studying at the Center for Innovation in the Arts, working online and in virtual environments is a normal extension of daily classroom activities.

This year, the Center for Innovation in the Arts will present three programs featuring new works by Juilliard students and alumni developed in collaboration with artists working in virtual reality, new media, film, and interactive technology. The public program, *Emerging Artists and Artforms*, is a platform for students who share an interest in experimental art and interdisciplinary collaboration. All the works on this program feature live performances with interactive visual media and sound. Two of the works were developed using virtual reality technology and can be experienced in a 3D virtual environment—a first for Juilliard.

The other programs are *Art of the Score* and *Art of the Groove*. A program of short films created by young filmmakers in the U.S. the U.K., and Australia, featuring original music by Juilliard composers, *Art of the Score* provides young composers with real-life experience collaborating with directors and creating scores under rigorous production schedules. All the works on *Art of the Groove*—a series of songs and instrumental works composed by students exploring popular styles of music production—were created by students working on their home studios with remote support provided by Center for Innovation in the Arts faculty and designers.

Next year, *Beyond the Machine* and *InterArts* will return to the Willson Theater with *Allegory*, a series of interdisciplinary works that explore our search for personal identity.

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

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 has expanded to include classes in music production, film scoring, and interactive performance technology. In 2001, the CIA launched Beyond the Machine 1.0, a series of multimedia and technology-driven concerts. Now, in its 21st year, Beyond the Machine has become a platform for artistic innovation and interdisciplinary collaboration at Juilliard. InterArts, which was launched in 1995 and incorporated into Beyond the Machine in 2014, is a program for recent alumni and advanced students from all three divisions who share a passion for interdisciplinary work. Our mission is to spark innovative thinking, nurture new ways of creating and collaborating, and imagine new career opportunities in the dynamic landscape of the performing arts.

Staff and Designers

Edward Bilous, *Artistic Director*

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Emerging Artists and Art Forms

370 CANAL ST

Composer: Pablo O'Connell

Director and Choreographer: Matilda Sakamoto

Videographer: Derrick Belcham

Dancer: Megan Myers

Virtual Artist and Designer: Sabby Life

In January, I contracted covid-19. After a frantic search, I was able to make it into a quarantine hotel, a converted Sheraton in Tribeca, where I spent 10 days. *370 CANAL ST* expresses my shifting relationship to the physical space of that hotel room. Contradictions abound. External stillness betrays internal panic, distress mingles with boredom, the passage of time is elongated, intense loneliness reminds us to cherish fragile relationships. The illusion of control is shattered; we cope by maniacally planning our exit.—*Pablo O'Connell*

Waterworks

Composer: Nina Laube

Waterworks explores the industrial transformation of water by exclusively utilizing acoustic recordings of water systems as the basis of the sound media. The piece is informed by water usage data from the Colorado River Basin, one of the largest U.S. water systems, serving seven states. The future of water use in this region of the country has been scrutinized, particularly because this arid region has been experiencing drought for about 16 years, yet is a major center of agricultural production. Water consumption, drought, and climate change are inextricably linked, and the projections for the global water supply are grim. Our demand for water continues to increase with population growth while our supply of freshwater is threatened by overdrawing, increased evaporation due to rising temperatures, and increased environmental volatility. *Waterworks* aims to illustrate the scope of these threats through the presentation of a small set of ecological and industrial data.—*Nina Laube*

Tendril

Composer and Video Performing Artist: Marina Lee

Viola: Margaret O'Malley

Tendril, for solo viola and electronics, is an experiment in exploring dialogue between acoustic and electronic sound. The viola plays over a prerecorded track, but some of the viola playing is free and improvisatory. This work has two distinct themes, the first of which permeates the opening and ending sections. It is an elusive, skittering figure that gradually builds in intensity until an attacca to the middle section. The second theme is a lilting, light melody that becomes the focus of a less improvisatory middle section. Here the viola blends with the track increasingly as the music progresses to create an impression of viola's sound trying to imitate the electronic track. The first theme then returns to assert its own voice. A final climactic moment of reunion with the first theme concludes mysteriously, with the piece fading through fragments of the opening theme.—*Marina Lee*

Glistening (in solitude)

Composer: Shelbie Rassler

Director and Choreographer: Matilda Sakamoto

Videographer: Derrick Belcham

Violin: Manami Mizumoto

Cello: Ken Kubota

Dancer: Eve Jacobs

Virtual Artist and Designer: Sabby Life

Glistening (in solitude) explores the concept of loneliness, whether surrounded by darkness or light. Partially inspired by Ella Wheeler Wilcox's poem *Solitude*, this piece attempts to display the various emotions one experiences when alone and how these emotions relate to one's interaction with the outside world. It's especially relevant during the vast isolation so many have, and are still, experiencing amid the tragic coronavirus pandemic. I hope this piece offers the listener a chance to reflect on their own relationship with solitude and explore the ways in which they are able to illuminate a path for themselves when surrounded by nothing but shadows.—*Shelbie Rassler*

Finding

Director, Composer, Sound Designer: Jordan James
Composer, Sound Designer, Live Visuals: James Oliver
Violin: Chelsea Smith
Viola: Isabel Hagen
Cello: Madeline Fayette
Soprano: Isabel Wittman
Voice Actor: Scott Thomas
Live Stream Manager: Alex Kellog

Finding is a three-movement dance suite. The first movement, "A Door on 19th Street," is an ambient movement that explores the emotional feeling of being in a club right after the show ends, and there's nobody there. The second movement, "The Waltz I Promised," outlines a typical waltz format featuring a string quartet and soprano, but with a beat drop out of left field. James Rigney shares a dramatic story of passion and betrayal in his original libretto. The final movement, "Found," is a hope for the future. Inspired by the Søren Kierkegaard quote "Hope is the passion for the possible," this movement is about the idea of finding oneself on the dance floor again within an infinite loop of groove—and time.—*Jordan James*

Aphasia

Composer: Mark Applebaum
Performer: Oliver Xu

Aphasia, conceived originally for singer and two-channel tape, was commissioned by the GRM, Paris, and composed for virtuoso singer Nicholas Isherwood. The tape, an idiosyncratic explosion of warped and mangled sounds, is made up exclusively of vocal samples—all sung by Isherwood and subsequently transformed digitally. Against the backdrop of this audio narrative, the singer performs an elaborate set of hand gestures, an assiduously choreographed sign language of sorts. Each gesture is fastidiously synchronized to the tape in tight rhythmic coordination. The eccentricity of the hand gestures is perhaps upstaged only by the observation that the singer, however extraordinary, produces no sound in concert. (In fact, the role of the "singer" may be taken by any performer of suitably enthusiastic inclination and conviction.) In that regard, *Aphasia* may be the first piece in the vocal canon that can be performed even when the singer has laryngitis.—*Mark Applebaum*

Individuals with aphasia commonly relearn the ability to express themselves through speech by using visual cues. I wanted to enhance the experience of a virtual performance of this piece by presenting a sequence of visual cues synchronized with my hand gestures and the tape. Part of the notation of the piece, these visual cues are "real world" physical actions.—*Oliver Xu*

still against the boundaries of heaven

Composer and Vocals: Isabela Tanashian

Some of my most solemn thoughts happen when I'm gazing out of a train window during its high-speed stretches. A couple of months ago on one of these train rides, I spotted a small, brown horse that appeared to stand frozen at the threshold of its meadowy habitat. The image stood in stark contrast to the smoggy industrial plants and warehouse complexes out the opposite window, and it scared me. I couldn't help but imagine the horse helplessly observing this bleak, looming representation of its eventual extinction—and then I found myself following suit.—*Isabela Tanashian*

FRIDGE < a tentacular digestion >

Director: Troy Oglivie

Cinematographer: Nikki Dodd

Dancer: Eleni Loving

Voices: Caden and Alejandra

FRIDGE < a tentacular digestion > visualizes the food, hope, sweat, hunger, and vital collaboration that keep free fridges running. The work is a celebration of the responsiveness of community, a glimpse into possible futures of care, as well as a critique of the unjust food systems that create and maintain hunger. Director Troy Oglivie and filmmaker Nikki Dodd met many people through compost drop-offs (Nurture Bk + GroundCycle), farming at Crooked Porch Farm, the establishment of KWT Fridge, students learning about food insecurity at PS131, creating relationships at the Bartel-Pritchard Square Greenmarket, meeting the owner of Jamit Bistro (host of a free fridge Red Hook), and working in solidarity with the folks at KWT Mutual Aid. Dancer Eleni Loving embodies this kind of tentacular cooperation—like how an octopus operates—with her improvised movements; allowing the audience to witness this decentralized practice in the body as well as a larger social movement.—*Troy Oglivie*

Splash of Colors

Composer: SiHyun Uhm
Director and Choreographer: Matilda Sakamoto
Videographer: Derrick Belcham
Percussion: Oliver Xu
Electronic Percussion (Keyboard): TianYi Li
Dancer: Stephanie Terasaki
Virtual Art: Sabby Life

Splash of Colors is a sequence of rhythmic patterns of varying lengths that are performed on top of a continuous beat. The shifting patterns are at times rhythmically aligned and at other times syncopated. The effect is like a light passing through a prism producing individual strands of color and then merging again into a unified whole. *Splash of Colors* creates continuous movement between tension and rest that each listener will experience differently depending on the focus of their attention.—*SiHyun Uhm*

Sanctuary

Director and Choreographer: Alexander Sargent
Composer: Katie Jenkins
Dancer: Aaron Choate

About the Artistic and Production Team

Edward Bilous

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

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

Derrick Belcham *(Videographer)*

Derrick Belcham is a Canadian filmmaker based in Brooklyn whose internationally-recognized work in documentary and music video has led him to work with Philip Glass, Steve Reich, Laurie Anderson, Paul Simon, and hundreds of others in music, dance, theater, and architecture. He has created works and lectured at such institutions as MoMA PS1, MoCA, the Solomon R. Guggenheim Museum, Whitney Museum of American Art, Musee D'Art Contemporain, Philip Johnson Glass House, Brooklyn Academy of Music, and Contemporary Arts Center of Cincinnati. His work regularly appears in the *New York Times*, *Vogue*, *Pitchfork*, and *Rolling Stone*; on NPR; and at short, dance, and experimental festivals and retrospectives around the world.

Aaron Choate *(Dancer)*

Aaron Choate (they/them/theirs), a dancer/choreographer who's a member of the Juilliard class of 2022, was honored to have been named a 2018 Presidential Scholar in the Arts and a Young Arts gold medalist. In the past couple years, Choate has had the privilege of working with choreographers such as Jamar Roberts, Marcus Jarrell Willis, Michelle Dorrance, and, most recently, Bobbi Jene Smith for Juilliard's *New Dances* and Ohad Naharin for Juilliard's *Spring Dances*. Additionally, Choate was a part of the contemporary program at Jacob's Pillow Dance festival in 2019. Choate, who was born and raised in Lexington, Kentucky, has made more than 15 dance works and was one of six choreographers in Juilliard's *Choreographers & Composers 2020*. • *Thomas Schumacher and Matthew White Dance Scholarship*

About the Artistic and Production Team (continued)

Nikki Dodd *(Cinematographer)*

Nikki Dodd is a documentary filmmaker, cinematographer, and producer based in Brooklyn. Her work has screened at various film festivals, including the Environmental Film Festival in the Washington, D.C., International Wildlife Film Festival, Moving Waters Film Festival, and Chicago International REEL Shorts Film Festival. Her passion is for documentary filmmaking that deepens our understanding of nature and people in today's global, interconnected world.

William David Fastenow *(Director of Technology, Center for Innovation in the Arts)*

William David Fastenow is an arts technology entrepreneur based in Orange County, California, and Brooklyn. He is a loving husband and dog-father; the principal and owner of Park Boulevard Productions; director of performance technology for the Center for Innovation in the Arts; associate director for Beyond the Machine; adjunct faculty at Juilliard; and guest lecturer in performance technology design all over the world. His client list includes a plethora of Fortune 500 companies, prestigious museums and institutions, elite restaurant and hospitality groups, individuals, and startups. He holds an MM from Manhattan School of Music and in his spare time enjoys camping his way through the wine regions of the world with his wife, Rachel.

Eve Jacobs *(Dancer)*

Eve Jacobs (BFA '14, dance) is a New York-based dancer, choreographer, and teacher originally from the Chicago area. In 2014, she earned her BFA from Juilliard, where she performed in works by Pina Bausch, Ohad Naharin, Lar Lubovitch, and José Limón. Soon after, she joined Jessica Lang Dance and, in four years there, has performed in more than 75 cities in several countries. She originated roles in many of Lang's new works and was a featured dancer in operas at the Kennedy Center, Lincoln Center, and Jacob's Pillow Dance Festival. A recipient of Juilliard's Héctor Zaraspe Prize for choreography, Jacobs is a guest teacher for Maryland Youth Ballet, Washington National Opera, and Columbia Ballet Collaborative, she is also an adjunct instructor of dance at DeSales University. She looks forward to performing for a live audience again this summer, as part of NYC's Open Culture program with Cornfield Dance.

Jordan James *(Composer)*

Jordan James (BM '13, MM '15, French horn), a native of Kansas City, is based in New York City. His French horn repertoire features a wide array of styles in classical, jazz, and contemporary music. He has performed with Sammy Miller and the Congregation, Charlie Rosen's 8-Bit Big Band, and the U.N. Chamber Music Society. James' composition *Trust Me* was premiered at Beyond the Machine in 2016. With more than 10 years of experience as a DJ, James has performed at venues all over the world. His music is heavily influenced by the ambient music of Brian Eno, the rigid forms of Baroque dance music, and the throbbing, energetic music of the Detroit techno scene. James operates a Manhattan-based studio/media company, Aspire Media, founded in this spring, with his colleagues James Oliver and Will Cameron.

Katie Jenkins (*Composer*)

Kate Jenkins is an award-winning Welsh composer based in New York City. She is also an active recording artist and features regularly as vocalist on her own tracks. Her music has been performed across Europe and the U.S., including performances at National Sawdust in Brooklyn, where she held a fellowship, Juilliard, the Curtis Institute of Music, and Wales Millennium Centre. Jenkins is a 2021 artist in residence with the Dordor Gallery in Brooklyn. Jenkins won the 2020 International Piano Composition Competition in Smederevo, Serbia, and was a master class participant on BMI's Composing for Screen master class last fall. Her trumpet sonata, *Radiate*, won the grand prize in the 2020 WCFT International Women's Brass Festival competition. She holds the Gretchaninoff composition award at Juilliard and is a teaching fellow at the Center for Innovation of the Arts, where she coaches composition for film, TV, and media. • *Adrian Weller Scholarship*

Ken Kubota (*Cello*)

Ken Kubota (BM '14, MM '16, cello) has found unprecedented success in a career spanning performance, education, and social media. He is best known for founding the viral video series JHMJams, unique arrangements of pop tunes performed by a rotating cast of top classical and jazz musicians. The series has received more than five million YouTube views and has led to high-profile performances in Google's YouTube Space and the Apollo Theater. He is also a member of the genre-fluid band *Empire Wild*, a recent Concert Artists Guild winner. A passionate educator, Kubota also serves as cello instructor at top preparatory schools, including Peabody Preparatory, and has spoken to students at Juilliard as an authority on entrepreneurship.

Nina Laube (*Composer, Director*)

Bassoonist Nina Laube studies with Judith LeClair at Juilliard, where she is a master's candidate. She completed her bachelor's degree at the Eastman School of Music under the instruction of George Sakakeeny. *Waterworks* is her first original work to be performed. • *Constance Goulandris Scholarship*

Marina Lee (*Composer*)

Marina Lee (Pre-College '19, composition) started her musical journey after falling in love with Stravinsky's *The Rite of Spring*. She writes music that straddles the bridge of diatonicism and post-tonality, her works acknowledging various genres, time periods, and cultures. Lee mainly draws inspiration from folklore, military history and astronomy for all her musical art forms. Pursuing a bachelor's in composition at Juilliard, she studies composition with Melinda Wagner and piano with Jerome Lowenthal. Her work has been performed around the world, including in Paris, Moscow, St. Petersburg, Taipei, Philadelphia, and New York City. Last year, Lee arranged works of Puccini and Fauré for the U.N. Chamber Music Society's 75 Years of Love project celebrating the U.N.'s 75th anniversary. She has been commissioned by the American Guild of Organists to write a solo work to be premiered in June.

About the Artistic and Production Team (continued)

TianYi Li *(Keyboard)*

TianYi Li (MM '20, piano), a native of Shenzhen, China, was born with a rare heart condition and a weak immune system, which made attending school difficult for most of his childhood. Thus the piano became his only friend. After he won several piano competitions in China and had a healthier body in his early teens, he went abroad to study at Professional Children's School in New York City. He then graduated cum laude from New York University Steinhardt, where he studied piano with Eduardus Halim. He won third prize and three special prizes at the 2017 Tbilisi International Piano Competition. He is pursuing his DMA at Juilliard under the guidance of Jerome Lowenthal. TianYi's love for contemporary music led him to participate in AXIOM and New Juilliard Ensemble. He also maintains an active piano studio, teaching secondary piano and sight-reading at Juilliard.

- *Celia Ascher Doctoral Fellows Fund*

Sabby Life *(VR Artist, Designer)*

Sabby Life is an American artist with a background in painting who now paints and performs in virtual reality internationally. She completed the 365DaysOfTB daily challenge—creating new Tilt Brush art every day in 2019—and has inspired others to participate in the YearOfVRArt challenge. She founded and organized the VRArtLive Community, where the focus is on creating virtual reality art content and live performances.

Eleni Loving *(Dancer)*

Dallas native Eleni Loving began her training with the Dallas Black Dance Academy and Booker T. Washington High School for the Performing and Visual Arts. She has supplemented her training by studying with Mejia Ballet International and Geryllyn Del Corso Garner as well as being a scholarship recipient at Dance Theatre of Harlem, Alonzo King LINES Ballet, Juilliard, and Arts Umbrella summer programs. Loving has had the privilege of working with choreographers Ohad Naharin, Banning Bouldin, Jamar Roberts, Bobbi Jene Smith, Robert Garland, Sidra Bell, and others. She was named a 2018 YoungArts finalist in Modern/Contemporary Dance as well as being an NAACP ACT-SO gold medalist in ballet. She will begin her fourth year at Juilliard in the fall.

Manami Mizumoto *(Violin)*

New York native Manami Mizumoto (Pre-College '13; BM '18, violin; MM '20, Historical Performance) began her lifelong relationship with music at age 3. Early exposure to chamber music sparked a love of collaboration, which led to performing contemporary music and working with living composers. These collaborations include a songwriting project co-created with Uhuru Quartet and composer Sato Matsui to benefit women's shelters in New York and a project for the 5 Borough Music Festival, where she recorded Elliot Figg's composition alongside one by Heinrich Biber. Mizumoto passionately explores different historical approaches to music making and how modern audiences relate to music of the past. She is equally at home on the baroque violin, modern violin, and electro-acoustic setups with Ableton Live. At Juilliard, she studied with Catherine Cho and Joel Smirnoff.

Megan Myers (*Dancer*)

Megan Myers (BFA '19, dance) was born in Cincinnati. At age 17, she was an apprentice with Hubbard Street 2; she graduated from Juilliard in 2019. Myers is also an alumnus of the School at Jacob's Pillow. During her senior year at Juilliard, Myers worked with the Pina Bausch Foundation and Silvia Heredia to perform a solo from Bausch's *Vollmond*. She has collaborated on dance films and New York Fashion Week presentations for brands including KES and Morgane Le Fay.

Pablo O'Connell (*Composer, Performer*)

Pablo O'Connell (Pre-College '16; BM '20, oboe) (he/him) is a New York-based multi-instrumentalist, composer, and improviser who is passionate about Andean folk music, Chilean Nueva Canción, John Coltrane, Sun Ra, Bach, American minimalism, Sufjan Stevens, Marvin Gaye, and much more. As a woodwind player, he cites Pharaoh Sanders and John McCowen as major influences. His music often utilizes the oboe and its range of extended techniques. He was trained as a classical musician and is studying historical performance and the European baroque. In May, he released his debut acoustic chamber-folk EP, *Still You Answer*.

Troy Oglivie (*Director*)

Troy Oglivie (BFA '07, dance) (she/her) has collaborated with choreographers Roy Assaf, Sidra Bell, Antonio Brown, Itzik Galili, Shannon Gillen, Margie Gillis, Gallim Dance, Patricia Noworol, Zoe Scofield, and Idan Sharabi; theater company Punchdrunk; and directors Sophie Bortolussi, Susan Misner, Kate Douglas, and Peter Sellars. She has curated, produced, and performed in the solo shows *RESET* (2011), *PRISM* (2017, with producer Ron Black), and *BITE* (2019). Oglivie's choreography has been performed by Bare Opera and as a part of Met Live Arts. She is also involved with KWTMA (Kensington-Windsor Terrace Mutual Aid), working toward ending food insecurity and homelessness. She was named one of *Dance Magazine's* Top 25 to Watch in 2011, and earned her BFA at Juilliard.

Margaret O'Malley (*Viola*)

Margaret O'Malley is in her second year at Juilliard, where she studies under Heidi Castleman and Misha Amory. She has won numerous awards for her performances and has soloed with several orchestras, including the Elmhurst Symphony Orchestra, Oistrakh Symphony Orchestra, and West Suburban Symphony Orchestra. An avid chamber musician, O'Malley has received recognition for her ensemble work from the Discover National Chamber Music Competition, Rembrandt Chamber Musicians, and Barnett Chamber Music Competition. In her free time, she enjoys reading, watching old movies, drawing, and spending quality time with family, friends, and her dog, Rosie.

Nathan Prillaman (*Music Producer, Mix Engineer*)

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

About the Artistic and Production Team (continued)

B. Rafidi *(Manager of Production Activities, Production Stage Manager)*

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

Shelbie Rassler *(Composer)*

Shelbie Rassler is pursuing an MM in composition at Juilliard, studying with John Corigliano. She was composer in residence at the University of Kansas and her compositions/arrangements have been premiered by the Decoda ensemble, U.N. Chamber Music Society, Worcester Chamber Music Society, and Boston Conservatory Orchestra and Wind Ensemble. She has written for instrumentalists such as Yo-Yo Ma and Anthony McGill and vocalists including Thomas Hampson and Angel Blue. Rassler's arrangement of "What the World Needs Now Is Love" was featured during interviews with her on *The Today Show*, *Good Morning America*, *Forbes*, and NPR. She worked with Burt Bacharach as part of CNN's Fourth of July 4th special in 2020. She was mix engineer/music editor for both Stacey Abrams' Rock the Runoff Concert, raising \$1.2 million, and the Broadway performance at the 2021 presidential inauguration.

Matilda Sakamoto *(Director, Choreographer)*

Matilda Sakamoto (BFA '16, dance) is a choreographer, movement director, dancer, and actor based in Brooklyn whose work can be seen on stage and film. A native of Los Angeles, she made her acting debut in Richard Nelson's *The Michaels* at the Public Theater. She has choreographed numerous music videos for artists including Wet and Daisy the Great, and she has presented work at Highways in L.A., Triskelion, Chen Dance Center, Graham, and Judson. She was a 2020 Ann and Weston Hicks Choreographic Fellow at Jacob's Pillow and an Art Omi dance resident.

Alexander Sargent *(Director)*

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

Orsolya Szánthó (*Media and VFS Designer*)

Orsolya Szánthó is a London-based, Hungarian multidisciplinary artist, focusing on performance, visual and interactive design, cinematography, and editing. Her projects investigate spaces between the organic and digital realms, how the two can be brought closer together, and how they impact our corporal awareness and perception. She trained and helmed projects in the UAE, U.S., India, China, and Cuba through collaborations with MIT, Harvard TDM, Seize the Show, Broadway's Best Shows, Juilliard, Movement Research, Imagine Science Film Festival, Teatro Impulso, and the Ludwig Foundation of Cuba.

Isabela Tanashian (*Composer*)

Isabela Tanashian is a New York-based composer, sound artist, and vocalist who is completing her bachelor's in composition at Juilliard, where she studies with Melinda Wagner. Composing with technology is of particular interest to Tanashian, and she has frequently performed her own works in small venues around the city using various electronic software and synthesizers. Her compositions have been read and performed by the Decoda Ensemble, Trio Mythos, and members of the New York Youth Symphony. • *Marvin Hamlisch Scholarship in Composition*

Stephanie Terasaki (*Dancer*)

Stephanie Terasaki (BFA '16, dance) was born and raised in Southern California. She attended the Orange County School of the Arts and received her BFA from Juilliard. She has worked with GroundWorks Dance Theater for its summer and fall seasons and with ZviDance. She dances in New York City for Brian Brooks Dance and MeenMoves.

SiHyun Uhm (*Composer*)

SiHyun Uhm is a composer, pianist, and multimedia producer based in New York and South Korea. She is a composer fellow with Korean Wind Ensemble, American Composers Orchestra, Really Spicy Opera, Nashville Symphony Composer Lab, Universal Artists Festival, Daegu MBC Orchestra, Intimacy of Creativity, and Red Note Workshop, and has received prizes from Pyeong Chang Olympic Celebration, Howard Hanson Orchestral Prize, Louis Lane Prize, Leopold Auer, Future Symphony, New York Composers' Circle, Next Notes, National YoungArts, Golden Key Festival, Avalon, MTNA, and more.

Oliver Xu (*Percussion*)

Oliver Xu is pursuing a Master of Music in percussion at Juilliard, where he studies with Daniel Druckman; he is also a teaching fellow for the Music Advancement Program and a technology assistant at the Center for Innovation in the Arts. A passionate soloist, he was awarded the youth jury prize at the 2018 TROMP International Percussion Competition and was selected as a semifinalist at the 2019 Geneva International Music Competition. He graduated with a Bachelor of Music in percussion performance as a Lois S. Rogers scholar at the Eastman School for Music, where he studied with Michael Burritt. Xu also earned a BS in computer science from the University of Rochester, where he was awarded the Robert L. Wells prize by the Hajim School of Engineering.

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