



## Welcome to Juilliard Dances Repertory 2015!


Dear Patron,

The goal of this program, Juilliard Dances Repertory, is to continue the education of our students by challenging them to take on roles in established dance classics. For dancers, the experience of performing in time-tested roles is vastly different from that of being part of a dance during the creative process. The challenge is to serve the choreographer's original intent, designed in another time and place on another's body, while keeping the movement as alive as when it was first danced.

This year we have taken on the challenge of presenting two masterworks of 20th-century dance—Martha Graham's *Dark Meadow* (1946) and Merce Cunningham's *BIPED* (1999). These two amazing works from our dance history will demand that our dancers be in control of the Graham and Cunningham techniques which they study at Juilliard and will demonstrate a keen understanding of the very different aesthetics promoted by these great artists. It is a thrill to present these seldom-seen major works on the same program. Terese Capucilli, Jennifer Goggans and Jean Freebury are true insiders to these two worlds and have brought their great knowledge to the process. Many thanks to them all!

Although this repertory was selected with our students in mind, I certainly hope that you, our audience, will have a wonderful and entertaining evening.

Enjoy!

  
Lawrence Rhodes  
Artistic Director

# Juilliard DANCE

Lawrence Rhodes, *Artistic Director*

*Presents*

## Juilliard Dances Repertory 2015

Wednesday, March 25, at 8pm

Thursday, March 26, at 8pm

Friday, March 27, at 8pm

Saturday, March 28, at 2pm and 8pm

The Peter Jay Sharp Theater

*Dark Meadow*

Martha Graham/Carlos Chávez

*BIPED*

Merce Cunningham/Gavin Bryars

Aaron Sherber, Conductor

This performance is supported in part by the Muriel Gluck Production Fund.

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.

# Juilliard DANCE

Wednesday, March 25, at 8pm  
Thursday, March 26, at 8pm  
Friday, March 27, at 8pm  
Saturday, March 28, at 2pm and 8pm  
The Peter Jay Sharp Theater

The following changes have been made to the program:

## *Dark Meadow*

(Thursday, Saturday evening)

Joseph Davis and Joshua Guillemot-Rodgers will be sharing a role in *They Who Dance Together*.

## Musicians

(all performances)

Tyler Menzel, flute

Russell Hoffman, oboe

Na Yoon Kim, clarinet

Joseph Lavarias, bassoon

Gregory Cardi, violin I

Erica Tursi, violin II

Molly Goldman, viola

Alexander Cox, cello

## *BIPED*

(Wednesday, Friday, Saturday matinee)

Anson Zwingelberg will be replacing Corey Snide.

Reina Trifunovic will be replacing Tara Langdon.

*Special thanks to Termah Textiles for the re-creation of the unitard fabric for BIPED.*

## *Dark Meadow*

Choreography and costumes by  
Martha Graham

Music by  
Carlos Chávez\*\*

Set by  
Isamu Noguchi

Staged and directed by  
Terese Capucilli

Original lighting by  
Jean Rosenthal

Lighting design by Beverly Emmons (1998) based on the original

Additional coaching and rehearsal, Christine Dakin  
Rehearsal assistant, Elizabeth Auclair

Costume consultant, Karen Young  
Costumes executed by the Juilliard Costume Shop  
Set consultant, Anne Posluszny  
Set restoration by the Juilliard Production Shops

Conductor  
Aaron Sherber

*Premiere: January 23, 1946, Plymouth Theatre, New York City*

The action of *Dark Meadow* is concerned with the adventure of seeking. This dance is the re-enactment of the mysteries that attend that adventure.

Remembrance of the ancestral footsteps—  
Terror of loss—  
Ceaselessness of love—  
Recurring ecstasy of the flowering branch—

It is a world of great symbols, the place of experience, the Dark Meadow of Ate, the meadow of choice, the passage to another area of life.

## Dancers

### *One Who Seeks:*

Tiare Keeno (Wednesday, Friday, Saturday matinee)  
Hope Dougherty (Thursday, Saturday evening)

### *He Who Summons:*

Jeffery Duffy (Wednesday, Friday, Saturday matinee)  
Jesse Obremski (Thursday, Saturday evening)

### *She of the Ground:*

Kellie Drobnick (Wednesday, Friday, Saturday matinee)  
Leslie Williams (Thursday, Saturday evening)

### *They Who Dance Together:*

Angela Falk, Gemma Freitas\*, Zoë McNeil, Amber Pickens, Emily Tate, Evan Fisk, Austin Goodwin, Alex Larson, Riley O'Flynn (Wednesday, Friday, Saturday matinee)

Alexandra Hutt, Caitlin Javech, Amanda Mortimore, Cleo Person, Stephanie Terasaki, Joseph Davis, Sean Howe, Justin Rapaport, Kyle Weiler (Thursday, Saturday evening)

Understudies: Amanda Bouza, Joshua Guillemot-Rodgerson, Malik Williams

\*Gemma Freitas is a Princess Grace Awardee for 2014.

## Musicians

TBD, flute	Gregory Cardi, violin I
Russell Hoffman, oboe	Erica Tursi, violin II
Na Yoon Kim, clarinet	Molly Goldman, viola
Joseph Lavarias, bassoon	Alex Cox, cello

Originally commissioned by the Elizabeth Sprague Coolidge Foundation of the Library of Congress, Washington, D.C.

Reconstruction made possible with the permission of the Martha Graham Center of Contemporary Dance, Inc. All rights reserved.

\*\**La Hija de Cólquide* used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

Special thanks for his assistance to Larry Giacoletti, the Noguchi Museum's Registrar and Collections Manager.

*Dark Meadow* is being documented by Mira Kim, Dance Notation Bureau.

Terese Capucilli would like to extend special thanks to the dancers for their passionate commitment to discovering the essence of this work, to Christine Dakin, Elizabeth Auclair, and Mira Kim for their support, and to Lawrence Rhodes for the opportunity to share the beauty of this work with these dancers.

## Intermission

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*"My necessity is to attempt to reveal the inner landscape, which is the soul of man."*  
—Martha Graham

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## *BIPED*

Choreography by  
Merce Cunningham

Music by  
Gavin Bryars, *Biped*

Projected artwork by  
Shelley Eshkar and Paul Kaiser

Costumes by  
Suzanne Gallo

Lighting by  
Aaron Copp

Staged by  
Jennifer Goggans and Jean Freebury

Design and production consultant, Davison Scandrett  
Music consultant, Jesse Stiles  
Music coaching, John King and Loren Dempster  
Costumes executed by the Juilliard Costume Shop  
Costume consultant, Jennifer Goggans

*BIPED was first performed by the Merce Cunningham Dance Company on April 13, 1999, at Zellerbach Hall, University of California, Berkeley.*

## Musicians

Diomedes Saraza, violin  
Kieran Campbell, cello  
William Bender, guitar  
Alexander Bickard, double bass and keyboard

## Dancers

Diamond Ancion, Jeremy Coachman, Katherine Garcia,  
Victoria Gempel, Ruth Howard, Blake Krapels, Austin Lam,  
Tara Langdon, Devon Lodge, ChaeRy Moon, Shelby Moran,  
Mark Sampson, Whitney Schmanski, Corey Snide,  
Amelia Sturt-Dilley, Solana Temple, and Anthony Tiedeman  
(Wednesday, Friday, Saturday matinee)

Dean Biosca, Daniel Ching, Kara Chan, Brennan Clost,  
Kelsey Connolly, Colin Fuller, Miriam Gittens, Daisy Jacobson,  
Taylor Johnson, Eliza Lanham, Jordan Lefton, Victor Lozano,  
Michael Marquez, Dana Pajarillaga, Melody Rose,  
Matilda Sakamoto, and Reina Trifunovic  
(Thursday, Saturday evening)

Understudies: Conner Bormann, Michelle Lim, and Anson Zwingelberg

*BIPED is performed with the permission and support of the Merce Cunningham Trust.*

*Gavin Bryars, Biped. Used by arrangement with European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Ltd., London, publisher and copyright owner.*

*Reconstruction by the Juilliard School Costume Shop of the BIPED costumes was made possible in part by a generous grant from the Suzanne Gallo Fund. This fund is administered by the Merce Cunningham Trust in memory of Suzanne Gallo and her contribution to the work of Merce Cunningham.*

*Costume over-garments used courtesy of the Free State of Bavaria, Bayerisches Staatsballett, Munich, Germany.*

## Excerpts from *On BIPED*

by Paul Kaiser

In 1997 I had invited Merce Cunningham to collaborate with Shelley Eshkar and me on a virtual dance installation called *Hand-drawn Spaces*. The following year, Merce returned the favor by inviting us to work with him on his new dance, which he had decided to call *BIPED*, a name of special significance to us. "Biped" had been the working title for the alpha and beta releases of Character Studio, the figure animation software we had used to choreograph the virtual dance of *Hand-drawn Spaces*.

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*"The dance gives me the feeling of switching channels on the TV... the action varies from slow formal sections to rapid broken-up sequences where it is difficult to see all the complexity."*  
—Merce Cunningham

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Merce usually gave his collaborators just a phrase or two about his own intentions. For *BIPED*, he had told us that it was "about technology" and would be like "flicking through channels on TV." As his independent collaborators, we understood that we were free to follow up on these little hints or to ignore them altogether.

For the visual décor, Shelley and I built on the projections and virtual choreography we had started exploring with Merce in *Hand-drawn Spaces*. Working with Cunningham's lighting designer, Aaron Copp, we decided to use a huge transparent scrim to cover the entire proscenium stage. Our projections would fill the scrim, behind which the dancers would perform. Next we decided to create roughly 25 minutes of animation. These were to be discontinuous sequences, ranging in length from about 15 seconds to four minutes. Merce agreed to this idea, and added one of his own: that the order of these sequences be determined by chance operations.

Our projections were united with the choreography and music only at Berkeley, where *BIPED* premiered. Merce had created a special effect of his own, with dancers seeming to materialize upstage as they emerged through hidden entrances into the light. One's perception of the dance and of the animation began to intermingle, each becoming a lens that one could hold up to the other. *BIPED* was complete.

For Paul Kaiser's complete essay visit  
<http://openendedgroup.com/writings/onBiped.html>

## Meet the Artists

### Martha Graham

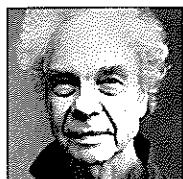
Martha Graham (1894–1991) had a deep and lasting impact on American art and culture. She single-handedly defined contemporary dance as a uniquely American art form, which the nation has in turn shared with the world. Crossing artistic boundaries, she collaborated with and commissioned work from the leading visual artists, musicians, and designers of her day, including sculptor Isamu Noguchi and composers Aaron Copland, Samuel Barber, and Gian Carlo Menotti.



Graham's groundbreaking style grew from her experimentation with the elemental movements of contraction and release. By focusing on the basic activities of the human form, she enlivened the body with raw, electric emotion. The sharp, angular, and direct movements of her technique were a dramatic departure from the predominant style of the time.

Graham influenced generations of choreographers that included Merce Cunningham, Paul Taylor, and Twyla Tharp, altering the scope of dance. Classical ballet dancers Margot Fonteyn, Rudolf Nureyev, and Mikhail Baryshnikov sought her out to broaden their artistry. Artists of all genres were eager to study and work with Graham—she taught actors including Bette Davis, Kirk Douglas, Madonna, Liza Minnelli, Gregory Peck, Tony Randall, Eli Wallach, Anne Jackson, and Joanne Woodward to utilize their bodies as expressive instruments.

During her long and illustrious career, Graham created 181 dance compositions. During the American Bicentennial she was granted the United States' highest civilian honor, the Medal of Freedom. In 1998, *Time* magazine named her the "Dancer of the Century." The first dancer to perform at the White House and to act as a cultural ambassador abroad, she captured the spirit of a nation. "No artist is ahead of his time," she said. "He is his time. It is just that the others are behind the time."



## Merce Cunningham

Merce Cunningham (1919–2009) was a leader of the American avant-garde throughout his 70-year career and is considered one of the most important choreographers of our time. With an artistic career distinguished by constant experimentation and collaboration with groundbreaking artists from every discipline, Cunningham expanded the frontiers of dance and contemporary visual and performing arts. Cunningham's lifelong passion for innovation also made him a pioneer in applying new technologies to the arts.

Born in Centralia, Wash., on April 16, 1919, Cunningham began his professional dance career at 20 with a six-year tenure as a soloist in the Martha Graham Dance Company. In 1944 he presented his first solo show and in 1953 formed the Merce Cunningham Dance Company as a forum to explore his groundbreaking ideas. Together with John Cage, his partner in life and work, Cunningham proposed a number of radical innovations, chief among them that dance and music may occur in the same time and space, but should be created independently of one another. They also made extensive use of chance procedures, abandoning musical forms, narrative, and other conventional elements of dance composition. For Cunningham the subject of his dances was always dance itself.

An active choreographer and mentor to the arts world throughout his life, Cunningham earned some of the highest honors bestowed in the arts, including the National Medal of Arts (1990), the MacArthur Fellowship (1985), Japan's Praemium Imperiale (2005), and the British Laurence Olivier Award (1985). Always forward-thinking, Cunningham established the Merce Cunningham Trust in 2000 and developed the precedent-setting Legacy Plan prior to his death, to ensure the preservation of his artistic legacy.

## Juilliard Dance

Under the artistic direction of Lawrence Rhodes since 2002, Juilliard Dance aims to create true contemporary dancers—trained equally in classical ballet and modern dance. The program was established in 1951 by William Schuman during his tenure as president of The Juilliard School, with the guidance of founding division director Martha Hill. Juilliard was the first major teaching institution to combine equal instruction in both contemporary and ballet techniques. Each year, 24 new dancers are accepted into the four-year B.F.A. program. In addition to the daily ballet and modern technique classes, every dancer participates in classical and contemporary partnering, dance composition, anatomy, acting, dance history, stagecraft, production, music theory, repertory, and elements of performance. Dancers are encouraged to present their own choreographed works in informal concerts and workshop presentations. In addition, each fall every class has the opportunity to work with established choreographers in dance premieres as part of the New Dances performances. Recent commissions include works by Austin McCormick, Loni Landon, Kate Weare, Brian Brooks, Camille Brown, Darrell Grand Moultrie, Takehiro Ueyama, Aszure Barton, Stijn Celis, Alexander Ekman, Larry Keigwin, Susan Marshall, and Luca Veggetti.

Spring performances give dancers the opportunity to perform in established repertory works. Recent repertory performances have included works by Pina Bausch, Merce Cunningham, Nacho Duato, Eliot Feld, William Forsythe, Martha Graham, José Limón, Murray Louis, Mark Morris, Bronislava Nijinska, Paul Taylor, and Twyla Tharp. Juilliard Dance alumni include choreographers and directors Robert Battle, Pina Bausch, Lar Lubovitch, Ohad Naharin, and Paul Taylor. Juilliard dancers are currently dancing in Netherlands Dance Theater 2, Les Grands Ballets Canadiens de Montréal, BJM Danse, L.A. Dance Project, Mark Morris Dance Group, Cedar Lake Contemporary Ballet, Hubbard Street Dance Chicago, San Francisco Ballet, Royal Swedish Ballet, and Batsheva Dance Company, among many others, as well as several Broadway productions. [juilliard.edu/dance](http://juilliard.edu/dance)



## Lawrence Rhodes

Ballet master and master teacher Lawrence Rhodes was appointed artistic director of the Juilliard Dance Division in July 2002. Mr. Rhodes began his career with the Ballet Russe de Monte Carlo, and performed as a principal dancer with the Joffrey Ballet, the Harkness Ballet, and the Pennsylvania Ballet. He was also permanent guest artist at Het Nationale Ballet (Netherlands), while also dancing with Eliot Feld Ballet and with Carla Fracci in Italy. After his first nonperforming role as teacher and chairman of the dance department at N.Y.U., Mr. Rhodes spent a decade as artistic director of Les Grands Ballets Canadiens de Montréal. He received a 2008 *Dance Magazine* award and a 2009 *Dance Teacher Magazine* Lifetime Achievement Award for his work in the industry. Mr. Rhodes is a frequent guest teacher in Europe and has adjudicated for several major international dance competitions.



## Carlos Chávez (composer)

Carlos Chávez (1899–1978) was a renowned composer, conductor, and educator whose distinctive, often highly percussive music synthesized elements of Mexican, Indian, and Spanish-Mexican influence. A prolific writer of music and music criticism, Chávez created an oeuvre that included five ballets, seven symphonies, four concertos, a cantata, an opera, and innumerable pieces for voice, piano, and chamber ensemble. He also wrote two books and more than 200 articles on music. Chávez's investigation of indigenous Indian cultures, native folk elements, and dance forms brought an unprecedented vigor and visibility to 20th-century Mexican music. Works such as the *Sinfonía de Antígona*, *Sinfonía India*, and *La Hija de Cólquide*, used for *Dark Meadow*, were celebrated for their remarkably distinctive and original sound.



## Terese Capucilli (Dark Meadow, staging and direction)

Terese Capucilli, a driving force of the Martha Graham Dance Company from 1979 to 2005, from principal dancer to artistic director and artistic director laureate, is renowned for her performances of Graham's classic roles with a broad dramatic scope ranging from the Virgin Mary to Medea. Since 1990, her collaboration with Buglisi Dance Theatre has continued to bring numerous works to the stage, including the Table of Silence Project at Lincoln Center. She received a 2001 *Dance Magazine* Award, the Presidential Distinguished Alumni Award (Purchase College) and, as a three-time Princess Grace Foundation award recipient, most recently received a Special Projects Grant for her film on Juilliard accompanist Reed Hansen. On the dance faculty at Juilliard since 1999, she also staged Graham's *Appalachian Spring* at the school in 2008.

## Aaron Sherber (Dark Meadow, conductor)

Aaron Sherber has been the music director of the Martha Graham Dance Company since 1998 and has led them in acclaimed performances with orchestras on three continents. Mr. Sherber's work with the Graham Company has been called "a special joy" by *The Village Voice*, and *Dance Magazine* praised the "authority [and] balance" he brings. Mr. Sherber has also prepared new editions and orchestrations of several pieces written for Martha Graham. Other positions and guest appearances include Opera Vivente, Baltimore Opera Company, Baltimore Concert Opera, the Washington Symphony Orchestra, Washington Summer Opera Theatre, Maryland Lyric Opera, Boston Conservatory, the Branford Chamber Orchestra, and the Birmingham Royal Ballet.



## Christine Dakin

(Dark Meadow, additional coaching and rehearsal)

Christine Dakin joined the Martha Graham Dance Company in 1976 and was artistic director with Terese Capucilli during the company's rebirth. She has received a "Bessie," the *Dance Magazine* Award, and Harvard's Radcliffe Institute for Advanced Study Fellowship. She was the writer and director of *La Voz del Cuerpo/The Body Speaks*, an official selection of the New York Independent Film Festival and of the Golden Door International Film Festival (2013). Dakin's work has been supported by the Fulbright Senior Scholar Award, Rockefeller U.S. Mexico Fund for Culture, and the U.S.I.A. She was on the faculty of The Juilliard School for a decade, and was a visiting lecturer at Harvard University, a teacher/choreographer throughout Mexico, and teaches at the Neighborhood Playhouse School of Theatre and the Alvin Ailey School.



## Elizabeth Auclair (Dark Meadow, rehearsal assistant)

Elizabeth Auclair was a principal dancer with the Martha Graham Dance Company, with which she performed for over 16 years, along with numerous other companies, in New York and overseas. She has taught at universities and dance academies both internationally and throughout the U.S., and frequently acts as *regisseur*, setting the Graham ballets for professional companies and college students. She has served as associate director for Graham II, rehearsal director for Pearl Lang Dance Theater, Labyrinth Dance Theater, the Martha Graham Dance Company, and for *Cercando Picasso*, an Italian theatrical production giving an evocative look at the life and work of Picasso, involving Graham dancers. She is thrilled and grateful to have been a part of this deeply moving and significant project at Juilliard.





### Gavin Bryars (composer)

Gavin Bryars, born in 1943, studied philosophy but became a jazz bassist and pioneer of free improvisation with Derek Bailey and Tony Oxley. Early iconic pieces *The Sinking of the Titanic* and *Jesus' Blood Never Failed Me Yet* achieved great popular success. His works include four operas, a large body of chamber music, several concertos, and much vocal music (performed by the Hilliard Ensemble, Trio Mediaeval, Red Byrd, Latvian Radio Choir). He has collaborated widely with visual artists (Juan Muñoz, Bruce McLean), choreographers (William Forsythe, Merce Cunningham, Edouard Lock), theater directors (Robert Wilson, Atom Egoyan), and written music for the films of his wife Anna Tchernakova. Since 1986 he has performed, toured, and recorded with the Gavin Bryars Ensemble. He has made many recordings for ECM, Philips, Naxos, Decca, and his own GB Records. [www.gavinbryars.com](http://www.gavinbryars.com)



### Jennifer Goggans (BIPED, staging)

Jennifer Goggans graduated from SUNY Purchase in 2000 and joined the Merce Cunningham Dance Company that same year. Goggans danced with the company until its planned closure in 2011 and was named assistant to the director of choreography during the company's Legacy Tour. Goggans has been teaching Cunningham Technique since 2005 and has taught master classes and workshops throughout the United States and across Europe. In addition, she has staged various Cunningham works for students and professionals across the globe, including *Winterbranch* for Benjamin Millepied's L.A. Dance Project, *Un Jour ou deux* for the Paris Opera Ballet, and *BIPED* for the Bayerisches Staatsballett of Munich. Goggans is currently working for the Merce Cunningham Trust as a teacher, stager, and studio coordinator.

### Jean Freebury (BIPED, staging)

Jean Freebury is currently on the faculties of The Juilliard School and SUNY Purchase. She danced for the Merce Cunningham Dance Company from 1992–2003 and was an original member of the *BIPED* cast. She has taught Cunningham technique and repertory workshops since 1996. Other staging projects include *Inlets 2* for the American Dance Festival (2010), *MinEVENT* for the University of Michigan (2011), and *Beach Birds* (1991) with Patricia Lent for the University of Texas (2014). She is a 2014 Merce Cunningham Fellow. She reconstructed his *Windows* (1995) for a workshop showing. She is honored to be part of staging *BIPED* for The Juilliard School with Jennifer Goggans.



### Maxine Glorsky (production stage manager)

Maxine Glorsky has stage-managed for the Martha Graham Dance Company, Les Grands Ballets Canadiens, Joyce Trisler Danscompany, Elisa Monte Dance Company, Buglisi/Foreman Dance, Baryshnikov's White Oak Dance Project, Dance Connecticut, Maria Benítez Teatro Flamenco, and Gala Des Étoiles of Montreal, among others. She co-founded Tag Foundation (1971–1981) which produced both Dance Umbrella and the New York Dance Festival. She has been the production stage manager for the Lubovitch Company since 1970, and stage manager for Juilliard Dances Repertory since 1998. With the Lincoln Center Library of the Performing Arts, she created two symposiums: Martha Graham: Steps of a Giant and Alvin Ailey: Tiger, Tiger, Burning Bright. In 2000, she was celebrated at the Joyce Theater with A Party for Max for her commitment to dance and a career that has spanned over 50 years.





# Juilliard DANCE

Lawrence Rhodes, *Artistic Director*  
Risa Steinberg, *Associate Director*  
Katie Friis, *Administrative Director*  
Robert Clotter, *Administrative Associate*  
Hilary Tanabe, *Administrative Assistant*  
Keith Michael, *Production Coordinator*  
Brian C. Grove, *Assistant Production Coordinator*

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Terese Capucilli  
Irene Dowd  
Hilary Easton  
Jeffrey Edwards  
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Jean Freebury  
Charla Genn  
Laura Glenn  
Susan Hamburger  
Ray Hesselink  
Linda Kent  
Jane Kosminsky  
Joe Lanteri  
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Milton Myers  
David Parker  
François Perron  
Alphonse Poulin  
Matthew Powell  
Lawrence Rhodes  
Taryn Russell  
Rachel Straus  
Risa Steinberg  
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## DANCE CLASS ACCOMPANISTS

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Paula Bennett  
Ai Isshiki  
Vladimir Shinov  
Brett Deptula  
Iwona Mazor  
Laura Tishchenko  
Nataliya Frolova  
Andy Monroe  
Toby Twining  
Reed Hansen  
Ron Musicus  
Quentin Tolimieri  
Marina Verriest  
William Wade  
Dorian Wallace  
Sharon Walsh  
Jillian Zack

## ADDITIONAL STAFF

David S. Weiss, M.D., *Orthopedic Consultant*  
Katy Keller, Carol Holyoke, Jessica Lassiter  
*Physical Therapy*

## SPRING DANCES REPERTORY 2015 DANCE PRODUCTION STAFF

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Kyle Grant, *Assistant Lighting Designer*  
Maxine Glorsky, *Stage Manager*  
Ricky Moreno\* and Lindsay Kipnis\*,  
*Assistant Stage Managers*  
Jenny Holub, *Video Documentation*

\* Juilliard Professional Intern Program

## Orchestra Administration

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*Director, Orchestral and  
Ensemble Operations*

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*Orchestra Librarian*

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*Orchestra Management Intern*

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J.B. Barricklo, *Production Manager*  
Bruce Hoover, *Production Manager*  
Phil Gutierrez, *Associate Production Manager*

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Máirion Talán

Assistant Wardrobe  
Supervisor/Stitcher  
Victoria Bek

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Drapers  
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Amanda McDowall

Special Thanks  
Termah Textiles

Wigs & Make-up Shop  
Supervisor  
Sarah Cimino

Wigs & Hair Coordinator  
Troy Beard

Wigs & Make-up Staff  
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Rachael Geier\*

Electrics Shop Supervisor  
Jennifer Linn Wilcox

Assistant Electrics  
Shop Supervisor  
Jason E. Lucas

Master Electrician,  
Peter Jay Sharp Theater  
Andy Knapp

Assistant Master Electrician  
Stephanie Burke\*

Deck Electrician  
Tercio Bretas

Electricians  
Erin Jones\*  
John King\*

Light Board Operator  
Jess Black

Audio Supervisor  
Marc Waithe

Audio Technician  
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Deck Sound  
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Peter Jay Sharp Theater  
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Master Carpenter  
Josh Sturman

Lead Carpenter  
James Varkala

Carpenters  
Primitivo Martinez  
Max Reynolds  
Becca Terpenning

Technical Direction Intern  
Casey Blackbird\*

Scenic Charge Artist  
Jenny Stanjeski

Assistant Scenic Charge Artist  
Liza Handziak

Scenic Artists  
Tina Pfefferkorn\*  
Marie Rosasco\*

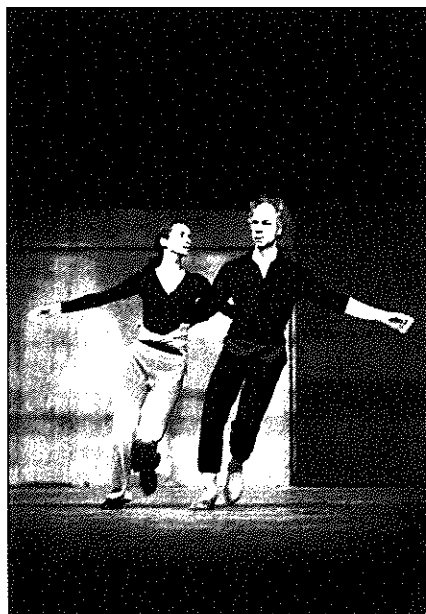
\* Professional Intern Program

MAKE-UP PROVIDED BY  
**MAC**

## Photo Gallery



Martha Graham received the Ninth Annual Capezio Award from former Juilliard President William Schuman on behalf of the Award Committee in 1960.



Juilliard alumna Carolyn Brown and Merce Cunningham in rehearsal for Cunningham's *Second Hand*, c. 1970. Photo by James Klosty



The Juilliard Dance Ensemble performing Martha Graham's *Diversion of Angels*, March 1968. Photo by Milton Oleaga

# Juilliard

9 out of 10 Juilliard students require substantial scholarship assistance to attend.



The Juilliard School is home to over 800 young actors, dancers, and musicians, representing the future of the performing arts. More than 90% of these students receive financial aid in order to study at Juilliard and scholarship support is needed now more than ever.

A fully tax-deductible gift to the Juilliard scholarship fund is a direct investment in the future of the performing arts. By making a scholarship gift, you have the opportunity to affect the lives of these young artists during their studies at Juilliard and beyond.

To learn more about making a gift to the Juilliard scholarship fund, please call (212) 799-5000, ext. 278, or visit [giving.juilliard.edu/scholarship](http://giving.juilliard.edu/scholarship).

New Dances PLUS: Edition 2013, World premier of *Seeds of Endurance* (photo by Rosalie O'Connor)