

Juilliard Dances Repertory 2016



Juilliard

Juilliard Dances Repertory 2016

Wednesday, March 23, at 7:30pm

Thursday, March 24, at 7:30pm

Friday, March 25, at 7:30pm

Saturday, March 26, at 2 and 7:30pm

Peter Jay Sharp Theater

Casting for Jiří Kylián's *Symphony of Psalms*

(Wednesday, Friday, and Saturday evenings)

Kellie Drobnick, Simon Rydén

Matilda Sakamoto, Daniel Ching

Amanda Mortimore, Justin Rapaport

Zoë McNeil, Riley O'Flynn

Tiare Keeno, Joseph Davis

Daisy Jacobson, Brennan Clost

Paige Borowski, Sean Howe

Whitney Schmanski, Austin Reynolds

(Thursday evening and Saturday matinee)

Kellie Drobnick, Simon Rydén

Daisy Jacobson, Colin Fuller

Christina Zuccarello, Joseph Davis

Zoë McNeil, Riley O'Flynn

Melissa Anderson, Mason Manning

Reina Trifunovic, Casey Hess

Madison Hicks, Sean Howe

Hannah Park, Brennan Clost



Welcome to Juilliard Dances Repertory 2016!

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's repertory contains important works by three of the 20th century's best choreographers. The evening will start with Paul Taylor's *Roses*, definitely on the romantic side with several duets that are alternately playful, serious, and tender. I think of it as an idealized world. *Moves* is a ballet that Jerome Robbins created in 1959 for his very own company, Ballets: U.S.A. It turned out to be a ballet in silence, though I understand there was some music written for it that in the end, Mr. Robbins did not approve. It has become famous with good reason as a ballet in silence, because as I'm sure you'll find out, it works beautifully without musical accompaniment. The evening will conclude with Igor Stravinsky's great *Symphony of Psalms*, in a choreographic treatment of Jiří Kylián from 1978. I have always loved this piece, the music as well as the dance, and found it thrilling and spiritually powerful.

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

Above photo and cover photo of Aszure Barton's return to patience, New Dances 2015 by Rosale O'Connor

The Juilliard School
presents

Juilliard Dances Repertory 2016

Wednesday, March 23, at 7:30pm

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Peter Jay Sharp Theater

Roses

Paul Taylor/Richard Wagner and Heinrich Baermann

Intermission

Moves

Jerome Robbins

Intermission

Symphony of Psalms

Jiří Kylián/Igor Stravinsky

The Juilliard Orchestra

George Manahan, Conductor

and

Venture(NY) chorus

Kent Tritle, Director

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

The performances of Jiří Kylián's *Symphony of Psalms* are made possible with generous support from The Gladys Krieble Delmas Foundation.

The many generous scholarship donors who support Juilliard artists are gratefully acknowledged in the student biographies.

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Braille

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.

Roses

Premiere: April 10, 1985, Paul Taylor Dance Company, New York City

Music: Richard Wagner (*Siegfried Idyll*) and Heinrich Baermann
(Adagio for Clarinet and Strings)

Choreography: Paul Taylor

Choreography reconstructed for this production by: Linda Kent

Costumes: William Ivey Long

Lighting: Jennifer Tipton, re-created by Clifton Taylor

The Juilliard Orchestra

Conductor: George Manahan

Clarinet soloist: Shen Liu

Dancers

(Wednesday and Friday evenings, and Saturday matinee)

Mikaela Kelly, Joshua Guillemot-Rodgers

Katherine Garcia, Kyle Weiler

Stephanie Terasaki, Alex Larson

Miriam Gittens, Jack Ironstone

Taylor LaBruzzo, Malik Williams

Eliza Lanham, Thomas Woodman

(Thursday and Saturday evenings)

Cleo Person, Jesse Obremski

Alysia Johnson, Evan Fisk

Angela Falk, Nathan Carter

Michelle Villanueva Lim, Alexander Andison

Alexandra Eliot, Conner Bormann

Stephanie Stricker, Anson Zwingelberg

*Original production made possible by a contribution from the Jerome Robbins
Foundation in memory of Edwin Denby. Additional support provided by the
National Endowment for the Arts and Friends of the Paul Taylor Dance Company.*

Moves

Premiere: July 3, 1959, Ballets: U.S.A., Spoleto, Italy

Choreography: Jerome Robbins

Original lighting design by: Jennifer Tipton

Lighting re-created by: Perry Silvey

Staged by: Kathleen Tracey

Rehearsal assistant: Jeff Edwards

Entrances: Pas de Deux

(Wednesday and Friday evenings, and Saturday matinee)

Katerina Eng, Peter Farrow and Diamond Ancion, Victoria Grempel, Caitlin Javech,
Dana Pajarillaga; Victor Lozano, Eoin Robinson, Mark Sampson, My'Kal Stromile

(Thursday and Saturday evenings)

Hope Dougherty, Benjamin Simoens and Diamond Ancion,
Dana Pajarillaga, Melody Rose, Cassidy Spaedt; Lorrin Brubaker,
Peter Farrow, Matthew Gilmore, Victor Lozano

Dance for Men

(Wednesday and Friday evenings, and Saturday matinee)

Dean Biosca, Victor Lozano, Eoin Robinson, Mark Sampson, My'Kal Stromile

(Thursday and Saturday evenings)

Lorrin Brubaker, Peter Farrow, Matthew Gilmore, Victor Lozano, Alex Soulliere

Dance for Women

(Wednesday and Friday evenings, and Saturday matinee)

Diamond Ancion, Katerina Eng, Victoria Grempel, Cassidy Spaedt

(Thursday and Saturday evenings)

Diamond Ancion, Hope Dougherty, Caitlin Javech, Dana Pajarillaga

Pas de Deux

(Wednesday and Friday evenings, and Saturday matinee)

Diamond Ancion, Victoria Grempel, Caitlin Javech, Dana Pajarillaga, Cassidy Spaedt;
Dean Biosca, Peter Farrow, Victor Lozano, Eoin Robinson, Mark Sampson,
My'Kal Stromile

(Thursday and Saturday evenings)

Diamond Ancion, Caitlin Javech, Dana Pajarillaga, Melody Rose,
Cassidy Spaedt; Lorrin Brubaker, Peter Farrow, Matthew Gilmore,
Victor Lozano, Benjamin Simoens, Alex Soulliere

Finale

Entire Cast

Performed by permission of The Robbins Rights Trust.

Symphony of Psalms

Premiere: November, 24, 1978, Nederlands Dans Theater, Circustheater,
The Hague, Netherlands

Dance production and choreography: Jiří Kylián

Music: Igor Stravinsky (*Symphony of Psalms* and *À la gloire de Dieu*)

Costumes: Joop Stokvis

Décor: William Katz

Original lighting: Jiří Kylián (concept), Joop Caboort (realization)

Lighting redesign: Kees Tjebbes (Royal Swedish Ballet, Stockholm, 2004)

Technical adaptation: Kees Tjebbes (lighting and décor)

Staged by: Patrick Delcroix

Rehearsal assistant: Francisco Martinez

The Juilliard Orchestra

Conductor: George Manahan

Venture(NY) chorus

Director: Kent Tittle

Please see program insert for casting.

*Igor Stravinsky's Symphony of Psalms is used by arrangement with Boosey and
Hawkes, Inc., publisher and copyright owner.*

Scenery and costumes by arrangement with Boston Ballet.

*Special thanks to Benjamin Philips of Boston Ballet, Carmen Thomas of Kylián
Productions, and to Jiří Kylián, Joop Stokvis, and Bill Katz for their generosity in
helping us bring this work to Juilliard.*

*Thank you to our colleagues in the Music Division for their collaboration on this
special project.*

About *Symphony of Psalms*

by Christian Harvey

Praise Ye the Lord
Praise Him with the sound of trumpets
Praise Him with the psaltery and harp
Praise Him with the timbrel
And the dance

But why?

Stravinsky's work was never intended to be danced, it is a strong and important musical statement in which one of the main injunctions, to praise in dance, was not fulfilled. So, this choreography was made to merely complete the original concept of the text—to praise the Lord with dance. But what is it that must be praised with this physical prayer? It is more a lament for an imperfect and disunited world in which the suffering and uncertainty of each individual are in ironic dialogue with Stravinsky's religious score. The dance is structured like one constantly moving, restless body. No dancer makes an entrance, nor exits from the stage until the darkening end of their last slow parting. The dance pulls them often into the ground in sadness and failures. But they rise, and their lines regroup and form again with geometric austerity. Yet, on this stage of life, there is tenderness and hope too, the rigid patterns momentarily broken by individual loves and desires, all so humanly vulnerable and transient. It is to the treasuring of humanity and care that this dance gives praise.

Kylián has devised a choreography which totally respects the rectangular shape of conventional stages. It is his symbolic gesture, accepting the limitations which life too, imposes on us. But these borders do not necessarily represent a negative reality. They often stimulate our creativity to find freedom and fantasy within the space we were assigned to. This austere and angular concept of the choreography is echoed in the shapes and patterns of the hanging carpets which form the background of this labyrinthine world. [The carpets in the original production] were found in the flea markets of Holland and given renewed life as an essential part of a production which is, at heart, a celebration of the human spirit over worldly materialism.

Meet the Choreographers



Paul Taylor

Since becoming a professional dancer and pioneering choreographer in 1954, Paul Taylor continues to shape this country's homegrown art of modern dance. A virtuoso performer with Martha Graham's company in the 1950s, he uniquely bridges the legendary founders of modern dance in the U.S.—Isadora Duncan, Ruth St. Denis, Ted Shawn, Doris Humphrey, and Ms. Graham—and dance makers of the 21st century. Through his initiative, Paul Taylor's American Modern Dance, seen at Lincoln Center's Koch Theater, presents great modern dances of the past, outstanding works by today's leading choreographers, and dances Mr. Taylor commissions from the next generation of choreographers, alongside his own growing repertoire for the Paul Taylor Dance Company, thereby helping ensure the future of the art form. Recurring themes in his own dances, now numbering 143, include life and death, the natural world and man's place within it, love and sexuality in all gender combinations, and iconic moments in American history. Mr. Taylor's dances are performed by the Paul Taylor Dance Company, the six-member Paul Taylor 2 Dance Company (begun in 1993), and companies throughout the world including the Royal Danish Ballet, Rambert Dance Company, American Ballet Theatre, San Francisco Ballet, Miami City Ballet, and Alvin Ailey American Dance Theater. At age 85, he remains one of the most sought-after choreographers working today. Mr. Taylor has received the Kennedy Center Honors, an Emmy Award, a MacArthur "Genius Award," and France's Légion d'Honneur.

Connor Bormann and Alexandra Eliot (center) in rehearsal for Taylor's *Roses* with faculty stager Linda Kent.
Photo: Rosalie O'Connor



Jerome Robbins

Jerome Robbins is world renowned for his work as a choreographer of ballets as well as his work as a director and choreographer in theater, movies, and television. His Broadway shows include *On the Town*, *Billion Dollar Baby*, *High Button Shoes*, *West Side Story*, *The King and I*, *Gypsy*, *Peter Pan*, *Miss Liberty*, *Call Me Madam*, and *Fiddler on the Roof*. His last Broadway production, in 1989, *Jerome Robbins' Broadway*, won six Tony Awards including best musical and best director. Among the more than 60 ballets he created are *Fancy Free*, *Afternoon of a Faun*, *The Concert*, *Dances at a Gathering*, *In the Night*, *In G Major*, *Other Dances*, *Glass Pieces*, and *Ives, Songs*, which are in the repertoires of New York City Ballet and other major dance companies around the world. His last ballets include *A Suite of Dances* created for Mikhail Baryshnikov (1994), *2 & 3 Part Inventions* (1994), *West Side Story Suite* (1995), and *Brandenburg* (1996). In addition to two Academy Awards for the film *West Side Story*, Mr. Robbins has received four Tony Awards, five Donaldson Awards, an Emmy Award, the Screen Directors Guild Award, and the New York Drama Critics Circle Award. He was a 1981 Kennedy Center Honors recipient and was awarded the French Chevalier dans l'Ordre National de la Légion d'Honneur. Mr. Robbins died in 1998.



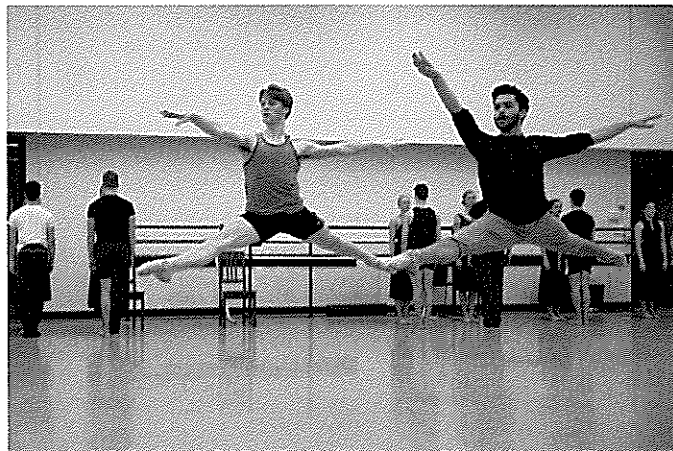
From left are: Victor Lozano, Peter Farrow, My'Kal Stromile, and Dean Biosca in rehearsal for Robbins's *Moves*.
Photo: Rosalie O'Connor



Jiří Kylián

Jiří Kylián was born in the Czech Republic and started his dance career at age 9 at the School of the National Ballet in Prague. He later studied at London's Royal Ballet School before joining the Stuttgart Ballet led by John Cranko. In 1975 he became artistic director of the Nederlands Dans Theater (N.D.T.) in The Hague. In 1978 he founded Nederlands Dans Theater 2, which was meant to function as a breeding ground for young talent, and initiated Nederlands Dans Theater 3 in 1991 as a company for older dancers. This three-dimensional structure was unique in the world of dance. Following an extraordinary record of service, with an oeuvre of almost 100 ballets, Mr. Kylián handed over the artistic leadership of N.D.T. in 1999, and remained associated with the company as house choreographer through 2009. In the last 10 years, he has directed three dance films, *Car-Men* (2006), *Between Entrance & Exit* (2013), and *Schwarzfahrer* (2014). In the course of his career, Mr. Kylián has received many international awards including: the Netherlands's Officer of the Orange Order, an honorary doctorate from Juilliard (1997), three Nijinsky Awards, the Benoit de la Dance in Moscow and Berlin, the honorary medal from the President of the Czech Republic, France's Commander of the Légion d'Honneur, and the Medal of the Order of the House of Orange given to him by the Netherlands Queen Beatrix. In 2011 he received the Lifetime Achievement Award in the field of dance and theater from the Czech Ministry of Culture.

Justin Rapaport
and Joseph Davis
in rehearsal for
Kylián's *Symphony of Psalms*.
Photo: Rosalie O'Connor



Juilliard Dance

Under the artistic direction of Lawrence Rhodes since 2002, Juilliard Dance aims to create true contemporary dancers who are trained equally in classical ballet and modern dance. Established in 1951 by William Schuman during his tenure as president of the school, with the guidance of founding division director Martha Hill, Juilliard became 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 BFA 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 performing. Dancers are encouraged to present their own choreographed works in informal concerts and workshop presentations throughout the year. In addition, each fall, every class has the opportunity to work with established choreographers in premiere dances as part of the New Dances performances. Recent commissions include works by Kyle Abraham, Aszure Barton, Zvi Gotheiner, Helen Simoneau, Larry Keigwin, Kate Weare, and Brian Brooks. Spring performances give dancers the opportunity to perform in established works from repertory. Recent repertory performances included works by Pina Bausch, Merce Cunningham, Nacho Duato, William Forsythe, Martha Graham, José Limón, Bronislava Nijinska, Mark Morris, and Twyla Tharp.

Juilliard Dance alumni include, among many others, choreographers and directors Robert Battle, Pina Bausch, Lar Lubovitch, Ohad Naharin, and Paul Taylor. Juilliard dancers are currently dancing in companies including the Aspen/Santa Fe Ballet, Nederlands Dans Theater, Nederlands Dans Theater 2, Les Grands Ballets Canadiens de Montréal, L.A. Dance Project, Lyon Opera Ballet, Mark Morris Dance Group, Hubbard Street Dance Chicago, San Francisco Ballet, and Batsheva Dance Company, as well as in several Broadway productions.

The Juilliard Dance Division is the proud recipient of the 2015 Capezio Award, and is the first educational institution to receive the honor. (juilliard.edu/dance)

Meet the Artists



Lawrence Rhodes (Artistic Director, Dance Division)

Ballet master and master teacher Lawrence Rhodes was appointed artistic director of the Juilliard Dance Division in 2002. He began his career with the Ballet Russe de Monte Carlo, and performed as a principal dancer with the Joffrey Ballet, Harkness Ballet, and Pennsylvania Ballet. He was also permanent guest artist at Het Nationale Ballet while also dancing with the Eliot Feld Ballet and in Italy with Carla Fracci. After his first non-performing role as teacher and chairman of the dance department at New York University, 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 outstanding work in the industry. Mr. Rhodes is a frequent guest teacher in Europe and has adjudicated for several major international dance competitions.



Linda Kent (Roses, staging and direction)

Linda Kent earned her bachelor's degree from Juilliard in 1968 and immediately joined the Alvin Ailey American Dance Theater with which she toured internationally as principal dancer, through 1974. In 1975 she joined the Paul Taylor Dance Company and performed with them through 1989. Since 1977, Ms. Kent has restaged Mr. Taylor's works for ballet and modern dance companies around the world. She has also restaged works by Alvin Ailey and David Parsons. Ms. Kent has taught at the Taylor School since its inception in 1983 and has given master classes and workshops throughout the U.S. and Europe. From 2001 through 2013, she was director of dance at Perry-Mansfield Performing Arts School and Camp in Steamboat Springs, Colo. She joined the dance faculty at Juilliard in 1984 and has taught and choreographed for the school's summer dance program, which she helped found in 1995.

Kathleen Tracey (Moves, staging and direction)

Kathleen Tracey is a native of Pueblo, Colo., and began her dance training at age 6. She attended the School of American Ballet in New York and joined the New York City Ballet in 1987 as a member of the corps de ballet, and was promoted to soloist in 1993. While a member of the company, she danced solo and principal roles in ballets by George Balanchine, Jerome Robbins, and Peter Martins, among others, until her retirement from City Ballet in 2002. Ms. Tracey appeared on television in the PBS series *Dance in America*, and in movie theaters in the HD film of Balanchine's *The Nutcracker*. As a répétiteur, she has staged works by Balanchine, Martins, and Christopher Wheeldon in Europe, Australia, and the U.S., and currently works as a ballet master for New York City Ballet with appointments to the Jerome Robbins Trust and the George Balanchine Trust.

Jeff Edwards (Moves, rehearsal assistant)

Jeff Edwards became a full-time Juilliard faculty member last fall after being a part-time faculty member for three years. He was a leading dancer with the New York City Ballet, Zurich Ballet, and Lyon Opera Ballet. After retiring from the stage, he attended Brown University and graduated Phi Beta Kappa, magna cum laude with an honors degree in modern culture and media, then spent a year in Washington as a Kennedy Center fellow. He is the former associate artistic director of Morphoses/The Wheeldon Company and Washington Ballet, and was resident choreographer of the Broadway production of *Billy Elliot*. He has staged works by Jerome Robbins and George Balanchine and has taught at the San Francisco Ballet, American Ballet Theatre, Cedar Lake Contemporary Ballet, London's Royal Ballet School, and Ballett Frankfurt.





Patrick Delcroix (*Symphony of Psalms*, staging and direction)

Patrick Delcroix studied at the Centre International de Danse Rosella Hightower in Cannes and the Ecole de Danse Colette Soriano in Orthez, France. He danced professionally with Munich's Iwanson Dance Company, Scapino Ballet in Amsterdam, and the Nederlands Dans Theater (N.D.T.). During his 17 years at N.D.T. he worked extensively with many celebrated choreographers, including William Forsythe, Mats Ek, Ohad Naharin, Edouard Lock, Nacho Duato, and Jiří Kylián (with whom he created over 16 ballets). To date, Mr. Delcroix has created and restaged over 50 works around the world at N.D.T., Ballet du Capitole, Basel Ballet, Cape Town City Ballet, Vienna State Opera Ballet, Royal Danish Ballet, Les Ballet Jazz de Montréal, Prague Chamber Ballet, and the Croatian National Theatre. He is also employed by Kylian Productions to restage the repertoire of Mr. Kylián, and has done so for numerous leading dance companies worldwide. In 2001 he was named Chevalier dans l'Ordre des Arts et des Lettres by the French Government.



Francisco Martínez (*Symphony of Psalms*, rehearsal assistant)

Francisco Martínez was a dancer with Spain's Compañía Nacional de Danza and Belgium's Ballet Royal de Wallonie. He obtained his Ballet Degree from the Royal Conservatory of Dance in Madrid and also graduated from the Dance Education Laboratory at the 92nd Street Y in New York City. He has been a member of the faculty at Sarah Lawrence College, Boston Ballet, San Francisco Ballet School, Marymount Manhattan College, and the Ailey School. In 2009 he began working at Juilliard, becoming a full-time faculty member two years later. Mr. Martínez was a rehearsal director for New York's Ballet Hispanico from 1996 to 2000, and has been a guest teacher for companies including Les Grands Ballets Canadiens de Montréal, Ballet Jazz de Montréal, Alvin Ailey American Dance Theater, Compañía Nacional de Danza, Ballet British Columbia, Cedar Lake Contemporary Ballet, and Hubbard Street Dance Chicago.

George Manahan (*Roses* and *Symphony of Psalms*, conductor)

As music director of both the American Composers Orchestra and the Portland Opera, George Manahan's career embraces everything from opera to concert, and the traditional to the contemporary. He is the 2012 winner of the Ditson Conductor's Award for his support of American Music, following previous winners including James Levine and Leonard Bernstein. He served as music director of the New York City Opera for 14 seasons, and his guest appearances include performances with the Orchestra of St. Luke's, Jerusalem Symphony Orchestra, Atlanta Symphony, San Francisco Symphony, New Jersey Symphony, and the Hollywood Bowl Orchestra. He is a regular guest with the Music Academy of the West and Aspen Music Festival, and has appeared with the San Francisco Opera, Philadelphia Opera, Seattle Opera, Lyric Opera of Chicago, Santa Fe Opera, Opera Theatre of Saint Louis, Paris Opera, Bologna's Teatro Comunale, and the Bergen and Casals Festivals.



Kent Tritle (*Symphony of Psalms*, choral director)

Kent Tritle is one of America's leading choral conductors. He is director of cathedral music and organist at the Cathedral of St. John the Divine in New York City; music director of the 200 member volunteer chorus, the Oratorio Society of New York; music director of Musica Sacra, New York's longest continuously performing professional chorus; and chorus director of Venture(NY) chorus. In addition, Mr. Tritle is a Juilliard graduate with a BM and MM in organ and an MM in choral conducting. He became a member of the Juilliard faculty in 2002, and is also director of choral activities at the Manhattan School of Music. An acclaimed organ virtuoso, he is also the organist of the New York Philharmonic and chair of the Organ Department at the Manhattan School of Music.



- *Presser Foundation Scholarship*
- *Elsie and Walter W. Naumburg Scholarship*
- *Bidú Sayão Scholarship*

Shen Liu (*Roses*, clarinet soloist)

Clarinetist Shen Liu is completing his bachelor's degree at Juilliard studying with Charles Neidich. Originally from Shanghai, he moved to California when he was 13 to attend the Idyllwild Arts Academy. During his time at Idyllwild, he studied with Yehuda Gilad from the Colburn School and was a prize winner in the Los Angeles Spotlight Music Awards. He has performed in David Geffen Hall and Alice Tully Hall with the Juilliard Orchestra, Juilliard Opera, and AXIOM Ensemble, and last year appeared with the New Juilliard Ensemble during the 2015 Focus! Festival. He was recently invited as a young artist to the 2015 Chongqing International Clarinet Festival.



Maxine Glorsky (Stage Manager)

Maxine Glorsky has been a stage manager 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, and María Benítez Teatro Flamenco, among others. She was the co-founder of Tag Foundation (1971–81) which produced the Dance Umbrella and the New York Dance Festival. She is currently the production stage manager for the Lar Lubovitch Dance Company and has been stage manager for Juilliard Dances Repertory since 1998. Ms Glorsky has created symposiums with the Library for the Performing Arts at Lincoln Center on Martha Graham and Alvin Ailey. Her commitment to dance, including a career that has spanned over 50 years, was celebrated at New York's Joyce Theater in 2000.

Juilliard Dance

Lawrence Rhodes, *Artistic Director*
 Risa Steinberg, *Associate Director*
 Katie Friis, *Administrative Director*
 Sandra Velasquez, *Dance Division Coordinator*
 Hilary Tanabe, *Administrative Associate*
 Keith Michael, *Production Coordinator*
 Renata Almeida, *Assistant Production Coordinator*

Dance Faculty

Jerome Begin	Laura Glenn
Janis Brenner	Susan Hamburger
Thomas Cabaniss	Ray Hesselink
Terese Capucilli	K.J. Holmes
Irene Dowd	Linda Kent
Hilary Easton	Jane Kosminsky
Jeffrey Edwards	Joe Lanteri
Richard Feldman	Badiene Magaziner
Jean Freebury	Yvonne Marceau
Charla Genn	Francisco Martínez
Espen Giljane	Milton Myers

Rosalind Newman
 François Perron
 Lawrence Rhodes
 Taryn Kaschock Russell
 Risa Steinberg
 Rachel Straus
 Alexandra Wells
 Bill Young
And Guests

Supplemental Training

Gibby and Patti Cohen	Ellie Kusner
Eric Franklin	

Molly Phelps

Dance Class Accompanists

Jerome Begin	Iwona Mazon
Paula Jeanine Bennett	Andy Monroe
Nataliya Frolova	Ron Musicus
Reed Hansen	Peter Saleh
Daniel Hyde	Vladimir Shinov
Ai Isshiki	Laura Tishchenko

Quentin Tolimieri
 Toby Twining
 Marina Verriest
 William Wade
 Sharon Walsh
 Jillian Zack

Additional Staff

David S. Weiss, M.D., <i>Orthopedic Consultant</i>	Katy Keller, Carol Holyoke, and Jessica Lassiter, <i>Physical Therapy</i>
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Spring Dances Repertory 2016 Dance Production Staff

Clifton Taylor, <i>Lighting Supervisor</i>	Steph Marron* and Ricky Moreno, <i>Assistant Stage Managers</i>
Yuki Nakase, <i>Assistant Lighting Supervisor</i>	Adrienne Perry and Alana Roecker,* <i>Assistant Costume Designers</i>
Maxine Glorsky, <i>Stage Manager</i>	

Jenny Holub,
Video Documentation

* *Professional Intern Program*

The Juilliard Orchestra

Alan Gilbert, *Director of Conducting and Orchestral Studies, William Schuman Chair in Musical Studies*
George Manahan, *Guest Conductor*

Paul Taylor's *Roses*

Violin	Cello	Clarinet
Lifan Zhu, <i>concertmaster</i>	Nathan Chan, <i>principal</i>	Shen Liu, <i>principal</i>
Max Tan, <i>principal second</i>	Yu Yu Liu	Zachary Hann
Yutsuki Beppu	Maria Shim	Bassoon
Seo Hee Min	Double Bass	Pinghua Ren
Doori Na	Hayden Joyce, <i>principal</i>	French Horn
Sophia Stoyanovich	Jack McGuire	Todd-Michael Leighton, <i>principal</i>
Angela Wee	Flute	Kevin Grasel
Viola	Katherine Lee Althen	Trumpet
Emily Liu, <i>principal</i>	Oboe	Brandon Bergeron
Bella Markham	Timothy Daniels	
Linda Numagami		

Jiří Kylián's *Symphony of Psalms*

Cello	English Horn	Trombone
Madeleine Tucker, <i>principal</i>	Timothy Daniels	Brian Wendel, <i>principal</i>
Mari Coetzee	Bassoon	Robert Blumstein
Benjamin Fryxell	Pinghua Ren, <i>principal</i>	Bass Trombone
Jan Fuller	Joseph Lavaras	Aaron Albert
Yifei Li	Soo Yeon Lee	Tuba
Panyaphat Wongwechwiwat	Contrabassoon	David Freeman
Double Bass	Jorge Pacheco	Timpani
William McPeters, <i>principal</i>	French Horn	Hanna Kim
Timothy Chen	Nathaniel Silberschlag, <i>principal</i>	Percussion
Janice Gho	Kaci Cummings	Joshua Vonderheide
Sebastian Zinca	Kevin Grasel	Harp
Piccolo	Todd-Michael Leighton	Katy Wong
Stephanie Kwak	Emily Schaefer	Piano
Flute	Piccolo Trumpet	Kathryn Felt
Hae Jee Ashley Cho, <i>principal</i>	Anthony Limoncelli	Adam Rothenberg
Katherine Lee Althen	Trumpet	
Stephanie Kwak	Kevin Quill, <i>principal</i>	
Ji Weon Ryu	Brandon Bergeron	
Olivia Staton	Benedetto Salvia	
Oboe	Balazs Szaloky	
Hugo Lee, <i>principal</i>		
Rachel Ahn		
Lucian Avalon		
Victoria Chung		

Juilliard Orchestra

Juilliard's largest and most visible performing ensemble, the Juilliard Orchestra is known for delivering polished and passionate performances of works spanning the repertoire. Comprised of over 350 students in the bachelor's and master's degree programs, the orchestra appears throughout the 2015–16 season in concerts on the stages of Alice Tully Hall, David Geffen Hall, Carnegie Hall, Juilliard's Peter Jay Sharp Theater, and the Harris Theater in Chicago. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera and dance productions, as well as presenting a concert of world premieres by Juilliard student composers. Under the musical leadership of Alan Gilbert, the director of conducting and orchestral studies, the Juilliard Orchestra welcomes an impressive roster of world-renowned conductors this season, including Pablo Heras-Casado, Fabio Luisi, Nicholas McGegan, Jeffrey Milarsky, Gianandrea Noseda, Itzhak Perlman, Matthias Pintscher, and Case Scaglione. The Juilliard Orchestra has toured across the U.S. and throughout Europe, South America, and Asia, where it was the first Western conservatory ensemble allowed to visit and perform following the opening of the People's Republic of China in 1987, returning two decades later, in 2008. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, the Juilliard Wind Orchestra, and the new-music ensembles AXIOM and New Juilliard Ensemble.

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The mission of Venture(NY) chorus, founded and led by conductor Kent Tittle, is to provide outstanding opportunities for young professional singers through the choral idiom. These singers, either fresh out of school or new to New York, and occasionally combined with excellent avocational choral singers, garner experience through coaching by Tittle, an established chorus master, while extending their association and connection with the greater New York classical music scene.

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* Professional Intern Program

Behind the Velvet Curtain: Juilliard Dances Repertory

By Sarah Adriance

Reprinted from *The Juilliard Journal*, March 2016.

There are numerous things that Dance Division artistic director Lawrence Rhodes must consider when selecting repertory for Juilliard's dancers. Do the dances offer appropriate technical and artistic challenges? Are they masterworks that New York audiences will be excited to see? How will the dances relate to each other from the audience point of view? Do the production costs fit into the budget? The path from idea to stage is rarely direct and can take years of research, planning and, in some cases, international diplomacy.

Unlike performing a work of Beethoven, Brahms, or Shakespeare, producing 20th- or 21st-century dance means attempting to produce the dance exactly as it was originally seen—including the lighting, stage sets, costumes, and the intention of the choreographer. Since Juilliard does not keep dances in repertoire, it is most cost-effective to rent another production's costumes and sets. But before a piece of repertoire can be settled upon, the logistics must be investigated. Is someone available to teach the work to Juilliard dancers? Does a production exist? What shape is it in? Is it available? The Dance Division's production manager, Keith Michael, is charged with getting these answers. On more than one occasion, a rental has been secured only to discover the costumes are moth-eaten or rotten. Choreographers, or their estates, have certain approved stagings for their work, many living far from New York. Other choreographers wish their work to be performed by major companies and need a bit of convincing to grant work to Juilliard students and within Juilliard's budget.

Symphony of Psalms

In putting together the repertory selections for this year's Juilliard Dances Repertory concerts (March 23–26), Rhodes started with his dream of producing Jiri Kylián's *Symphony of Psalms* (1978). It was long the signature work for Nederlands Dans Theater (N.D.T.), and Rhodes first saw it at as part of N.D.T.'s American debut at City Center in 1979, a performance that, he's said, brought him to tears. It's an enormous dance—16 dancers on stage, a huge orchestral score with chorus, demanding choreography, and the back wall draped in heavy carpets. In the years since, Rhodes often joked to Kylián, "I have to produce this before I die." Rhodes's first attempt was while he was director of Les Grands Ballets Canadiens de Montréal (1990–99) but, after at last securing it for the company, he left the directorship to return to New York before the season started. And while Rhodes has no plans to depart this world anytime soon, he has been working to get this piece produced at Juilliard for the

better part of a decade. Securing the rights to the dance was not the stumbling block; finding a suitable production to rent was. After years of heavy use, N.D.T.'s costumes were in poor condition. The set for a production in Norway was designed for a stage much larger than Juilliard's. Costumes for a production in Lyon, France, had been stored in an asbestos-laden warehouse. The production at Les Grands that Rhodes had commissioned was being kept close to home for possible future performances. But in 2013, when Boston Ballet announced performances of an evening of Kylián dances—including *Psalms*—Rhodes sensed his luck was about to change. He went to Boston to see the production and talk with the company's directors. With the availability of French dancer and long-time N.D.T. company member Patrick Delcroix to come to New York and stage the work, and the production rental at last secured, Rhodes could finally build a concert around his dream program-closer.

Moves

Rhodes first saw Jerome Robbins's (1919–1998) *Moves* at an open dress rehearsal of Robbins's company Ballets: USA in 1959. Though it was created before the experimentation of the late 1960s, the dance is not set to music. Rhodes was in awe of the intrinsic musical values and demand for the dancers to be aware of themselves and each other in an unusually deep way. From the very beginning of their training, dancers are taught to minimize the sounds they make, to land jumps as quietly as possible, and any additional sound is covered by the accompanying music.

In *Moves*, the dancers' sounds are exposed and serve as the accompaniment, which can at first be unnerving for both the dancers and the audience. Ballet faculty member Jeffrey Edwards danced the piece as a member of New York City Ballet while Robbins was still involved in rehearsals. Of his experience dancing *Moves*, Edwards says that the more in tune the dancers are with each other, the more the dance creates a sense of community and the more the audience is captivated. For Juilliard dancers, who rarely perform work on pointe, Edwards says their training will help with the sense of weight, intention, and community but the challenge for Juilliard's dancers will be to learn to measure their eagerness and to stay in the moment for dramatic impact.

Roses

In selecting *Roses* by Paul Taylor (BS '53, dance) for the spring program, Rhodes was looking for an inviting curtain-raiser. *Psalms* is too emotionally heavy to open an evening, and he didn't want to begin with the silence of *Moves*. Taylor created *Roses* in 1985; he'd been inspired by the 1984 Olympics and wanted to make a dance that would exalt the dancers as the athletes had been. At once lyrical

The path from idea to stage is rarely direct and can take years of research, planning and, in some cases, international diplomacy.

Symphony of Psalms was long the signature work for Nederlands Dans Theater (N.D.T.), and Rhodes first saw it at as part of N.D.T.'s American debut at City Center in 1979.

and gymnastic, *Roses* is also a program opener in Taylor's company. "It brings you in," says faculty member Linda Kent (BS '68, dance), who was in the original cast and is staging the Juilliard production. "It's like going into this perfect world." The dance opens with five couples, joined in the second half by a single couple, none of whom leave the stage, meaning the dance accumulates as it progresses. Kent says Taylor thought of all the couples as different aspects of the same relationship. A note to the dancers in the Labanotation score quotes Taylor as saying, "you are them."

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"One of the great joys of performing dance at Juilliard is that we have access to live music when appropriate," Rhodes said. It's not always possible for space and/or budgetary reasons, but this year, live music will be abundant, with 58 orchestra musicians, 44 singers, and 72 dancers. The seemingly giant orchestra will actually be two sets of musicians, one for Stravinsky's *Symphony of Psalms* and the other for *Roses*, which is danced to Baermann's Adagio for Clarinet and Strings and Wagner's *Siegfried Idyll*. George Manahan will conduct both. *Psalms* will also be performed by the Venture(NY) chorus, conducted by faculty member Kent Tittle (BM '85, MM '88, organ; MM '87, choral conducting). "Live music is a great thrill for the dancers and adds immeasurably to the impact of the performance," Rhodes said.

Sarah Adriance (BFA '95, dance) is the director of the Juilliard Summer Dance Intensive.

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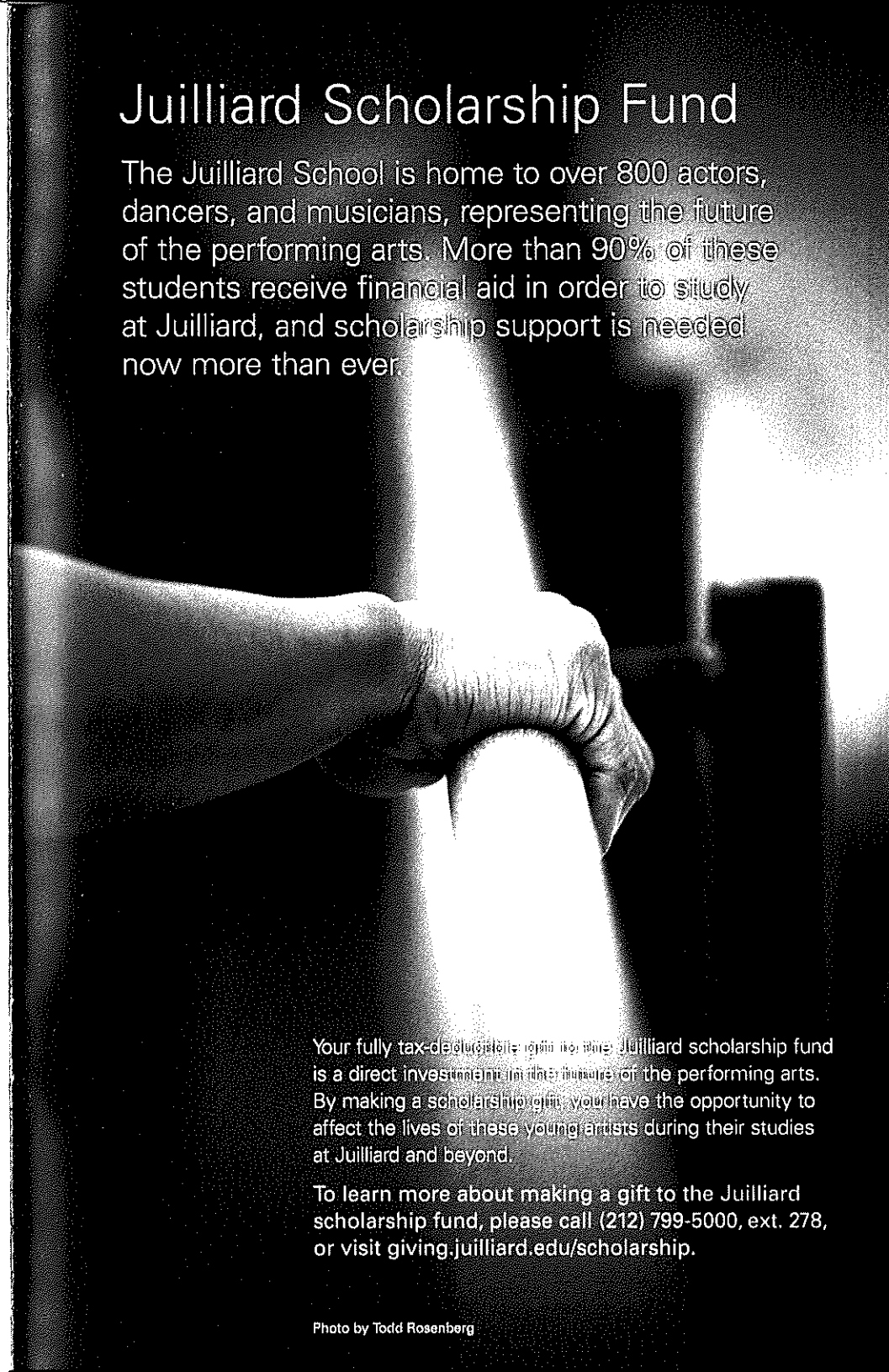
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