

September 11, 2000

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THE JUILLIARD SCHOOL ANNOUNCES NEW FACULTY APPOINTMENTS FOR 2000-2001 SEASON

The Juilliard School announces the appointment of twelve distinguished artists to its college faculty for the 2000-2001 season. The new faculty members include **Steven Gross** (Production), **Alphonse Poulin** (Ballet), and **Stan Pressner** (Stagecraft) in the Dance Division; **Andrei Belgrader** (Stage Direction), **Romulus Linney** (Playwrighting), **Cristina Sison** (Production Stage Manager), and **Wendy Waterman** (Voice and Speech) in the Drama Division; and **André Emelianoff** (Cello), **Margo Garrett** (Collaborative Piano and Chamber Music), **Richard Killmer** (Oboe), **Robert Langevin** (Flute), and **David Wallace** (Arts in Education) in the Music Division. Additionally, the Pre-College Division has appointed **Ki-Sun Sung** (conductor, Pre-College Chamber Orchestra) to its faculty.

COLLEGE DIVISION APPOINTMENTS:

DANCE

Steven Gross has worked as a choreographer, performance artist, writer, and video maker. As a choreographer and performance artist, more than thirty of his pieces have been produced at venues such as Dance Theater Workshop and Performance Space 122 in New York, Seven Stages in Atlanta, the American Dance Festival in Durham, and the Center for Contemporary Arts in Santa Fe. Mr. Gross has received two fellowships from the National Endowment for the Arts for his choreography.

Currently Director of Career-Based Programs at The Field, Mr. Gross served as Executive Director of that organization from 1987-1996. He also served as Dance Curator and Producer at The Kitchen from 1990-1992. Mr. Gross has taught at New York University, offering fundraising classes to graduate students at Tisch School of the Arts and arts administration classes for continuing education students. He will teach Juilliard's Production class this year.

Alphonse Poulin joins the Juilliard Dance Division's ballet faculty this year. He began his dance training at the age of six, and has performed with the Boston Ballet, the Municipal Theater in São Paulo, Lisbon's National Ballet, the State Theater in Munich, and Berlin's Theater des Westens. Mr. Poulin was engaged as balletmaster at Geneva's Le Grand Theatre in 1981, and directed the dance department at Geneva's Conservatory of Music. He choreographed eighteen opera productions while in Geneva, and also has choreographed for opera companies throughout the United States and Europe.

Mr. Poulin currently serves as guest ballet master for Nederlands Dans Theatre, National Ballet of Madrid, Batsheva Dance Company, Gulbenkian Ballet, Ballet Cullberg, Balé do Cidade de São Paulo, and Balé of Teatro Municipal do Rio de Janeiro.

Stan Pressner will teach Stagecraft in the Dance Division at Juilliard this year. Mr. Pressner has created the lighting for dance, theater, opera, and music events on five continents. His work can be found in the repertoires of the New York City Ballet, Lyon Opera Ballet, Geneva Opera Ballet, Ralph Lemon and Company, and Boston Ballet, among others. His recent work includes *La Clemenza de Tito* for the Munich Staatsoper, scenery and lighting for *See Through the Knot* for Mikhael Baryshnikov's White Oak Project, Ralph Lemon's *Geography*, The Flying Karamazov Brothers' *Sharps, Flats & Accidentals*, and Robert LaFosse's *Rags* for the Bavarian National Ballet.

Mr. Pressner is the Resident Lighting Designer of the Lincoln Center Festival. He was the Visiting Professor of Dance Lighting at UCLA from 1992-1994. As a theater consultant, he works with Theatre Projects Consultants, currently planning six new theaters for the Dallas Arts District as well as the redevelopment of Lincoln

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Center. Mr. Pressner is the recipient of a 1998 New York Dance and Performance Award (*Bessie*) for cumulative achievement and a 1997 Cable Ace Award for Bravo's *Inside the Actor's Studio*, among other honors.

DRAMA

Andrei Belgrader is the new Director of the Juilliard Drama Division's Advanced Studies for Directors Fellowship Program. Mr. Belgrader has directed numerous works for Yale Repertory Theatre in New Haven and American Repertory Theatre in Cambridge (including the 1983 production of *Waiting for Godot* that garnered "Best Director" and "Best Play" awards from the Boston Theatre Critics Circle). He also has directed for the Goodman Theatre in Chicago; CSC Repertory, the West Bank Café, New York Stage and Film, and The Changing Space in New York; American Conservatory Theater in San Francisco; Watermann Theatre in London; and the Edinburgh Festival. Since 1992, Mr. Belgrader has been a professor of acting and directing at the University of California, San Diego. Prior to that, he was associate professor at Yale University School of Drama.

Playwright, novelist, professor, and historian **Romulus Linney** will serve as a guest lecturer in Juilliard's Lila Acheson Wallace American Playwrights Program this year. Mr. Linney's short and full-length plays have been produced in resident theaters across the nation for more than twenty-five years. In addition to historical subjects (such as Frederick the Great, Byron, and Oscar Wilde), he writes about Appalachia, where his father's family lives, as well his personal experiences in the army and in New York.

The Signature Theater Company devoted its 1991-92 season to five Linney plays, earning him his second Obie Award, for sustained excellence in playwriting. He received his first Obie in 1980 for *Tennessee*, a one-act play at the Ensemble Studio Theater. Mr. Linney is the recipient of a Guggenheim Fellowship and grants from the NEA, Rockefeller Foundation, and National Foundation for the Arts. He has won three Hollywood Drama-Logue Awards, the Mishima Prize for Fiction, and the 1984 Award in Literature from the American Academy and Institute of Arts and Letters.

A native of the Philippines, **Cristina Sison** will serve as Production Stage Manager for Juilliard's fourth-year drama productions. Ms. Sison began her career as a stage manager for the Cultural Center of the Philippines. After coming to New York in 1989, she and five other Filipino theater artists founded the Ma-Yi Theatre Company, serving as its Resident Production/Stage Manager for eleven seasons. Her recent credits include *Intermezzo* (Blue Heron Arts Center, June 2000), *L'il Brown Brothers/Nikimalika!* (Grove Street Playhouse, May 2000), *Mother Courage and Her Children* (Connely Theatre, August 1999), *The Theory of Everything* (The Vineyard Theatre, April 1999), and *Peregrinasyon* (Theater Row Theater, August 1998). Ms. Sison has worked with directors such as Tazewell Thompson, Loy Arcenas, Chris Millado, and Ralph Pena, and designers including James Ingals, Robert Werzel, Matthew Frey, and Christianne Myers.

Wendy Waterman joins the Drama Division's voice and speech faculty this year. Ms. Waterman is chair of voice and music for Collaborative Arts Project 21 (CAP 21) Conservatory, which was selected by NYU's Tisch School of the Arts to train their drama students in the interdisciplinary field of musical theater. Ms. Waterman was instrumental in developing this program, and has taught voice and speech at all levels of the curriculum. As a director, she is currently working with the creative teams of *Mary Shelly*, *Life is Like the Movies*, and *Moll Flanders*. Her performing credits include appearances at the Virginia Shakespeare Festival, the Riverside Shakespeare Company, Players Theatre Columbus, American Stage Festival, the Edinburgh Festival, Circle Repertory, and the Kennedy Center.

MUSIC

André Emelianoff, who has been teaching cello in the Pre-College Division since 1990 and coaching chamber music in the College Division since 1992, joins Juilliard's College Division cello faculty this year. He has been principal cellist of the New York Chamber Symphony for the past twenty-three years, and has performed as soloist and chamber musician across the United States and Europe. Active in the presentation of new music, Mr. Emelianoff performs with the Da Capo Chamber Players and has been the Associate Music Director of Merkin Hall's *Music Today* series. He has commissioned and performed works by Joan Tower, George Perle, Aaron Kernis, Richard Wernick, and Shulamit Ran. During the summers, he teaches at the Bowdoin Summer Music Festival and the Salzburg Festival.

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Former chair of the accompanying department at Juilliard, **Margo Garrett** rejoins the faculty after a nine-year absence. She is acknowledged as one of the major collaborative pianists in the country, and is the only accompanying pianist to win the Harold Bauer Award. Ms. Garrett has served on the faculties of the University of Minnesota, the Manhattan School of Music, and Westminster Choir College, and also has taught at Tanglewood. She holds a bachelor of music in piano accompaniment from the North Carolina School of the Arts, and a master of music in piano accompaniment from Manhattan School of Music.

Oboist **Richard Killmer** joins the New York Woodwind Quintet, one of Juilliard's resident ensembles, and also joins the School's studio teaching faculty. He has been professor of oboe at Eastman School of Music since 1982, and serves as visiting professor of oboe at Yale beginning this fall. Mr. Killmer began his early studies on oboe with George Webber and Richard Henderson, with whom he played in the El Paso Symphony. He received a bachelor of arts degree in music education from Colorado State College, and went on to earn his doctoral degree from Yale School of Music, where he studied with Robert Bloom. Mr. Killmer was principal oboist with the St. Paul Chamber Orchestra for eleven years, and also served as principal oboist with the Oklahoma City Symphony, the Aspen Festival Orchestra, and the Lake Placid Sinfonietta.

Flutist **Robert Langevin** becomes principal flute of the New York Philharmonic this season, in addition to joining the flute faculty at Juilliard. He was associate principal flutist of the Montreal Symphony for thirteen years, and has held the Jackman Pfouts Principal Flute Chair of the Pittsburgh Symphony since 1993. Mr. Langevin studied with Jean-Paul Major at the Montreal Conservatory, and upon graduation, won the Prix d'Europe in 1976. He went on to study with Aurèle Nicolet in Freiburg, Germany, and then Maxence Larrieu in Geneva. Mr. Langevin was a member of Musica Camerata Montreal and the Ensemble de la Société de Musique Contemporaine du Québec, with whom he premiered many works, including the Canadian premiere of Boulez's *Le Marteau sans maître*. He was on the faculty of the University of Montreal for nine years, and is Adjunct Professor at Duquesne University.

David Wallace joins Juilliard's Arts in Education faculty as the Morse Fellowship Program Assistant this fall. Morse Fellowships are awarded to music students who are interested in gaining practical experience in curriculum-based music instruction for children; Fellows teach once a week in a local school and are required to take the Arts in Education course at Juilliard. In addition to providing ongoing professional development for the Morse Fellows, Mr. Wallace will co-teach the Arts in Education course with Eric Booth. An active violist, Mr. Wallace's performances include appearances with the Chamber Music Society of Lincoln Center, a recital for the New York Viola Society, and the New York premiere of Stefano Gervasoni's Viola Concerto in Alice Tully Hall, among others. Also involved in educational outreach, Mr. Wallace has been a Teaching Artist for the New York Philharmonic and the Lincoln Center Institute since 1997. Mr. Wallace received his bachelor of music degree from the University of Houston, and his master of music degree from Mannes College of Music. Last year Mr. Wallace earned his doctor of musical arts at Juilliard, where he was awarded the Richard French Prize.

PRE-COLLEGE DIVISION APPOINTMENTS:

A conductor and violist, **Ki-Sun Sung** will conduct the Pre-College Chamber Orchestra at Juilliard beginning this fall. Currently Music Director of the New York Sinfonietta, Mr. Sung participated in the National Conducting Institute in Washington D.C. this summer at the invitation of Leonard Slatkin. Since he made his formal conducting debut at the age of seventeen, Mr. Sung has conducted many orchestras, including the Curtis Orchestra, Lisbon Metropolitan Orchestra, Seoul Philharmonic Orchestra, Seoul Youth Orchestra, *Nova Filarmonia Portuguesa*, New Amsterdam Symphony, and Gemini Youth Orchestra. He also served as Apprentice Conductor of the Chicago Symphony, where he worked extensively with Daniel Barenboim. Mr. Sung received his education at The Juilliard School, where he studied viola with Karen Tuttle, and The Curtis Institute, where he studied conducting with Otto-Werner Mueller.

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