AXIOM

Juilliard
Juilliard Scholarship Fund

The Juilliard School is the vibrant home to more than 800 dancers, actors, and musicians, over 90 percent of whom are eligible for financial aid. With your help, we can offer the scholarship support that makes a world of difference—to them and to the global future of dance, drama, and music.

Behind every Juilliard artist is all of Juilliard—including you.

For more information please contact Tori Brand at (212) 799-5000, ext. 692, or vbrand@juilliard.edu. Give online at giving.juilliard.edu/scholarship.
The Juilliard School
presents

AXIOM
Jeffrey Milarsky, Conductor

Sunday, October 14, 2018, 3pm
Peter Jay Sharp Theater

OLIVER KNUSSEN (1952-2018)
Two Organa, Op. 27
Notre Dame des Jouets
Organum

IGOR STRAVINSKY (1882-1971)
Concerto in E-flat, “Dumbarton Oaks”
Tempo giusto
Allegretto
Con moto

Intermission

LOUIS ANDRIESSEN (b. 1939)
De Staat
Nina Faia Mutlu, Voice
Megan Schubert, Voice
Jamie Jordan, Voice
Mellissa Hughes, Voice

Performance time: approximately one hour and 20 minutes, including one intermission

This performance is part of The Art of Andriessen, the New York Philharmonic and Music Director Jaap van Zweden’s celebration of the acclaimed Dutch composer, the recipient of The Marie-Josée Kravis Prize for New Music, from a variety of perspectives, October 4–14, 2018. The Philharmonic performs two orchestral works, including a world premiere, and presents his more intimate pieces along with those of his protégés and forebears in GRoW @ Annenberg Sound ON and Kravis Nightcap, two series featuring contemporary music in casual settings. These concerts are complemented by collaborations with The Juilliard School and National Sawdust. The Art of Andriessen is one of three pillars anchoring the New York Philharmonic’s 2018–19 season; the others are New York Stories: Threads of Our City and Music of Conscience. Learn more at nyphil.org/season-highlights.

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

Please turn off all electronic devices. Taking photographs and using recording equipment are not permitted. Large Print and Braille programs are available for select Juilliard performances. Please ask an usher or the house manager for assistance.
Notes on the Program

Two Organa, Op. 27 (1995)
OLIVER KNUSSEN

Oliver Knussen—best-known for two operas based on Maurice Sendak books, *Where the Wild Things Are* and *Higgelty Pigglety Pop!*, also composed symphonies, a number of songs, and several chamber pieces, including the works being played today in tribute following Knussen’s death in July at age 66.

The composer wrote the following note about *Two Organa*:

These two short pieces approach the same idea in quite different ways. The 12th century organa of the Notre Dame School (e.g. Perotin) employ plainchant tones as the slow foundation for rapid, ecstatic, dance-like melismata. In June 1994 I used this technique to write a very short piece for a Dutch “music box” project in which 32 composers wrote for a two-octave musical box using only white notes. I dedicated the resulting *Notre Dame des Jouets* to Sir Peter Maxwell Davies on his 60th birthday and orchestrated it in February 1995. The second *Organum*, dedicated to Reinbert de Leeuw, brings the same technique into a less “innocent” world employing the total chromatic in elaborate polyrhythmic layers. It should be listened to with half an ear on the foreground activity (which is partly defined by specific musical identities) and the other half on the extremely slow cantus firmus which defines its scale and resonances. The second *Organum* was first performed by the Schonberg Ensemble under Reinbert de Leeuw at its 20th anniversary concert in Utrecht in 1994.

Concerto in E-flat, “Dumbarton Oaks” (1938)
IGOR STRAVINSKY

Following an American concert tour with his violinist friend Samuel Dushkin in 1937, Igor Stravinsky found that one of his shipmates on his transatlantic crossing back to Europe was Nadia Boulanger, the eminent teacher, ex-composer, and Stravinskyphile. She, too, had been on a concert and lecture tour, in the course of which she had encountered Mildred (Mrs. Robert Woods) Bliss. The Blisses maintained a mansion and ten acres of gardens in the Georgetown section of Washington, D.C., that served as a social hub for the capital’s elite. The estate was situated above a steep slope that rises from the Potomac River, and already by the mid-18th century the location was known as “The Rock of Dumbarton,” thanks to its supposed resemblance to Dumbarton Rock in Scotland. When naming their home, the Blisses eked out that geographical allusion with a reference to the oak trees that adorned the property.
Boulanger proposed that the Blisses commission a work from Stravinsky on the occasion of their 30th anniversary, which they would celebrate in 1938. Arrangements were accordingly made for Stravinsky to compose a modestly scaled piece for chamber orchestra of (as the contract put it) “‘Brandenburg Concerto’ dimensions.” Stravinsky had actually conducted Bach’s Third “Brandenburg” Concerto in Cleveland in February 1937, and that summer it was apparently still on his mind since he incorporated the motivic cell that engenders that work’s first movement into the new piece that was taking form. The critic René Leibowitz (an ardent Schoenbergian) attacked Stravinsky for the “insolent borrowing of [this] theme from Bach.” That does seem rather an overstatement, since the figure is so basic as to figure in all manner of music—by Bach and everyone else.

In addition to that near-quotation from Bach, Stravinsky made good on the “Brandenburg” Concerto comparison through the general size of his ensemble (though his wind component is decidedly un-Bachian) and his decision to use three each of violins and violas (just as the Third “Brandenburg” Concerto does), not to mention the richly contrapuntal flavor in the first and third movements. The second movement proved surprisingly spare. Here, brief gestures are passed off from instrument to instrument, the fragments combining into overarching melodic phrases—a technique associated more with Webern than Stravinsky, though in the 1950s Stravinsky would head in a serial direction himself.

The premiere was a private anniversary party at Dumbarton Oaks on May 8, 1938, and since Stravinsky was undergoing treatment for tuberculosis he requested that Boulanger deputize as conductor. Samuel Dushkin served as concertmaster for the program, which also included Stravinsky’s Duo Concertant (played by Dushkin and pianist Beveridge Webster) and a selection of Bach arias sung by Doda Conrad and Hugues Cuénod. Dushkin suggested that Stravinsky continue further on the same path and produce an entire group of concertos—a “Brandenburg” set for the 20th century—but this idea went nowhere.

Mr. and Mrs. Bliss were so pleased by Stravinsky’s new piece, and its rendition at their party, that they immediately sent a telegram to the composer in Paris: “PERFORMANCE CONCERTO DUMBARTON OAKS WORTHY OF THE WORK.” Stravinsky had been calling the new work simply Concerto in E-flat, and this strange name, “Dumbarton Oaks,” threw him for a loop. Finally he figured out what the telegram must have been meant to convey, and he wrote to Willy Strecker, his editor at the Schott publishing firm, to pass on the news with a tinge of regret: “It wasn’t Nadia who conducted, for reasons they don’t give me. Illness? Or was she at the last minute afraid of not knowing the work well enough? According to Mrs. Bliss’s cable it was a certain Dumbarton Oaks who conducted.” Within a few days everything was explained; Mrs. Bliss, finding the simple title Concerto in E-flat lacking in character, had taken it upon herself to

---

Igor Stravinsky

Born: June 5 (old style)/17 (new style), 1882, in Oranienbaum, now Lomonosov, near St. Petersburg, Russia

Died: April 6, 1971, in New York City

"Arrangements were accordingly made for Stravinsky to compose a modestly scaled piece for chamber orchestra of (as the contract put it) “‘Brandenburg Concerto’ dimensions.”"
impose the name of her estate on the new work. Stravinsky, who on many occasions could be intractable, proved entirely accommodating. Strecker was not so happy about the new title, arguing, to no avail, that “in both French and German it sounds like the noises of ducks or frogs.”

The composer was able to conduct at the work’s public premiere, in Paris that June, when the audience adored the work and demanded that it be encored. The critics were less enthusiastic. Most of their reviews were laced through with disappointment that this new concerto seemed dry, academic, and constrained. It was, in short, not the sort of music that had made such an impact in the early years of Stravinsky’s Ballets Russes collaborations. Otherwise put, the Concerto in E-flat had little in common with The Rite of Spring, which had been performed only two weeks earlier in Paris to mark the 25th anniversary of its premiere and was therefore fresh in everyone’s ears. But Stravinsky had moved on since then. One recalls the anecdote of a fan expressing disappointment that the composer no longer wrote music like The Rite of Spring. “But why did you stop?” she asked Stravinsky. After staring at his interlocutor for some while in silence, he responded, “Why did you stop?” —James M. Keller

James M. Keller is the long-time program annotator of the New York Philharmonic (The Leni and Peter May Chair) and the San Francisco Symphony, and serves as critic-at-large for the Santa Fe New Mexican.

De Staat (1972-76)
LOUIS ANDRIESSEN

A conundrum for every conscientious 20th- and 21st-century composer has been how music relates to politics: what’s the possible relationship between the music you write and what you think about the world? How does one connect with, and even change, the other? And if you’re a composer who’s dissatisfied with the way the world works—or even the way the musical world works—what can your music do to comment on it, criticize it, protest against it, and possibly transform it?

One answer can be found by listening to 79-year-old Dutch composer Louis Andriessen’s De Staat. The title means The Republic, and this 1976 piece is an imagination of what Plato’s Republic means and meant for music; a musical discourse on how his ideas about music might (or might not) relate to contemporary society.

In Andriessen’s own words: “Many composers view the act of composing as, somehow, above social conditioning. I contest that. How you arrange your musical material, the techniques you use and the instruments you score for, are largely determined by your own social circumstances and listening experience, and the availability of financial support. I do agree,
The title means _The Republic, and this 1976 piece is an imagination of what Plato's Republic means and meant for music_.

_De Staat_ includes settings—"declaimings" would really be a better word—for four female voices, which illustrate these ideas. "Everyone can see the absurdity of Plato's statement that the mixolydian mode should be banned as it would have a damaging influence on the development of character," Andriessen says. But he goes on: "My second reason for writing _De Staat_ is a direct contradiction of the first: I deplore the fact that Plato was wrong. If only it were true that musical innovation could change the laws of the state!" Aye, there's the rub. The thing is, Andriessen's music really has changed the music of a state—no Dutch composer has been as influential on musical culture, especially in his home country, as Andriessen, and his importance internationally has only expanded as his career has gone on. In an inevitably reductive nutshell, Andriessen's music is the sound of the most fruitful of collisions between political radicalism, minimalist pulsation, and European modernism; at its most profound, it's much more than that.

_De Staat_ is the solar plexus—or at least one of the solar plexi—of Andriessen's output because it brings together the spectrum of his musical and political thinking, but also because of the sounds that it makes. How can you resist the aggressive lyricism of this music, its moments of gigantic tension and explosive release—such as, for example, the moment when that austere energy created by the four oboes and then the four trombones you hear at the start is suddenly but inevitably shattered by the thrilling wall of sound of the full ensemble? Ditto the fiery moto perpetuo the whole ensemble creates in unison in the middle of the piece, or the waves of strange repeated chords that pass through the music near the end—a weirdly disturbing noise that's both static yet full of energy.

The elements of _De Staat_ 's ensemble demonstrate what Andriessen is on about when he says that even the lineup you choose as a composer reflects a complex cultural politics. Although it was written for a pre-existing group, the Netherlands Wind Ensemble, _De Staat_ 's instrumentation (which includes harps, pianos, three electric guitars, and just four string-instruments—a group of violas) reflects Andriessen's years working with his own band, De Volharding (Perseverance, named after another Andriessen piece). That group was founded as a reproach to the existing behemoths of Dutch classical musical life, which Andriessen and his friends and fellow provocateurs, including conductor Reinbert de Leeuw and pianist Misha Mengelberg, fought against in the 1960s and '70s. They disrupted concerts given by and at the Concertgebouw, demanding greater representation of new music on Concertgebouw programs and saying that the orchestra had a duty to represent the whole of Dutch society and not just a small social fraction of it.
They were scarcely listened to, so set up their own groups that would be more flexible and radical and genuinely reflect new musical thinking. For Andriessen, that meant what amounted to a decades-long aversion to the sustaining line of string instruments, and an almost genetic attraction to the rhythmic power and potential of brass, winds, percussion, and electric instruments—a sort of souped-up version of the kind of ensemble Stravinsky loved the best. (Andriessen's profound affinity with Stravinsky has produced, as well as refractions of Igor's techniques in his own idiom, one of the best books ever written about the Russian composer, *The Apollonian Clockwork*). It's worth saying, however, that—at least until the cuts that blighted Dutch musical culture—Andriessen, De Leeuw, and the others have now become the de facto music establishment in Holland, thanks to the success of the institutions they set up and the miraculous energy and diversity of the new scene they created with their radical ripostes to the system decades ago.

*De Staat*'s politics and unnerving power is only one side of Andriessen's output. His music is not always concerned with those fissile social questions, and many of his pieces explore the fundamentals of a listening experience, getting to grips with the raw materials of music. *Try De Tijd (Time), De Snelheid (Speed) or Zilver (Silver)* to see what I mean. And having inspired a generation of Dutch composers with the violence, anger, and sheer energy of pieces such as *De Volharding* and *Workers Union*, Andriessen's music has seemed to take a surprising turn towards a more conventional expression and lyricism. That includes string instruments: work such as the song cycle *La Passione*, written for solo soprano and solo violin, or the gentler meditation of his opera with Peter Greenaway, *Writing to Vermeer*.

But if there's one other piece of Andriessen's I want the world to hear, it's his epic four-part cycle *De Materie (Material)*—an unclassifiable hybrid of theater, narration, singing, instrumental music, and philosophical reflection.

Music to change the world? Don’t bet against it, Louis—maybe Plato was right after all. —Tom Service

Tom Service is a British writer, music journalist, and television and radio presenter. This note was adapted from “A Guide to Louis Andriessen’s Music,” originally published by The Guardian on October 15, 2012 and appears by permission.
Plato's *The Republic*

**III 397 b7 – c2**

'If it be given a musical mode and rhythm in accord with the diction, it may be performed correctly in almost the same mode throughout; that is, since character is so uniform, in one musical mode, and also in a similarly unchanging rhythm?'

'Yes', he said, 'that is certainly the case.'

**III 398 d1 – 399 a3**

'A song is composed of three elements—words, musical mode, and rhythm'

'Yes', he said, 'that is so'

'Well, as for the words, will they in any way differ from words that are not to go with music so far as concerns their conformity to those canons of subject and manner which we announced a little while ago?'

'No, they will not'

'And should not the musical mode and the rhythm accord with the words?'

'Of course'

But we said that in our poems we want no weepings and laments'

'No, certainly not'

'What are the wailful modes? Tell me You are musical'

'Mixed Lydian and Hyperlydian, and some other similar ones'

'Then these we must dismiss, must we not?' I said. 'For even in the training of virtuous women they are useless, much more so in the training of men'

'Certainly'

'Then are not drunkenness, effeminacy, and idleness most unseemly in guardians?'

'Surely'

'Which are the soft and convivial modes?'

'There are Ionian and Lydian modes which are called slack'

'Then, my friend, shall we use those for men who are warriors?'

'By no means,' he said. 'You seem to have Dorian and Phrygian left.'

**III 399 c7 – e7**

'Then,' I said, 'we shall not require for our songs and melodies a variety of strings or sudden changes of modulation?'

'I think not,' he said

'Then we shall not maintain the makers of harps and dulcimers, and of all instruments which are many-stringed and many-keyed?'

'I think not,' he said

'Then will you allow flute makers and flute players into the city? Has not the flute more notes than any other instrument, and are not those many-keyed instruments really imitations of the flute?'

'Of course'

'But we said that in our poems we want no weepings and lamentations'

'No, certainly not'

'What are the wailful modes? Tell me You are musical'

'Mixed Lydian and Hyperlydian, and some other similar ones'

'Then these we must dismiss, must we not?' I said. 'For even in the training of virtuous women they are useless, much more so in the training of men'

'Certainly'

'Then are not drunkenness, effeminacy, and idleness most unseemly in guardians?'

'Surely'

'Which are the soft and convivial modes?'

'There are Ionian and Lydian modes which are called slack'

'Then, my friend, shall we use those for men who are warriors?'

'By no means,' he said. 'You seem to have Dorian and Phrygian left.'
Meet Jeffrey Milarsky

American conductor Jeffrey Milarsky is music director of AXIOM and a senior lecturer in music at Columbia University where he is music director and conductor of the Columbia University Orchestra. He received his bachelor and master of music degrees from Juilliard where he was awarded the Peter Mennin Prize for outstanding leadership and achievement in the arts. In recent seasons has worked with ensembles including the New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, Milwaukee Symphony, American Composers Orchestra, MET Chamber Ensemble, Bergen Philharmonic, Chamber Music Society of Lincoln Center, New World Symphony, and the Tanglewood Festival Orchestra. In the U.S. and abroad, he has premiered and recorded works by many groundbreaking contemporary composers in Carnegie Hall, Zankel Hall, Davies Symphony Hall, Alice Tully Hall, Walt Disney Concert Hall, Boston’s Symphony Hall, and at IRCAM in Paris, among others. He has a long history of premiering, recording, and performing American composers and throughout his career has collaborated with John Adams, Milton Babbitt, John Cage, Elliott Carter, John Corigliano, George Crumb, Mario Davidovsky, Jacob Druckman, Michael Gordon, David Lang, Steven Mackey, Christopher Rouse, Ralph Shapey, Morton Subotnick, Charles Wuorinen, and an entire generation of young and developing composers. In 2013 he was awarded the Ditson Conductor’s Award for his commitment to the performance of American music.

A much-in-demand timpanist and percussionist, Milarsky has been the principal timpanist for the Santa Fe Opera since 2005. In addition, he has performed and recorded with the New York Philharmonic, Philadelphia Orchestra, and Pittsburgh Symphony. He has recorded extensively for Angel, Bridge, Teldec, Telarc, New World, CRI, MusicMasters, EMI, Koch, and London Records.
AXIOM
Jeffrey Milarsky, Music Director and Conductor
Tim Mauthé, Manager

AXIOM is dedicated to performing the masterworks of the 20th- and 21st-century repertoire. Since its debut in 2006, the group has established itself as a leading ensemble in New York City’s contemporary music scene with performances throughout Lincoln Center, in addition to frequent appearances at Columbia University’s Miller Theatre and Le Poisson Rouge in Greenwich Village. AXIOM is led by music director Jeffrey Milarsky and is grounded in Juilliard’s curriculum. Students receive a credit in chamber music for performing in the ensemble, and during any four-year period, AXIOM members will have the opportunity to perform works by John Adams, Harrison Birtwistle, Magnus Lindberg, and Arnold Schoenberg, among other composers. Guest conductors of AXIOM have included Alan Gilbert, Susanna Mälki, and David Robertson. AXIOM’s current season opens with today’s concert as part of the New York Philharmonic’s The Art of Andriessen festival, followed by an October 26 concert celebrating both John Corigliano’s 80th birthday and Nico Muhly on the occasion of the Met Opera’s production of his opera Marnie, and concluding in April 2019 with a performance of music by Iannis Xenakis, Caroline Shaw, and Steve Reich.

The 2017–18 season comprised programs featuring the music of composer and former Juilliard faculty members Jacob Druckman, and Luciano Berio, as well as Hans Abrahamsen’s complete Schnee. In 2016-17 AXIOM programs honored John Adams on his 70th birthday, Steve Reich on his 80th birthday, and the music of Kaija Saariaho.

Administration

Adam Meyer, Director, Music Division, and Deputy Dean of the College
Joe Soucy, Assistant Dean for Orchestral Studies

Joanna K. Trebelhorn, Director of Orchestral and Ensemble Operations
Matthew Wolford, Operations Manager
Lisa Dempsey Kane, Principal Orchestra Librarian
Michael McCoy, Orchestra Librarian
Daniel Pate, Percussion Coordinator
Adarsh Kumar, Orchestra Personnel Manager
Geoffrey Devereux, Orchestra Management Apprentice
The Augustus Juilliard Society recognizes those who have included The Juilliard School in their long-range financial plans with a bequest, gift annuity or trust arrangement. These future gifts will help ensure that Juilliard may continue to provide the finest education possible for tomorrow’s young artists. The School expresses its deep appreciation to the following members:

Barbara Rogers Agosin
Donald J. Aibel*
Veronica Maria Alcarese
Douglas S. Anderson
Mitchell Andrews*
Dee Ashington
Richard Beales
Yvette and Maurice‡ Bendahan
Donald A. Benedetti*
Helen Benham*
Elizabeth Weil Bergmann*
Marshall S. Berland and John E. Johnson
Anne L. Bernstein
Benton and Fredda Ecker Bernstein
Leslie Goldman Berro*
Susan Ollila Boyd
Mrs. George E. Boyer
Peter A. Boysen
Nina R. Brilli
Steven and Colleen Brooks
Carol Diane Brown and Daniel J. Ruffo
Beryl E. Brownman
Lorraine Buch
Eliane Bukantz
Alan‡ and Mary Carmel
Mr. and Mrs. N. Celentano
Wendy Fang Chen*
Julie A. Choi* and Claudio Cornali
Dr. Barbara L. Comins* and Mr. Michael J. Comins
Charlotte Zimmerman Crystal*
Rosiemarie Cufalo
Christopher Czaja Sager*
Harrison R.T. Davis
Robert Lee Dean
Stephen and Connie Delehanty
Ronald J. Dovel and Thomas F. Lahr
John C. Drake-Jennings
Ryan* and Leila Edwards
Lou Ellenport
Audrey Ellinger
Lloyd B. Erikson
Eric Evazeni*
Holly L. Falk
Barbara and Jonathan File
Stuart M. Fischman
Dr.² and Mrs. Richard B. Fisk
Jud Sorensen Flor
Ann Marie Smith Forde
Lorraine Fox
John and Candace Frawley
Dr. Mio Fredland
Chaim Freiberg*
Naomi Freistadt
Constance Gleason Furcolo
Michael Stephen Gallo*
William Gati* and Paul Gati*‡
Anita L. Gatti*
Thelma and Seymour Geller, on behalf of Jane Geller
Rabbi Mordecai Genn Ph.D.
Mark V. Getlein*
John R. Gilespie
Professor Robert Jay Glickman
Dr. Ruth J.E. Glickman
Sheryl Gold
Jennifer L. Granucci
The Venerable John A. Greco
Drs. Norman*‡ and Gilda Greenberg
Arlene‡ and Edmund Grossman
Miles Groth, Ph.D.
Emma Gruber
Rosalind Guaraldo
Ruth Haase
Robert S. Haggart Jr.* and Stephanie Haggart*
Louise Tesson Hall
Ralph Hamaker
Stephen and Andrea Handlerman
Rev. Tozan Thomas Hardison*
Ralph*‡ and Doris Harrel*
Judith Harris and Tony Woolfson
Robert G. Hartmann
Robert Havery*
S. Jay Hazan M.D.
Betty Barsha Hedenberg
Brian J. Heidtke
Gordon D. Henderson
Mayme Wilkins Holt
Julie Holtzman*
Gerri Houlihan*
Katherine L. Huffnagel
Joseph N. and Susan Isolano
Paul Johnston and Umberto Ferma
Janice Wheeler Jubin* and Herbert Jubin
Peter H. Judd
Michael Kahn
George* and Julia Katz
Younghee Kim-Wait
Robert King*
Linda Kobler* and Dr. Albert Glinsky*
J. D. Kotzenberg
Bruce Kovner
Edith Kraft*
Mr. and Mrs. Paul A. Krell
Dr. Yvonne Lamy
Francine Landes*
Sung Sook Lee*
Paul Richards Lemma and
Wilhelmina Marchese Lemma‡
Loretta Varon Lewis‡ and Norman J. Lewis
Ning Liang*
Joseph M. Liebling*
In honor of Peter Limon
Jerry K. Loeb
Richard Lopinto
Eileen Lubars*
Chuck Manton
Cyril‡ and Cecelia Marcus
Serena B. Marlowe
Dolores Grau Marsden*
Sondra Matseys
Stephanie and Carter McClelland and The Stephanie and Carter McClelland Foundation
Joseph P. McGinty
Dr. and Mrs. N. Scott McNutt
Pauline and Donald B.* Meyer
Stephen A. Meyers and Marsha Hymowitz-Meyers
Paula P. Mitchorn
Leo*² and Anne Perillo Michuda*
Warren R. Mikulka
Stephen Mittman
Robert A. Morgan
Valerie Wilson Morris*
Diane Morrison
Mark S. Morrison
L. Michael and Dorothy Moskovis
Gail Myers
Myron Howard Nadel*
Steven W. Naifeh and Gregory White Smith†
Anthony J. Newman
Oscar and Gertrude Nitmert Fund
Stephen Novick
Jane Owens
Mr.² and Mrs. Donald Parton
Celia Paul and Stephen Rosen
Jeanne M.* and Raymond Gerard*‡ Pellerin
Jane V. Perr M.D.
Jean Piekowsky
Elissa V. Plotnoff Pinson*
Fred Plotkin
Judy and Jim Pohlan
Geraldine Pollack
Sidney J.* and Barbara S. Pollack
John G. Popp
Thomas and Charlene Preisel
Arthur Press*
Bernice Price
Gena F. Raps*
Karen J. Raven
Nancy L. Reim
Susan M. Reim*‡
Susan D. Reinhart
Madeline Rheg*
Michael Rigg
Douglas Riva*
For information about becoming a member of the Augustus Juilliard Society, please visit us on the web at www.plannedgiving.juilliard.edu. You may also call Lori Padua at (212) 799-5000, ext. 7152, or write to lpadua@juilliard.edu.

Estates and Trusts

The Juilliard School is profoundly grateful for the generous gifts received from the following Estates and Trusts between July 1, 2017 and August 27, 2018. We remember the individuals who made these gifts for their vision in supporting future generations of young performing artists at Juilliard.

The Jere E. Admire Charitable Trust
Harold Alderman Trust
Estate of Celia Ascher
Estate of Ruth Bamdas
The Claire Lois Bechter Trust
Trust of Sonia Block
Betty and Daniel Bloomfield Fund
Estate of Joseph Brinton
Estate of Alan Broder
Estate of Ruth F. Broder
Estate of George Bryant
Estate of John Nicholson Bulica
Estate of Annette Burford
Trust of John Dexter Bush
Estate of Alfred DelfMoral
Estate of Alice Shaw Farber
Fima Fidelman Trust
Dora L. Foster Trust
Gordon A. Hardy Charitable Remainder Trust
William J. Henderson Memorial Fund
Frances B. Hoyland Trust
Trust of Edward Jabes
Estate of Melvin Kartzmer
Estate of Shirley Lewenthal
Estate of Joseph Machlis
Trust of Lillian B. Madway
Estate of Thomas J. Mahler
Estate of Walter P. Pettipas
Estate of Richard H. Roberts
Estate of Lilian Rogers
Howard and Ethel Ross Trust
Estate of Harold C. Schonberg
Bertha Seals Trust
Estate of Betty Simms
Arlene J. Smith Trust
Janice Dana Spear Trust
Estate of Winifred Sperry
Estate of Bruce Steeg
The George M. Stone 2006 Trust
Esta and Victor Wolfram Trust
Trust of Helen Marshall Woodward
Irene Worth Fund for Young Artists
Estate of Mildred Zucker
Darrell Zwerling Living Trust
BOARD OF TRUSTEES
Bruce Kovner, Chair
J. Christopher Kojima, Vice Chair
Katheryn C. Patterson, Vice Chair
Julie Anne Choi
Kent A. Clark
Kenneth S. Davidson
Barbara G. Fleischman
Keith R. Gollust
Mary Graham
Joan W. Harris
Mary Graham
Kent A. Clark
Julie Anne Choi
Katheryn C. Patterson,
Vice Chair
Michael Loeb
Greg Margolis
Vincent A. Mai
Ellen Marcus
Nancy A. Marks
Stephanie Palmer McClelland
Christina McInerney
Lester S. Morse Jr.
Stephen A. Novick
Susan W. Rose
Deborah Simon
Sarah Billinghurst Solomon
William E. "Wes" Stricker, MD

TRUSTEES EMERITI
June Noble Larkin, Chair Emerita
Mary Elin Barnett
Sidney R. Knafel
Joseph W. Polisi,
President Emeritus

JUILLIARD COUNCIL
Mitchell Nelson, Chair
Michelle Demus Auerbach
Barbara Brandt
Brian J. Heidtke
Gordon D. Henderson
Peter L. Kand
Younghee Kim-Wait
Sophie Lafont
Jean-Hugues Monier
Terry Morgenthaler
Howard S. Paley
John G. Popp
Grace E. Richardson
Jeremy T. Smith
Alexander I. Teichness
Anita Volpe

EXECUTIVE OFFICERS AND SENIOR ADMINISTRATION
Damian Woetzell, President
Office of the President
Jacqueline Schmidt, Vice President and Chief of Staff
Kathryn Kozlark, Special Projects Producer
Office of the Provost and Dean
Ara Guzelimian, Provost and Dean
Jose Garcia-Leon, Dean of Academic Affairs and Assessment
Dance Division
Alicia Graf Mack, Director
Taryn Kaschok Russell, Associate Director
Katie Fris, Administrative Director
Drama Division
Evon Irounouil, Richard Rodgers Director of the Drama Division
Richard Feldman, Associate Director
Katherine Hood, Managing Director
Music Division
Adam Meyer, Director, Music Division, and Deputy Dean of the College
Bairi Nugent, Assistant Dean, Director of Chamber Music
Joseph Soucy, Assistant Dean for Orchestral Studies
Mario Iglec, Chief Piano Technician
Joanna K. Trebelhorn, Director of Orchestral and Ensemble Operations
Historical Performance
Robert Mealy, Director
Benjamin D. Sosland, Administrative Director; Assistant Dean for the Kovner Fellowships
Jazz
Wynton Marsalis, Director of Juilliard Jazz
Aaron Flagg, Chair and Associate Director
Ellen and James S. Marcus Institute for Vocal Arts
Brian Zeger, Artistic Director
Kirstin Ek, Director of Curriculum and Schedules
Monica Thakkar, Director of Performance Activities
Lila Acheson Wallace Library and Doctoral Fellows Program
Jane Gottlieb, Vice President for Library and Information Resources; Director of the C.V. Starr Doctoral Fellows Program
Jen Dahmus-Farrar, Director, Archives
Alan Klein, Director of Library Technical Services
Preparatory Education
Robert Ross, Assistant Dean for Preparatory Education
Pre-College Division
Yoheved Kaplinsky, Artistic Director
Ekaterina Lawson, Director of Admissions and Academic Affairs
Anna Royzman, Director of Performance Activities
Music Advancement Program
Anthony McGill, Artistic Advisor
Teresa McKinney, Director of Community Engagement
Evening Division
Danielle La Senna, Director
Enrollment Management and Student Development
Joan D. Warren, Vice President
Kathleen Tesar, Associate Dean for Enrollment Management
Barrett Hipes, Associate Dean for Student Development
Sabrina Tenbara, Assistant Dean of Student Affairs
Cory Owen, Assistant Dean for International Advancement and Diversity Initiatives
William Buse, Director of Counseling Services
Katherine Gerton, Registrar
Tina Gonzalez, Director of Financial Aid
Camille Pajo, Title IX Coordinator
Todd Porter, Director of Residence Life
Howard Rosenberg MD, Medical Director
Beth Techow, Administrative Director of Health and Counseling Services
Holly Tedder, Director of Disability Services and Associate Registrar
Development
Katie Murtha, Acting Director of Development
Amaranta Heidr, Director of Special Events
Lori Padua, Director of Planned Giving
Ed Priazek, Director of Development Operations
Edward Sien, Director of Foundation and Corporate Relations
Rebecca Vaccarelli, Director of Alumni Relations
Public Affairs
Alexandra Day, Vice President for Public Affairs
Maggie Berndt, Communications Director
Benedict Campbell, Website Director
Jessica Epps, Marketing Director
Susan Jackson, Editorial Director
Phil Larson, Design Director
Office of the COO and Corporate Secretary
Lesley Rosenthal, Chief Operating Officer and Corporate Secretary
Christine Todd, Vice President and CFO
Joseph Mastrangelo, Vice President for Facilities Management
Kent McKay, Associate Vice President for Production
Betsie Becker, Managing Director of K-12 Programs
Michael Kerstan, Controller
Irina Shteyn, Director of Financial Planning and Analysis
Nicholas Mazzuro, Director of Student Accounts/Bursar
Scott Adair Holden, Director of Office Services
Nicholas Saunders, Director of Concert Operations
Tina Matin, Director of Merchandising
Holly Tedder, Director of Disability Services and Associate Registrar
Administration and Law
Maurice F. Edelson, Vice President for Administration and General Counsel
Myung Kang-Huneke, Deputy General Counsel
Carl Young, Chief Information Officer
Steve Doty, Chief Technology Officer
Dmitry Aminov, Director of IT Engineering
Jeremy Pinquier, Director of Client Services, IT
Caryn G. Doktor, Director of Human Resources
Adam Gagan, Director of Security
Helen Taynton, Director of Apprentice Program
Behind every Juilliard artist is all of Juilliard—including you.

With hundreds of dance, drama, and music performances, Juilliard is an adventurous and dynamic place. When you join one of our membership programs, you become a part of this singular and celebrated community.

**Juilliard Association**

Become a member for as little as $250 and receive exclusive benefits, including:

- Advance access to tickets through Member Presales
- 50% discount on ticket purchases
- Subscription to the *Juilliard Journal*

**Juilliard Ovation Society**

Join with a gift starting at $1,250 and enjoy VIP privileges, including:

- All Association benefits
- Concierge ticket service by telephone and email
- Invitations to behind-the-scenes events
- Access to master classes, performance previews, and rehearsal observations

(212) 799-5000, ext. 303  
patrondesk@juilliard.edu  
juilliard.edu
Attend a performance
Enroll in a class
Shop at our store
Hire our performers
Support Juilliard