

THE
NEW
SERIES

David Serkin Ludwig, *Artistic Director*

A Musical Lineage:
Schoenberg and
Boulez



Juilliard

Welcome Back to The New Series!

Welcome to the third season of The New Series, which explores the music of our time through the lens of interdisciplinary collaboration. I co-curate The New Series performances with guests who are among today's leading artistic voices, bringing fresh insight to works of the 20th and 21st centuries. Each performance includes conversations about the programs and the ever-evolving world of the arts, creating highly personal and unforgettable experiences.



Tonight's concert is co-presented with the New York Philharmonic, a fellow resident at Lincoln Center and one of Juilliard's long-time collaborative partners. We come together to honor major anniversaries of two controversial revolutionaries of 20th century music—Pierre Boulez and Arnold Schoenberg—on the anniversary of their 100th and 150th birthdays, respectively. The two pieces you will hear on tonight's program exemplify Schoenberg's desire to push the language of music to its boundaries in the early 20th century and Boulez's desire to go far past those boundaries and deep into modernist abstraction. It's a special moment in our history, as the concert features musicians of the New York Philharmonic who are also members of the Juilliard faculty, playing alongside their students.

Next month, we will delve further into Schoenberg's legacy and broad influence with Schoenberg and Beyond, performing his *Pierrot Lunaire* along with works of composers who both embraced and rejected his compositional techniques. In February, we celebrate the creativity of American composer, violinist, Juilliard alum, and Arnhold Creative Associate Jessie Montgomery in a spotlight on her music, with the composer herself present to share her extraordinary work.

March brings another exciting collaboration of The New Series and Juilliard's Center for Creative Technology (CCT), offering a program of all electronic music, kicking off CCT's Future Stages festival. That concert will focus on new works that use technology to interact with (human) performers in innovative and unexpected ways. And, in May, we will proudly present the Juilliard Pride Songbook Vol. 2 to celebrate the many musical contributions of Juilliard's LGBTQIA+ composers to our community.

We hope you enjoy the program and are grateful to have you with us!

Yours in music,

A handwritten signature in cursive script that reads "David Serkin Ludwig". The ink is dark and the signature is fluid and elegant.

David Serkin Ludwig
Dean and Director of the Music Division
Artistic Director of The New Series

The New York Philharmonic
and The Juilliard School
present

The New Series A Musical Lineage: Schoenberg and Boulez

David Robertson, Conductor
Musicians of the New York Philharmonic
and the Juilliard Orchestra

Wednesday, October 9, 2024, 7:30pm
Peter Jay Sharp Theater

6:30pm Preconcert talk with David Serkin Ludwig and students Leslie Ashworth,
Kian Ravaei, and Elizabeth Younan

ARNOLD SCHOENBERG **Suite, Op. 29 (1926)**
(1874–1951) Overture
 Tanzschritte
 Thema mit Variationen
 Gigue

Intermission

PIERRE BOULEZ **sur Incises (1996/1998)**
(1925–2016) Moment I
 Moment II

Performance time: approximately 1 hour and 30 minutes, including an intermission



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's creative enterprise programming, including the Creative Associates program, is generously supported by Jody and John Arnhold and the Arnhold Foundation.

**Bloomberg
Philanthropies** Lead Digital Sponsor

A Musical Lineage: Schoenberg and Boulez is part of the NY Phil's events marking the centennial of Pierre Boulez, the orchestra's former music director.

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

Juilliard is committed to the diversity of our community and to fostering an environment that is inclusive, supportive, and welcoming to all. For information on our equity, diversity, inclusion, and belonging efforts, please visit our website at juilliard.edu/edib.

NEW YORK PHILHARMONIC BOARD OF DIRECTORS

Peter W. May, Oscar L. Tang *Co-Chairmen*
Laura Y. Chang, Karen T. LeFrak *Vice Chairs*
Linda W. Hart *Treasurer*; Daisy M. Soros *Secretary*

DIRECTORS

Alec Baldwin	John B. Hess	Charles F. Niemeth
Dr. Kathryn Beal	Sharon Hite	Gary W. Parr
Raphael Bejarano	Robert F. Hoerle	Itzhak Perlman
Joshua Bell	Michael P. N. A. Hormel	Joel I. Pickett
Frank Botman	Mary Anne Huntsman	Susan Rose
Yefim Bronfman	Ann Johnson	Carol D. Schaefer
Angela Chen	Peter Jungen	Oscar S. Schafer
Charles C. Y. Chen	Stephen Kahng	Dr. Raj Seshadri
Bradley Cooper	Dr. Avi Katz	Larry A. Silverstein
Toos N. Daruvala	Christopher Kellen	Jackson Tai
Dr. Raluca Dinu	Jasvinder Khaira	Ling Tian
Misook Doolittle	Golnar Khosrowshahi	Sylvia Tóth
Tristan Dresbach	Alexander Klabin	Daniil Trifonov
Sarah Jane Gibbons	Honey M. Kurtz	Maggie Ueng Tsai
Claudio X. González	Christian A. Lange	Alex Volckhausen
Peter Gross	Tania León	Mary J. Wallach
Paul B. Guenther	Ross McKnight	Sandra F. Warshawsky
Gurnee F. Hart	James L. Nederlander	Stephen Whyte

CHAIRMEN EMERITI

Oscar S. Schafer, Gary W. Parr, Paul B. Guenther

DIRECTORS EMERITI

Ronnie P. Ackman
Vera Blinken
Dale M. Frehse
Gunther E. Greiner
Phyllis J. Mills
Paula L. Root
Benjamin M. Rosen
Stephen Stamas
Ronald J. Ulrich
Daria L. Wallach

JULLIARD BOARD OF TRUSTEES

Vincent A. Mai, *Chair*
Julie Choi, *Vice Chair*
Laura Linney, *Vice Chair*

Jon Batiste	Christina McNerney
Joshua Black	Anne Akiko Meyers
J. Powell Brown	Lester S. Morse Jr.
Jeffrey C. Campbell	Rebecca Morse
Mary Schmidt Campbell	Tram Nguyen
Rondi Charleston	Susan W. Rose
Virginia Gambale	Jeffrey Seller
Jeffrey L. Gates	Deborah Simon
Joan W. Harris	Sarah Billinghamurst Solomon
Edward E. Johnson Jr.	William E. "Wes" Stricker MD
Jerold Kayden	Yael Taqqu
Philippe Khuong-Huu	Laurie M. Tisch
J. Christopher Kojima	Robert Weissenstein
Teresa E. Lindsay	Damian Woetzel
Ellen Marcus	Camille Zamora
Stephanie Palmer McClelland	

TRUSTEES EMERITI

Kenneth S. Davidson
Keith R. Gollust
Bruce Kovner, *Chair Emeritus*
Nancy A. Marks
Katheryn C. Patterson

Joseph W. Polisi, *President Emeritus*

As of September 2024

Notes on the Program By Thomas May

During the 1970s, New York City became an epicenter for the history-shaping influence that Pierre Boulez exerted on his contemporaries. His six-season tenure as music director of the New York Philharmonic (from 1971 to 1977) brought opportunities to collaborate with students at Juilliard, where he taught from 1972 to 1975, conducting and leading legendary master classes.

Jon Deak, a composer who was the Philharmonic's Associate Principal Bass for much of his career, befriended Boulez at the time and recalls how he became energized by his exchanges with the younger generation, to whom Boulez hoped to pass on a legacy of curiosity and adventurous discovery: "He loved working with students at Juilliard and organized a series for the U.S. bicentennial in 1976 around contemporary music," says Deak, in which musicians from Juilliard as well as the Philharmonic joined together to perform several world premieres.

As we look ahead to the Boulez centenary in 2025, David Robertson—himself a protégé of Boulez who became lifelong friends with the composer and conductor—revives this model of a collaboration between musicians from both institutions. Their program juxtaposes one of Boulez's major scores with a lesser-known work by Arnold Schoenberg—and in the process interrogates the dialectic of musical lineages and originality that became one of the most controversial issues of Boulez's legacy.

ARNOLD SCHOENBERG Suite, Op. 29

In a notorious article reacting to the death of Arnold Schoenberg (titled "Schoenberg Is Dead"), Boulez denounced the modernist icon as too compromised by his attachment to the past. Though Schoenberg had developed his revolutionary "method of composing with 12 tones which are related only with one another"—that is, the indispensable precursor to Boulez's own leap into total serialism—he had failed to take this idea far enough, according to the young firebrand.

Yet Schoenberg's Op. 29 Suite anticipates Boulez's own attention to the role of timbre as a definitive compositional element. In this context, it's worth recalling a point Boulez made in one of his lectures for the Collège de France from the late 1970s, when he characterized Western classical music's traditional prioritization of "pitches and their organization" over rhythm and timbre: "Sonic creativity was supposed to proceed in noble isolation, and instruments were treated with suspicion, their virtuosity a symbol of hedonism and destructive mischief."

Composed in the years soon after Schoenberg developed his mature 12-tone method, the Suite embraces a keen attention to timbre and instrumental color—aspects that had featured so strikingly in his earlier

Arnold Schoenberg

Born:
September 13, 1874,
in Vienna

Died:
July 13, 1951,
in Los Angeles

Notes on the Program (Continued)

experiments with free atonality. Schoenberg might even be said to enact a kind of “liberation of timbre” here that counteracts the “suspicion” of the physicality of musical instruments and the specific sounds they make to which Boulez refers.

The Suite further stands apart from stereotypes of Schoenberg’s compositional practice in its overall mood of playfulness and delight in invention—“a perfect reflection of [the composer’s] enjoyment of life at the time,” according to the Vienna-based Arnold Schönberg Center.

Following the death of his first wife, Mathilde, in 1923, Schoenberg had pursued a relationship with Gertrud Kolisch, the sister of his violin student Rudolf Kolisch. They married in 1924, shortly before he turned 50. Schoenberg dedicated the Suite, which he began sketching that fall, to his “dear wife” as a wedding present—and additionally painted her portrait at this time—though most of the composition did not actually take place until 1925 and the Suite was not completed until a year later. Schoenberg had by then moved with his family to Berlin to take over the late Ferruccio Busoni’s master class in composition at the Prussian Academy of the Arts. He conducted the premiere of Suite in Paris on December 15, 1927.

The Suite invites enjoyment of the timbral variety enabled by Schoenberg’s unusual palette of three clarinets (from piccolo to bass), string trio (violin, viola, and cello), and piano—a formation that invites comparison with the three trios in *sur Incises*. The piano occasionally takes on a solo role; at other times, it seems to play the part of mediator, bridging the gap separating the wind and string sonorities. The clarinet trio (covering high, middle, and low registers) additionally alludes to another contemporary kind of music: the characteristic sound of a 1920s swing dance band. Schoenberg enhances this association with popular music by giving dance idioms great prominence. At the same time, he implies comparison with the dance-oriented suites of the Baroque era and had even originally considered a work of seven movements.

Schoenberg’s recent codification of the 12-tone serial method, according to the commentator Allen Shawn, “ushered in a new period of productivity . . . and a new kind of confidence.” The composer inscribed his and Gertrud’s names using their musical initials (E-flat for “Sch” [Schoenberg] and G [Gertrud]) as the first two notes of the tone row on which the Suite is based. This note pair also appears, vertically or horizontally, as a framing device in all four movements.

Formally, Schoenberg mixes allusions to Baroque and Classical models. Thus the first movement is an Overture that combines elements of sonata form with Ländler episodes. *Tanzschritte* (“Dance Steps”) accentuates rhythmic games of syncopation with such coloristic touches as string harmonics.

The quasi-tonal character of Schoenberg's treatment of the 12-tone method here—though not “nostalgic” in the manner of Alban Berg—is especially evident in the third movement, a theme (on bass clarinet) and variations derived from a melody by the 19th-century folk song collector and composer Friedrich Silcher. Schoenberg emphasizes the richness of invention his method enables by presenting four radically different variations.

The Baroque prototype is again invoked by the title “Gigue” for the final movement, but Schoenberg also pays homage to Mozart (compare this music to Mozart's Gigue, K. 574, with its adventurous chromaticism). References to the Suite's previous material are worked in—including a notable recall of the third variation from the third movement. Overall, observes Robertson, the Suite reflects “a kind of joyous outpouring of energy that I can also hear in many parts of Pierre Boulez's work.”

PIERRE BOULEZ

sur Incises

Multiplication and proliferation are signature procedures in Boulez's compositions. The scoring of *sur Incises* involves a tripling of threes: three pianists, three harpists, and three percussion players (presiding over tuned percussion—mostly keyed instruments, such as vibraphone and marimba). Boulez additionally multiplies from a relatively brief starting point for solo piano, *Incises* (which might be translated as “Interpolations”), written in 1994 as a competition piece for the Umberto Micheli Piano Competition in Milan.

Incises (itself later revised in 2001) proliferated into *sur Incises* for chamber ensemble when Boulez decided to transform *Incises* into a longer piece “for Maurizio Pollini and a group of instrumentalists,” thus creating “a kind of piano concerto, although without reference to the traditional form,” as the composer observed in a conversation in 1998 with Wolfgang Fink.

Boulez explained that he arrived at a formation of three pianos via a sort of logical deduction in terms of repertoire possibilities: “There already exists enough interesting literature for two pianos and ensembles” (Bartók, for example), while the “very attractive” constellation of four pianos already has a model in Stravinsky's *Les noces*, and Boulez did not want to repeat him “through this very characteristic instrumentation.”

A similar process of elimination based on excellent precedents led Boulez to discard the idea of adding brass (in deference to Paul Hindemith). “And I did not want to compose a piece for all families of instruments, as in *Éclat*. So I decided in favor of three percussion. Only then did the idea of adding three harps occur to me.” Boulez exploits the different timbral characters of the instruments through strategic spatial positioning as well, so that “you see what you hear.”

Pierre Boulez

Born:
March 26, 1925,
in Montbrison,
France

Died:
January 5, 2016,
in Baden-Baden,
Germany

The immediate occasion for *sur Incises* was a 90th birthday celebration of the conductor Paul Sacher (1906–99), a new-music patron who commissioned works from the likes of Stravinsky, Strauss, Bartók, Lutoslawski, and Britten. David Robertson led the Ensemble intercontemporain in the world premiere in Edinburgh and the U.S. premiere at Juilliard.

In 1976, Boulez had already contributed to a project organized by the cellist Mstislav Rostropovich in honor of Sacher's 70th birthday. Known by its portmanteau title *Messagesquisse*, this piece incorporated the name Sacher by "spelling" it as the hexachord Eb-A-C-B-E-D (according to the conventional German transliteration of letters into notes). It is from this source that Boulez derived the row he uses in *sur Incises*.

Boulez remarked that the fact that three times three equals nine, which could be seen to symbolize the milestone birthday of 90, was "pure coincidence" and not chosen on purpose. Similarly unforeseen was how *sur Incises* expanded beyond Boulez's initial plans. "My original intention was to write the main part for the first piano," he explained. But once he had started composing, he realized that "this disposition makes no sense in a piece for three pianos. For this reason, the three piano parts elaborate to an extent on the same level. Unexpectedly, this has led to a very long piece."

Cast in two sections, *sur Incises* exploits the tension generated by oppositions as well as near-similarities—in what are often rather unexpected ways. For example, the percussion and harps, according to Boulez, "are at times completely integrated and sometimes play only a minor role."

In one section, "the pianos play an elaborate ostinato passage, thus a very strict compositional structural form, while the percussionists simultaneously play very free figures. But you also find moments when this role play is divided up, such that one piano and one percussionist play the free structures while the other pianos and percussionists must follow the strict ostinato movement. Another attractive aspect is that at times you encounter very quick changes followed by sections of continuous instrumental combinations."

Musicologist Tom Coult describes the apparatus that produces the sound world of *sur Incises* as "a kind of nine-headed compound instrument" that plays in such a way that "even antiphonal effects are ones of transition rather than opposition, moving smoothly from one side to another." Overall, Coult adds, *sur Incises* manifests "a unique unity of Boulez's luxurious, lustrous side with the kind of hard-edged rhythmic precision more typical of his earlier work"—a "polarity [that] can perhaps be thought of as Boulez's version of the Nietzschean confrontation between Dionysus and Apollo."

Thomas May is the English-language editor for the Lucerne Festival and writes about the arts for a wide variety of publications. His books include Decoding Wagner and The John Adams Reader.

About the Artists

David Robertson

Conductor, artist, composer, thinker, and American musical visionary, David Robertson (faculty 2018–present) occupies the most prominent podiums in orchestral and new music as well as opera. He is a champion of contemporary composers, and an ingenious programmer. Robertson has served in numerous leadership positions, including chief conductor and artistic director of the Sydney Symphony Orchestra, a transformative 13-year tenure as music director of the St. Louis Symphony Orchestra, with Orchestre National de Lyon, BBC Symphony Orchestra, and, as protégé of Pierre Boulez, Ensemble Intercontemporain. He appears with the world's great orchestras including those of New York, Philadelphia, and Los Angeles; the Royal Concertgebouw Orchestra, Vienna Philharmonic, and Leipzig Gewandhausorchester; and major ensembles and festivals on five continents. Since his 1996 Metropolitan Opera debut, Robertson has conducted a breathtaking range of Met projects, including the 2019 production premiere of *Porgy and Bess*, winning the Grammy for best opera recording. In 2022, he conducted *Porgy's* Met revival and made his Rome Opera debut. Robertson is director of conducting studies, distinguished visiting faculty, at Juilliard and serves on the Tianjin Juilliard Advisory Council. In the 2024–25 season, he celebrates the Boulez Centennial with the New York Philharmonic, Juilliard Orchestra, Aspen Music Festival, and Lucerne Festival Contemporary Orchestra; conducts the orchestras of Philadelphia, Cleveland, San Francisco, Chicago, Seoul, Leipzig, NDR Elbphilharmonie Orchestra, and more; leads European tours of the Deutsches Symphonie-Orchester Berlin and Australian Youth Orchestra; and continues his term as the inaugural creative partner at the Utah Symphony and Opera. Robertson is a Chevalier de l'Ordre des Arts et des Lettres of France.





David Serkin Ludwig

David Serkin Ludwig (Graduate Diploma '02, composition) enjoys a career of collaboration with some of today's leading musicians, filmmakers, and writers. This year, Ludwig was the recipient of the American Academy of Arts and Letters Award in Music and, in 2022, he was awarded the Stoeger Prize from the Chamber Music Society of Lincoln Center, the largest chamber award of its kind. He received the 2018 Pew Center for the Arts and Heritage Fellowship, the Independence Foundation Fellowship (two-time recipient), Theodore Presser Career Grant, and A. I. duPont Award. In 2012, NPR named Ludwig one of the Top 100 Composers Under 40. The next year, his choral work *The New Colossus* opened the private prayer service for President Obama's second inauguration. Ludwig, who holds positions and residencies with nearly two dozen orchestras and music festivals in the U.S. and abroad, was named a Steinway Artist in 2021. Ludwig was formerly at the Curtis Institute of Music, where he served as dean of artistic programs, chair of composition, director of Ensemble 20/21, and artistic director of Curtis Summerfest. In addition to Juilliard, he holds degrees from Oberlin Conservatory, Manhattan School of Music, and Curtis as well as a PhD from the University of Pennsylvania. Ludwig also studied at the University of Vienna and taught at Cheyney University of Pennsylvania while attending Juilliard. He has received commissions and performances from artists and ensembles including the Philadelphia, Pittsburgh, Minnesota, and National symphony orchestras as well as Jonathan Biss, Jeremy Denk, Jennifer Koh, Jaime Laredo, David Shifrin, Eighth Blackbird, Imani Winds, the Dover Quartet, and PRISM Saxophone Quartet. He has scored Hollywood feature films, written for historical performance ensembles, and created new works for nontraditional and electronic instruments. Ludwig, who was appointed dean and director of music at Juilliard in 2021, serves on the school's faculty and is the artistic director of Juilliard's collaborative contemporary music project The New Series. He lives in New York City with his wife, violinist Bella Hristova, and their four beloved cats.

Juilliard Orchestra

Juilliard's largest and most visible student performing ensemble, the Juilliard Orchestra is known for delivering polished and passionate performances of works spanning the repertoire. Comprising more than 375 students in the bachelor's and master's degree programs, the orchestra appears throughout the season in concerts on the stages of Juilliard's Peter Jay Sharp Theater, Alice Tully Hall, and Carnegie Hall. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera, dance, and drama productions as well as presenting an annual concert of world premieres by Juilliard student composers. This season, an impressive roster of world-renowned conductors leads the Juilliard Orchestra, including Matthew Aucoin, Daniela Candillari, Patrick Furrer, Giancarlo Guerrero, Ken Lam, Louis Langrée, Earl Lee, Gemma New, and Ruth Reinhardt as well as faculty conductors David Robertson, the director of conducting studies and distinguished visiting faculty, and Jeffrey Milarsky. Among the virtual projects students from the orchestra participated in during the 2020 lockdown was *Bolero Juilliard*, which became a viral sensation. 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. In 2019, the orchestra traveled to London, performing alongside the Royal Academy of Music in Royal Albert Hall at the BBC Proms. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, Wind Orchestra, Lab Orchestra, and contemporary music group AXIOM.

New York Philharmonic

The New York Philharmonic connects with millions of music lovers each season through live concerts in New York and around the world, broadcasts, streaming, education programs, and more. In the 2024–25 season, Gustavo Dudamel—who will become the Oscar L. Tang and H.M. Agnes Hsu-Tang Music and Artistic Director in 2026–27—leads three weeks of subscription programs and the Concerts in the Parks, Presented by Didi and Oscar Schafer; pianist Yuja Wang serves as the Mary and James G. Wallach Artist in Residence; International Contemporary Ensemble (ICE), John Adams, and Nathalie Stutzmann serve as artistic partners; and the orchestra marks milestone anniversaries of Ravel and Boulez. The Philharmonic has commissioned and/or premiered important works, from Dvořák’s *New World* Symphony to Tania León’s Pulitzer Prize–winning *Stride*, one of the first works created through *Project 19*, the all-women’s commissioning initiative. The NY Phil has released more than 2,000 recordings since 1917, and in 2023 announced a partnership with Apple Music Classical. The orchestra builds on a longstanding commitment to serving the community—which lies behind annual free concerts across New York City and the free online New York Philharmonic Shelby White and Leon Levy Digital Archives—through the Phil for All: Ticket Access Program. Founded in 1842 by local musicians, the New York Philharmonic is one of the oldest orchestras in the world. Notable figures who have conducted the Philharmonic include Tchaikovsky, Richard Strauss, Stravinsky, and Copland. Distinguished conductors who have served as music director include such luminaries as Bernstein, Toscanini, and Mahler.

Musicians of the New York Philharmonic and the Juilliard Orchestra

David Robertson, Conductor

SCHOENBERG

Suite, Op. 29

Violin

Frank Huang ‡#

Viola

Leslie Ashworth *

Cello

Boubacar Diallo *

Clarinet

Anthony McGill ‡#

E-flat Clarinet

Anoush Pogossian *

Bass Clarinet

Anju Aoto *

Piano

Hongbo Cai *

BOULEZ

sur Incises

Percussion

Daniel Druckman, *Principal* †‡#

Arnor Chu *

Boldizsár Kovács *

Piano

Eric Huebner, *Principal* †‡#

Sean Gan *

Ryan Jung †

Harp

June Han, *Principal* †‡

Annette Lee *

Renée Murphy *

* Juilliard student

† Juilliard alum

‡ Juilliard faculty

New York Philharmonic musician

Producing Team for A Musical Lineage: Schoenberg and Boulez

Juilliard Office of the President

Damian Woetzel, *President*

Kathryn Kozlark, *Artistic Producer and Director, Creative Enterprise*

Juilliard Music Division

David Serkin Ludwig, *Dean and Director, Music Division;*

The New Series Artistic Director

Annabelle Avenier, *Associate Director of Artistic Programs*

Eric Oatts, *Administrative Director*

Nicolette Weisser, *Administrative Assistant*

Juilliard Orchestral Studies

A. Joseph Soucy, *Associate Dean, Orchestral Studies*

Joanna K. Trebelhorn, *Senior Director, Performance Operations and*

External Venue Relations, Music Division

Lisa Dempsey Kane, *Principal Orchestra Librarian*

Adarsh Kumar, *Director, Orchestra Personnel*

Michael Dwinell, *Assistant Director, Artistic and Curricular Planning*

Ellen O'Neill, *Operations and Personnel Manager*

Alexa Weinberg, *Production Manager*

Daniel Pate, *Percussion Department Coordinator*

Elaine Li, *Assistant Orchestra Librarian*

Anne Qian Wang, *Assistant Orchestra Librarian*

Amy Hoang, *Orchestra Management Apprentice*

New York Philharmonic Leadership

Peter W. May and Oscar L. Tang, *Co-Chairmen of the Board of Directors*

Deborah Borda, *Executive Advisor*

NY Phil Artistic Planning

Patrick Castillo, *Vice President, Artistic Planning*

Henry Bowen, *Manager, Artistic Planning and Administration*

Elizabeth Helgeson, *Director, Artistic Planning and Administration*

Lauren Schmidt, *Artistic Planning Assistant*

Galiya Valerio, *Assistant to the Music Director/Assistant to the Executive*

Advisor

NY Phil Orchestra Personnel

DeAnne Eisch, *Orchestra Personnel Manager*

Katharine López-Dryden, *Orchestra Personnel Administrator*

Juilliard Production Department

Thom Widmann, Senior Director of Production
Jean Berek, Business and Operations Manager
Duncan Gallagher, Production Manager
Ian Paul Guzzone, Production Manager
Ange Lopilato, Production Manager
Alec Rigdon, Production Manager

Britni Serrano, Production Manager
Edda Baruch, Production Contract and
Business Associate
Antonio H. Harris II, Production Office Administrator
Laura Hirschberg, Production Stage Manager

Director of Costumes
Luke Simcock

Costume Shop Manager
Julie Michael

Costume Shop Office and Business Manager
Audrey Nauman

Design Coordinator
Meredith Prouty-Due

Wardrobe Supervisor
Amelia Dent

Assistant Wardrobe Supervisor
Naomy Cartagena Cotto

Drapers
Barbara Brust
Elise Bender
Tomoko Naka

First Hands
Phoebe Miller
Jacky Sanger
Erin Wilson

Costume Shop Staff
Izzy McClelland*
Jack Wallace*
Jade Green*
Mila Livoni Zidel*
Rylee Terry*

Hair and Makeup Shop Supervisor
Nathaniel Hathaway

Hair and Makeup Shop Associate Supervisor
Angelina Vincenzi

Hair and Makeup Assistant
M Nottke

Hair and Makeup Shop Staff
Jaycie Ry*
Janera Rose*

Electrics Shop Supervisor
Patrick Dugan

Assistant Electrics Shop Supervisor
Lauren Miller

Head Electrician, Peter Jay Sharp Theater
Jeremiah Brooks

Head Electrician, Stephanie P. McClelland
Drama Theater
Tercio Bretas

Head Electrician, Willson Theater
Eleanor Smith

Staff Electrician
Kenzie Stowell

Electricians
Maggie Braa*
Lilian Meyers*
Elizabeth Redding*

Sound Supervisor
Marc Waithe

Lead Audio Engineer
Christopher Schardin

Properties Shop Supervisor
Kate Dale

Assistant Properties Shop Supervisor
Mackenzie Cunningham

Stock Manager/Artisan
Stephanie Gonzalez

Properties Carpenter/Artisan
Deirdre Klemek

Properties Artisans
Bug Kilough*
Mer Platt*

Technical Director
Justin Elie

Assistant Technical Directors
Reilly J. Ryan
Vega Hernandez

Scene Shop and Safety Manager
Mairead Kress

Lead Stage Supervisor
Tim Love

Stage Supervisors
Connell Gess
Olivia Gagne

Lead Carpenters
A.J. Cote
Alexander Setzko

Carpenters
Bobby Gerbode
Pete Marzilli
Nancy Michaud

Technical Direction Apprentice
Casper Apodaca*

Scenic Charge Artist
Jenny Stanjeski

Assistant Scenic Charge Artist
Pedro Guevara

Scenic Artists
Emerson Eveleth*
Carly Huff*

Run Crew
Alan Knight
Madison Eastman
Josiah Stewart

Recital Operations Producer
Cynthia Baker

Livestream Events Production
Stage Manager
Ariel Osborne

Recital Activities Administrator
Tim Wils

Recital Stage Manager
Ann Daly Clark

* Member, Professional
Apprentice Program

Juilliard Annual Supporters

The Juilliard School is deeply grateful to the following individuals and institutions for their gifts in support of performances, educational activities, and scholarships. Please consider making an investment in the future of the performing arts. For more information or to make a gift, contact the Development Office at (212) 799-5000, ext. 278, or development@juilliard.edu.

\$1 Million or More

Jody and John Arnold
The John Gore Organization
The Jerome L. Greene Foundation
Jerold* and Stephanie Kayden
The Jacques and Margot W. Kohn Foundation
Stephanie and Carter McClelland/
The Stephanie and Carter McClelland Foundation
The John A. Moran Charitable Trust
Carole and John† Moran
Deborah J. Simon
Anonymous

\$500,000-\$999,999

Bloomberg Philanthropies
William Randolph Hearst Foundation
Dr. Carol Stein

\$250,000-\$499,999

Jeff Gates and Mike Moran
Max H. Gluck Foundation
Joan W. Harris/The Irving Harris Foundation
The Heartland Foundation
Beth and Christopher Kojima
Lincoln Center Corporate Fund
Vincent and Anne Mai
Anne Akiko Meyers* and Jason Subotky
Jeffrey Sellar
Yael A. Taquu and Jeremy S. Levine

\$100,000-\$249,999

Allen & Company
Sarah Billingshurst Solomon and Howard Solomon†
Joshua Black
Powell and Nancy Brown
Jeff and Susan Campbell
Rondi Charleston* and Steve Ruchefsky
Chenter Foundation
Julie A. Choi* and Claudio Cornali
Joyce and Barry Cohen
Dan J. Epstein Family Foundation
Ford Foundation
Dr. Jeremy Hein
Thomas Dubois Hormel Foundation/
Marisa I. Hormel Trust
Bruce and Suzie Kovner
Leon Levy Foundation
Terry and Bob Lindsay
James W. McColgan*
John T. McColgan*
Jerome L. Greene Foundation
Rebecca and Tyler Morse
Tram Nguyen and Faiz Ahmad
Judith F. Pisar
Jane Poss and Myron H. Nadel†*
Rajika and Anupam P. Puri
Susan and Elihu Rose Foundation
Sam* and Deborah Rotman
Alec P. Stais and Elissa Burke
Sidney and Florence Stern Family Foundation
Laurie M. Tisch Illumination Fund
The Virginia B. Toulmin Foundation
Matt Walker*
Heather Watts and Damian Woetzel
Richard York
Anonymous (4)

\$50,000-\$99,999

Sarah Arison and Thomas Wilhelm
The Augustine Foundation
Stanley Baumblatt
Norman S. Benzaquen

The Family of Isabel Stewart
Cunningham
Barry Diller and Diane von Furstenberg
Robert Evans Foundation for the Arts
Agnes Gund
Harvard Business School
Jeff Hunter Charitable Trust
Judith A. Kaminski
Terri and Jerry Kohl
Karen and Paul Levy
The Frederick Loewe Foundation
Terry Morgenthaler and Patrick Kerins
Michael R. Osver
The Holly Peterson Foundation
The Fan Fox and Leslie R. Samuels Foundation
The George L. Shields Foundation
The Shubert Foundation
The Robert Craft Igor Stravinsky Foundation
Sidney J. Weinberg, Jr. Foundation
David S. Winter
Anonymous (3)

\$25,000-\$49,999

American Turkish Society
Bank of China U.S.A.
Mary L. Bianco/The Moca Foundation
Dudley and Michael Del Balso
Judy and Jamie Dimon
Joan† and Peter Faber
Barbara and Jonathan File
Barbara Gamm Frenkel*
Ms. Virginia Gambale and Dr. Austin Feeney
John and Ila Gross
Nancy and Bruce Hall
Ralph M. Hamaker
LCU Fund for Women's Education
Edward F. Limato Foundation
Joyce F. Menschel
Robert E. Meyerhoff and Rheda Becker
New York State Council on the Arts
Edward John Noble Foundation
Katheryn C. Patterson and Thomas L. Kempner, Jr.
Gary Portadin*
Julia Raiskin
Raymond-Cryder Designated Fund of the Lehigh Valley Community Foundation
Ann Schein Carlyss
Anna Schoen-René Fund at the New York Community Trust
Barbara J. Slifka
Jeremy Smith
Gillian Sorensen
Trine Sorensen and Michael Jacobson
Jerra Spence
The Robert W. Wilson Charitable Trust
Christina Roh and Kevin Yoon
Yichen Zhang
Anonymous (2)

\$15,000-\$24,999

Walter Arnheim and Marsha Rehns
Laurel and Clifford Asness
Barbara and Gary Brandt
Colleen Burlingham
Dr. Andre Clavel Foundation
Georgeann Delli Venneri
Mr. Lawrence Erlbaum
Dr. Kathryn Farley PhD
Seth E. Frank
Candice and John Frawley
Allen R. and Judy Brick Freedman
Keith and Barbara Gollust

Micaela Gunther
The Katzenberger Foundation
Sander and Norma K. Buchman Fund
Alexandra Williams Foundation
The Family of Zofia and Henryk Szymanski
Karin J. Krueger
Dr. Allen H. Maniker*
Edward McColgan
Sharon Mitchell
James L. Nederlander and Margo Nederlander
Lynn Noble
The Laura Pels International Foundation for Theater
Evelyn and John Popp
Mary and Dan Riew
Mrs. Susan L. Robinson*
Irene Schultz
Paul J. Sekhri
The SHS Foundation
Arleen Spangler
Elliott Susseles and Lisa Kurlantzick
Simon Szykman
Susan and Daniel Thys
Loraine Kent Vichey Memorial Trust
John J. Yarmick
Anonymous (3)

\$10,000-\$14,999

Arlene and Alan Alda
Michelle* and Jonathan Auerbach
Elaine S. Bernstein
Ms. Diana Bersohn
Nicholas Braver/The Ida and William Rosenthal Foundation
Susan Brenner
Drs. Mary and George Campbell
Stuart H. Coleman and Meryl Rosofsky
Family Fund
Consulate General of Greece in NY/PepsiCo
Caroline and Paul Cronson
Bori and Mark Cox
Florence and Paul DeRosa Memorial Fund
Doris Duke Charitable Foundation
Jesse Fink in honor of Milton Fink
(BM '48, double bass)
Eric J. Friedman
Jane Olian and Donna Gill, for Classical Singing and New York in June
Mike and Becky Goss
Jennifer and Bud Gruenberg
PRG - Jeremiah J. Harris
Mark Hsiao* and Howard Koeppel
Edith Polvay Kallas* and Joe Whatley
Barbara and Howard Kaye
Dr. Yvonne Lamy
Yaru Liu
Roberta Lobel*, Marjorie Tallman
Educational Foundation
Yo-Yo Ma* and Jill Hornor
Dr. Lee MacCormick Edwards Charitable Foundation
Zoltán and Zoltánné Mága
Harold W. McGraw Jr. Family Foundation
Tim B. Nelson* and Lisa M. Benavides-Nelson*
Susanna R. Phillips* and David S. Huntington
Craig and Stefanie Pintoff
The Presser Foundation
Elizabeth R. Rea
Richard Rubinstein
Yukari Saegusa*
Mac Schuessler
Susan E. Schuur
Sara A. Singer
Alexander I. Tachmes/Shutts & Bowen LLP
Epstein Teicher Philanthropies
James and Ashley Toth

Juilliard Annual Supporters (Continued)

Alan W. Tudyk*
Mina Tulchinsky
Robert L. Turner
Sedgwick and Pamela† Ward
Alexandra Wheeler and Rocky Rukan
Bradley Whitford*
Lucille and Jack Yellen Foundation
Evan Yionoulis and Donald Holder
Barbara and David Zalaznick
Judy Francis Zankel
Anonymous (5)

\$5,000-\$9,999

RSA
Marshall S. Berland and John E. Johnson†
Jacklyn and Miguel Bezos
Dr. Elliott Bird
Council Member Gale A. Brewer, the Council of the City of New York
Allison C. Cheung* and Hoylond Hong
Michael Chieffo* and Beth Grant
Sung* and Alicia* Cho
Violet and Christopher Eagan
Allan G. Forsyth
Jocelyn and W.E. Gallinek
Sarah Glazer*
Alberto Goldberg
Mr. Robert Goldberg
Kathleen Hartly Gray*
Arlene† and Edmund Grossman
Gucci
Gulitz Foundation
Deborah A. Guthrie
The Harkness Foundation for Dance
Mary E. Harrigan and Andrew P. Tothy
Bernard Holtzman
Hugo Boss Retail, Inc.
J.C.C. Fund, Japanese Chamber of Commerce and Industry of New York
Edward and In-ai Kang Foundation
Veda Kaplinsky* and Herbert Light
Keller-Shatanoff Foundation
Dominique Laffont
Alissa Leiser*
Dr. Frayda B. Lindemann
Nancy Long and Marc Waldor
Jerome Lowenthal*
Edward J. Maloney and Richard B. Kowall
Laura and Alan Mantell
S & L Marx Foundation
Neil A. Mazzella
James and Stephanie McClennen
The Clement Meadmore Foundation
Lynn Mestel* and Hayes Roth
Martin Nickerson

Morris Offit
John R. Philpit
David Pierce
Judy and Jim Pohlman
Joseph and Elizabeth Polisi
Qobuz USA
Sabine Renard
Barbara Ritchin
Janet and Howard Rose
Margitta Rose
Roger and Doris Sant
Judith and F. Randall Smith
Annaliese Soros
Steinway & Sons
Sunrise Senior Living
Jane Tate
Anli L. Tong*
Kristine Jarvi Tyler*
Wilmot Wheeler Foundation
Cody Williams and Maria Flores
Craig S. Williams*
Marsha G. Williams
Zachary Williams
Zelda Williams
Stanley P. Wilson*
Heela Yang* and Seiji Tsuzuki
Dale Zand
Zhiyong Zhou and Xiaohong Zhang
Anonymous (4)

\$2,500-\$4,999

Hsin-Yun Huang* and Michael K. Amory*
Nadine Asin
Sonia M. Attkiss
Emanuel* and Yoko* Ax
Casey Bayles and William Jeffrey
Mr. Robert Brenner
Elaine J. Budin
Patrick Cazeau and Veronica Codrington-Cazeau
Kathryn G. Charles
Beverly and Herbert Chase
Mr. Kenneth H. Chase
Ginger Chinn
Ernest* and Mary Chung
Nancy A. Cohn
Consulate General of the Kingdom of the Netherlands in New York
Dechert LLP
Jennie DeScherer
Ann and Jonathan DuBois
John Farago
Edgar Franceschi
Helen and Jeffrey Friedman
Bruce A. Garetz
Gallya Gordon

Alicia Graf Mack
Lynda and Paul Gunther
Sharon B. Gurwitz
Sandra Hess
Omomuki Foundation
G. Penn and Diane Holsenbeck
Nancy Huang-Sommer
Gregory J.* and Julie Jbara
Alan W. Kornberg*
Soyoung Lee
Team Electric
Clayton Long
David Serkin Ludwig* and Bella Hristova
Robert and Bridget Lyons
Ellen Marcus
Eduardo Mestre
Adam Meyer* and Anna Kaplan
Paula Paster Michotm
Investure LLC
Lauren Mitchell
Jazmin Morales and Carlos E. Hernandez
Cathy Nadeau
Susan Perri
Ms. Jill Plancher and Mr. Kevin Plancher
Zachary and Lori Pomerantz
Linda Ray
Catherine G. Roberts
Richard A. Rosen and Joyce Silberstang
Scott M. Rosenberg
Lesley and Ted Rosenthal
Dr. and Mrs. Thomas P. Sculco
Inbal Segev Brenner* and Thomas Brenner
Brandon Sherr
Lilian Sicular
Steven P. Singer, MD, and Alan Salzman, MD
Judith and Morton Sloan
Mrs. Lea Yitshaki Soifer*
Sidharth Soni
Weston Sprott
Karen Steinberg
Elise C. Tepper
Champion Systems Integration
Walter F. Verdehr* and Elsa Ludewig-Verdehr
Anthony and Susan Viola
Dr. Ann Walzer
George Wang
Ms. Johanna Weber
Mary Jo Weinig
Philippa Weismann
Judy* and Lindley Hoffman
George K. Yin and Mary J. Walter
Mr. Brian D. Zeger*

Listing as of August 27, 2024

† In Memoriam
* Alum

President's Circle

Herbert A. Allen Jr./
Allen & Company
Sarah S. Arison
Jody and John Arnhold
Norman S. Benzaquen
Dan J. Epstein
Josh Evans
Agnes Gund
Marisa I. Hormel
Jerry and Terri Kohl
Karen and Paul Levy
Carol and Michael Marks
Holly Peterson
Judith F. Pizar
Thomas C. Schumacher III and
Matthew White
Sydney H. Weinberg
Anonymous (2)

Global Council

Renée Fleming, *Honorary Chair*
The Chenter Foundation
(Richard and Michelle Chen)
Dr. Ronald Li and Carol Chiang-Li
Terry Morgenthaler
Julia Raiskin
Gillian Sorensen
Trine Sorensen
Jerra Spence
Yichen Zhang

Juilliard Council

Michelle Demus Auerbach, *Chair*
Barbara Brandt
Bori Cox
Eric J. Friedman
John G. Popp
Mary K. Riew
Jeremy T. Smith
Alexander I. Tachmes
James Toth
Mina Tulchinsky
Doug Wu

The Augustus Juilliard Society

The Augustus Juilliard Society recognizes those who have included Juilliard in their long-term plans with a bequest, beneficiary designation, or charitable gift annuity. These gifts help ensure that Juilliard may continue to provide the finest education possible for generations to come. The school expresses its deep appreciation to the following members as well as to those who chose to give anonymously and thus are not listed.

Donald J. Aibel*
Veronica Maria Alcarese
Keiko Ota Alexander* and
Jeffrey Alexander
Sanem Alkan
Virginia Allen*
Sima Ariam
Dee Ashington
Bruce Barnes and Louann Vanfossen
Richard Beales
Yvette and Maurice± Bendahan
Donald A. Benedetti*
Helen Benham*
Greg and Julie Bennett
Elizabeth Weil Bergmann*
Marshall S. Berland and
John E. Johnson±
Benton and Fredda Ecker Bernstein
Leslie Goldman Berro*
Dr. Elliott Bird
Nancy A. Bowen
Susan Ollila Boyd
Mrs. George E. Boyer
Peter A. Boysen
Mark J. Brandfonbrener*
Susan Babbit Brenner
Nina R. Brilli
Ann Marie Brink*
Gene T. Brion
Steven and Colleen Brooks
Carol Diane Brown and Daniel J. Ruffo
Beryl E. Brownman
Craig A. Campbell*
Alan± and Mary Carmel
Nancy and Neil Celentano
Virginia Chakejian
Wendy Fang Chen*
Elizabeth Child *
Julie A. Choi* and Claudio Cornali
Rosemarie Cufalo
Christopher Czaja Sager*
Eugene Davidson± and Eve Barak*
Harrison R.T. Davis
Robert Lee Dean
Stephen and Connie Delehanty
Luis Felipe de Montpensier
Ronald J. Dovel and Thomas F. Lahr
John C. Drake-Jennings
Eugene S. Drucker*
Ryan* and Leila Edwards
Joyce Eskwitt
Eric Ewazen*
Joan± and Peter Faber
Holly L. Falik
Barbara and Jonathan File
Dr.*± and Mrs. Richard B. Fisk
Mary A. Flannery
Barbara G. Fleischman
Judi Sorensen Flom
Ann Marie Smith Forde
Lorraine Fox
John and Candice Frawley
Chaim Freiberg*
William Gati* and Paul Gati*±
Anita L. Gatti*
Thelma and Seymour Geller,
on behalf of Jane Geller
Mordecai Genn
Mark V. Getlein*
John R. Gillespie

Valerie Girard*
Robert Jay Glickman
Ruth J.E. Glickman
Sheryl Gold
Robert and Constance Gottlieb
Jennifer L. Granucci
Arlene± and Edmund Grossman
Miles Groth
Emma Gruber
Leo Guimond*
Ruth Haase
Robert S. Haggart Jr.* and
Stephanie Haggart*
Louise Tesson Hall
Ralph Hamaker
Marilyn H. Hammerman*
Stephen and Andrea Handleman
Judith Harris and Tony Woolfson
Robert G. Hartmann
James S. Hatch*
Ira Haupt II± and Joyce K. Haupt
Robert Havery*
Betty Barsha Hedenberg
Brian J. Heidtke
Julie Holtzman*
Gerri Houlihan*
Katherine L. Hufnagel
Joseph N. and Susan Isolano
Ellie-May Jackson
Barbara James
Paul Johnston and Umberto Ferra±
Janice Wheeler Jubin* and
Herbert Jubin
Peter H. Judd
Michael Kahn
George*± and Julia Katz
William Kernen
Younghee Kim-Wait
Robert King*
Linda Kobler* and Albert Glinsky*
Elizabeth Groth Kolby
Bruce Kovner
Olivia Kozlowska
Edith Kraft*
Benjamin N. Krevolin*
Yvonne Lamy
Francine Landes*
Julie Landsman*
Steven Lane
Sung Sook Lee*
Paul Richards Lemma and
Wilhelmina Marchese Lemma±
Loretta Varon Lewis± and
Norman J. Lewis
Ning Liang*
In honor of Peter Limon
Jerry K. Loeb
Eileen Lubars*
Chuck Manton
Serena B. Marlowe
Dolores Grau Marsden* and
David Marsden
Gary W. Masters*
Stephanie and Carter McClelland and
The Stephanie and Carter
McClelland Foundation
Joseph P. McGinty
Dr.± and Mrs. N. Scott McNutt
Stephen A. Meyers and
Marsha Hymowitz-Meyers

Paula P. Michtom
Leo±* and Anne Perillo Michuda*
Warren R. Mikulka
Russell Miller and Charlotte M. Meyer
Janis Miranda
Stephen Mittman
Valerie Wilson Morris*
Diane Morrison
Mark S. Morrison
L. Michael and Dorothy Moskovis
Gail Myers
Steven W. Naifeh and
Gregory White Smith±
Anthony J. Newman
Oscar and Gertrude Nimetz Fund
Stephen Novick
Joyce O'Brien
Michael R. Osver
Jane Owens
Celia Paul and Stephen Rosen
Lisa Pelikan*
Andrea Pell Living Trust
Jane V. Perr
Ken Perry*
Lianne Perry
Vincent Petragrani
Stephen M. Pier* and Miki Orihara
Christopher Pilafian*
Elissa V. Plotnoff Pinson*
Fred Plotkin
Judy and Jim Pohlman
Geraldine Pollack
John G. Popp
Thomas and Charlene Preisel
Arthur Press*
Bernice Price
Rajika Puri
Gena F. Raps*
Karen J. Raven
Nancy L. Reim
Susan M. Reim*
Susan D. Reinhart
Madeline Rhew*
Michael Rigg
Leslie Swan Weirman Riley
Douglas Riva*
Lloyd*± and Laura Robb
William D. Robbins
Daniel P. Robinson
Yvonne Robinson*
Donna Romer
Carlos Romero and
Joanne Gober Romero
Linda N. Rose*
Susan W. Rose
Ira Rosenblum*
Sam* and Deborah Rotman
Lynne Rutkin
Joan St. James*
Riccardo Salmona
Dolores Grau Marsden* and
Anthony Scelba* and
Victoria Stewart Scelba*
Kenneth Schapin
Nancy Schloss
Shelby Evans Schrader± and
John Paul Schrader
Irene Schultz
Joan Gianna Settin
David Shapiro

The Augustus Juilliard Society (Continued)

Robert B. Sharon*
Robert D. Sholiton
Arthur T. Shorin
Sara A. Singer
Steven P. Singer and Alan Salzman
Ethan A. Silverman*
Bruce B. Solnick
Carl Solomon Sr.
Evelyn Sun Solomon*
Gary and Roberta± Soren
Margaret B. Steele*
Nancy E. Steltmann*
Sally T. Stevens
Robert C. Stevenson
Judy Stewart
Henry and Jo Strouss

Cheryl V. Talib
Thomas W. Thompson
Tom Todoroff* and Emily Moulton
Anli Lin Tong*
Marie Catherine Torrisi
Marta Vago*
Walter* and Elsa Verdehr
Paul Wagenhofer
Alberto and Paulina A. Waksman
Stanley Waldoff*
Jessica Weber
Catherine White*
Miriam S. Wiener
Robert Wilder± and Roger F. Kipp
Alice Speas Wilkinson*
Yvonne Viani Williams

Margaret S. Williamson
Clark* and Sally Ann* Wilson
Stanley P. Wilson*
Theo George Wilson
Elizabeth R. Woodman
Edward Yanishefsky
John J. Yarnick
Lila York
And 117 anonymous members,
including 51 alumni

As of August 19, 2024

* = Alum
± = In Memoriam

For information about becoming a member of the Augustus Juilliard Society, please visit plannedgiving.juilliard.edu, call (212) 799-5000, ext. 7152, or write to lpadua@juilliard.edu. Have you included Juilliard in your planning? Please let us know so that we may thank you and recognize you as a member of the Augustus Juilliard Society.

Estates and Trusts

Juilliard is profoundly grateful for the generous gifts received from the following **Estates and Trusts** between July 1, 2023 and August 27, 2024. We remember the individuals who made these gifts for their vision in supporting future generations of young performing artists at Juilliard.

Jere E. Admire Charitable Trust
Harold Alderman Trust
Estate of John S. Aler
Estate of Lucille Apcar
Estate of Anne L. Bernstein
Trust of Sonia Block
Betty and Daniel Bloomfield Fund
Trust of Elaine Bukantz
Trust of Annette Burford
Trust of John Dexter Bush
Estate of James L. Buttenwieser
Estate of Corradina Caporello
Peter J. Cohn Charitable Remainder Unitrust
Estate of Lito De Manalang
Estate of Stefan Draughon
Trust of Alice Shaw Farber
Fima Fidelman Trust
Dora L. Foster Trust
Trust of Sherri Fox
Estate of Michael S. Gallo
Estate of Rosalind Guaraldo
Estate of Michael H. Haberkorn
Estate of James S. Hatch
Nancy B. Hatz and Russell C. Hatz Fund
William J. Henderson Memorial Fund
Karolyn Kirksey Holler Trust
Frances B. Hoyland Trust
Trust of Edward Jabes

Estate of Donald Lee Jonas
Hamilton H. Kellogg and Mildred H. Kellogg Charitable Trust
Irene T. Land Trust
Estate of Billie R. Mahoney
Estate of June Reig Maxwell
Beatrice Ohanessian Revocable Trust
Sita Ohanessian Revocable Trust
Estate of Angela Querze
Estate of Hans R. Reinisch
Lance B. Roepe Trust
Trust of Lillian Rogers
Howard and Ethel Ross Trust
Estate of Ann J. Rudick
Estate of Harvey Salzman
Nancy Schloss Living Trust
Trust of Harold C. Schonberg
Estate of Geraldine Shapiro
Estate of Barbara Thompson Slater
Arline J. Smith Trust
Janice Dana Spear Trust
Barbara H. Stark Living Trust
Estate of Lynn Steuer
The Tomoko Trust
Estate of Beverly S. Travis
Estate of Mary H. Vinton
Miriam Warner Revocable Trust
Trust of Helen Marshall Woodward
Irene Worth Fund for Young Artists

New York Philharmonic Leadership

Peter W. May and Oscar L. Tang, *Co-Chairmen of the Board of Directors*

Deborah Borda, *Executive Advisor*

Adam Z. Gerdtts, *Senior Vice President, Philanthropy*

Patrick Castillo, *Vice President, Artistic Planning*

Adam Crane, *Vice President, External Affairs*

DeAnne Eisch, *Orchestra Personnel Manager*

Lisa Grow, *Vice President, Marketing and Customer Experience*

Julie Kim, *Vice President, Production*

Ugochi Onyeukwu, *Director, Diversity, Equity, and Inclusion*

Gary A. Padmore, *Vice President, Education and Community Engagement,*

The Sue B. Mercy Chair

Kathie Parsons, *Chief Financial Officer*

Juilliard Administration

EXECUTIVE OFFICERS AND SENIOR ADMINISTRATION

Damian Woetzel, *President*

Office of the President

Jazmin Morales, *Chief of Staff*

Kathryn Kozlark, *Artistic Producer and Director for Creative Enterprise*

Ria DasGupta, *Director, Equity, Diversity, Inclusion, and Belonging*

Nadia Sirota, *Creative Associate at Large*

Office of the Provost

Adam Meyer, *Provost*

Kirstin Ek, *Vice Provost for Academic Affairs*

Amy Evans, *Associate Provost for Academic Affairs and Assessment*

Katie Friis, *Associate Provost for Academic Affairs and Curriculum*

Katherine Gertson, *Assistant Dean and Registrar*

Kathleen Tesar, *Associate Dean for Enrollment Management*

Rachel Kunce, *Director of Music Admissions*

John-Morgan Bush, *Dean of Juilliard Extension*

Yassmeen Angarola, *Administrative Director*

Dance Division

Alicia Graf Mack, *Dean and Director of the Dance Division*

Alexandra Tweedley, *Administrative Director*

Mario Alberto Zambrano, *Associate Director*

Drama Division

Evan Yionoulis, *Richard Rodgers Dean and Director of the Drama Division*

Derrick Sanders, *Associate Director*

Katherine Hood, *Managing Director*

Lindsey Alexander, *Director of Artistic and Curricular Planning*

Music Division

David Serkin Ludwig, *Dean and Director of the Music Division*

A. Joseph Soucy, *Associate Dean of Orchestral Studies*

Merry Peckham, *Assistant Dean and Director of Chamber Music*

Fadwa Hayes, *Assistant Dean*

Joanna Trebelhorn, *Senior Director of Performance Operations and External Venue Relations*

Annabelle Avenier, *Associate Director of Artistic Programs*

Eric Oatts, *Administrative Director*

Mario Igrec, *Chief Piano Technician*

Ara Guzelimian, *Special Advisor*

Historical Performance

Robert Mealy, *Director of Historical Performance*

Karin Brookes, *Administrative Director*

Ellen and James S. Marcus Institute for Vocal Arts

Brian Zeger, *Artistic Director of the Ellen and James S. Marcus Institute for Vocal Arts*

Adam Nielsen, *Associate Artistic Director, Master of Music and Graduate Diploma Program*

Justina Lee, *Associate Artistic Director, Undergraduate Program*

Andrew Gaines, *Administrative Director*

Jazz

Wynton Marsalis, *Director of Juilliard Jazz*

Aaron Flagg, *Chair and Associate Director*

Preparatory Division

Weston Sprott, *Dean and Director of the Preparatory Division*

Anthony McGill, *Artistic Director, Music Advancement Program*

Yoheved Kaplinsky, *Artistic Advisor, Pre-College*

Rebecca Reuter, *Administrative Director, Music Advancement Program*

Ekaterina Lawson, *Director of Admissions and Academic Affairs, Pre-College*

Anna Royszman, *Director of Performance Activities, Pre-College*

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*

Jeni Dahmus Farah, *Director, Archives*

Alan Klein, *Director of Library Technical Services*

Student Development

Barrett Hipps, *Vice Provost and Dean of Student Development*

Sabrina Tanbara, *Associate Dean of Student Development*

Alice Jones, *Assistant Dean of Community Engagement and Career Services*

Vanessa Valenzuela, *Assistant Dean of International Advisement and Student Diversity Initiatives*

William Buse, *Director of Counseling Services*

Milo Campanella, *Director of Residence Life*

Nathan Fischer, *Director of Career Services*

Ian Prince, *Business Development Director, Career Services*

Adrian Rodriguez, *Director of Community Engagement*

Howard Rosenberg MD, *Medical Director*

Dan Stokes, *Director of Academic Support and Disability Services*

Beth Techow, *Administrative Director of Health and Counseling Services*

Development

Jonah Nigh, *Vice President and Chief Advancement Officer*

Katie Murtha, *Senior Director of Principal and Major Gifts*

Lori Padua, *Director of Planned Giving*

Rebecca Vaccarelli, *Director of Alumni Relations*

Kim Furano, *Director of Institutional Relations*

Robyn Calmann, *Director of Special Events*

Toniya Katsarov, *Director of Development Operations*

Communications and Marketing

Mary Caraccioli, *Vice President of Communications and Marketing*

Kaitlyn Zafonte, *Senior Director of Content Strategy*

Susan Jackson, *Editorial Director*

Jose Lechuga, *Website Director*

Anna Sayer, *Design Director*

Allegra Thoresen, *Director of Communications*

Tamara Vallejos, *Director of Marketing*

Office of the Chief Operating Officer and Corporate Secretary

Lesley Rosenthal, *Chief Operating Officer and Corporate Secretary*

Paul Sutter, *Associate Vice President, Facilities*

Frank Duda, *Director, Facilities Operations*

Emily Tomeu, *Director, Capital Projects*

Thom Widmann, *Senior Director of Production*

Elizabeth Svokos, *Director of Media Production and Executive Producer*

Christian Keck, *Chief Technology Officer*

Edwin Melendez, *Deputy Chief Technology Officer*

Jeremy Pinquist, *Director of Enterprise Applications*

Jessica Rothbart, *Director of Human Resources*

Christina Wenger, *Associate Director, Public Performance Operations*

Jennifer Wilcox, *Director of Apprentice Program*

Mark Shelton, *Chief of Public Safety*

Richard Mannoia, *Senior Director of Education and Strategy, K-12 Programs and Initiatives*

Legal

Stephanie Vullo, *Vice President and General Counsel*

Jason Kane-Seitz, *Director Office of Non-Discrimination and Title IX*

Finance

Cathy Nadeau, *Vice President and Chief Financial Officer*

Michael Kerstan, *Controller*

Christophe Jorand, *Associate Vice President, Financial Planning and Analysis, Reporting and Business Intelligence*

Michele Billings, *Associate Vice President of Finance Operations*

Nick Mazzurco, *Associate Vice President, Bursar and Student Accounts*

Tina Gonzalez, *Assistant Dean for Financial Aid*

Juilliard for All

Attend or stream a performance

Enroll in an Extension class

Shop online at our store

Hire our performers

Support Juilliard

juilliard.edu/ForAll

