

MOZART'S

**COSÌ FAN
TUTTE**

Juilliard

Soprano Jessica Niles
and baritones
Hubert Zapiór and
Gregory Feldmann
in Mozart's
Don Giovanni



A Message From Brian Zeger

Welcome to the 2019-20 season of Juilliard Opera, which features two iconic masterpieces, *Così fan tutte* and *La bohème*, flanking two rarities, both collaborative ventures with exciting artistic partners. We are performing Virgil Thomson and Gertrude Stein's *The Mother of Us All*, which recounts Susan B. Anthony's struggle for women's suffrage, 100 years after women officially gained the vote—although women of color would wait decades more for that privilege. The production will be a collaboration with MetLiveArts, the performing wing of the Metropolitan Museum of Art, and the New York Philharmonic. Our other unusual offering, with the school's own period orchestra, Juilliard415, is Handel's *Rinaldo*, which will travel to Germany's Göttingen International Handel Festival in May and SPOT/De Oosterpoort in Groningen, Holland, in June.

But our season opens with Mozart. The three operas he wrote with librettist Lorenzo Da Ponte find their way onto our stage with regularity. As shifts in the cultural and political landscape accelerate around us, these operas not only keep pace with but always seem to be ahead of us in their psychological and moral wisdom.

Our new production of *Così fan tutte* takes advantage of its youthful cast. Not all opera houses are lucky enough to have four talented singers playing the young lovers who are roughly the age of their characters. In last season's Juilliard Opera production of *Don Giovanni*, the Don reappeared after his death, suggesting that women menaced by predatory men do not rebound instantly when the threat is past. Similarly, the troubling questions *Così* raises continue to resonate long after their apparently successful resolution in a bubbly finale. Understanding these timeless works is ultimately a dialogue between performers and audience. Thank you for being part of the conversation.

Brian Zeger

Brian Zeger

Artistic Director of the Ellen and James S. Marcus Institute for Vocal Arts

The Juilliard School
presents

Così fan tutte

Music by Wolfgang Amadeus Mozart
Libretto by Lorenzo Da Ponte

Wednesday, November 13 and Friday, November 15, 2019, 7:30pm
Sunday, November 17, 2019, 2pm
Peter Jay Sharp Theater

Nimrod David Pfeffer, Conductor
David Paul, Director

Juilliard Orchestra

The Cast *(in order of vocal appearance)*

Ferrando	James Ley
Guglielmo	Erik van Heyningen
Don Alfonso	William Socolof
Fiordiligi	Kathleen O'Mara
Dorabella	Megan Moore
Despina	Mer Wohlgemuth

Continuo: Mari Coetzee, Cello; Nathaniel LaNasa, Harpsichord

Scenic Designer: Kristen Robinson
Costume Designer: Sara Jean Tosetti
Lighting Designer: Masha Tsimring

Performance time: approximately 3 hours, including a 20-minute intermission

Juilliard's Ellen and James S. Marcus Institute for Vocal Arts was established in 2010 by the generous support of Ellen and James S. Marcus.



This performance is part of Juilliard Opera, a program dedicated to the education and training of future generations of singers at Juilliard. Juilliard Opera is supported by the vision and generous lead funding of the International Foundation for Arts and Culture and its Chairman, Dr. Haruhisa Handa.

Additional support for this performance was provided, in part, by the Muriel Gluck Production Fund.

Covers

Dashuai Chen (Ferrando); Olivia Cosio (Dorabella); Rebecca Farley† (MM '17, voice) (Fiordiligi); Gregory Feldmann (Guglielmo); Aaron Keeney (Don Alfonso); Yvette Keong (Despina)

Assistant Conductor: Isaac Selya

Music Preparation: Kenneth Merrill

Language Preparation: Stefano Baldasseroni

Associate Coach: John Arida

Continuo Preparation: David Heiss

Rehearsal Keyboardists: Nathaniel LaNasa, Christopher Staknys

Fight Director: Mark Olsen

Production Stage Manager: Nicole Mitchell Mommen

Assistant Costume Designer: Anna Jekel*

Assistant Lighting Designer: Domino Mannheim

Assistant Scenic Designers: Kate Campbell, Sara Pisheh

Assistant Stage Managers: Sarah Herdrich*, Nolan Todd*, McKenna Warren

Supertitles Creator: David Paul

Supertitles Operator: Lisa Jablow

†*Alumni Guest Artist*

**Member, Professional Apprentices Program*



Please make certain that all electronic devices are turned off during the performance. The taking of photographs and use of recording equipment are not permitted in the auditorium.

Director's Note by David Paul

In contrast to his preceding operas *Don Giovanni* and *The Marriage of Figaro*—perennially regarded as masterpieces—Mozart was heavily criticized for *Così fan tutte*. In particular, critics in the late 18th century couldn't fathom why Mozart exercised such poor judgment in choosing a libretto regarded as flawed, immoral, and deeply inferior to his musical talents.

It is this question of judgment, and our ability to judge ourselves and our surroundings, that lies at the very heart of *Così fan tutte*. The two male protagonists judge their girlfriends to be faithful and any contrasting opinion to be false. All four of them judge their older confidantes, Don Alfonso and Despina, to be reliable sources of advice, benevolent experts who have their best interests at heart. But it's these two older characters' poor judgment that keeps the drama running its messy course. They assume the emotions of their younger friends to be trivial and shallow, and they greatly misjudge their ability to cope with the lesson being taught: that sometimes, and in fact often, we think we know a whole lot more about ourselves than we actually do.

Mozart and Da Ponte shine an incisive lens on precisely how our own hubris—both that of the student and that of the teacher—can have disastrous consequences under the wrong circumstances. Assuming that we understand the forces of attraction, love, and commitment—especially when those three are not perfectly aligned—can lead to horrific errors in judgment, as both composer and librettist appear to have understood.

My design team and I have chosen to set this production here in America, in 2019, at what we feel is the most important juncture in young adult lives: the end of high school. For many of us, it is the first time that we are called upon to make judgments for ourselves that may impact our lives forever. We hope you enjoy the judgment calls we have made with this wonderful, though problematic, masterpiece—and that, regardless of whether you agree with them or with those of our protagonists, you will leave feeling that Mozart's judgment wasn't faulty after all.

Act 1

The two young friends Guglielmo and Ferrando get into an argument about women with their cynical older acquaintance Don Alfonso. Guglielmo and Ferrando each has a girlfriend—respectively, Fiordiligi and Dorabella—and they protest that neither could possibly be unfaithful, no matter what. Alfonso counters by proposing a bet to put their assertions to the test. Guglielmo and Ferrando are to disguise themselves and make advances to their lovers (which they end up doing to each other's lover). Will the ladies continue to resist them? For how long?

Fiordiligi and Dorabella impatiently wait to see their lovers, whom they praise to the skies. But Don Alfonso arrives to warn them that Guglielmo and Ferrando have unexpectedly been called off to the army. They have time only to pay a quick farewell visit. Both young women are deeply saddened and wave Guglielmo and Ferrando goodbye in a beautiful trio of farewell, joined by Don Alfonso. But on his own, he predicts cynically that the women will prove to be unfaithful.

Their teacher Despina mocks these grief-stricken attitudes. She advises the young women that it would be far better to take advantage of their liberty and have a good time by finding some new lovers.

Don Alfonso engages in some cheating of his own with regard to the bet by bribing Despina to play along—just in case she sees through the disguises. Guglielmo and Ferrando arrive and start their attempted seduction game. The outraged girlfriends reject them at once. Mozart dramatizes the ensemble's reactions in a sextet. Fiordiligi delivers a powerful aria proclaiming her steadfastness.

Later, the men try emotional blackmail by threatening suicide if they are rejected. Despina disguises herself as a doctor and revives them from the "poison" they've taken. The women continue to refuse their advances, but they appear less adamant than before—to the men's great consternation.

Act 2

Despina tries once again to encourage Fiordiligi and Dorabella to forget their scruples. Dorabella is the first to confess some attraction to the new young gentleman who is interested in her (the disguised Guglielmo), and they go off together. He convinces her to exchange her keepsake of Ferrando, who becomes upset when he learns of this betrayal.

Meanwhile, Ferrando has been getting nowhere with Fiordiligi, who continues to resist him but expresses a sense of guilt over her emerging desire in one of Mozart's most heart-rending arias, "Per pietà" ("Have pity"). Dorabella confesses giving in to her new lover, shocking Fiordiligi, who resolves to seek out her beloved Guglielmo before things get worse. But Ferrando at last convinces her to love him in an extended duet. Alfonso, relishing his victory, suggests that both men forgive their lovers and learn the lesson he'd intended to teach them.

The finale starts off as a prospective double wedding for the new couples, with Despina in yet another disguise to witness the marriage contracts. Unexpectedly, the return of Guglielmo and Ferrando is announced. They "discover" the new marriage contracts. In the final confrontation, the deceptive experiment is fully revealed. All six characters sing a final ensemble, the moral of which is to accept life's unpredictable turns and to find peace through reason rather than emotion.

About the Opera by Thomas May

Così fan tutte endured a notable run of bad luck before it achieved its deserved recognition by posterity—and a secure place in the repertoire. Mozart toiled under even more than the usual pressure in the months leading up to the premiere at Vienna’s Burgtheater on January 26, 1790. Although *Così* seems to have been initially well-attended, the production was cut short: Emperor Joseph II’s death less than a month later led to the closing of the theaters for mourning. A handful of performances followed in the summer, but these were the last before Mozart died the following year.

Joseph’s successor, Leopold II, had a very different agenda for the arts, and he put an end to Lorenzo Da Ponte’s career in Vienna. (Da Ponte’s letter of recommendation to Marie Antoinette wasn’t of much use, given the timing, and the librettist eventually fled to New York to get a fresh start, landing an academic job at Columbia.) Da Ponte had been court librettist throughout his years of collaboration with Mozart and also partnered with several other figures, including court composer Antonio Salieri—who initially tried setting *Così*’s libretto before abandoning it.

Most significantly, the aesthetic embodied by *Così fan tutte* was perceived to be jarringly different from the Mozart’s two previous operas to librettos by Da Ponte—and singularly ill-suited to the Romanticism of the 19th century, seeming to challenge its idealization of love with a cynical frivolity unworthy of the genius who had produced *Don Giovanni*. When it was staged, *Così* was typically subjected to absurd rewrites as producers attempted to make its plot more palatable.

Such criticism tended to be directed at the libretto, but Wagner found *Così*’s score inferior as well. (He paid Mozart the oddly twisted “compliment” of suggesting that he was intuitively incapable of writing music of the quality of *Figaro* for such trivial material.) David Paul, the director of Juilliard Opera’s production, additionally points out that “a major hurdle that 19th-century critics had was the believability issue about the suspension of disbelief over the disguises—a problem that *Così* has never entirely shed. It remains one of the more fascinating challenges to tackle when staging the piece.”

Mozart’s final Italian operatic comedy, *Così fan tutte* had to wait until the more psychologically aware and realism-oriented 20th century for its unique qualities to find resonance. Astonishingly, the work was not even staged in this country until 1922, when Joseph Urban directed the Metropolitan Opera’s premiere production—and it was still three decades before it actually entered the repertoire here (in a famous staging by Alfred Lunt).

But experiencing *Così* in the 3,800-seat Met (where it will again be revived in February 2020) is altogether different from doing so in the Peter Jay Sharp Theater with less than a quarter of that capacity: The opera’s chamber music-like dimensions and subtle ensembles can register with greater immediacy in the smaller house. For Nimrod David Pfeffer, the conductor of

Juilliard's production, intimacy is another important aspect that distinguishes *Così* from its two Da Ponte siblings. "Even the plot is so much simpler than the one in *Figaro*. Having a cast of only six people presents an interesting challenge vocally and dramatically"—a small group of characters around whom the entire opera revolves.

Along with its reassessment, so much about *Così fan tutte* seems well ahead of its time, as David Paul observes, yet the premise of the libretto is decidedly rooted in a tradition that can strike us as archaic. Unlike the other two Mozart collaborations, which freely adapted already existing sources, little is known of the origins of Da Ponte's libretto beyond the fact that it presents an unusual concoction of disparate literary sources woven together (ranging from classical myth to Ludovico Ariosto's Renaissance epic *Orlando Furioso* and Boccaccio's *Decameron*). The title itself plays with Da Ponte's penchant for allusion: *Così fan tutte* ("thus do they all [women]" or "women are all like that") quotes his own *Figaro* libretto (from the scene of Cherubino's hiding in Susanna's room, when the music master Don Basilio remarks to the Count, regarding Susanna's presumed hanky-panky: "*Così fan tutte le belle*").

The device that sets the action in motion is a wager over the faithfulness of a lover (or, in this case, a pair of lovers), which is a turn on the ancient device of a wager between two parties over the behavioral outcome of an unsuspecting third (think God and Satan over Job). The opera's subtitle *La scuola degli amanti* ("The School for Lovers") signals *Così*'s link to a genre of "lab experiment" that was in vogue in the Enlightenment. Pfeffer believes that this aspect was also unsettling for the Romantic era, since "in Enlightenment morality, the goal was *not* to surrender to love but to dedicate oneself to reason and mastery of the emotions."

Così also draws on *commedia dell'arte* in its preoccupation with mixed-up identities and disguises—a shared theme among all three Mozart-Da Ponte operas, as the scholar Bruce Alan Brown notes. The brand of humor exemplified by Despina in particular echoes this tradition and sparks further humor in its contrast with Mozart's parodies of the heroic pathos of *opera seria* (above all in Fiordiligi's grand and spectacularly challenging arias). Not coincidentally, Da Ponte originally set the libretto in Naples, a location with strong *commedia dell'arte* associations.

The character "geometry" of *Così fan tutte* emphasizes the doubleness of the experiment: two couples allegedly in love, two seductions, two apparent misalliances that may or may not be set aright in the notably ambiguous ending, and two "abettor" figures who set the couples up for their fall. (The fact that the duos "crisscross"—that, while disguised, Ferrando and Guglielmo try to seduce each other's beloved—is actually never clearly stated in the libretto to be the original plan, Paul points out, and should not be assumed to have been their intention from the start.)

Mozart's music depicts the nuances of these pairings and shifting relationships in intricate detail. Already in the Overture (which was written later), "We have a *perpetuum mobile* as he takes us through different harmonies, which in a way suggests the fickleness of falling in love," says Pfeffer. Mozart ingeniously adapts the format of the duet in this ensemble-rich score (the numbers which, as it happens, he composed first) to convey psychological turning-points. Pfeffer elucidates: "When Fiordiligi and Ferrando sing together, it's clear that their temperaments are much closer together. They tend more toward the idealistic, toward poetry and depth. Guglielmo and Dorabella, on the other hand, are much more easy-going and try to live in the moment. So Mozart shows a real chemistry between the experimental couples."

The vocal characterizations teem with telling detail. "The higher voices tend to sing first in duets and ensembles, so we picture them as the leaders," says Paul. Fiordiligi and Ferrando have the higher voices in *Così*, yet Mozart "makes us question how an older-younger and leader-follower dynamic actually works here. Guglielmo and Dorabella are in fact the first to succumb to their new feelings in the chronology of the piece. Guglielmo is the first to challenge Alfonso and call him out. If you think of the lower-voiced lovers as having the more dominant character and the higher voices as more confused, it opens up the opera in a new way."

The vocal and orchestral writing here, Pfeffer argues, shows Mozart at his most subtle. He notes that all of the numbers are in the major, with the exception of Don Alfonso's F Minor aria and the beginning of Ferrando's aria in the second act, which moves from C Minor to C Major. Yet this never seems too much of the same thing: "Within a second, Mozart ventures into harmonic 'danger zones,' also writing asymmetrical measures, shifting even within one phrase from an achingly beautiful melody to something that is more dancelike. It's almost like 3D music: you are a little unsure about what is going on until you get to the end of a phrase. And he accomplishes such mastery without people noticing it."

Mozart turned 34 the day after *Così* premiered, yet its music is sometimes depicted as being written in the composer's "late style," as it reflects the qualities of his final creative harvest before his early death. In his book *On Late Style: Music and Literature Against the Grain*, Edward Said devotes considerable attention to *Così fan tutte*. In contrast to the other Da Ponte operas, he writes, *Così* "is concentrated, full of implicit and internalized characteristics, and morally and politically limited, if not opaque," and the score, rather like Da Ponte's libretto, is allusive (to Mozart's own music).

Said is fascinated by the aspects of this opera that proved so disturbing to past generations—and indeed still do, when we look beyond the surface comedy and antics. *Così* is sometimes dismissed by contemporary sensibilities on the grounds that it celebrates misogyny. But that particular

charge, according to Paul, does not withstand scrutiny—which is a key to his decision to set this production in the here and now. “We strongly believe that all behavior in this show is totally possible today—even the language is possible. My goal is that when the words of the title are sung—‘women are like that’—that we view it very critically and as a result of the men arriving at this conclusion from their own biases.” Paul adds that “through our modern lens, we certainly understand why the women act the way they act: not because of some ingrained quality but because we see them being manipulated in the most abusive ways. The strengths of the women and their desire to resist speak highly of them and poorly of the men.”

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



Nimrod David Pfeffer (Conductor)

Conductor and pianist Nimrod David Pfeffer (MM '16, orchestral conducting) is an assistant conductor at the Metropolitan Opera and music director of the Lyric Opera Company of Guatemala. His recent conducting engagements include the Mariinsky Theatre Orchestra, San Francisco Symphony Orchestra, Hungarian State Opera Orchestra, Palau de les Arts Reina Sofia in Valencia, and Israeli Opera. This season he will make his conducting debuts with the Israel Philharmonic Orchestra and Hungarian National Philharmonic Orchestra. As a pianist, he has performed at Carnegie Hall, the Kremlin, and as soloist with the Israel Philharmonic Orchestra. Pfeffer graduated from Juilliard's orchestral conducting program as a student of Alan Gilbert. He is also a graduate of Mannes College of Music and the Metropolitan Opera's Lindemann Young Artist Development Program.



David Paul (Director)

David Paul is an award-winning director for opera, theater, and film. A native of Hamburg, Germany, Paul has directed productions at L.A. Opera, the Metropolitan Opera/Juilliard, Washington National Opera, Washington's Shakespeare Theatre Company, Pittsburgh Opera, Arizona Opera, and Alaska's Perseverance Theatre, among many others. His film *Dichterliebe: POETLOVE* garnered prizes at festivals around the world and streams on the PBS streaming platform All Arts; *afterWARDs*, his contemporary reinvention of Mozart's *Idomeneo*, celebrated its world premiere at Pittsburgh Opera earlier this year. Passionate about empowering young singers, Paul has worked with emerging artists on projects at Lyric Opera of Chicago, the Santa Fe Opera, Houston Grand Opera, and the Met Opera, where he serves on the Lindemann Young Artist Development Program faculty. He has given master classes in Japan, China, Israel, and throughout the U.S., and lives in Brooklyn.

James Ley (Ferrando)

Tenor James Ley, from Maryland, is an Artist Diploma in Opera Studies student at Juilliard, where he studies with Edith Wiens. At Juilliard, Ley performed in a semistaged performance of *Winterreise* with Brian Zeger in Alice Tully Hall, with the Juilliard Orchestra in *L'enfant et les sortilèges* conducted by Emmanuel Villaume, and as Don Ottavio in Mozart's *Don Giovanni*. Last year he participated in Carnegie Hall's SongStudio, where he worked with world-renowned teachers and coaches including Renée Fleming. This past summer, he premiered a role in the Salzburger Festspiele's Kinder Oper. Previously he participated in the Festival d'Aix-en-Provence in the Mozart Académie and with the Nürnberg Symphoniker through the Internationale Meistersinger Akademie. Ley received his BM from Wheaton College, where he performed as Tamino in *Die Zauberflöte* and in Handel's *Messiah*.



- New York Community Trust/ Anna Schoen René Fund
- Philo Higley Scholarship
- Hardesty and Beverley Peck Johnson Fund

Megan Moore (Dorabella)

Hailing from Cincinnati, mezzo-soprano Megan Moore is an Artist Diploma in Opera Studies student at Juilliard studying with Edith Wiens. Particularly at home in bel canto and baroque music, Moore's most recent professional engagements include singing Rosina in *Il barbiere di Siviglia*, the title role in *La Cenerentola*, Costanza in Haydn's *L'isola disabitata*, and Arsamene in *Seerse*. Moore has appeared in concert with the Charleston Symphony Orchestra and Indianapolis Baroque Orchestra as well as with the Eastman School Symphony Orchestra when she performed Berlioz' *Les nuits d'été* as one of the school's concerto competition winners. Passionate about art song and arts advocacy, Moore cofounded and remains active on the board of Lynx Project, an art song initiative recognized for commissioning songs with text by children with non-verbal autism.



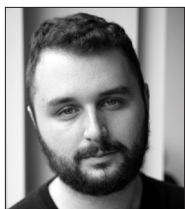
- Rita Greenland Scholarship in Voice
- Barbara Rogers Agosin Scholarship
- Hardesty and Beverley Peck Johnson Fund



- Toulmin Foundation Scholarship

Kathleen O'Mara (Fiordiligi)

Kathleen O'Mara is a soprano from Fort Washington, Pennsylvania. She graduated from Westminster Choir College with her BM in voice in spring 2018 and is studying for her MM at Juilliard with Edith Wiens. She has performed the title role in Gilbert and Sullivan's *Iolanthe* and *Zemire* in André Grétry's *Zemire et Azor* with Westminster Opera Theater, covered the First Lady in *The Magic Flute* with the CoOPERative Program, covered Barbarina in *The Marriage of Figaro* with Music Academy of the West, and covered the Governess in *The Turn of the Screw* and Donna Anna in *Don Giovanni* at Juilliard. She has participated in programs including the CoOPERative Program, Curtis Summerfest, Houston Grand Opera's Young Artist Vocal Academy, and Music Academy of the West.



- Toulmin Foundation Scholarship

William Socolof (Don Alfonso)

Bass-baritone William Socolof (BM, '18, voice), from White Plains, New York, began training at the Interlochen Arts Academy in Michigan. In 2019, he participated in the Marlboro Music Festival, where he returns next year. As a vocal fellow at Tanglewood Music Festival (2017-18), he appeared in *Sondheim on Sondheim* with the Boston Pops and Bach Cantatas conducted by John Harbison and premiered works by Michael Gandolfi and Nico Muhly. This season he debuted with the Boston Symphony Orchestra under Andris Nelsons and will appear as Don Alfonso (*Così fan tutte*), Daniel Webster (*The Mother of Us All*), and Colline (*La bohème*) at Juilliard. In December, he performs with the Juilliard Chamber Orchestra in Alice Tully Hall. He is pursuing his MM at Juilliard with William Burden.

Erik van Heyningen (Guglielmo)

Baritone Erik van Heyningen, hailing from Poway, California, is an Artist Diploma in Opera Studies student at Juilliard, where he studies with William Burden. This past summer, he sang in a new production of *Salome* at the Spoleto Festival and appeared as Fernando in *La gazza ladra* with Teatro Nuovo. Van Heyningen appears with the Cecilia Chorus of New York in its upcoming performance of Bach's *Christmas Oratorio*. In 2020, he will perform Escamillo in *Carmen* with Pacific Opera Victoria and Sprecher in *Die Zauberflöte* with the Santa Fe Opera. He spent two summers as an apprentice artist at Santa Fe, where he received the Donald Gramm Memorial Award. He also spent three summers with the Opera Theatre of St. Louis, where he received the Richman Memorial Award.



- *Dr. Gary Portadin Scholarship*
- *Philo Higley Scholarship*
- *Dr. Lee MacCormick Edwards Scholarship*
- *Hardesty and Beverley Peck Johnson Fund*

Mer Wohlgemuth (Despina)

Soprano Mer Wohlgemuth, from Winter Haven, Florida, is pursuing her Master of Music at Juilliard, where she studies with Marlana Malas. Last season, she sang the role of Tytania in *A Midsummer Night's Dream* at the Chautauqua Institution, Belinda in *Dido and Aeneas* with Juilliard Opera and Juilliard415, and Tirsi in *Clori, Tirsi e Fileno* with Juilliard415 in Alice Tully Hall. Other productions include Nerone in *L'incoronazione di Poppea* and various productions of *Die Zauberflöte* as the Zweiter Knaben. She won the encouragement award at the 2017 Metropolitan Opera National Council Auditions (Upper Midwest Region). She earned her bachelor's degree from Concordia University, Nebraska.



- *Gail Chamock Scholarship*
- *Marion L. Dears Scholarship*
- *Philo Higley Scholarship*

Kristen Robinson (Scenic Designer)

Kristen Robinson is a New York-based set designer whose work ranges from site-specific installations to outdoor Shakespeare. Selected credits include *In the Green* at LCT3; *[PORTO]* at WP Theater; *Heart of Darkness* at Baryshnikov Arts Center; *Minor Character* at Under the Radar Festival; *Everybody Black* and *The Thin Place* at Humana Festival, Actors Theatre of Louisville; *Miller Mississippi* at Long Wharf Theatre; *Familiar* at Steppenwolf Theatre; *A Flea in Her Ear* at Westport Country Playhouse; and *Ethel* at Alliance Theatre. She is the assistant professor of Scenic design at Purchase College. A Princess Grace Fellow, she holds her M.F.A. from Yale University. She is a member of USA 829.



Sara Jean Tosetti (Costume Designer)

Sara Jean Tosetti is a New York-based costume designer originally from Paris. Designs include *Salome* (L.A. Opera, dir. David Paul); *Xerxes*, *Cato in Utica* (Glimmerglass Festival, dir. Tazewell Thompson); world premiere of Laura Kaminsky's *As One* (Brooklyn Academy of Music, dir. Ken Cazan); *Radamisto* (Juilliard, dir. James Darrah); *Carmen* (Central City Opera, dir. Danny Pelzig); *Orpheus in the Underworld*, *Rinaldo*, *Cendrillon* (CCO, dir. Marc Astafan); *A Flea in Her Ear* (Del Rep & Westport, dir. Mark Lamos); *Manuscript*, *The Exonerated* (Daryl Roth Theatre, dir. Bob Balaban); *The Maids*, *'Tis Pity She's a Whore* (Red Bull Theatre at the Duke, dir. Jesse Berger); *West Side Story*, *Much Ado About Nothing* (Barrington Stage Company, dir. Julianne Boyd); and *Into the Woods* and *Richard III* (Hudson Valley Shakespeare Festival). Additional credits include the Metropolitan Opera, Lyric Opera of Chicago, Opera Bastille, Caesars Palace in Las Vegas, and multiple Broadway shows. She was awarded the Princess Grace Award in design as well as the Bel Geddes Design Enhancement Award. She earned a BFA and MFA from NYU's Tisch School of the Arts with outstanding achievement in design.

Masha Tsimring (Lighting Designer)

Masha Tsimring is a New York-based lighting designer for performance. Recent credits include *Sunday* (Atlantic Theatre Company); *The Christians* (Chautauqua Theatre Company); *The Diary of John Rabe* (Berlin Staatsoper/NCPA Beijing); *Pride & Prejudice* (Kansas City Rep); *The Appointment* (Lightning Rod Special); *Kleptocracy* (Arena Stage); *Minor Character* (Under the Radar/New Saloon); *Noura* (Playwrights Horizons); *Intractable Woman* (PlayCo); *Electric Lucifer* (The Kitchen); *Sarabande* (L.A. Dance Project); *The Garden of Forking Paths* (Nichole Canuso Dance Co); *Frontieres Sans Frontieres* (Bushwick Starr); *Ultimate Beauty Bible* (Page 73); *The Marriage of Figaro* (Charlottesville Opera); *As You Like It* (CalShakes); and *My Fair Lady* (Playmakers Rep). She has an MFA from Yale School of Drama and is a member of USA 829.



Nicole Mitchell Mommen (Production Stage Manager)

Nicole Mitchell Mommen is thrilled to be making her opera debut with *Così fan tutte*. She is currently the assistant stage manager at New York City Ballet, which she joined in 2016 after 10 years as Miami City Ballet's production stage manager. She was recently the production stage manager for *The Table of Silence* with Buglisi Dance Theatre. Two of her favorite professional experiences have been stage managing the Vail Dance Festival this past season and production stage managing the Hulu documentary *Ballet Now* with Tiler Peck.

Ellen and James S. Marcus Institute for Vocal Arts

One of America's most prestigious programs for educating singers, the Juilliard School's Ellen and James S. Marcus Institute for Vocal Arts offers young artists programs tailored to their talents and needs. From bachelor and master of music degrees to an advanced Artist Diploma in Opera Studies, Juilliard provides frequent performance opportunities featuring singers in its own recital halls, on Lincoln Center's stages, and around New York City. Juilliard Opera has presented numerous premieres of new operas as well as works from the standard repertoire.

Juilliard graduates may be heard in opera houses and concert halls throughout the world; diverse alumni artists include well-known performers such as Leontyne Price, Renée Fleming, Risé Stevens, Tatiana Troyanos, Simon Estes, and Shirley Verrett. Recent alumni include Isabel Leonard, Susanna Phillips, Paul Appleby, Erin Morley, Sasha Cooke, and Julia Bullock.

Ellen and James S. Marcus Institute for Vocal Arts

Brian Zeger, *Artistic Director*

Monica Thakkar, *Director, Performance Activities*

Kirstin Ek, *Director, Curriculum and Schedules*

Emily Wells, *Associate Director*

Andrew Gaines, *Production Administrator*

Davis Dykes, *Projects Administrator, Performance Activities*

Po Chan, *Projects Administrator, Curriculum*

Kiara Walker, *Schedule and Program Coordinator*

Alexandra Cohen, *Vocal Arts Administrative Apprentice*

Voice Faculty

Edith Wiens, *Chair*

Darrell Babidge

Elizabeth Bishop

William Burden

Amy Burton

Cynthia Hoffmann

Marlena K. Malas

Robert White

Robert C. White Jr.

Ellen and James S. Marcus Institute for Vocal Arts Faculty

Stefano Baldasseroni

Marianne Barrett

Edward Berkeley

Mary Birnbaum, *Associate*

*Director of Artist Diploma in
Opera Studies*

Steven Blier

Corradina Caporello

Robert Cowart

Alexandra Day

Karen Delavan, *Music Advisor*

*for Master of Music and
Graduate Diploma*

Cori Ellison

John Giampietro

Bénédicte Jourdois

Natalia Katjukova

Kathryn LaBouff

Gina Levinson

Kenneth Merrill

David Moody, *Chorus Master*

Glenn Morton

Nils Neubert

Adam Nielsen, *Music Advisor*

*for Master of Music and
Graduate Diploma*

Donald Palumbo

David Paul, *Dramatic Advisor*

*for Master of Music and
Graduate Diploma*

J.J. Penna

Diane Richardson,

Principal Coach and Music

*Advisor for Artist Diploma in
Opera Studies*

Lauren Schiff

Eve Shapiro, *Dramatic*

*Advisor for Artist Diploma in
Opera Studies*

Jeanne Slater

Avi Stein

Cameron Stowe

Stephen Wadsworth,

James S. Marcus Faculty

Fellow, Director of Artist

Diploma in Opera Studies

Howard Watkins

Gary Thor Wedow

Reed Woodhouse

Brian Zeger, *Artistic Director*

2019-2020 Ellen and James S. Marcus Institute for Vocal Arts Fellows

Jeremy Chan, *piano*

Lisenka Heijboer,

opera directing

Nathaniel LaNasa, *piano*

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 350 students in the bachelor's and master's degree programs, the orchestra appears throughout the season in concerts on the stages of Alice Tully Hall, Carnegie Hall, David Geffen Hall, and Juilliard's Peter Jay Sharp Theater. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera and dance productions, as well as presenting an annual concert of world premieres by Juilliard student composers. The Juilliard Orchestra welcomes an impressive roster of world-renowned guest conductors this season including Marin Alsop, Karina Canellakis, Elim Chan, Anne Manson, Nicholas McGegan, Carlos Miguel Prieto, Jörg Widmann, Mark Wigglesworth, and Keri-Lynn Wilson as well as faculty members Jeffrey Milarsky and David Robertson. The Juilliard Orchestra has toured across the U.S. and throughout Europe, South America, and Asia, where it was the first Western conservatory ensemble allowed to visit and perform following the opening of the People's Republic of China in 1987, returning two decades later, in 2008. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, Juilliard Wind Orchestra, and new-music groups AXIOM and New Juilliard Ensemble.

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*

Daniel Pate, *Percussion Coordinator*

Lisa Dempsey Kane, *Principal Orchestra Librarian*

Michael McCoy, *Orchestra Librarian*

Adarsh Kumar, *Orchestra Personnel Manager*

Michael Dwinell, *Orchestral Studies Coordinator*

Nolan Welch, *Orchestra Management Apprentice*

Juilliard Orchestra

Nimrod David Pfeffer, Conductor

Violin

Ashley Jeehyun Park,
Concertmaster

Angela Wee,
Principal Second

Cameron Chase

Hee Yeon Jung

Chae-won Kim

William Lee

Li Hanke

Peter Lin

Mai Matsumoto

Kenta Nomura

Yaegy Park

Grace Rosier

Hannah Song

Adrian Steele

Kelly Talim

Jieming Tang

Yu-Ping Tsai

Yutong Zhang

Viola

Tabitha Rhee, *Principal*

Natalie Clarke

Graham Cohen

Leah Glick

Margaret O'Malley

Jikun Qin

Cello

Jessica Hong, *Principal*

Roric Cunningham

Eunae Jin

Emily Mantone

Double Bass

Blake Hilley, *Principal*

Daniel Chan

Fox Myers

Flute

Ipek Karataylioglu, *Principal*

Phoebe Rawn

Oboe

Alexander Mayer, *Principal*

Angela Scates

Clarinet

Lirui Zheng, *Principal*

Wonchan Will Doh

Bassoon

Michael Lamar, *Principal*

Julian Gonzalez

French Horn

Hannah Miller, *Principal*

Logan Bryck

Trumpet

Ben Keating, *Principal*

Huanyi Yang

Timpani

Euijin Jung

Juilliard Production Department

Kent McKay, *Associate Vice President for Production*

Jean Berek, *Business and Operations Manager*

Thom Widmann, *Production Manager*

David Strobbe, *Production Manager*

Sallyann Turnbull, *Production Office Administrator*

Costume Shop Supervisor

Luke Simcock

Assistant Costume Shop Supervisor

Nicola Gardiner

Costume Shop Office Manager

Edda Baruch

Wardrobe Supervisor

Máiron Talán

Assistant Wardrobe Supervisor

Amelia Dent

Design Coordinator

Audrey Nauman

Head Draper

Barbara Brust

Drapers

Kimberly Buetzow

Tomoko Naka

First Hands

Naoko Arcari

Katie Miles

Faye Richards

Costume Shop Staff

Anna Jekel*

Grace Jean*

Andrealisse Lopez*

Isabelle Tabet*

Stitchers

Alby Pretto

Sylvie Rood

Wardrobe Run Crew

Brighid DeAngelis

Clara Gumbart

Ashley Riley

Wigs and Makeup Shop Supervisor

Sarah Cimino

Wigs and Hair Supervisor

Troy Beard

Wigs and Makeup Staff

Charlotte Lee*

Sarah Tupper*

Wigs and Makeup Run Crew

Alyssa Johnson

Austen Marroquin

Electrics Shop Supervisor

Jennifer Linn Wilcox

Assistant Electrics Shop Supervisor

Joel Turnham

Master Electrician, Peter Jay Sharp Theater

Patrick Dugan

Assistant Master Electrician

Jun Hung*

Staff Electrician

Eleanor Smith

Electricians

Claire Caverly*

Yvonne Ye*

Light Board Operator

Cassandra Klepzig

Spotlight Operators

Chloe Brush

Matthew Holcombe

Audio Supervisor

Marc Waithe

Audio Technician

Christopher Schardin

Sound Mixer

Aaron Robinson

Properties Shop Supervisor

Kate Dale

Assistant Properties Shop Supervisor

Josh Hackett

Stock Manager/Artisan

Jessica Nelson

Properties Carpenter/Artisan

Mackenzie Cunningham

Properties Artisans

Helena Mestenhauser

Sara Pool*

Emma Williams*

Props Run Crew

Sara Pool*

McKenna Warren

Technical Director

Richard Girtain

Associate Technical Director

Justin Elie

Stage Supervisor

Byron Hunt

Assistant Stage Supervisors

Colly Carver

Jessica Sloan Hunter

Scene Shop Manager

Josh Sturman

Lead Carpenters

Aaron Martin

Keegan Wilson

Carpenters

Cody Henson

Jill Salisbury

Pete Marzilli

Technical Direction Apprentice

Meredith Wilcox*

Run Crew

Thomas DeMarcus

Rage Ellis

Olivia Gagne

Nancy Michaud

Scenic Charge Artist

Jenny Stanjeski

Assistant Scenic Charge Artist

David Blaakman

Scenic Artists

Tessa Broyles

Kalani Lewis*

Samantha Penninipede*

MAKE - UP PROVIDED BY
M.A.C.

* *Member, Professional
Apprentice Program*

Juilliard Annual Supporters

The Juilliard School is deeply grateful to the following individuals, foundations, and corporations for their annual gifts in support of Juilliard's multifaceted performances, educational activities, and scholarships.

Over \$1 million

Bruce and Suzie Kovner
Stephanie and Carter McClelland/
The Stephanie and Carter
McClelland Foundation
Kathryn C. Patterson and
Thomas L. Kempner Jr.
Anonymous

\$500,000–\$999,999

Jody and John Arnhold
International Foundation
for Arts and Culture
Ellen Marcus
Michael E. Marks
Family Foundation

\$250,000–\$499,999

Susan and Elihu Rose Foundation
Ford Foundation
Max H. Gluck Foundation
Lincoln Center Corporate Fund
Deborah J. Simon
The Virginia B. Toulmin Foundation

\$100,000–\$249,999

Julie Choi and Claudio Cornali
Mary L. Graham
Jerome L. Greene Foundation
Joan W. Harris/The Irving Harris
Foundation
Matt Jacobson and
Kristopher L. Dukes
Beth and Christopher Kojima
Marjorie and Michael Loeb
Vincent and Anne Mai
Yoshiko and Greg Margolies
Christina McInerney
Stephen Novick
Jeffrey Sella and Joshua Lehrer
Sarah Billingham Solomon and
Howard Solomon
Yael Taqqu and Jeremy Levine
Anonymous

\$50,000–\$99,999

Herbert A. Allen
The Augustine Foundation
Norman S. Benzaquen
Dan J. Epstein
and the Dan J. Epstein
Family Foundation
The Fan Fox and
Leslie R. Samuels Foundation
Edythe Gladstein
Keith and Barbara Gollust
Constance Goulardris Foundation
Judith McDonough Kaminski
Karen and Paul Levy
Mr. and Mrs. Robert D. Lindsay
Princess Grace Foundation–USA

Nancy A. Marks
Joyce F. Menschel
Phyllis Rosenthal
Anna E. Schoen-René Fund at
The New York Community Trust
The Shubert Foundation, Inc.
Bruce B. Solnick, Ph.D.
Steinway & Sons
Helen V. Vera and Kent A. Clark
Anonymous (2)

\$25,000–\$49,999

Akin, Gump, Strauss,
Hauer & Feld; LLP
Arnhold Foundation, Inc.
Irving Berlin Charitable Fund
Mary L. Bianco
Heidi Castleman Klein
Crankstart Foundation
Susanne D. Ellis
Joan and Peter Faber
Barbara G. Fleischman
The Horace W. Goldsmith
Foundation
LCU Fund for Women's Education
Edward F. Limato Foundation
Laura Linney and Marc Schauer
The Moca Foundation
The Ambrose Monell Foundation
Enid and Lester Morse
Raymond-Cryder Designated Fund
of the Lehigh Valley Community
Foundation
Eun Jung Roh and
Keun-Chang Yoon
Thomas Schumacher and
Matthew White
Mark Shuman
Barbara J. Slifka
The George L. Shields Foundation
Sydney Weinberg
Anonymous (5)

\$15,000–\$24,999

Edwin L. Artzt
Laurel and Clifford Asnes
Barbara and Gary Brandt
Allen R. and Judy Brick Freedman
Nancy and Bruce Hall
Brian and Darlene Heidtke
Dr. Elliot Gross and
Dr. Alice Helpern
Gordon D. Henderson
The Katzenberger Foundation, Inc.
Dominique Lahausssois and
David Low
Mr. and Mrs. Jean-Hugues
J. Monier
Evelyn and John Popp
Dr. Gary Portadin
Mrs. Susan L. Robinson

Schuld Family Fund
Jeremy Smith
Bradley Whitford
Cecil M. Yarbrough and
Ronald S. Csuha
Anonymous (4)

\$10,000–\$14,999

American Turkish Society
Michelle and Jonathan Auerbach
Elaine S. Bernstein
Ms. Diana Bersohn
Florence and Paul DeRosa
Memorial Fund
Dr. Lee MacCormick Edwards
Charitable Foundation
Mr. and Mrs. Jonathan File
Sidney E. Frank Foundation
Candice and John Frawley
Jennifer and Bud Gruenberg
Younghee Michelle Kim-Wait
Mitzi Koo
Dominique and Frédéric Laffont
Yaru Liu
Alan and Laura Mantell
Harold W. McGraw Jr.
Family Foundation
Terry Morgenthaler and
Patrick Kerins
Leslie and Mitchell Nelson
Omomuki Foundation
Andres Mata Osorio
Howard S. Paley #
Michael A. Peterson
John R. Philpit
Joseph S. Piropato and
Paul Michaud
Pre-College Parents' Association
of The Juilliard School
The Presser Foundation
Grace Richardson
Hartley Rogers and Amy Falls
Yukari Saegusa
Roger Sant
Alexander I. Tachmes
Marjorie Tallman Educational
Foundation
Robert and Jane Toll
LoRaine Kent Vichey
Memorial Trust
Anita and Thomas Volpe
Sedgwick A. Ward
John J. Yarmick
Lucille and Jack Yellen Foundation
Judy Francis Zankel
Anonymous (5)

\$7,500–\$9,999

Arlene # and Edmund Grossman
Bernard Holtzman
McKinsey & Company, Inc.

Juilliard Annual Supporters (Continued)

Elizabeth J. Misek
Gillian Sorensen
Barbara and Donald Tober
Kara Unterberg
Anonymous

\$5,000–\$7,499

Lorraine A. Abraham
Walter and Marsha Arnheim
Janet E. Baumgartner
Casey Bayles and William Jeffrey
Marshall S. Berland and
John E. Johnson
Anne Louise and Matthew Bostock
Lichung Chen
Suzanne Cogan
Betsy L. Cohn
Dana Foundation
Dudley and Michael Del Balso
Barbaralee Diamonstein-Spielvogel
J. Christopher and Violet Eagan
Edythe Fishbach
Jocelyn and W. E. Gallinek
The Harkness Foundation
for Dance
Dr. Daniel E. Haspert
Katherine L. Hufnagel
Japanese Chamber of Commerce
and Industry of New York
Frances Kazan
Mrs. William M. Lese
Helen Little
The Frederick Loewe Foundation
Nancy Long, Ph.D. and
Marc Waldor
Mr. Jerome N. Lowenthal
Mr. and Mrs. Peter L. Malkin
Mr. Edward J. Maloney
Lane Merrifield
John Michalski
Michael R. Osver
The Laura Pels International
Foundation for Theater
Judy and Jim Pohlman
Edith Polvay-Kallas
Sabine Renard
Mary G. Roebling Musical
Scholarship Fund, Inc.
Ida & William Rosenthal
Foundation
Pamela and Richard Rubinstein

Susan Seo and Dennis Friedman
Annaliese Soros
Michael and Claudia Spies
Alec P. Stais and Elissa Burke
Kristine Jarvi Tyler
Georgeann Delli Venneri
Nathaniel Wertheimer and
Taya Schmid
Andrew P. Willoughby
Stanley P. Wilson
Anonymous (4)

\$2,500–\$4,999

Nadine Asin and
Thomas van Straaten
Emanuel and Yoko Ax
Philip A. Biondo
Lucienne and Claude Bloch, M.D.
BMW of North America, LLC
Mr. Robert Brenner
Trudy and Julius Brown
Elaine J. Budin
Steven C. Calicchio Foundation
Captiva Foundation
Kathryn G. Charles
Beverly and Herbert Chase
Mr. Kenneth H. Chase
Nancy Cohn
Theodore Cohn
Anne and Stephen Cunningham
Isabel Cunningham
John R. Doss
Robert & Mercedes Eichholz
Foundation
Marilyn and Steven Emanuel
Michael J. Fabrikant # and
C. Dallos
Eric J. Friedman
Jeffrey and Helen Friedman
Kenneth Greenstein
Lynda and Paul Gunther
Barbara Hendricks
HighBrook Investors
David B. Hunt and
Patricia Heaton-Hunt
Judy and Lindley Hoffman
Juilliard Alumni Association
of Japan
Elma and Howard # Kanefield
Robert O. Kenet
Barbara and Paul Krieger

Peter Lane
Jay H. Lefkowitz, M.D.
Mrs. John M. Lewis
Christopher and Beth Lyon
Robert and Bridget Lyons
Wynton Marsalis
Rodney McDaniel
Stephen A. Meyers and Marsha
Hymowitz-Meyers
Paula Paster Michtom
Tim B. Nelson and
Lisa M. Benavides-Nelson
Stanley Newman and
Dr. Brian Rosenthal
Stuart Owens
Dr. Steve and Rochelle Prystowsky
Linda Ray
Catherine G. Roberts
Janet and Howard Rose
Diane Kelly Ryan
Nancy Schloss
Miriam K. Schneider
Geraldine L. Sedlar and
Richard Miners
Sandra Semel
The Maurice Sendak Foundation
Brandon Sherr
Douglas Sills
Dr. Steven P. Singer and
Dr. Alan Salzman
Judith and F. Randall Smith
Dr. Karen P. Smith
Jeffrey R. Solomon
Mark Snow
Marjorie and Michael Stern
Mr. and Mrs. John Stravinsky
Elise C. Tepper
Dr. Daniel M. Thys and
Dr. Susan Thys-Jacobs
Anthony and Elaine Viola
Rui Wang
Ms. Johanna Weber
Michael Weinstein
Susan M. Whelan
Rebecca Wui and Raymond Ko
Anonymous (4)

= In Memoriam
As of August 19, 2019

Please consider making an investment in the future of dance, drama, and music today and help The Juilliard School remain at the forefront of performing arts education. For more information or to make a gift, please contact the Development Office at (212) 799-5000, ext. 278, or development@juilliard.edu.

The Augustus Juilliard Society

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, as well as to those anonymous members who are not listed:

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
Gene T. Brion
Steven and Colleen Brooks
Carol Diane Brown and
Daniel J. Ruffo
Beryl E. Brownman
Eliane Bukantz
Alan‡ and Mary Carmel
Nancy and Neil Celentano
Wendy Fang Chen*
Julie A. Choi* and Claudio Cornali
Dr. Barbara L. Comins* and
Mr. Michael J. Comins
Charlotte Zimmerman Crystal*
Rosemarie 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
Lloyd B. Erikson
Eric Ewazen*
Holly L. Falik
Barbara and Jonathan File
Stuart M. Fischman
Dr.*‡ and Mrs. Richard B. Fisk
Judi Sorensen Flom
Ann Marie Smith Forde
Lorraine Fox
John and Candice 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. Gillespie
Valerie Girard*
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
Leo Guimond*
Ruth Haase
Robert S. Haggart Jr.* and
Stephanie Haggart*
Louise Tesson Hall
Ralph Hamaker
Stephen and Andrea Handleman
Rev. Tozan Thomas Hardison*
Ralph*‡ and Doris Harrel*
Judith Harris and Tony Woolfson
Robert G. Hartmann
Ira Haupt II and Joyce K. Haupt
Robert Havery*
S. Jay Hazan M.D.
Betty Barsha Hedenberg
Brian J. Heidtke
Gordon D. Henderson
Mayme Wilkins Holt
Julie Holtzman*
Gerrri Houlihan*
Katherine L. Hufnagel
Joseph N. and Susan Isolano
Paul Johnston and Umberto Ferna
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*
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 Matesky
Stephanie and Carter McClelland
and The Stephanie and
Carter McClelland Foundation
Joseph P. McGinty
Warren R. Mikulka
Pauline and Donald B.‡ Meyer
Stephen A. Meyers and Marsha
Hymowitz-Meyers
Paula P. Michtom
Leo*‡ 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 Nimetz Fund
Stephen Novick
Jane Owens
Mr.‡ and Mrs. Donald Parton
Celia Paul and Stephen Rosen
Andrea Pell Living Trust
Jeanne M.* and
Raymond Gerard*‡ Pellerin
Jane V. Perr M.D.
Ken Perry*
Jean Pierkowski
Elissa V. Plotnof Pinson*
Fred Plotkin
Judy and Jim Pohlman
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 Rhew*
Michael Rigg
Leslie Swan Weirman Riley
Douglas Riva*
Lloyd*‡ and Laura Robb
Daniel P. Robinson
Yvonne Robinson*

The Augustus Juilliard Society (Continued)

Carlos Romero and Joanne Gober Romero	Steven P. Singer M.D. and Alan Salzman M.D.	Alberto and Paulina A. Waksman
Linda N. Rose*	Barbara Thompson Slater	Stanley Waldoff*
Susan W. Rose	Bruce B. Solnick	Jessica Weber
Sam* and Deborah Rotman	Carl Solomon Sr.	Catherine White*
Lynne Rutkin	Evelyn Sun Solomon*	Miriam S. Wiener
Joan St. James*	Gary Soren	Robert Wilder‡ and Roger F. Kipp
Riccardo Salmona	Barbara H. Stark	Alice Speas Wilkinson*
Harvey Salzman	Lynn Steuer	Yvonne Viani Williams
Michael and Diane Sanders	Sally T. Stevens	Margaret S. Williamson
Nancy Schloss	James Stroom*	Clark* and Sally Ann* Wilson
Casiana R. Schmidt	Henry and Jo Strouss	Dr. Theo George Wilson
Shelby Evans Schrader‡ and John Paul Schrader	Cheryl V. Talib	Elizabeth R. Woodman
Irene Schultz	Phyllis K. Teich	Edward Yanishefsky
William C. Schwartz	Thomas W. Thompson	Lila York
David Shapiro	Tom Todoroff* and Emily Moulton	78 anonymous members, including 27 alumni
Dr. Robert B. Sharon*	Anli Lin Tong*	
Edmund Shay* and Raymond Harris‡	Marie Catherine Torrisi	
Robert D. Sholiton	Dr. Marta Vago*	As of August 8, 2019
Arthur T. Shorin	Walter* and Elsa Verdehr	* = alumnus/alumna
	Paul Wagenhofer	‡ = deceased
	Dietrich and Alice Wagner	

For information about becoming a member of the Augustus Juilliard Society, please visit juilliard.edu/plannedgiving, 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

The Juilliard School is profoundly grateful for the generous gifts received from the following Estates and Trusts between July 1, 2018 and September 5, 2019. 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	Jeff Hunter Charitable Trust
Harold Alderman Trust	Trust of Edward Jabes
Estate of Celia Ascher	Herman Joseph Revocable Trust
Trust of Jack Bakal	Hamilton H. Kellogg and Mildred H. Kellogg Charitable Trust
Estate of Henrie Jo Barth	Estate of Dorothy B. Kurzen
The Claire Lois Bechter Trust	Estate of Eve Lyndlemarch
Trust of Sonia Block	Mildred Reading Irrevocable Trust
Betty and Daniel Bloomfield Fund	Estate of Lillian Rogers
Estate of Joseph P. Brinton	Howard and Ethel Ross Trust
Estate of Alan Broder	Dinah F. Rosoff Revocable Living Trust
Estate of Ruth F. Broder	Estate of Edith Sagul
Estate of George Bryant	Estate of Emanuel Sarfaty
Estate of John Nicholson Bulica	Estate of Harold C. Schonberg
Estate of Michael Kevin Burke	Estate of Natalie Selinger
Trust of John Dexter Bush	Estate of Abraham Sheingold
Estate of Margaret Butterly	Arline J. Smith Trust
Harvey M. Cohen Revocable Living Trust	Janice Dana Spear Trust
Estate of Lito De Manalang	Estate of Winifred Sperry
John L. Drew Living Trust	Estate of Bruce Steeg
Estate of Alice Shaw Farber	Irene Stetson Trust
Fima Fidelman Trust	Estate of Robin Tabachnik
Dora L. Foster Trust	Tomoko Trust
Marilyn H. Garey Charitable Remainder Trust	The Agnes Varis Trust
Estate of Anna Gold	Esta and Victor Wolfram Trust
Estate of Rachel Mintz Golding	Trust of Helen Marshall Woodward
Gordon A. Hardy Charitable Remainder Trust	Irene Worth Fund for Young Artists
William J. Henderson Memorial Fund	Darrell Zwerling Living Trust
Frances B. Hoyland Trust	

Juilliard Board of Trustees and Administration

BOARD OF TRUSTEES

Bruce Kovner, *Chair*
J. Christopher Kojima, *Vice Chair*
Katheryn C. Patterson, *Vice Chair*

Julie Anne Choi	Greg Margolies
Kent A. Clark	Nancy A. Marks
Barbara G. Fleischman	Stephanie Palmer McClelland
Mary Graham	Christina McInerney
Joan W. Harris	Lester S. Morse Jr.
Matt Jacobson	Stephen A. Novick
Edward E. Johnson Jr.	Susan W. Rose
Philippe Khuong-Huu	Jeffrey Seller
Karen M. Levy	Deborah Simon
Teresa E. Lindsay	Sarah Billinghamurst Solomon
Laura Linney	William E. "Wes" Stricker, MD
Michael Loeb	Yael Taqqu
Vincent A. Mai	Damian Woetzel
Ellen Marcus	Camille Zamora

TRUSTEES EMERITI

June Noble Larkin, *Chair Emerita*

Mary Ellin Barrett	Sidney R. Knafel
Kenneth S. Davidson	Elizabeth McCormack
Keith R. Gollust	

Joseph W. Polisi, *President Emeritus*

JUILLIARD COUNCIL

Mitchell Nelson, *Chair*

Michelle Demus Auerbach	Jean-Hughes Monier
Barbara Brandt	Terry Morgenthaler
Brian J. Heidtke	John G. Popp
Gordon D. Henderson	Grace E. Richardson
Peter L. Kend	Jeremy T. Smith
Younghee Kim-Wait	Alexander I. Tachmes
Sophie Laffont	Anita Volpe

EXECUTIVE OFFICERS AND SENIOR ADMINISTRATION

Damian Woetzel, *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*
José García-León, *Dean of Academic Affairs and Assessment*

Dance Division

Alicia Graf Mack, *Director*
Katie Friis, *Administrative Director*

Drama Division

Evan Yionoulis, *Richard Rodgers Director*
Richard Feldman, *Associate Director*
Katherine Hood, *Managing Director*

Music Division

Adam Meyer, *Director, Music Division, and Deputy Dean of the College*
Bärli Nugent, *Assistant Dean, Director of Chamber Music*
Joseph Soucy, *Assistant Dean for Orchestral Studies*
Mario Igrac, *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*
Jeni Dahms Farah, *Director, Archives*
Alan Klein, *Director of Library Technical Services*

Preparatory Division

Weston Spratt, *Dean*
Yoheved Kaplinsky, *Artistic Director, Pre-College*
Anthony McGill, *Artistic Director, Music Advancement Program*
Rebecca Reuter, *Administrative Director, Music Advancement Program*
Ekaterina Lawson, *Director of Admissions and Academic Affairs, Pre-College*
Anna Royzman, *Director of Performance Activities, Pre-College*

Enrollment Management and Student Development

Joan D. Warren, *Vice President*
Kathleen Tesar, *Associate Dean for Enrollment Management*
Barrett Hipes, *Dean for Student Development*
Sabrina Tanbara, *Assistant Dean of Student Affairs*
Cory Owen, *Associate Dean of Student Development*
William Buse, *Director of Counseling Services*
Rachel Christensen, *Administrative Director, Alan D. Marks Center for Career Services and Entrepreneurship*
Katherine Gertson, *Registrar*
Tina Gonzalez, *Director of Financial Aid*
Teresa McKinney, *Director of Community Engagement*
Camille Pajor, *Title IX Coordinator*
Todd Porter, *Director of Residence Life*
Howard Rosenberg MD, *Medical Director*
Dan Stokes, *Director of Academic Support and Disability Services*
Beth Techow, *Administrative Director of Health and Counseling Services*

Development

Alexandra Wheeler, *Vice President and Chief Advancement Officer*
Katie Murtha, *Director of Major Gifts*
Lori Padua, *Director of Planned Giving*
Rebecca Vaccarelli, *Director of Alumni Relations*
Kim Furano, *Director of Foundation and Corporate Relations*
Robyn Calmann, *Director of Special Events*

Public Affairs

Rosalie Contreras, *Vice President of Public Affairs*
Maggie Berndt, *Communications Director*
Benedict Campbell, *Website Director*
Jessica Epps, *Marketing Director*
Susan Jackson, *Editorial Director*

Office of the Chief Operating Officer and Corporate Secretary

Lesley Rosenthal, *Chief Operating Officer and Corporate Secretary*
Christine Todd, *Vice President and CFO*
Cameron Christensen, *Associate Vice President, 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 Mazurco, *Director of Student Accounts/Bursar*
Nicholas Saunders, *Director of Concert Operations*
Tina Matin, *Director of Merchandising*
Kevin Boutote, *Director of Recording*

Administration and Law

Maurice F. Edelson, *Vice President for Administration and General Counsel*
Carl Young, *Chief Information Officer*
Steve Doty, *Chief Technology Officer*
Dmitriy Aminov, *Director of IT Engineering*
Clara Perdiz, *Director of Client Services, IT*
Jeremy Pinquist, *Director of Enterprise Applications*
Caryn G. Doktor, *Director of Human Resources*
Adam Gagan, *Director of Security*
Jennifer Wilcox, *Director of Apprentice Program*

Juilliard



Special Thanks

Dr. Haruhisa Handa and the International Foundation for Arts and Culture (IFAC) have been deeply valued partners of The Juilliard School for the past two decades. Dr. Handa's extraordinary vision and generosity have made transformative contributions to opera at Juilliard. Grants from IFAC have enhanced the quality of Juilliard's annual opera productions created by today's most prominent directors.

At Juilliard's 104th commencement in Alice Tully Hall on May 22, 2009, Haruhisa Handa was awarded an honorary doctorate by President Joseph W. Polisi. Photo by Peter Schaaf.

Thanks to the *Dr. Haruhisa Handa and International Foundation for Arts and Culture Visiting Artist Chair in Vocal Arts Fund*, Juilliard will continue to bring some of the world's most renowned performers to the school to coach our young singers. Recent guests artists have included Yannick Nézet-Séguin, Joyce DiDonato, Eric Owens, Fabio Luisi, and alumna Renée Fleming. The opportunity to work with distinguished professionals at the top of their field is an invaluable experience for our students.

Juilliard is honored by our exceptional partnership with IFAC and grateful to Dr. Handa for his educational and artistic vision, which will continue to transform opera at Juilliard and on stages around the world for decades to come.

Attend a performance

Enroll in an adult class

Shop at our store

Hire our performers

Support Juilliard

juilliard.edu