A Message from Brian Zeger

We choose the operas that make up the Juilliard opera season for a number of reasons. They need to be great works that will nourish the growth of our students and satisfy the tastes of a sophisticated public. They need to complement one another so that students and audiences receive a varied diet.

As it happens, all three of the works we’re presenting this season—Britten’s *The Turn of the Screw*, Purcell’s *Dido and Aeneas* and Mozart’s *Don Giovanni*—seem to speak to the current moment of upheaval in gender and sexual politics. Whether this is chance or the mysterious working of the zeitgeist, I welcome the opportunity to reflect on these timeless issues through the lenses of gifted composers and librettists.

The first genius behind *The Turn of the Screw* is Henry James, whose 1898 novella is a tour-de-force of ambiguity, indirectness, and horror. Librettist Myfanwy Piper has adroitly transformed the suggestiveness of James’ prose into dialogue that hides as much as it discloses. Rather than a conventional orchestra, Britten’s masterly score employs only solo instruments, demanding that each player bring a soloist’s range of color and imagination. The result is a haunting and highly dramatic piece with virtuoso challenges for the whole cast as well as all the orchestral players.

Britten refuses to reduce the story to a simple dichotomy of innocence and corruption. Even the “ghosts” in the story, who may seem to be agents of evil, sing ravishing and passionate music. The result is an always shifting series of perspectives where the ground is never firm.

Thank you for joining us on this mysterious and rewarding journey.

Brian Zeger
Artistic Director of the Ellen and James S. Marcus Institute for Vocal Arts
The Juilliard School presents The Turn of the Screw

Opera in two acts
Music by Benjamin Britten
Libretto by Myfanwy Piper, after the novella by Henry James

Wednesday, November 14, and Friday, November 16, 2018, 7:30pm
Sunday, November 18, 2018, 2pm
Peter Jay Sharp Theater

Steven Osgood, Conductor
John Giampietro, Director

Juilliard Orchestra

The Cast (in order of vocal appearance)

The Prologue Chance Jonas-O’Toole
The Governess Anneliese Klenetsky
Flora Joan Hofmeyr
Miles Britt Hewitt
Mrs. Grose Katerina Burton
Peter Quint Charles Sy
Miss Jessel Rebecca Pedersen

Scenic Designer: Alexis Distler
Costume Designer: Audrey Nauman
Lighting Designer: Kate Ashton

Performance time: approximately 2 hours and 5 minutes, 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.

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.
Covers
Sydney Dardis (Flora)
Kady Evanyshyn (Mrs. Grose)
Lydia Grace Graham (Miss Jessel)
Kathleen O’Mara (The Governess)
Matthew Pearce (Peter Quint)
Santiago Pizarro (The Prologue)
Jaylyn Simmons (Miles)

Assistant Conductor: Jeremy Gill
Music Preparation: Reed Woodhouse
Language Preparation: Kathryn LaBouff
Associate Coach: Adam Nielsen
Rehearsal Pianists: Jonathan Heaney, Zalman Kelber

Production Stage Manager: John Patrick Hunter
Assistant Director: Jeffrey Lamont Page
Assistant Costume Designer: Robin Piatt Stegman*
Assistant Lighting Designer: Kate Bashore
Assistant Stage Managers: B. Rafidi* and Jenny Barreto*
Supertitles Creator: Celeste Montemarano
Supertitles Operator: Lisa Jablow

*Member, Professional Apprentice Program

Britten’s The Turn of the Screw is used by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.
The Juilliard School wishes to thank Goodspeed Musicals Costume Collection & Rental for its assistance in this production.
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.
Look into your depths
Pray to your depths
Waken the dead.

Carl Jung, The Red Book

Is the Governess imagining the ghosts?

Is she mad?

Is she responsible for (spoiler alert) the death of the child?

We tend to fixate on these questions and allow them to dominate the way we process Britten’s adaptation of James’ novella. This creates an unfortunate distance between “us” and “she.” It allows us to sit in judgment when it comes to one of the main themes of the piece: the corruption of innocence.

Since the questions above cannot be definitively answered, I have always sought another way into this story, one that will perhaps lead to different questions: one that might turn the “she” into “we.”

Thus I have framed the production as a journey to the depths of being—a psychic encounter. Bly becomes a mansion of the soul—a psychogenic landscape where we confront aspects, fragments, symbols and archetypes that make up the shared narrative of humanity. By placing all of the action in one mutable and mysterious room, I trust it can lead us from the idea of Bly being someone else’s house to some collective space where we all dwell.

We certainly do contain multitudes; thus I hope we see our own reflections in this space. The Prologue can be speaking of each of our lives when he says: It is a curious story …

I hope new questions emerge from our exploration. As of this writing, we have yet to hunker down in the rehearsal room and dive into the work. When we do, one thing to examine is our collective responsibility when we are in charge of innocence—our own and others.

We will be guided by the Governess’ final question which remains primary.

What have we done between us … ?
The Prologue describes the story of a young woman accepting a position in a house with two children with the understanding she won't contact their guardian. The Governess travels to Bly with trepidation but she is welcomed by the housekeeper, Mrs. Grose, and takes an instant liking to the children, Miles and Flora. A letter soon arrives from Miles’ school that describes him as “an injury to his friends,” but the Governess decides not to discuss it with him. Seeing a strange man on the tower in the grounds, she describes him to Mrs. Grose, who identifies him as the guardian’s valet, Peter Quint, who became involved with the children’s former governess, Miss Jessel. (They both subsequently died.) The Governess now fears for Miles. At the lake, she is aware of Miss Jessel’s presence and that Flora pretended not to notice. Then Quint and Miss Jessel call to Miles and Flora late at night; the Governess intervenes but does not question her charges. She next sees Miss Jessel in the schoolroom, which prompts her to write to the guardian. Miles—urged by Quint—steals the letter and provides cover for Flora to see Miss Jessel. Mrs. Grose does not see any ghosts, but spending the night with Flora convinces her that something is badly wrong and she takes the girl away. When the Governess confronts Miles with her suspicions, Quint appears and speaks to the boy, who suddenly dies in her arms.
About the Opera By Roger Pines

It was, of all people, the Archbishop of Canterbury who presented to Henry James the basic elements of the story that became *The Turn of the Screw*. James wrote that he was told the following:

... the story of the young children ... left to the care of servants in an old country house through the death, presumably, of parents. The servants, wicked and depraved, corrupt and deprave the children ... The servants die (the story vague about the way of it) and their apparitions, figures return to haunt the house and children, to whom they seem to beckon ... It is all obscure and imperfect, the picture, the story, but there is a suggestion of strangely gruesome effect in it.

And there it was—the basic material from which James would create arguably the subtlest, most imaginative, and ultimately most terrifying ghost story ever written. He famously confessed to one of his many correspondents, the writer Edmund Gosse, that, after correcting proofs of the story, “I was so frightened that I was afraid to go upstairs to bed.”

By this time the 55-year-old James had been writing for well over three decades, and with stupendous productivity: 14 novels, 75 novellas and short stories, numerous plays, and much matchlessly astute literary criticism. Living in England but longing for wider acceptance at home, he sold *The Turn of the Screw* to a popular magazine, *Collier’s Weekly*, which serialized it in 1898. Critical reaction varied widely, from “perfect, rounded, calm, unforgettable” to “distinctly repulsive.”

Benjamin Britten was initially fascinated by the story in his late teens, when he heard it dramatized on the radio. Perhaps its operatic possibilities occurred to him, but they lay dormant for more than two decades. Those years saw a full flowering of his gifts, especially in opera. By the time *The Turn of the Screw* returned to his consciousness, he had acquired all the necessary tools, musically and intellectually, to do James full justice.

The evolution of Britten’s seventh full-length opera began when producer/director Gabriel Pascal attempted to persuade the composer to create an opera specifically for film. That project never happened, but Britten did discuss it with Myfanwy Piper, wife of artist John Piper (designer of many Britten world premieres) and an art critic herself. She suggested that the film be an adaptation of *The Turn of the Screw*. Piper recalled later that “I knew [Britten] was interested in the effect of adult, or bad, ideas on the innocence of children. I also thought it was densely musical prose, which would suit his work.”

When Venice’s Biennale expressed interest in presenting a new Britten opera, Basil Douglas (manager of the English Opera Group, co-founded by Britten and others to propagate new chamber-scale works), traveled to Italy to negotiate the commission. Once all was arranged, Britten now
About the Opera  By Roger Pines (continued)

considered possible dramatic content. His life partner, tenor Peter Pears, then recalled Piper’s suggestion of James’s story.

Having never embraced the idea of opera composers writing their texts themselves, Britten needed a librettist. When Piper offered ideas of how The Turn of the Screw could be adapted, Britten urged her to take it on. Although apprehensive, with no experience in this field, she agreed, and simply listening to Britten’s music buoyed her confidence: as Alan Blyth has written, Piper had only to notice “what happened to words that are sung, and to understand, through many talks with Britten, the difficulties that beset composers and writers when their work comes together.”

Annoyed and frustrated by bursitis in his right arm, Britten was unable to begin work on the score until late March 1954, less than six months before the premiere. He always managed to compose rapidly when under pressure, although he admitted to the production’s director, Basil Coleman, “I have never felt so insecure about a work.” It must surely have encouraged Britten to anticipate the pleasure of hearing this music performed by three singers closely associated with his operas: the exquisite Jennifer Vyvyan (Governess); Joan Cross (Mrs. Grose), a formidable artist who had never sung a supporting role but did so on this occasion out of loyalty to Britten; and Pears, bringing his unique timbre and penetrating musicality to both the Prologue and Peter Quint. With a sound as distinctive as Pears’s, Greek/Armenian soprano Arda Mandikian was to play opposite him as Quint’s fellow ghost, Miss Jessel.

Casting the children’s roles proved challenging. The idea of a child as Flora was considered, but ultimately Britten felt that the maturity of an adult singer would be hugely helpful for the boy playing Miles. He chose Olive Dyer, a diminutive soprano experienced in portraying children onstage. The search for his Miles led Britten to a performer who would achieve world fame in adulthood as a film star. If David Hemmings’s treble lacked ideal strength, he sang accurately while communicating an almost unnerving charm.

Britten conducted the successful premiere at the Biennale on September 14, 1954. Among the enthusiastic critics was Felix Aprahamian in the Sunday Times, who declared flat out, “Not only is it Britten’s most gripping score … [it is] his finest.” Shortly thereafter the opera triumphed in its British premiere, then toured to other European cities and gained further attention when recorded by the original cast. With its modest performing forces, it eventually became a staple of 20th-century repertoire, accessible to opera companies of every size, as well as to conservatories and colleges throughout the English-speaking world.

In creating The Turn of the Screw, Britten at the outset had to determine whether the ghosts would be visible to the audience, and more important, whether they would also sing. (James’s ghosts do not speak.) Britten’s
friend Lord Harewood would recall from their discussions that he had himself “insisted on ambivalence, [Britten] on the need for the composer to made a decision—and he had taken one: that the haunting was real.” It was clearly vital to both Britten and Piper to follow the actual events of James’s story quite closely, although some significant additions were made (the lesson scene in Act One and the fifth scene of Act Two, in which Quint exhorts Miles to take the letter the Governess has written to the children’s guardian).

Certainly Britten’s skill in dramatic structure was never more cogent. The two acts, each in eight scenes, cohere thanks not only to the extraordinary economy and imagination with which Britten sets Piper’s text, but also to the unifying of the opera through orchestral variations between scenes. Each variation perfectly sets up what immediately follows for the audience. Formed from the 12-note chromatic scale, the variations are arranged, explains Britten scholar Claire Seymour, “to imply a cycle of fifths, a traditional method of harmonic organization which always ends where it has begun.”

Thanks to Britten’s brilliantly judged vocal writing, artists possessing the necessary musical and textual responsiveness can achieve extraordinarily vivid character delineation in this opera. The Governess frequently expresses herself through declamatory lines of notable directness and urgency. In calmer moments, however, the soprano can relish Britten’s flowing lyricism, although the voice is often so nakedly exposed as to require the ultimate in breath control. Both warmth and a gleaming purity are crucial for the Governess to blend effectively with the children as well as with Mrs. Grose (for example, in their irresistibly ebullient Act One quartet). Listening to the latter’s music, particularly in more dramatic episodes, reminds one of Britten’s official designation in the score: Joan Cross’s voice may have been aging when she created the role, but it is nonetheless meant for soprano rather than mezzo.

The daunting task of conceiving music one can imagine as the utterances of visible ghosts is persuasively managed: Miss Jessel, in her hair-raisingly dramatic recitatives (including an unprepared attack on a sustained high C-flat when confronting Quint in Act Two); and Quint, on whom Britten lavishes lengthy melismas exuding an intoxicating seductiveness (he found inspiration in Pears singing a 12th-century motet, Pérotin’s “Beata Viscera”). Both Quint and the comparatively restrained, piano-accompanied Prologue—Interestingly, a passage written to be sung entirely as recitative—were created by Pears. When the same tenor sings both in performance, they present quite a challenge in making the essential contrast of tonal color from one to the other. Many productions, however—such as this one—divide the roles between two different singers, thus automatically providing an opportunity for greater variety of vocal timbre within the cast.
Britten’s understanding and appreciation of children’s eagerness and energy ensures crucial believability whenever Flora and Miles are onstage. The latter—arguably the most emotionally complex role ever written for a boy—is given the mesmerizing “Malo” melody by way of communicating what Peter Evans in *The Music of Benjamin Britten* views as “the boy’s simultaneous attraction towards and yearning to resist evil.”

Any conductor of this work must draw from Britten’s 13-member orchestra both virtuosity and acute dramatic awareness. One notices constantly the harp—what a ravishing effect it makes early in Act One, when Mrs. Grose and the children are anticipating the Governess’s arrival; solo violin, particularly when used as the sole instrument accompanying passages of essential recitative; winds, especially flute and clarinet; and percussion—above all celesta, inextricably associated with Quint and succinctly termed by composer David Matthews “the very embodiment of the uncanny.”

As with any good ghost story, *The Turn of the Screw* raises queries that must remain unanswered: what did Miles do to be dismissed from school? If the Governess is not mad, why does no one else see the ghosts? When Quint was alive, what was the nature of his behavior toward Miles? These and other questions have everything to do with the hold the story still exerts on the public’s imagination. With his enthralling skill as a musical dramatist, Britten brings James to life on the operatic stage as no one else could have done.

*Roger Pines, dramaturg at Lyric Opera of Chicago, is a regular contributor to Opera News and Opera magazine, as well as to recordings and opera-company programs internationally.*
About the Artists

Steven Osgood (Conductor)

Steven Osgood is entering his fourth season as general and artistic director of the Chautauqua Opera Company, which in 2019 will feature productions of *Il barbiere di Siviglia*, ¡Figaro! (90210), and *The Ghosts of Versailles*. As artistic director of American Opera Projects (2001-2008), he founded the company’s acclaimed Composers and the Voice fellowship program. He has conducted the world premieres of over 20 operas, including *Breaking the Waves*, JFK, *The Long Walk*, and *As One*. He returns as conductor mentor for Washington National Opera’s 2019 American Opera Initiative, leading the premieres of 75 Miles, *Relapse*, and *Pepito* at the Kennedy Center. In February 2019, he returns to Opera Columbus conducting the world premiere of *The Flood* by Korine Fujiwara and Stephen Wadsworth.

John Giampietro (Director)

John Giampietro is a director of theater and opera whose productions have been seen at Juilliard, Ensemble Studio Theater, Actors Theatre of Louisville, Yale School of Music, Urban Stages, Curtis Institute of Music, and Shenandoah Conservatory of Music. He teaches first- and third-year acting in Juilliard’s Vocal Arts department and is the resident stage director for the Chautauqua Institution Festival of Music voice program. He is an artist-member of Ensemble Studio Theatre, where he is a frequent director with its Obie-award-winning playwright’s group, Youngblood. His writing includes an English version of Mozart’s *The Impresario*, an English dialogue version of *Die Zauberflöte*, and the play *Strength of God and other grotesques* based on Sherwood Anderson’s *Winesburg, Ohio*.

Katerina Burton (Mrs. Grose)

American soprano Katerina Burton has performed such notable roles as Lola Markham in Douglas Moore’s *Gallantry*, the title role in Puccini’s *Suor Angelica*, Erste Dame in Mozart’s *Die Zauberflöte*, and the Fairy Godmother in *Cinderella* with Annapolis Opera. She most recently placed in Annapolis Opera’s 29th Annual Vocal competition and received an Encouragement Award from the Metropolitan Opera National Council Auditions Mid-Atlantic Region. She is completing her graduate studies at Juilliard under the tutelage of Robert C. White Jr.
Britt Hewitt (Miles)

Britt Hewitt is a soprano and singer/songwriter from Jacksonville. In 2016, she graduated from Booker T. Washington High School for the Performing and Visual Arts in Dallas, where she portrayed Pamina in *The Magic Flute* and Chrissy in *Hair,* among others. Hewitt has interned at the Dallas Symphony Orchestra and attended the Recording Academy’s Grammy Camp Nashville. She is currently a third-year undergraduate at Juilliard, where she is pursuing a Bachelor of Music under the tutelage of Sanford Sylvan. At Juilliard, she has portrayed Mistress Quickly in *Die lustigen Weiber von Windsor,* participated in the Gluck Fellowship program, and become student council vice president. In January she will make her New York Songwriters Circle debut at The Bitter End.

Joan Hofmeyr (Flora)

Soprano Joan Hofmeyr, from Johannesburg, South Africa, is a fourth-year undergraduate in the Bachelor of Music program at Juilliard, under Marlena Malas’ tutelage. Her opera chorus experience includes Bellini’s *La sonnambula* conducted by Speranza Scappucci and Leoš Janáček’s *Katya Kabanova* directed by Stephen Wadsworth. She appeared as a housemaid in Mozart’s *La finta giardiniera,* Juilliard’s 2017 fall opera, directed by Mary Birnbaum. She recently originated a role in an opera scene performed at BAM and, in Paris this past summer, she performed Poulenc’s *La Court Paille* at Schola Cantorum. This season she will cover the role of Belinda in Purcell’s *Dido and Aeneas* at Juilliard and on tour in Europe in June 2019.

Chance Jonas-O’Toole (The Prologue)

Tenor Chance Jonas-O’Toole is a first-year master’s student at Juilliard, studying with Sanford Sylvan. Originally from Dallas, he has lived in New York the past four years while completing his bachelor’s degree at Juilliard. Last season, he performed multiple roles at Juilliard, including Nebuchadnezzar in Britten’s *The Burning Fiery Furnace* conducted by Mark Shapiro and Mercure in Rameau’s *Hippolyte et Aricie* conducted by Stephen Stubbs. He has completed two consecutive fellowships at the Tanglewood Music Center.
Anneliese Klenetsky (The Governess)

Soprano Anneliese Klenetsky is a second-year master’s student at Juilliard under the tutelage of Sanford Sylvan. She was most recently the soloist in the New York premiere of A Sibyl by James Primosch at MoMA under Joel Sachs. She collaborated with Juilliard415 and Vox Luminis on Handel’s Laudate pueri Dominum. Recent opera repertoire includes The Governess in The Turn of the Screw, Amaranta in Haydn’s La fedeltà premiata and La bergère/Un Père in Ravel’s L’enfant et les sortilèges. She has sung numerous world premieres, including Jonathan Dawe’s Oroborium with New Juilliard Ensemble, Theo Chandler’s Songs for Brooches with the Juilliard Orchestra at Alice Tully Hall, and Jake Landau’s Les danseuses de Pigalle at New York Live Arts.

Rebecca Pedersen (Miss Jessel)

Soprano Rebecca Pedersen has performed as a soloist with the Metropolitan Opera Orchestra, New York City Symphony, Chicago Symphony, and Utah Symphony. She has also won various competitions, including the Metropolitan Opera National Council Auditions, first prize at the Licia Albanese Puccini Competition, winner of the Utah Symphony Salute to Youth Competition, third prize at the Gerda Lissner Competition, and grant winner of the George London Competition. She made her professional opera debut in Utah Opera’s 2016 production of Aida and is currently completing a master’s degree at Juilliard under the tutelage of Robert C. White Jr.

Charles Sy (Peter Quint)

Tenor Charles Sy, who hails from Toronto, is an Artist Diploma in Opera Studies student at Juilliard, where he studies with Marlena Malas. He is a recent graduate of the Canadian Opera Company Ensemble Studio and completed his BM and MM at the University of Toronto. He is an alumnus of several prestigious training programs including Music Academy of the West, Opera Theatre of Saint Louis, Merola Opera Program, and the Britten-Pears Young Artist Program. This season, he will make his Vancouver Opera debut as Ramiro in Rossini’s La Cenerentola. He won first prize in the 2018 Oratorio Society of New York’s Solo Competition and both first prize and audience choice in the Canadian Opera Company’s 2014 Centre Stage Competition.
Alexis Distler (Scenic Designer)

Recent credits include *Die lustigen Weiber von Windsor* (Juilliard Opera), *The Christians* and *Tartuffe* (Playmakers Repertory Company), *The Government Inspector* (New World Stages and The Duke), *Intimate Apparel* (McCarter Theatre), *The Piano Lesson* (Hartford Stage), *Nureyev’s Eyes* (George Street Playhouse), *Toast* (The Public Theater), *Il Turco in Italia* (Juilliard Opera), and *The Marriage of Figaro* (Juilliard Opera). Winner of the Barrymore Award for *In the Next Room or The Vibrator Play* (The Wilma Theater), Distler received her MFA from New York University.

Audrey Nauman (Costume Designer)

Recent credits include *5 Times in One Night* (Wellfleet Harbor Actors Theatre), *Dido of Idaho* (Ensemble Studio Theater), *Die lustigen Weiber von Windsor* (Juilliard Opera), *A Deal* (Urban Stages), *Senior Production* (2016 and 2017, Juilliard Dance), and *La fedeltà premiata* (Juilliard Vocal Arts). Nauman was associate costume designer on *Rags* (Goodspeed Opera, designer Linda Cho) and Circus Smirkus (2016 and 2017 Big Top Tours, designer Julie Michael). She was assistant costume designer on *Groundhog Day* and *Ghost the Musical* (Broadway, designer Rob Howell), *In the Heights* (second national tour), and numerous productions at Juilliard as part of the professional apprentice program (2013-14). She was wardrobe supervisor for Company XIV during its 2015 and 2016 seasons. In addition to freelance design work, she recently became design coordinator in Juilliard’s costume shop. She is a native Floridian and an alumna of Florida State University.
Kate Ashton  (Lighting Designer)

Recent design for opera at Juilliard includes *Die lustigen Weiber von Windsor*, *The Burning Fiery Furnace*, *La fedeltà premiata*, *The Children’s Hour*, *Anatomy of Sound*, *A Midsummer Night’s Dream*, *Armide*, *La sonnambula*, *L’incoronazione di Poppea*, and the Juilliard gala performance of *A Midsummer Night’s Dream* directed by John Giampietro. Other opera work includes *Aida* and *Les contes d’Hoffmann* (Aspen Music Festival), *Nina, o sia la pazza per amore* (U.S. premiere), *Land of Smiles*, and *The Conspirators* (Manhattan School of Music). She has also designed lighting for *Tango Song and Dance* (Kennedy Center), *Romeo and Juliet* (Baltimore Symphony Orchestra), *Josephine and I* (Public Theater), and *Death of a Salesman* (BAM). Resident dance lighting designer at Williams College, she holds a BA from the College of William and Mary and an MFA from New York University’s Tisch School of the Arts. She is a proud member of United Scenic Artists.

John Patrick Hunter  (Production Stage Manager)

John Patrick Hunter (AGMA) holds an MFA in Stage Management from Rutgers University, where he is also a part-time lecturer. Recent credits include the remounting of the 75th anniversary tour of *Porgy and Bess* in Mexico City; *Brokeback Mountain* and *La fanciulla del West* (New York City Opera); *Fidelio* (Princeton Festival); *The Pearl Fishers* (Toledo Opera); *Peter Grimes* (Jacobs School of Music, Indiana University); *La Cenerentola* (Manhattan School of Music); *Cyrano* (Opera Carolina); and *Die lustigen Weiber von Windsor* (Juilliard).
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, Risë 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
Sarah Cohn, Projects Administrator, Performance Activities
Po Chan, Projects Administrator, Curriculum
Kiara Walker, Schedule and Program Coordinator
Ari Bell, Vocal Arts Administrative Apprentice

Voice Faculty
Sanford Sylvan, Chair
Edith Bers
William Burden
Cynthia Hoffmann
Marlena K. Malas
Robert White
Robert C. White Jr.
Edith Wiens

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
Cori Ellison
John Giampietro
Bénédicte Jourdois
Natália Katyukova
Kathryn LaBouff
Gina Levinson
Kenneth Merrill
David Moody, Chorus Master
Glenn Morton
Nils Neubert
Adam Nielsen
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

Ellen and James S. Marcus Institute for Vocal Arts 2018-2019 Fellows
Nikolay Verevkin, Piano
Jeffrey Lamont Page, Opera Directing

2018-2019 Ellen and James S. Marcus Institute for Vocal Arts Fellows

2018-2019 Ellen and James S. Marcus Institute for Vocal Arts Fellows
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, David Geffen Hall, Carnegie 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 John Adams, Marin Alsop, Joseph Colaneri, Barbara Hannigan, Anne Manson, Steven Osgood, and Peter Oundjian, as well as faculty members Jeffrey Milarsky, Itzhak Perlman, Matthias Pintscher, 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, the Juilliard Wind Orchestra, and the 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
Lisa Dempsey Kane, Principal Orchestra Librarian
Michael McCoy, Orchestra Librarian
Daniel Pate, Percussion Coordinator
Adarsh Kumar, Orchestra Personnel Manager
Geoffrey Devereux, Orchestra Management Apprentice
# Juilliard Orchestra

### Steven Osgood, Conductor

<table>
<thead>
<tr>
<th>Instrument</th>
<th>First Names</th>
<th>Second Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin 1</td>
<td>Alice Ivy-Pemberton</td>
<td></td>
</tr>
<tr>
<td>Viola</td>
<td>Joseph Peterson</td>
<td></td>
</tr>
<tr>
<td>Violin 2</td>
<td>Isabella Geis</td>
<td></td>
</tr>
<tr>
<td>Violoncello</td>
<td>Aaron Wolff</td>
<td></td>
</tr>
<tr>
<td>Double Bass</td>
<td>Yi-Hsuan Annabel Chiu</td>
<td></td>
</tr>
<tr>
<td>Flute/Piccolo/Alto Flute</td>
<td>JiHyuk Park</td>
<td></td>
</tr>
<tr>
<td>Oboe/English Horn</td>
<td>Victoria Chung</td>
<td></td>
</tr>
<tr>
<td>Clarinet/Bass Clarinet</td>
<td>Ning Zhang</td>
<td></td>
</tr>
<tr>
<td>Bassoon</td>
<td>Joey Lavarias</td>
<td></td>
</tr>
<tr>
<td>French Horn</td>
<td>Jessica Elder</td>
<td></td>
</tr>
<tr>
<td>Timpani/Percussion</td>
<td>Harrison Honor</td>
<td></td>
</tr>
<tr>
<td>Harp</td>
<td>Deanna Cirielli</td>
<td></td>
</tr>
<tr>
<td>Piano/Celesta</td>
<td>Christopher Staknys</td>
<td></td>
</tr>
</tbody>
</table>
Juilliard Production Department

Kent McKay, Associate Vice President for Production
Jean Berek, Business and Operations Manager
Thom Widmann, Production Manager
David Strobbe, Production Manager
Phil Gutierrez, Associate 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
Marion Talan
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
Tiffany Chen*
McKenna Duffy*
Phoebe Miller*
Robin Piatt Stegman*
Stitchers
Lauren Gaston
Mary Margaret Hall
Noelle McMillin
Ana-Sofia Meneses
Kyle Pearson
Sharne Van Ryneveld
Alexae Visel
Crafts Artisan
Victoria Bek
Additional Costume Construction
Bethany Joy Costumes, Inc.
Wardrobe Run Crew
Katie Garcia
Amanda McDowall
Wigs and Makeup Shop Supervisor
Sarah Cimino
Wigs and Hair Supervisor
Troy Beard
Wigs and Makeup Staff
Alyssa Johnson*
Austen Marroquin*
Wigs and Makeup Run Crew
Anna Kathryn Darling
Electrics Shop Supervisor
Jennifer Linn Wilcox
Assistant Electrics Shop Supervisor
Joel Turnham
Master Electrician, Peter Jay Sharp Theater
Patrick Dugan
Assistant Master Electrician
Chloe Brush*
Electricians
Taylor Lilly*
Elizabeth Schweitzer*
Light Board Operator
Jake Roberts
Audio Supervisor
Marc Waithe
Audio Technician
Christopher Schardin
Properties Shop Supervisor
Kate Dale
Assistant Properties Shop Supervisor
Josh Hackett
Stock Manager/Artisan
Jessica Nelson
Properties Carpenter/Artisan
Ashley Lawler
Properties Artisans
Andrew Carney*
Ally Combs
Mackenzie Cunningham
Rachel Wier*
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
Nate Angrick
Jill Salisbury
John Simone
Technical Direction Apprentice
Reed Neal*
Run Crew
Emily Brown
Thomas DeMarcus
Olivia Gagne
Mike Mihm
Scenic Charge Artist
Jenny Stanjeski
Assistant Scenic Charge Artist
David Blaakman
Scenic Artists
Emily Barnhill
Jessica Carlson
Jacob Caire*
Delia Revard*
Wigs and Makeup Run Crew
Lauren Gaston
Mary Margaret Hall
Noelle McMillin
Ana-Sofia Meneses
Kyle Pearson
Sharne Van Ryneveld
Alexae Visel
Crafts Artisan
Victoria Bek
Additional Costume Construction
Bethany Joy Costumes, Inc.
Wardrobe Run Crew
Katie Garcia
Amanda McDowall
Wigs and Makeup Shop Supervisor
Sarah Cimino
Wigs and Hair Supervisor
Troy Beard
Wigs and Makeup Staff
Alyssa Johnson*
Austen Marroquin*
Wigs and Makeup Run Crew
Anna Kathryn Darling
Electrics Shop Supervisor
Jennifer Linn Wilcox
Assistant Electrics Shop Supervisor
Joel Turnham
Master Electrician, Peter Jay Sharp Theater
Patrick Dugan
Assistant Master Electrician
Chloe Brush*
Electricians
Taylor Lilly*
Elizabeth Schweitzer*
Light Board Operator
Jake Roberts
Audio Supervisor
Marc Waithe
Audio Technician
Christopher Schardin
Properties Shop Supervisor
Kate Dale
Assistant Properties Shop Supervisor
Josh Hackett
Stock Manager/Artisan
Jessica Nelson
Properties Carpenter/Artisan
Ashley Lawler
Properties Artisans
Andrew Carney*
Ally Combs
Mackenzie Cunningham
Rachel Wier*
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
Nate Angrick
Jill Salisbury
John Simone
Technical Direction Apprentice
Reed Neal*
Run Crew
Emily Brown
Thomas DeMarcus
Olivia Gagne
Mike Mihm
Scenic Charge Artist
Jenny Stanjeski
Assistant Scenic Charge Artist
David Blaakman
Scenic Artists
Emily Barnhill
Jessica Carlson
Jacob Caire*
Delia Revard*
Wigs and Makeup Run Crew
Lauren Gaston
Mary Margaret Hall
Noelle McMillin
Ana-Sofia Meneses
Kyle Pearson
Sharne Van Ryneveld
Alexae Visel
Crafts Artisan
Victoria Bek
Additional Costume Construction
Bethany Joy Costumes, Inc.
Wardrobe Run Crew
Katie Garcia
Amanda McDowall
Wigs and Makeup Shop Supervisor
Sarah Cimino
Wigs and Hair Supervisor
Troy Beard
Wigs and Makeup Staff
Alyssa Johnson*
Austen Marroquin*
Wigs and Makeup Run Crew
Anna Kathryn Darling
Electrics Shop Supervisor
Jennifer Linn Wilcox
Assistant Electrics Shop Supervisor
Joel Turnham
Master Electrician, Peter Jay Sharp Theater
Patrick Dugan
Assistant Master Electrician
Chloe Brush*
Electricians
Taylor Lilly*
Elizabeth Schweitzer*
Light Board Operator
Jake Roberts
Audio Supervisor
Marc Waithe
Audio Technician
Christopher Schardin
Properties Shop Supervisor
Kate Dale
Assistant Properties Shop Supervisor
Josh Hackett
Stock Manager/Artisan
Jessica Nelson
Properties Carpenter/Artisan
Ashley Lawler
Properties Artisans
Andrew Carney*
Ally Combs
Mackenzie Cunningham
Rachel Wier*
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
Nate Angrick
Jill Salisbury
John Simone
Technical Direction Apprentice
Reed Neal*
Run Crew
Emily Brown
Thomas DeMarcus
Olivia Gagne
Mike Mihm
Scenic Charge Artist
Jenny Stanjeski
Assistant Scenic Charge Artist
David Blaakman
Scenic Artists
Emily Barnhill
Jessica Carlson
Jacob Caire*
Delia Revard*
The Augustus Juilliard Society recognizes those who have included The Juilliard School in their long-range financial plans with a bequest, gift annuity or trust arrangement. These future gifts will help ensure that Juilliard may continue to provide the finest education possible for tomorrow’s young artists. The School expresses its deep appreciation to the following members:

Barbara Rogers Agosin
Donald J. Aibel*
Veronica Maria Alcarese
Douglas S. Anderson
Mitchell Andrews*
Dee Ashington
Richard Beales
Yvette and Maurice† Bendahan
Donald A. Benedetti*
Helen Benham*
Elizabeth Weil Bergmann
Marshall S. Berland and John E. Johnson
Anne L. Bernstein
Benton and Fredda Ecker Bernstein
Leslie Goldman Berro*
Susan Olilla Boyd
Mrs. George E. Boyer
Peter A. Boysen
Nina R. Brilli
Steven and Colleen Brooks
Carol Diane Brown and Daniel J. Ruffo
Beryl E. Brownman
Lorraine Buch
Elaine Bukantz
Alan† and Mary Carmel
Mr. and Mrs. N. Celentano
Wendy Fang Chen*
Julie A. Choi* and Claudio Cornali
Dr. Barbara L. Comins* and Mr. Michael J. Comins
Charlotte Zimmerman Crystal*
Rosenmarie Cufalo
Christopher Czaja Sager*
Harrison R.T. Davis
Robert Lee Dean
Stephen and Connie Delehanty
Ronald J. Dovel and Thomas F. Lahr
John C. Drake-Jennings
Ryan* and Leila Edwards
Lou Ellenport
Audrey Ellinger
Lloyd B. Erikson
Erin Evazeni*
Holly L. Falik
Barbara and Jonathan File
Stuart M. Fischman
Dr.* and Mrs. Richard B. Fisk
Judith 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
Professor Robert Jay Glickman
Dr. Ruth J.E. Glickman
Sheryl Gold
Jennifer L. Granucci
Dr. Gilda Greenberg
Arlene† and Edmund Grossman
Miles Groth, Ph.D.
Emma Gruber
Rosalind Grualdo
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
Robert Haverty*
S. Jay Hazan M.D.
Betty Barsha Hedenberg
Brian J. Heidtke
Gordon D. Henderson
Mayme Wilkins Holt
Julie Holtzman*
Gerri Houlihan*
Katherine L. Hufnagel
Joseph N. and Susan Isolano
Paul Johnston and Umberto Ferma
Janice Wheeler Jubin* and Herbert Jubin
Peter H. Judd
Michael Kahn
George* and Julia Katz
Younghee Kim-Wait
Robert King*
Linda Kobler* and Dr. Albert Glinsky*
J. D. Kotzenberg
Bruce Kovner
Edith Kraft*
Mr. and Mrs. Paul A. Kreil
Dr. Yvonne Lamy
Francine Landes*
Sung Sook Lee*
Paul Richards Lemma and Wilhelmia Marchese Lemma†
Loretta Varon Lewis† and Norman J. Lewis
Ning Liang*
Joseph M. Liebling*
Jerry K. Loeb
Richard Lopinto
Eileen Lubars*
Chuck Manton
Cyril† and Cecelia Marcus
Serena B. Marlowe
Dolores Grau Marsden*
Sondra Matessky
Stephanie and Carter McClelland and The Stephanie and Carter McClelland Foundation
Joseph P. McGinty
Dr. and Mrs. N. Scott McNutt
Pauline and Donald B.‡ Meyer
Stephen A. Meyers and Marsha Hymowitz-Meyers
Paula P. Michom
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
Jeanne M.*, and Raymond Gerard*‡ Pellerin
Jane V. Perr M.D.
Jean Pierkowski
Elissa V. Plotnow Pinson*
Fred Plotkin
Judy and Jim Pohnman
Geraldine Pollack
Sidney J.‡ and Barbara S. Pollack
John G. Poppe
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
Douglas Riva*
Lloyd*† and Laura Robb
Daniel P. Robinson
Yvonne Robinson*
Carlos Romero and Joanne Gober Romero
Linda N. Rose*
Susan W. Rose
Roxanne Rosoman*
Sam* and Deborah Rotman
Lynne Rutkin
Joan St. James*
Riccardo Salamina
Harvey Salzman
Michael and Diane Sanders
Nancy Schloss
Casiana R. Schmidt
Shelby Evans Schrader† and John Paul Schrader
Irene Schultz
William C. Schwartz
Dr. Robert B. Sharon*
Edmund Shay* and Raymond Harris‡
Robert D. Sholiton
Arthur T. Shorin
Mel Silverman
Steven P. Singer M.D. and Alan Salzman M.D.
Barbara Thompson Slater
Bruce B. Solnick
Carl Solomon Sr.
Evelyn Sun Solomon*
Gary Soren
Barbara H. Stark
Lynn Steuer
Sally T. Stevens
James Streem*
Henry and Jo Strouss
Cheryl V. Talib
Phyllis K. Teich
Thomas W. Thompson
Tom Todoroff* and Emily Moulton
Marie Catherine Torrisi
Dr. Marta Vago*
Walter* and Elsa Verdehr
Paul Wagenhofer
Dietrich and Alice Wagner
Alberto and Paulina A. Waksman
Stanley Waldoff*
Jessica Weber
Catherine White*
Miriam S. Wiener
Robert Wilder† and Roger F. Kipp
Alice Speas Wilkinson*
Yvonne Vian Williams
Margaret S. Williamson
Clark* and Sally Ann* Wilson
Dr. Theo George Wilson
Elizabeth R. Woodman
Edward Yanishefsky
Lila York
Seventy-five Anonymous Members, including 24 alumni

For information about becoming a member of the Augustus Juilliard Society, please visit us on the web at www.plannedgiving.juilliard.edu. You may also call Lori Padua at (212) 799-5000, ext. 7152, or write to lpadua@juilliard.edu.

**Estates and Trusts**

The Juilliard School is profoundly grateful for the generous gifts received from the following Estates and Trusts between July 1, 2017 and October 22, 2018. We remember the individuals who made these gifts for their vision in supporting future generations of young performing artists at Juilliard.

The Jere E. Admire Charitable Trust
Harold Alderman Trust
Estate of Celia Ascher
Trust of Jack Bakal
Estate of Ruth Bamdas
The Claire Lois Bechter Trust
Trust of Sonia Block
Betty and Daniel Bloomfield Fund
Estate of Joseph Brinton
Estate of Alan Broder
Estate of Ruth F. Broder
Estate of George Bryant
Estate of John Nicholson Bulica
Estate of Annette Burbord
Trust of John Dexter Bush
Estate of Margaret Butterly
Estate of Alfred DellMoral
John L. Drew Living Trust
Estate of Alice Shaw Farber
Fima Fidelman Trust
Dora L. Foster Trust
Estate of Rachel Mintz Golding
Gordon A. Hardy Charitable Remainder Trust
William J. Henderson Memorial Fund
Frances B. Hoyland Trust
Trust of Edward Jabes
Estate of Melvin Kartzmer
Estate of Shirley Lewenthal
Estate of Joseph Machlia
Trust of Lilian B. Madway
Estate of Thomas J. Mahler
Estate of Walter P. Pettipas
Estate of Richard H. Roberts
Estate of Lilian Rogers
Howard and Ethel Ross Trust
Dinah F. Rosoff Revocable Living Trust
Estate of Harold C. Schonberg
Bertha Seals Trust
Estate of Abraham Sheingold
Estate of Betty Simms
Arlene J. Smith Trust
Janice Dana Spear Trust
Estate of Winifred Sperry
Estate of Bruce Steeg
The George M. Stone 2006 Trust
Esta and Victor Wolfram Trust
Trust of Helen Marshall Woodward
Irene Worth Fund for Young Artists
Estate of Mildred Zucker
Darrell Zwerling Living Trust
The Juilliard School is deeply grateful to the following individuals, foundations, and corporations for their annual gifts and pledges in support of scholarship funding and Juilliard’s multifaceted performance and educational activities.

**Over $1 million**
- The Jerome L. Greene Foundation
- Bruce and Suzie Kovner
- Ellen Marcus
- Katheryn C. Patterson and Thomas L. Kempner Jr.
- Susan and Elihu Rose Foundation

**$500,000–$999,999**
- Jody and John Arnhold
- International Foundation for Arts and Culture
- Lincoln Center Corporate Fund
- Michael E. Marks Family Foundation

**$250,000–$499,999**
- Max H. Gluck Foundation

**$100,000–$249,999**
- American Society of Composers, Authors & Publishers
- Choi & Burns, LLC
- Beth and Christopher Kojima
- Marjorie and Michael Loeb
- Vincent and Anne Mai
- Yoshiko and Greg Margolies
- Stephanie and Carter McClelland/
The Stephanie and Carter McClelland Foundation
- Deborah J. Simon
- Sarah Billingham Solomon and Howard Solomon
- The Virginia B. Toulmin Foundation

**$50,000–$99,999**
- Herbert A. Allen
- The Annenberg Foundation
- Akin Gump
- The Augustine Foundation
- Norman S. Benzaquen
- Dan J. Epstein and the Dan J. Epstein Family Foundation
- Barbara G. Fleischman
- The Fan Fox and Leslie R. Samuels Foundation
- Keith and Barbara Gollust
- Constance Goulardis Foundation
- Ms. Mary L. Graham
- Joan W. Harris/The Irving Harris Foundation
- Matt Jacobson and Kristopher L. Dukes
- Karen and Paul Levy
- Mr. and Mrs. Robert D. Lindsay
- Nancy A. Marks
- Christina M. McInerney
- Anne Akiko Meyers and Jason Subotky
- Stephen Novick and Evan Galen
- Phyllis and Charles Rosenthal
- The Philanthropy Roundtable
- 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

**$25,000–$49,999**
- Arnhold Foundation, Inc.
- Christine Baranski
- Mary L. Bianco
- The Edwin Caplin Foundation
- Susanne D. Ellis
- Sidney E. Frank Foundation
- Edythe Gladstein
- The Horace W. Goldsmith Foundation
- Irving Berlin Charitable Fund
- Mr. and Mrs. Peter Kend
- Sophie Laffont
- LCU Fund for Women’s Education
- Edward F. Limato Foundation
- The Moca Foundation
- The Ambrose Monell Foundation
- Enid and Lester Morse
- Edward John Noble Foundation
- Princess Grace Foundation–USA
- Raymond-Cryder Designated Fund of the Lehigh Valley Community Foundation
- The George L. Shields Foundation
- Anonymous

**$10,000–$14,999**
- AON Foundation
- Bootsie Barth
- Anne L. Bernstein
- Ms. Diana Bersohn
- Sander and Norma K. Buchman Fund
- Joyce and Barry Cohen
- Crankstart Foundation
- Ron Daniel & Lise Scott
- Florence and Paul DeRosa Memorial Fund
- Vivian Donnelley
- Dr. Lee MacCormick Edwards Charitable Foundation
- Syril H. Frank
- Candice and John Frawley
- Peter J. Frenkel Foundation, Inc.
- Allen R. and Judy Brick Freedman
- Abraham & Mildred Goldstein Charitable Trust
- Dr. Elliot Gross and Dr. Alice Helpenn
- Jennifer and Bud Gruenberg
- Brian and Darlene Heidtke
- Harold P. Hope III
- Younghee Michelle Kim-Wait
- Sidney R. Knaefl and Londa Weisman
- Mitzi Koo
- Dr. Min Kwon and Dr. Leonard Lee
- Dominique and Frédéric Laffont
- Marya Martin and Kenneth S. Davidson
- Harold W. McGraw Jr. Family Foundation
- Terry Morgenhalter and Patrick Kergis
- Leslie and Mitchell Nelson
- Howard S. Paley
- Ian Parker
- John R. Philpot
- The Presser Foundation
- Grace Richardson
- Dr. Edward Shipwright
- Alexander I. Tachmes
- Marjorie Tallman Educational Foundation
- Robert and Jane Toll
- LoRaine Kent Vichey Memorial Trust
- Anita and Thomas Volpe
- John J. Yarmick

Sydney Weinberg
- Cecil M. Yarbrough and Ronald S. Cusua
- Anonymous
George K. Yin and Mary J. Walter
Robert K. Yin
Judy Francis Zankel
Anonymous (2)

$7,500–$9,999
Mr. and Mrs. Anthony Evnin
Arlene and Edmund Grossman
Bernard Holtzman
McKinsey & Company, Inc.
Joseph S. Piropato and Paul Michaud
Mrs. Susan L. Robinson
Sharon Ruwart and Tom Melcher
Kara Unterberg
Anonymous (2)

$5,000–$7,499
Margot Adams
Walter and Marsha Arnheim
Michelle and Jonathan Auerbach
Janet E. Baumgartner
Marshall S. Berland and John E. Johnson
Elaine S. Bernstein
Anne Louise and Matthew Bostock
Nicolas Brawer
Mrs. Isabel Brenes
Suzanne Cogan and John Meyer
Bryan Cogman and Mandy Olsen
Joyce and Barry Cohen
Betsy L. Cohn
Theodore Cohn
J. Christopher Eagan
Edythe Fishbach
Ms. Nancy Fisher
Alan S. Futeraus and Bettina Schein
Malachi Hacohen
Nancy and Bruce Hall
Dr. Audrey S. Amdursky
Emanuel and Yoko Ax
Casey C. Bayles
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
Kathryn G. Charles
Beverly and Herbert Chase
Ernest and Mary Chung
James and Kanako Clarke
Isabel Cunningham
Vivien and Michael Delugg
John R. Doss
Robert & Mercedes Eichholz Foundation
Marilyn and Steven Emanuel
Michael J. Fabrikant and C. Dallos
Joy B. Ferro
Eric J. Friedman
Jeffrey and Helen Friedman
Kenneth I. Greenstein
Alec and Christy Guettel
Paul Gunther
In Memory of Eileen Mary Hawryliw
Geoffrey Hoefer
Judy and Lindley Hoffman
Juilliard Alumni Association of Japan
Elma and Howard Kanefield
Tomer Kariv
Robert O. Kenet
Barbara and Paul Krieger
Jay H. Lefkowitz, M.D.
Mrs. John M. Lewis
Nancy Long, Ph.D. and Marc Waldor
Lucille and Jack Yellen Foundation
Christopher and Beth Lyon
Robert and Bridget Lyons
Mr. and Mrs. Adam E. Max
James and Stephania McClennen
Mr. Rodney McDaniel
Paula Paster Michtom
Elizabeth J. Misek
Tim B. Nelson and Lisa M. Benavides-Nelson
Dr. and Mrs. Stephen D. Prystowsky
Michael Nochomovitz
David Poll and Rebecca Bien
James Park and Jungmin Kim
Celia Paul and Stephen Rosen
Craig and Stefanie Pintoff
Linda Ray
Pamela and Richard Rubinstein
Diane Kelly Ryan
Gregg Schenker
Nancy Schloss
Miriam K. Schneider
Geraldine L. Sedlar and Richard Miners
Santha Semel
Branden Sherr
Marjorie and Michael Stern
The Margot Sundheimer Foundation
Elise C. and Marvin B. Tepper
Barbara and Donald Tober
Anthony and Elaine Viola
Jonathan and Candace Wainwright
Susan M. Whelan
Kenneth and Paula Wolfe
Rebecca Wu and Raymond Ko
Anonymous (2)

‡ = In Memoriam

As of 10/16/18

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.