

JUILLIARD OPERA PRESENTS



MOZART'S

COSI  
FAN  
TUTT

WITH THE JUILLIARD ORCHESTRA



Juilliard





Photo by T. Charles Erickson

# Support Scholarships

Scholarship support makes it possible for the school to continue to nurture the exceptional artists who go on to be the performers, educators, creators, and leaders that move the needle and broaden the stories that are told and heard through the performing arts.

**With more than 90 percent of our students eligible to receive some measure of financial aid,** scholarship funds are critical in enabling Juilliard to meet our students' needs.

To make a scholarship gift for College or Pre-College students, visit **[giving.juilliard.edu](https://giving.juilliard.edu)** or contact Irene Elias at [ielias@juilliard.edu](mailto:ielias@juilliard.edu) or (212) 799-5000, ext. 309, to learn more.



---

The Juilliard School  
presents

# Così fan tutte

Music by Wolfgang Amadeus Mozart  
Libretto by Lorenzo Da Ponte

Monday, November 18 and Thursday, November 21, 2024, 7:30pm  
Saturday, November 23, 2024, 2pm  
Peter Jay Sharp Theater

Patrick Furrer, Conductor  
Mo Zhou, Director

Juilliard Opera

Juilliard Orchestra

**The Cast** (*in order of vocal appearance*)

|             |                     |
|-------------|---------------------|
| Ferrando    | Michael John Butler |
| Guglielmo   | Dongwei Shen        |
| Don Alfonso | Minki Hong          |
| Fiordiligi  | Kayla Stein         |
| Dorabella   | Tivoli Treloar      |
| Despina     | Theo Hayes          |

**Continuo Harpsichord:** Artyom Pak  
**Continuo Cello:** Noah Chen

**Scenic Designer:** Charlie Corcoran  
**Costume Designer:** Andrea Hood  
**Lighting Designer:** Marie Yokoyama  
**Production Stage Manager:** Morgan Carder

Edited for the New Mozart Edition by Faye Ferguson and Wolfgang Rehm

Used by arrangement with European American Music Distributors Company, U.S. and Canadian agent for Bärenreiter-Verlag, publisher and copyright owner

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.



Large  
Print

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

---

**Covers** (*in alphabetical order*)

Sophia Baete (Dorabella), Gregory Feldmann (Don Alfonso), Natasha Isabella Gesto (Fiordiligi), Yoonsoo Jang (Guglielmo), Jin Yu (Ferrando), Shiyu Zhuo (Despina)

**Assistant Conductor:** Joseph Bozich

**Music Preparation:** Karen Delavan, Adam Nielsen, Diane Richardson

**Language Preparation (Principals):** Nicolò Sbuelz

**Language Preparation (Covers):** Stefano Baldasseroni

**Continuo Coach:** David Heiss

**Assistant Director:** Rory Pelsue

**Intimacy Director:** Katherine Carter

**Fight Director:** Mark Olsen

**Rehearsal Keyboardists:** Artyom Pak, Francesco Barfoed

**Production Manager:** Alec Rigdon

**Assistant Scenic Designer:** Pedro L Guevara

**Assistant Lighting Designer:** Kayo Tokuu

**Assistant Costume Designer:** Mila Livoni Zidel\*

**Calling Stage Manager:** Chris Moeggenberg\*

**Deck Stage Manager:** Chloe Lupini\*

**Assistant Stage Manager:** Kira Weaver\*

**Titles Creators:** Celeste Montemarano and Danielle Sinclair

**Titles Operator:** Lisa Jablow

*\* Member, Professional Apprentices Program*

*Performance time: approximately three hours, including an intermission*

This production is partially sponsored by Sarah Billinghurst Solomon.

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

Support for Juilliard's 2024–25 Professional Apprentices Program has been provided by Agnes Gund.

**Bloomberg  
Philanthropies**

Lead Digital Sponsor

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

# A Reimagined *Così fan tutte*— An American Lesson on Love

By Mo Zhou

---

*Così fan tutte* has long captivated and provoked audiences with its themes of love, betrayal, and manipulation. At its core, the opera questions the nature of fidelity and whether love can endure the trials of human folly. Yet beneath its sparkling music and comedic veneer lies a troubling tension, especially in its treatment of female characters and the dubious ethics of its “love experiment.” In reimagining this work, I aimed to bring these issues to the forefront, helping *Così* to resonate with a contemporary audience.

Set in San Francisco, 1967, right before the Summer of Love, this production explores a world in flux. Social norms are being challenged and young people are embracing freedom while questioning the status quo. Here, *Così* becomes more than an exploration of romantic love; it evolves into a reflection on privilege, power, and self-discovery. Fiordiligi and Dorabella, traditionally portrayed as naïve, are reimagined as refined debutantes modeled after Julie and Tricia Nixon—icons of traditional American values. Their boyfriends, Ferrando and Guglielmo, are carefree California surf boys, privileged youths testing the waters of love amid a tide of societal upheaval.

In our narrative, the boys feign being drafted into the Vietnam War, returning disguised as hippies, which lends both personal and political weight to their deception. This prank mirrors a generation caught between tradition and rebellion. Despina, inspired by 1960s revolutionary activists such as Grace Slick, transcends the role of a mere servant and becomes a catalyst for truth, allowing the women to see through the ruse. What begins as a test of fidelity morphs into a journey of self-discovery, with Act 2 presenting a playful contest of who can out-hippie the other as the women seize control of their narrative.

Yet this story does not resolve neatly. Faced with disillusionment, Fiordiligi and Dorabella must confront a pivotal choice: to remain in their gilded cage or step into a world filled with purpose and activism. This *Così* transforms into a coming-of-age tale where the women reclaim their agency, realizing a calling beyond romantic love. The lesson is stark: If love must be tested, perhaps it was never love to begin with.

Returning to Juilliard for this production holds profound personal significance for me. I began my journey here in 2015 as the Juilliard Marcus Institute Opera Directing Fellow, and Juilliard has fundamentally shaped my artistic identity. It is where I honed not only the technical skills of opera directing but also the critical thinking necessary to engage as an artist and a citizen. Juilliard has been a cornerstone of my growth, and it’s an honor to collaborate with such talented students in bringing this reimagined vision to life.

Ultimately, this production seeks to transform a problematic plot into an empowering narrative, infusing humanity and relevance into Mozart’s timeless masterpiece. May it challenge your perspective as passionately as it stirs your spirit!

# Synopsis

---

San Francisco, 1967—On the Eve of the Summer of Love

## Act I

Beatnik writer Don Alfonso argues with his privileged students, Ferrando and Guglielmo, about love and fidelity. Alfonso insists that all women are fickle, but Ferrando and Guglielmo passionately defend the faithfulness of their fiancées, debutante sisters Fiordiligi and Dorabella. Don Alfonso wagers that he can prove the sisters unfaithful by nightfall. His plan? Ferrando and Guglielmo will fake orders to deploy to Vietnam.

In their boudoir, Fiordiligi and Dorabella dream blissfully of marrying Ferrando and Guglielmo. Their daydreams are cut short when Don Alfonso arrives with news: Their lovers must leave for the war immediately. After tearful goodbyes, the men depart. Later, Despina, the sisters' free-spirited housekeeper, encourages them to embrace life while their lovers are away. The sisters are horrified, but little do they know that Despina is part of Don Alfonso's scheme, helping disguise Ferrando and Guglielmo as eccentric "hippie" suitors. When Fiordiligi and Dorabella discover these flamboyant strangers lounging in their home, they are both alarmed and intrigued. Fiordiligi, steadfast in her devotion to Guglielmo, vows to remain faithful despite Alfonso's mischievous nudges.

That evening, as the sisters lament their fiancés' absence, the disguised "hippies" arrive, dramatically pretending to take poison out of unrequited love. As the "dying" suitors collapse, Fiordiligi and Dorabella rush to tend to them. A hippie "doctor" (actually Despina in disguise) arrives to "revive" the men, who then passionately renew their professions of love, while Don Alfonso and Despina struggle to contain their amusement.

---

## Act II

Despina slyly hints that maybe the sisters should play along with the disguised suitors' game. Why not have a little fun and teach the men a lesson? Catching on to the scheme, Fiordiligi and Dorabella decide to turn the tables.

In Golden Gate Park, the "hippie" suitors serenade the sisters in the glow of a warm summer haze. Dorabella, caught up in the free-spirited vibe, gives in to Guglielmo's charm, igniting a mutual attraction that surprises them both. Fiordiligi resists Ferrando's advances at first, but later, wounded by the cruelty of the ruse, she too finds solace with him. Both sisters realize that love may not be as straightforward as they once believed.

Don Alfonso, savoring his victory, delivers his famous line, "*così fan tutte*"—"all women are like that." With this revelation, Fiordiligi and Dorabella face the bittersweet truth as wedding plans proceed. Just then, Don Alfonso cues a mock military parade, and the "soldiers" return, only to be met with cool stares from the sisters. As tensions rise and true feelings emerge, each lover must make a choice: Remain with the familiar, or dive headfirst into the unknown, with all its wild, messy possibilities.

*Così fan tutte* had a notable run of bad luck before achieving a secure place in the modern 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 the performance 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. He also put an end to Lorenzo Da Ponte's career in Vienna. The librettist eventually settled in New York in search of a fresh start, landing a position at Columbia (where, at 76, he became its first professor of Italian studies). Da Ponte had been court librettist during his years of collaboration with Mozart and also partnered with others, including court composer Antonio Salieri—who initially had first rights to *Così*'s libretto and even began setting a few parts to music before casting it aside.

Most significantly, the aesthetic embodied by *Così fan tutte* was perceived to be jarringly different from that of Mozart's two previous collaborations with Da Ponte. *Così* was singularly ill-suited to the tastes of 19th-century Romanticism insofar as it seemed to challenge ideal love with a cynical frivolity. When it did receive a rare staging, *Così* was typically subjected to rewrites from producers attempting to make its plot more palatable.

Otherwise, throughout the 19th century and into the next, *Così* could not be squared with the two extremes of Mozart idolatry that predominated: the one focused on the demonic genius associated with *Don Giovanni*, the other on an image of angelic innocence, of Mozart as the Eternal Child.

The plot that Da Ponte gave Mozart to work with in his final Italian operatic comedy continues to be problematic for young contemporary audiences in particular. "It's our job to understand what Mozart and Da Ponte were trying to portray at that time and to find ways to make it relevant through intentional storytelling," Mo Zhou, director of this production, says.

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 weaving together of disparate literary sources. These range from classical myth to Ludovico Ariosto's Renaissance epic *Orlando Furioso* and Boccaccio's *Decameron*. The main title itself plays with Da Ponte's penchant for allusion: *Così fan tutte* ("thus do all [women]" or "women are all like that") quotes his own *Figaro* libretto (when the music master Don Basilio remarks to the Count: "*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 (for example, God and Satan over Job or Faust). 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 during the Enlightenment, when gaining control of the emotions was the desideratum.

*Così* also draws on commedia dell'arte in its preoccupation with mixed-up identities and disguises. The brand of humor exemplified by Despina in particular echoes this tradition and makes for a comic contrast with the pathos of opera seria, which Mozart simultaneously emulates and parodies (particularly in Fiordiligi's grand and spectacularly challenging arias).

The character geometry of *Così fan tutte* emphasizes the doubleness of the experiment: two couples allegedly in love (Fiordiligi and her sister Dorabella, whose partners are Guglielmo and Ferrando, respectively), two seductions, two apparent misalliances that or may not be set aright in the notably ambiguous ending, and, with Don Alfonso and Despina, two unattached "abettor" figures who set the couples up for their fall.

Zhou singles out three key reasons why the story comes across as misogynistic: the apparent lack of agency by Fiordiligi and Dorabella in allowing themselves to be so easily manipulated; the emotional cruelty of the prank that Guglielmo and Ferrando carry out of pretending to go off to war; and the willingness of Despina to enable the men's scheme.

By setting the production in San Francisco during 1967's Summer of Love and against the backdrop of the Vietnam War, Zhou aims to view the characters' motivations through a fresh lens. Recast as debutantes whose overprotected upbringing in a "patriarchal gilded cage," the two young sisters come to learn "that their identity is much bigger than just becoming a perfect, proper housewife and that if a relationship needs to be tested, it's not love in the first place," Zhou says.

Their lovers are privileged "surfer dudes" who similarly have had "little exposure to the outside world" and who return in the guise of hippies, while Don Alfonso has been modeled on Allen Ginsberg and "wants to teach those two very affluent capitalist boys a lesson in real life." Zhou draws on the image of counterculture star Grace Slick to characterize Despina as "someone who is further along in her sexual awakening."

In her classic study *Mozart's Women*, conductor Jane Glover refers to the "Pandora's box of emotion" that *Così fan tutte* opens up: "The emotional chaos that [the story's] mischief engendered was potentially vast, and this was real grist to the combined mill of Mozart and Da Ponte." The result arguably represents Mozart's most sophisticated achievement as a musical dramatist. His score depicts the nuances of these pairings and shifting relationships in intricate detail. *Così* is replete with ensembles, from duets to a sextet, while the arias pinpoint the degree of individual struggle the lovers face. (This production dispenses with the brief choruses.)

*Così*'s score structures Da Ponte's love experiment into a perfectly paced sequence of ensembles (from duets to sextet), while the arias pinpoint the degree of individual struggle the lovers face. Mozart allies Shakespearean depth of characterization in his vocal writing with symphonic elaboration, using his complement of woodwinds in particular to tint and shade the story's emotional implications. Take Fiordiligi's moment of capitulation to Ferrando in their second-act duet, when the oboe's poignant phrase signals she has passed the point of no return. Here, just as the plot is pressing home Alfonso's cruel insistence that "women are all like that," Mozart's music ensures we hear how unique, how unmistakably differentiated Fiordiligi is from Dorabella. As the opera progresses, they diverge from their superficial mirroring of each other in the early scenes.

Fiordiligi's great aria preceding this turn—a model for Beethoven's Leonore in *Fidelio*, despite his disdain for *Così*'s story—is an emblem of the rich ambiguity with which Mozart infuses this score. The prominent horn accompaniment broadcasts her heroic, "masculine" resolve but is at the same time a sonic symbol of cuckolding. Mozart's exquisitely wrought musical amalgam continually leaves us guessing as to where comedy tips over into tragedy and vice versa.

In this opera, says Patrick Furrer, this production's musical director, Mozart "juxtaposes real emotions and fake emotions. The fake emotions are—in terms of musical expression—often on the surface and easier to detect. The real ones may be hidden several layers deep in the incredible beauty of Mozart's score and are therefore harder to grasp. But once you've found them, they are all the more powerful. That's what I'm trying to bring out."

If audiences today are more aware of the inherently monstrous aspects of *Don Giovanni*'s antihero, they are also more sensitive to the lasting trauma inflicted by Alfonso's mind games. The fury of violent punishment allows at least some form of catharsis in *Don Giovanni*, while the balm of forgiveness relights a path out of the chaotic night at the end of *Figaro*. Forgiveness, too, is on offer when all is revealed in *Così*, but it rings unsure, the heartbreak unhealed.

"I can find a moment of every season of my life reflected in *Così fan tutte*," Zhou says. "In our age of online dating and columns like 'Modern Love' in the *New York Times*, it will be very interesting especially for young audiences to think about what personal relationships, intimacy, and love really mean here—what it is to treat each other properly."

*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

---

## Patrick Furrer (Conductor)

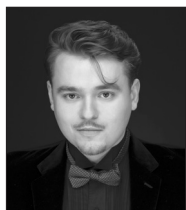
As a staff conductor at the Metropolitan Opera, Patrick Furrer has worked on a great number of productions since 2011. He was on the podium for *The Magic Flute*, *Don Carlos* (also in HD), and *Lohengrin*. A Swiss native, Furrer started his career at the Theater Basel and later served as first kapellmeister at the Tiroler Landestheater Innsbruck, where he led numerous productions. He has performed with many opera companies and orchestras including the Vienna Volksoper, Lucerne Theater, Theater Basel, Nationaltheater Mannheim, Opernhaus Zürich, Northwestern Opera Theater, Tonhalle Orchestra Zürich, Munich Rundfunkorchester, Niederösterreichisches Tonkünstlerorchester, Hong Kong Academy for Performing Arts, and the symphony orchestras of Basel, Bern, and St. Gallen. Furrer also worked at the San Francisco Opera, Lyric Opera of Chicago, Salzburg Festival, Merola, Conservatoire de Paris, and Swiss National Exposition.



## Mo Zhou (Director)

Chinese-born stage director Mo Zhou is celebrated for bold productions that fuse critical thinking with innovation. As a faculty member at the University of Michigan, she has directed at venues including Staatsoper Berlin, Elbphilharmonie Hamburg, Houston Grand Opera, Glimmerglass Festival, Minnesota Opera, Boston Baroque, and the National Centre for the Performing Arts in China. Her 2024-25 season features debuts with Arizona Opera and Vancouver Opera alongside anticipated returns to Houston Grand Opera and Virginia Opera. A passionate advocate for emerging talent, Zhou has served as guest faculty at the Ryan Opera Center at Lyric Opera of Chicago, Butler Studio at Houston Grand Opera, and Music Academy of the West. She honed her craft at Juilliard, the Merola Opera Program, Wolf Trap Opera, and Columbia University. She dedicates this production to her Juilliard mentors for profoundly shaping her artistic journey.





- S. Jay Hazan  
Scholarship in  
Vocal Arts

### Michael John Butler (Ferrando)

Tenor Michael John Butler, hailing from Bowie, Maryland, is a second-year Artist Diploma student at Juilliard, where he studies with Kevin Short. This past season, Butler debuted in Italy, singing the role of Martin in *The Tender Land* with Teatro Regio di Torino and originating the role of Mission Coordinator in Jeanine Tesori's *Grounded* with Washington National Opera. He subsequently sang the same role in a workshop at the Metropolitan Opera. Other recent credits include the title role of *Faust* with Opera Baltimore and in concert with Washington Opera Society, Don Ottavio in *Don Giovanni* with Merola Opera, and Tenor Soloist (cover) in Brahms' *Liebeslieder Waltzer* with New York City Ballet. This year, Butler was a national semifinalist at the Metropolitan Opera Laffont Competition and won second prize at the Marcella Sembrich International Voice Competition.



- Scovell Gordon  
Memorial Fund

### Theo Hayes (Despina)

Theo Hayes (they/them) is a mezzo-soprano in the Graduate Diploma program at Juilliard studying under Darrell Babidge. Hayes graduated from the University of Connecticut in 2015 with a bachelor's in vocal performance, studying under Meredith Ziegler. Hayes won first place in the National NATS competition for treble advanced voice, was a district competitor in the Laffont Competition, and was accepted into the Chautauqua Opera Conservatory (summer 2023) while studying with Ho Eui Holly Bewlay in Buffalo. With Juilliard Opera, Hayes sang the role of Thelma in *Later the Same Evening* and covered Annio in *La clemenza di Tito*. Hayes is directing and performing in the operatic film project, *Pants Role Project: Transforming Tradition*, which comments on the importance of elevating queer and trans stories in opera.

---

## Minki Hong (Don Alfonso)

South Korea-born baritone Minki Hong (MM '24, voice), who earned his bachelor's from Seoul National University in 2022, was a scholarship student from the Hyundai Car Chung Mong-Koo Foundation. He is continuing his studies at Juilliard as an Artist Diploma student with Kevin Short. At last year's Gerda Lissner Competition, he was a winner in both the aria and song divisions. He also won the Metropolitan Opera Laffont Competition (Florida District) and won third prize in the South-East Region. Hong made his New York debut as Marco and as a cover for the title role in Juilliard's production of *Gianni Schicchi*. He also sang Masetto in *Don Giovanni* with Camerata Bardi International Academy. In the summer, he made his European debut in *Falstaff* as Ford at the Verbier Festival.



- *Raymond Brick Memorial Scholarship, Robert A. Morgan Scholarship*

## Dongwei Shen (Guglielmo)

Chinese baritone Dongwei Shen is pursuing his Artist Diploma at Juilliard under the tutelage of Kevin Short. This season, Shen will perform L'Horloge Comtoise and Le Chat in *L'enfant et les sortilèges* with the Juilliard Orchestra. His notable past appearances include the Uprising/Rising Up concert with Lawrence Brownlee at Hahn Hall in Santa Barbara, the Joye in Aiken festival with Juilliard415, and Agrippa in *Erismena* at Juilliard. He has participated in the Aspen Opera Theater and VocalARTS program at Music Academy of the West, where he sang Escamillo and Moralès in *Carmen*. Shen earned his bachelor's from the Shanghai Conservatory of Music.



- *Arnheim-Rehns Scholarship*





- Mildred H. Kellogg Scholarship

### Kayla Stein (Fiordiligi)

Chicago native Kayla Stein is a soprano pursuing her master's at Juilliard under the tutelage of Darrell Babidge. In addition to Fiordiligi, Stein will perform Mrs. Grose in Juilliard's production of *The Turn of the Screw*. She previously performed *Requiem: Songs for Sue* with AXIOM in Alice Tully Hall, the Nedda/Silvio duet from *Pagliacci*, and Micaëla in the Artist Diploma *Carmen* project, and she covered Elaine in *Later the Same Evening*. She sang Micaëla in *Carmen* at Music Academy of the West, where she won second prize in the Marilyn Horne Song Competition. Stein earned her bachelor's at the Eastman School of Music, where she sang the title role in Anthony Davis' *Lear on the 2nd Floor* and performed scenes from *La bohème* as Mimì and *L'amico Fritz* as Suzel.



- Kovner Fellow

### Tivoli Treloar (Dorabella)

Mezzo-soprano Tivoli Treloar is pursuing her master's with Darrell Babidge at Juilliard. With Juilliard Opera, this season she will cover Blanche de la Force in *Dialogues des Carmélites*; last season, she sang the title role in *Erismena* and covered Sesto in *La clemenza di Tito*. With Wolf Trap Opera, Treloar covered Dorabella in *Così fan tutte* and sang Madeleine in *Silent Night*. Last season, Treloar debuted with Long Beach Opera singing the Lover in the premiere of Kate Soper's *The Romance of the Rose*. Treloar is from Los Angeles, where she received her bachelor's summa cum laude from UCLA.

---

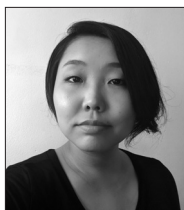
## Charlie Corcoran (Scenic Designer)



Charlie Corcoran's operas include *La clemenza di Tito*, *Katya Kabanova*, *Le nozze di Figaro*, *Don Giovanni*, *The Rake's Progress*, and *Hippolyte et Aricie* (Juilliard), *Così fan tutte* (Metropolitan Opera/Juilliard co-production), *Fidelio* (Santa Fe Opera), *La Calisto* (Glimmerglass Opera), *Il Trovatore* (Houston Grand Opera), *The Magic Flute*, *The Bartered Bride*, *La bohème* (Music Academy of the West), *The Turn of the Screw* and *The Flood* (Opera Columbus), and *L'Opera Seria* (Wolf Trap). His New York theater credits include the O'Casey Trilogy (Henry Hewes design award, Lucille Lortel award nomination), *The Seafarer*, *The Emperor Jones*, and *The Weir* (Irish Rep), and *Billy and Ray* (Vineyard Theatre). His regional theater credits include *A Comedy of Tenors* (Outer Critics Circle Award, Cleveland Playhouse), Goodman Theatre, Guthrie Theatre, Old Globe, McCarter Theatre, Two River Theatre, and Center Theatre Group. Corcoran's television credits include *The Equalizer*, *Full Frontal With Samantha Bee*, *Mozart in the Jungle*, and *Madam Secretary*.

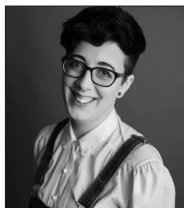
## Andrea Hood (Costume Designer)

Andrea Hood's many costume design credits include *Orpheus in the Underworld* and *Flowers and Tears* at Juilliard with Mo Zhou; Broadway: *Once Upon a Mattress*; *Into the Woods*; select Off-Broadway: Shaina Taub's *Twelfth Night* and *As You Like It* (Public Theater/Shakespeare in the Park); *Love and Information* (New York Theater Workshop); *A Midsummer Night's Dream*; *Othello*; *The Comedy of Errors* (Classic Stage Company); select regional: *The Who's Tommy*; *Tick, Tick... BOOM!* (Kennedy Center); Glimmerglass Festival, Huntington Theater, Two River, Shakespeare Theatre in D.C.; international (also with Mo Zhou): National CPA, Beijing, China; Berlin State Opera House, Germany. Hood is a 2008 alum of the Juilliard Apprentice Program. She has received Lucille Lortel and Henry Hewes award nominations as well as an Obie for excellence in design.



### Marie Yokoyama (Lighting Designer)

Marie Yokoyama (she/her) is a Japanese lighting designer based in New York whose opera design credits include *Orpheus in the Underworld* and *The Rake's Progress* (Juilliard); *Madama Butterfly* (Virginia Opera and Florentine Opera); *Orphée et Eurydice* (University of Michigan); *Rinaldo* (Minnesota Opera); and *note to a friend* (Tokyo Bunkakaikan). Her other credits include *Kim's Convenience* (TheatreSquared); *Conscience and Searching for Mr. Moon* (Portland Stage); *Dangerous Days* (Miami New Drama); *Cyrano de Bergerac* (KC Rep); *Mystery of Irma Vep* (St. Louis Rep); *Testmatch* (American Conservatory Theater, San Francisco); *Tiny Beautiful Things* (Merrimack Repertory Theatre); *Do You Feel Anger* (Vineyard Theatre); and *Pillowtalk* (Kyoung's Pacific Beats). Yokoyama is associate artist for the Redhouse Arts Center, where she has designed *Les Trois Dumas*, *Macbeth*, *Fences*, *God of Carnage*, *On Golden Pond*, and *Ragtime*.



### Morgan Carder (Production Stage Manager)

Morgan Carder is a graduate of Fairmont State University with a bachelor's in theater and a concentration in stage management. She has stage-managed a multitude of events and performances in spaces including Neidorff-Karpati Hall at the Manhattan School of Music, the Lyell B. Clay Concert Hall in the Creative Arts Center at West Virginia University, and the Peter Jay Sharp Theater at Juilliard. Carder most recently was stage manager for Juilliard's AXIOM ensemble. Favorite productions she has worked on include Juilliard's *King Lear*, Oberlin's *A Midsummer Night's Dream*, and Santa Fe Opera's *The Lord of Cries*. This is Carder's first production with Juilliard's vocal arts department.

# Ellen and James S. Marcus Institute for Vocal Arts

---

One of America's most prestigious programs for educating singers, Juilliard'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.

## Administrative Staff

**Brian Zeger**, *Artistic Director*

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

**Justina Lee**, *Associate Artistic Director, Undergraduate*

**DeAnna Sherer**, *Associate Administrative Director*

**Annie Shikany**, *Assistant Director of Curriculum and Schedule*

**Mariel O'Connell**, *Assistant Director of Opera Activities*

**Amanda Seal**, *Manager of Opera Activities*

**Sofia Selowsky**, *Manager of Performance Activities*

**Anna Hlinomaz**, *Schedule and Program Administrator*

**Zack Marshall\***, *Vocal Arts Administrative Apprentice*

## Voice Faculty

**Darrell Babidge**, *Chair*

**Elizabeth Bishop**

**William Burden**

**Amy Burton**

**Cynthia Hoffmann**

**Kevin Short**

*\* Member, Professional Apprentice Program*

---

Ellen and James S. Marcus Institute for Vocal Arts Faculty

|  |   |  |
|--|---|--|
| John Arida   | Denyce Graves,<br><i>Distinguished Visiting<br/>Faculty</i>                                       | Donald Palumbo   |
| Stefano Baldasseroni   |   | Diane Richardson,<br><i>Principal Coach and<br/>Music Advisor for Artist<br/>Diploma in Opera Studies</i>        |
| Marianne Barrett   | Kayo Iwama  |  |
| Ken Benson   | Bénédicte Jourdois  |  |
| Mary Birnbaum,<br><i>Dramatic Advisor for<br/>Master of Music and<br/>Graduate Diploma</i> | Hemdi Kfir  | Nicolò Sbuelz  |
| Steven Blier   | Kathryn LaBouff   | Lauren Schiff  |
| Lawrence Brownlee,<br><i>Distinguished Visiting<br/>Faculty</i>                            | Miriam Laube  | Anne Shikany   |
| Alexandra Day  | Justina Lee,<br><i>Associate Artistic<br/>Director, Undergraduate</i>                             | Jeanne Slater  |
| Karen Delavan,<br><i>Music Advisor for Master<br/>of Music and Graduate<br/>Diploma</i>    | Ksenia Leletkina  | Avi Stein  |
| Cori Ellison   | Kenneth Merrill   | Pierre Vallet  |
| John Giampietro  | David Moody   | Stephen Wadsworth,<br><i>James S. Marcus Faculty<br/>Fellow, Director of Artist<br/>Diploma in Opera Studies</i> |
|  | Glenn Morton  |  |
|  | Nils Neubert  | Howard Watkins   |
|  | Adam Nielsen,<br><i>Associate Artistic<br/>Director, Master of Music<br/>and Graduate Diploma</i> | Gary Thor Wedow  |
|  |   | Reed Woodhouse   |
|  |   | Brian Zeger,<br><i>Artistic Director</i>   |

2023–24 Ellen and James S. Marcus Institute for Vocal Arts Fellows

|                            |                          |                                     |
|----------------------------|--------------------------|-------------------------------------|
| Rhys Burgess, <i>piano</i> | Artyom Pak, <i>piano</i> | Rory Pelsue, <i>opera directing</i> |
|----------------------------|--------------------------|-------------------------------------|



# 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 nearly 400 students in the bachelor's and master's degree programs, the orchestra appears throughout the season in concerts on the stages of Juilliard's Peter Jay Sharp Theater, Alice Tully Hall, and Carnegie Hall. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera, dance, and drama productions as well as presenting an annual concert of world premieres by Juilliard student composers. This season, an impressive roster of world-renowned conductors leads the Juilliard Orchestra, including Matthew Aucoin, Daniela Candillari, Patrick Furrer, Giancarlo Guerrero, Ken Lam, Louis Langrée, Earl Lee, Gemma New, and Ruth Reinhardt as well as faculty conductors David Robertson, director of conducting studies and distinguished visiting faculty, and Jeffrey Milarsky. Among the virtual projects students from the orchestra participated in during the 2020 lockdown was *Bolero Juilliard*, which became a viral sensation. The Juilliard Orchestra has toured across the U.S. and throughout Europe, South America, and Asia, where it was the first Western conservatory ensemble allowed to visit and perform following the opening of the People's Republic of China in 1987, returning two decades later, in 2008. In summer 2019, the orchestra traveled to London, where they performed alongside the Royal Academy of Music in Royal Albert Hall at the BBC Proms. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, Wind Orchestra, Lab Orchestra, and the contemporary music group AXIOM.

## Orchestra Administration

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

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

**Joanna K. Trebelhorn**, *Senior Director, Performance Operations and External Venue Relations, Music Division*

**Lisa Dempsey Kane**, *Principal Orchestra Librarian*

**Adarsh Kumar**, *Director, Orchestra Personnel*

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

**Ellen O'Neill**, *Operations and Personnel Manager*

**Alexa Weinberg**, *Production Manager*

**Daniel Pate**, *Percussion Department Coordinator*

**Elaine Li**, *Assistant Orchestra Librarian*

**Anne Qian Wang**, *Assistant Orchestra Librarian*

**Amy Hoang**, *Orchestra Management Apprentice*

# Juilliard Orchestra

---

Patrick Furrer, *Conductor*

## First Violin

Vibha Janakiraman, *Concertmaster*  
Catherine Carson  
Benjamin Goldstein  
Julia Jones  
Bobby Boogyem Park  
Xin Quan  
Ezra Scholnik  
Kim Soo Yeon

## Second Violin

Tianyou Ma, *Principal Second*  
Richard Cho  
Benedetta Fiechter  
Eliza Hart  
Juyeon Diana Lee  
Bo Pang  
Anna Wei  
Linghe Zhang

## Viola

Haixin Wan, *Principal*  
Jimin Lee  
Teresa Mejias  
Haneul Park  
Yoona Park  
Jesse Schopflocher

## Cello

I-Jou Yang, *Principal*  
Noah Chen, *Continuo*  
Ben Deighton  
Pi-Wei Lin

## Double Bass

Lucas Caceres, *Principal*  
Sonja Swettenham  
Lauren Ugarte

## Flute

Subin Cho, *Principal*  
Brooke Walden

## Oboe

Spencer Rubin, *Principal*  
Rebecca Nelsen

## Clarinet

Chris Dechant, *Principal*  
Jerry Han

## Bassoon

Alexis Cerise, *Principal*  
Lucca Caise

## Horn

Cade Araza, *Principal*  
Nathan Spergel

## Trumpet

Bailey Cates, *Principal*  
Jade Park

## Timpani

Chaerim Park

## Harpichord

Artyom Pak, *Continuo*

# Juilliard Production Department

---

**Thom Widmann**, Senior Director of Production

**Jean Berek**, Business and Operations Manager

**Duncan Gallagher**, Production Manager

**Ian Paul Guzzone**, Production Manager

**Ange Lopilato**, Production Manager

**Alec Rigdon**, Production Manager

**Britni Serrano**, Production Manager

**Edda Baruch**, Production Contract and  
Business Associate

**Antonio H. Harris II**, Production Office Administrator

**Laura Hirschberg**, Production Stage Manager

Director of Costumes  
Luke Simcock

Costume Shop Manager  
Julie Michael

Costume Shop Office and Business Manager  
Audrey Nauman

Design Coordinator  
Meredith Prouty-Due

Wardrobe Supervisor  
Kimberly Manning

Assistant Wardrobe Supervisor  
Naomy Cartagena Cotto

Drapers  
Barbara Brust  
Elise Bender  
Tomoko Naka

First Hands  
Phoebe Miller  
Jacky Sanger  
Erin Wilson

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

Crafts Artisan  
Victoria Bek

Stitchers  
Emily Keebler  
Genevieve Beller  
Trenity Greene

Wardrobe Crew  
Katelyn Walp  
Emma Creekmore

Hair and Makeup Shop Supervisor  
Nathaniel Hathaway

Hair and Makeup Shop Associate Supervisor  
Angelina Vincenzi

Hair and Makeup Assistant  
M Nottke

Hair and Makeup Shop Staff  
Jaycie Ry\*  
Janera Rose\*

Hair and Makeup Run Crew  
Charlotte Bravin Lee

Electrics Shop Supervisor  
Patrick Dugan

Assistant Electrics Shop Supervisor  
Lauren Miller

Head Electrician, Peter Jay Sharp Theater  
Jeremiah Brooks

Head Electrician, Stephanie P. McClelland  
Drama Theater  
Tercio Bretas

Head Electrician, Willson Theater  
Eleanor Smith

Staff Electrician  
Kenzie Stowell

Assistant Head Electrician  
Maggie Braa\*

Light Board Programmer  
Ben Wolfe

Spotlight Operators  
Sunshine de Castro  
Rebekah Ryan

Electricians  
Lilian Meyers\*  
Elizabeth Redding\*

Sound Supervisor  
Marc Waithe

A1  
Alex Nahas

Lead Audio Engineer  
Christopher Schardin

Properties Shop Supervisor  
Kate Dale

Assistant Properties Shop Supervisor  
Mackenzie Cunningham

Stock Manager/Artisan  
Stephanie Gonzalez

Properties Carpenter/Artisan  
Deirdre Klemek

Properties Artisans  
Bug Kilough\*  
Mer Platt\*  
Abbie Knoshaug  
Hanna Tarr  
Ari Michel-Hamblin

Props Run Crew  
Ari Michel-Hamblin

Technical Director  
Justin Elie

Assistant Technical Directors  
Reilly J. Ryan  
Vega Hernandez

Scene Shop and Safety Manager  
Mairead Kress

Lead Stage Supervisor  
Tim Love

Stage Supervisors  
Connell Gess  
Olivia Gagne

Lead Carpenters  
A.J. Cote  
Alexander Setzko

Carpenters  
Pete Marzilli  
Nancy Michaud  
Bobby Gerbode

Technical Direction Apprentice  
Casper Apodaca\*

Scenic Charge Artist  
Jenny Stansjeski

Assistant Scenic Charge Artist  
Pedro Guevara

Scenic Artists  
Rachael Hearn  
Abe Goldfarb  
Carly Huff\*  
Emerson Eveleth\*

Run Crew  
Evie Parfitt  
Olivia Vitale  
Cole Johnson  
Alan Knight  
Josiah Stewart

Recital Operations Producer  
Cynthia Baker

Livestream Events Production  
Stage Manager  
Ariel Osborne

Recital Activities Administrator  
Tim Wils

Recital Stage Manager  
Ann Daly Clark

*\* Member, Professional  
Apprentice Program*

MAKE-UP PROVIDED BY  
**MAC**

# Juilliard Annual Supporters

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

## \$1 Million or More

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

## \$500,000-\$999,999

Bloomberg Philanthropies  
William Randolph Hearst Foundation  
Dr. Carol Stein

## \$250,000-\$499,999

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

## \$100,000-\$249,999

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

## \$50,000-\$99,999

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

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

## \$25,000-\$49,999

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

## \$15,000-\$24,999

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

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

## \$10,000-\$14,999

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

# Juilliard Annual Supporters (Continued)

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

## \$5,000-\$9,999

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

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

## \$2,500-\$4,999

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

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

*Listing as of August 27, 2024*

† In Memoriam  
\* Alum

## President's Circle

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

## Global Council

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

## Juilliard Council

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



# The Augustus Juilliard Society

---

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

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

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

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

# The Augustus Juilliard Society (Continued)

---

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

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

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

As of August 19, 2024

\* = Alum

± = In Memoriam

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

## Estates and Trusts

---

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

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

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

# Juilliard Board of Trustees and Administration

---

## BOARD OF TRUSTEES

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

Jon Batiste  
Joshua Black  
J. Powell Brown  
Jeffrey C. Campbell  
Mary Schmidt Campbell  
Rondi Charleston  
Virginia Gambale  
Jeffrey L. Gates  
Joan W. Harris  
Edward E. Johnson Jr.  
Jerold Kayden  
Philippe Khuong-Huu  
J. Christopher Kojima  
Teresa E. Lindsay  
Ellen Marcus

Constance Marks  
Stephanie Palmer McClelland  
Christina McInerney  
Anne Akiko Meyers  
Lester S. Morse Jr.  
Rebecca Morse  
Tram Nguyen  
Susan W. Rose  
Jeffrey Seller  
D. Ellen Shuman  
Deborah Simon  
Sarah Billingham Solomon  
William E. "Wes" Stricker MD  
Yael Taqqu  
Laurie M. Tisch  
Robert Weissenstein  
Damian Woetzel  
Camille Zamora

## TRUSTEES EMERITI

Kenneth S. Davidson  
Keith R. Gollust  
Bruce Kovner, *Chair Emeritus*

Nancy A. Marks  
Katheryn C. Patterson

Joseph W. Polisi, *President Emeritus*

## EXECUTIVE OFFICERS AND SENIOR ADMINISTRATION

Damian Woetzel, *President*

### Office of the President

Jazmin Morales, *Chief of Staff*  
Kathryn Kozlark, *Artistic Producer and Director for Creative Enterprise*  
Ria DasGupta, *Director, Equity, Diversity, Inclusion, and Belonging*  
Nadia Sirota, *Creative Associate at Large*

### Office of the Provost

Adam Meyer, *Provost*  
Kirstin Ek, *Vice Provost for Academic Affairs*  
Amy Evans, *Associate Provost for Academic Affairs and Assessment*  
Katie Friis, *Associate Provost for Academic Affairs and Curriculum*  
Katherine Gertson, *Assistant Dean and Registrar*  
Kathleen Tesar, *Associate Dean for Enrollment Management*  
Rachel Kunce, *Director of Music Admissions*  
John-Morgan Bush, *Dean of Juilliard Extension*  
Yassmeen Angarola, *Administrative Director*

### Dance Division

Alicia Graf Mack, *Dean and Director of the Dance Division*  
Alexandra Tweedley, *Administrative Director*  
Mario Alberto Zambrano, *Associate Director*

### Drama Division

Evan Yionoulis, *Richard Rodgers Dean and Director of the Drama Division*  
Derrick Sanders, *Associate Director*  
Katherine Hood, *Managing Director*  
Lindsey Alexander, *Director of Artistic and Curricular Planning*

### Music Division

David Serkin Ludwig, *Dean and Director of the Music Division*  
A. Joseph Soucy, *Associate Dean of Orchestral Studies*  
Merry Peckham, *Assistant Dean and Director of Chamber Music*  
Fadva Hayes, *Assistant Dean*  
Joanna Trebelhorn, *Senior Director of Performance Operations and External Venue Relations*  
Annabelle Avenir, *Associate Director of Artistic Programs*  
Eric Oatts, *Administrative Director*  
Mario Irgac, *Chief Piano Technician*  
Ara Guzelimian, *Special Advisor*

### Historical Performance

Robert Mealy, *Director of Historical Performance*  
Karin Brookes, *Administrative Director*

### Ellen and James S. Marcus Institute for Vocal Arts

Brian Zeger, *Artistic Director of the Ellen and James S. Marcus Institute for Vocal Arts*  
Adam Nielsen, *Associate Artistic Director, Master of Music and Graduate Diploma Program*  
Justina Lee, *Associate Artistic Director, Undergraduate Program*  
Andrew Gaines, *Administrative Director*

## Jazz

Wynton Marsalis, *Director of Juilliard Jazz*  
Aaron Flagg, *Chair and Associate Director*

## Preparatory Division

Veston Sprott, *Dean and Director of the Preparatory Division*  
Anthony McGill, *Artistic Director, Music Advancement Program*  
Yoheved Kaplinsky, *Artistic Advisor, Pre-College*  
Rebecca Reuter, *Administrative Director, Music Advancement Program*  
Ekaterina Lawson, *Director of Admissions and Academic Affairs, Pre-College*  
Anna Royzman, *Director of Performance Activities, Pre-College*

## Lila Acheson Wallace Library and Doctoral Fellows Program

Jane Gottlieb, *Vice President for Library and Information Resources; Director of the C.V. Starr Doctoral Fellows Program*  
Jeni Dahmus Farah, *Director, Archives*  
Alan Klein, *Director of Library Technical Services*

## Student Development

Barrett Hipes, *Vice Provost and Dean of Student Development*  
Sabrina Tanbara, *Associate Dean of Student Development*  
Alicia Jones, *Assistant Dean of Community Engagement and Career Services*  
Vanessa Valenzuela, *Assistant Dean of International Advisement and Student Diversity Initiatives*  
William Buse, *Director of Counseling Services*  
Milo Campanella, *Director of Residence Life*  
Nathan Fischer, *Director of Career Services*  
Ian Prince, *Business Development Director, Career Services*  
Adrian Rodriguez, *Director of Community Engagement*  
Howard Rosenberg MD, *Medical Director*  
Dan Stokes, *Director of Academic Support and Disability Services*  
Beth Teshow, *Administrative Director of Health and Counseling Services*

## Development

Jonah Nigh, *Vice President and Chief Advancement Officer*  
Michael Oliver, *Senior Director of Principal and Major Gifts*  
Lori Padua, *Director of Planned Giving*  
Rebecca Vaccarelli, *Director of Alumni Relations*  
Kim Furano, *Director of Institutional Relations*  
Robyn Calmann, *Director of Special Events*  
Toniya Katsarov, *Director of Development Operations*

## Communications and Marketing

Mary Caraccioli, *Vice President of Communications and Marketing*  
Kaitlyn Zafonte, *Senior Director of Content Strategy*  
Susan Jackson, *Editorial Director*  
Jose Lechuga, *Website Director*  
Anna Sayer, *Design Director*  
Allegra Thoresen, *Director of Communications*  
Tamara Vallejos, *Director of Marketing*

## Office of the Chief Operating Officer and Corporate Secretary

Lesley Rosenthal, *Chief Operating Officer and Corporate Secretary*  
Paul Sutter, *Associate Vice President, Facilities*  
Frank Duda, *Director, Facilities Operations*  
Emily Torneu, *Director, Capital Projects*  
Thom Widmann, *Senior Director of Production*  
Elizabeth Svokos, *Director of Media Production and Executive Producer*  
Christian Keck, *Chief Technology Officer*  
Edwin Melendez, *Deputy Chief Technology Officer*  
Jeremy Pinquist, *Director of Enterprise Applications*  
Jessica Rothbart, *Director of Human Resources*  
Christina Wenger, *Associate Director, Public Performance Operations*  
Jennifer Wilcox, *Director of Apprentice Program*  
Mark Shelton, *Chief of Public Safety*  
Richard Mannoia, *Senior Director of Education and Strategy, K-12 Programs and Initiatives*

## Legal

Jane Sovern, *Interim Legal Counsel*  
Jason Kane-Seitz, *Director, Office of Non-Discrimination and Title IX*

## Finance

Cathy Nadeau, *Vice President and Chief Financial Officer*  
Michael Kerstan, *Controller*  
Christophe Jorand, *Associate Vice President, Financial Planning and Analysis, Reporting and Business Intelligence*  
Michele Billings, *Associate Vice President of Finance Operations*  
Nick Mazzurco, *Associate Vice President, Bursar and Student Accounts*  
Tina Gonzalez, *Assistant Dean for Financial Aid*  
Michael Dymond, *Director of Financial Planning and Analysis*



Photo by Erin Balano

# Members Get More!

Enhance your Juilliard experience and receive exclusive benefits for 12 months while supporting our remarkable artists.

## Benefits include:

- Ticket discounts and priority ticket access
- Ticket concierge service
- Free preshow lectures and behind-the-scenes events with complimentary refreshments
- Monthly member e-newsletter
- 25 percent discount on all full-length Extension courses for membership levels \$2,500+
- 10 percent discount at the Juilliard Store

## Join today!

Memberships start at \$100  
Gifts are tax-deductible

[juilliard.edu/membership](https://juilliard.edu/membership)  
(212) 769-7409



# Juilliard for All

Attend or stream a performance

Enroll in an Extension class

Shop online at our store

Hire our performers

Support Juilliard

[juilliard.edu/ForAll](https://juilliard.edu/ForAll)

