

Monday Evening, November 19, 2018, at 7:30

The Juilliard School

presents

Juilliard String Quartet

Areta Zhulla and Ronald Copes, *Violins*

Roger Tapping, *Viola*

Astrid Schween, *Cello*

Part of the Daniel Saidenberg Faculty Recital Series

LUDWIG VAN BEETHOVEN (1770–1827) **String Quartet No. 3 in D major, Op. 18, No. 3**

Allegro

Andante con moto

Allegro

Presto

LEMBIT BEECHER (b. 1980) **One Hundred Years Grows Shorter Over Time**

I.

II.

III.

Intermission

ANTONIN DVOŘÁK (1841–1904) **String Quartet No. 12 in F major, Op. 96 (“American”)**

Allegro ma non troppo

Lento

Molto vivace

Finale: Vivace ma non troppo

Performance time: approximately 1 hour and 45 minutes, including an intermission

The taking of photographs and the use of recording equipment are not permitted in this auditorium.

Information regarding gifts to the school may be obtained from the Juilliard School Development Office, 60 Lincoln Center Plaza, New York, NY 10023-6588; (212) 799-5000, ext. 278 (juilliard.edu/giving).

Alice Tully Hall

Please make certain that all electronic devices are turned off during the performance.

Notes on the Program

by James M. Keller

String Quartet No. 3 in D major, Op. 18, No. 3

LUDWIG VAN BEETHOVEN

*Born probably on December 16, 1770 (he was baptized on the 17th), in Bonn, then an independent electorate of Germany
Died March 26, 1827, in Vienna, Austria*

When, in 1792, Beethoven left his native Bonn to seek his fortune as a pianist and a composer in the heady cultural capital of Vienna, he was entering a world dominated by the spirit of the late lamented Mozart and the still-living and universally revered Haydn. Beethoven's early string quartets are clearly born of the tradition those composers defined, yet they already strain in new directions. Succinct themes capable of extensive development; imaginative melodic manipulation; startling dynamic contrasts; complete, sometimes radical, formal mastery: these are all evident in Beethoven's first set of six quartets, Op. 18, which he composed from the summer or autumn of 1798 to the summer of 1800. They were introduced at a series of private house concerts given on Friday mornings at the Vienna home of Prince Karl Lobkowitz, the Austrian aristocrat to whom the set is dedicated. These performances were regularly attended by the city's cultural and philanthropic elite, and it comes as no surprise that, shortly after these Beethoven quartets were unveiled, patrons showed an increasing interest in commissioning works from this intractable but inescapable genius.

The sketch books Beethoven employed for recording and working out his ideas for these quartets reveal that the pieces were composed in a different order from how they were positioned when published, in 1801. The D-major Quartet (Op. 18, No. 3)

was the first to be written, begun in the summer or fall of 1798 and finished late that year or early the next. It therefore represents the beginning of the remarkable journey that would culminate in 1824–27, when Beethoven composed the extraordinary five quartets of his final years. In fact, he effected revisions to Op. 18, No. 3 after he provisionally completed it, drawing on his experience working out some of his other early quartets.

This is the most gentle and least obviously innovative quartet of the set, a piece that, in a sense, picks up where Mozart left off. That said, it is a work of terrific appeal and not short on character. The opening theme of its first movement evolves out of the interval of a rising minor seventh—flirtatious or enigmatic depending on the interpretation—and reaches a ferocious climax in its development section before eliding into the expository material that launches the recapitulation. The genial slow movement—not very slow, at *Andante con moto*—charms especially through a tick-tock figure that accompanies the ornate second theme. Was Beethoven thinking of Haydn's "Clock" Symphony, which was not yet five years old? A spirited third movement, a syncopated proto-scherzo, includes a scurrying trio of flying scales passed between the violins; and the finale gallops along vivaciously in 6/8 time, passes through studious patches of counterpoint, and ends by just disappearing into the distance off yonder.

One Hundred Years Grows Shorter Over Time

LEMBIT BEECHER

*Born November 23, 1980, in Santa Cruz,
California*

Currently residing in New York City

Lembit Beecher is now in his third season as composer-in-residence at the Saint Paul Chamber Orchestra, having previously spent three years as the inaugural

composer-in-residence for Opera Philadelphia, in collaboration with Gotham Chamber Opera and Music-Theatre Group. His chamber opera *Sky on Swings*, centering on two women grappling with Alzheimer's disease, was premiered by Opera Philadelphia in September, in a production starring mezzo-sopranos Frederica von Stade and Marietta Simpson; and his opera *I Have No Stories to Tell You* was premiered by Gotham Chamber Opera in 2014.

Beecher has been strongly drawn to interdisciplinary work, as in his *Sophia's Forest*, a 2017 chamber opera for soprano Kiera Duffy, the Aizuri Quartet, and a multi-piece sound sculpture built in collaboration with architects and engineers at the University of Pennsylvania and Drexel University's ExCITe Center. Born to mixed Estonian and American heritage, Beecher has often turned his attention to compositions that involve place, ecology, memory, and the multitude of ways in which people tell stories—sometimes drawing on tales and reminiscences from his own family.

One Hundred Years Grows Shorter Over Time was commissioned by South Mountain Association for the Juilliard String Quartet and written in honor of the 100th anniversary of South Mountain Concerts (Pittsfield, Massachusetts), where the Juilliard four-piece premiered it on September 23. Beecher provides this comment about the piece:

As I began writing I thought about the span of 100 years: how, over time, our lives turn into stories told by our children, grandchildren, and great-grandchildren, the complications and subtleties of life crystalizing into anecdotes as actual memories fade. The three movements of this quartet are like successive generations retelling the same story. Musical material is passed from movement to

movement, but along the way it is reinterpreted and reshaped into something quite different. The movements all share a similar obsessiveness of character, moments of exuberance, and a tendency for long lines to emerge out of faster, restless music, but each movement is shorter, slower, and more focused than the previous one. As I wrote a melody kept coming into my mind: a waltz written by my Estonian granduncle Ilmar Kiiss, now in his mid-90s. He had written the waltz in the 1950s, after the Soviet occupation of Estonia, and I had first played this music with my violinist brother when we were teenagers. Over the years we have kept returning to it and it felt right to let this little bit of my granduncle's life that had meant so much to me into my piece. The waltz is hidden or just hinted at in the first two movements but in the third it appears fully realized if a bit scratchy, as if an old recording, a piece of the past both beautiful and out-of-context, was rediscovered by a future generation.

**String Quartet No. 12 in F major,
Op. 96 ("American")**

ANTONÍN DVOŘÁK

*Born September 8, 1841, in Nelahozeves,
Bohemia*

Died May 1, 1904, in Prague, Bohemia

Antonín Dvořák composed his "American" string quartet while living in the United States, where he served as director of the National Conservatory of Music in New York from 1892–95. He had some exposure to Native American music during his time in the United States. In the spring of 1893 he attended one of Buffalo Bill Cody's "Wild West" shows in New York, which would have included a fair amount of more-or-less authentic singing and dancing from a group of Oglala Sioux who belonged to Cody's troupe. A few months

later, during his summer vacation in Spillville, Iowa, he encountered performers of a different tradition at a performance given by the Kickapoo Medicine Company.

It is widely held that some of the sounds Dvořák heard at those performances worked their way into several pieces he wrote during his American years, although debate swirls around how deep his indebtedness was. The Op. 96 quartet (premiered in Boston in 1894) is full of pentatonic melodies, including the two principal themes of the first movement—the first announced staunchly by viola against a shimmering accompaniment, the second offered more hesitatingly by second violin. These may sound somehow “Indian” but, in truth, five-note scales are redolent of any number of folk musics. One might argue that such melodies may be considered every bit as much Czech as they may be specifically American, and one is tempted to wonder whether a specifically Native American connection would occur to most listeners were it not for the work’s nickname.

Having spent many years as an orchestral violist, Dvořák left a thoughtful legacy to the viola players of posterity: it is remarkable how often he gives that instrument the honor of announcing themes. A fine example comes at the outset of this quartet, where the violins and cello ease the

piece into existence by defining nothing more than a chord, with the viola entering last, enunciating the principal melody with husky richness. Following the classically worked-out first movement, the second (*Lento*) is a hyper-Romantic reverie with touches of harmonic suspension adding to its yearning quality; the French musicologist Pierre Barbier has cunningly referred to this movement as a sort of “Bohemian blues.” The third movement is a dance-like scherzo (again with a pentatonic theme), with the principal section alternating with a variant on itself to create an A-B-A-B-A form. Dvořák reported that some violin figuration in the middle of the A sections represents a transcription of the song of the scarlet tanager, which he heard at Spillville. Good humor reigns over the *Finale*, although halfway through the music slows down and assumes a pious attitude, presumably echoing the singing of a hymn—perhaps at the Church of St. Wenceslaus in Spillville, where Dvořák sometimes played the organ during his summer vacation.

James M. Keller is the longtime program annotator of the New York Philharmonic and the San Francisco Symphony and serves as critic-at-large for the Santa Fe New Mexican, the oldest newspaper west of the Mississippi. His book Chamber Music: A Listener's Guide is published by Oxford University Press.

About the Artists



Juilliard String Quartet

With unparalleled artistry and enduring vigor, the Juilliard String Quartet (JSQ) continues to inspire audiences around the world. Founded in 1946 and hailed by the *Boston Globe* as “the most important American quartet in history,” the JSQ draws on a deep and vital engagement to the classics while embracing the mission of championing new works, a vibrant combination of the familiar and the daring. Each performance is a unique experience, bringing together the four members’ profound understanding, total commitment, and unceasing curiosity in sharing the wonders of the string quartet literature. Areta Zhulla joins the Juilliard String Quartet as first violinist for the 2018–19 season, which includes concerts in Hong Kong, Singapore, Shanghai, London, Oslo, Athens, Vancouver, Toronto, and New York, with return engagements all over the U.S. The season will also see some piano quintet collaborations with Marc-André Hamelin.

Having recently celebrated its 70th anniversary, the JSQ marked its 2017–18 season with return appearances in Seattle, Santa Barbara, Pasadena, Memphis, Raleigh, Houston, Amsterdam, and Copenhagen. It continued its acclaimed annual performances

in Detroit and Philadelphia, along with numerous concerts at home in New York, including appearances at Lincoln Center and Town Hall. Highlights of last season included other visionary works by Beethoven, Bartók, and Dvorák, as well as James MacMillan’s haunting and evocative Quartet No. 2, *Why Is This Night Different?* (1998).

Adding to its celebrated discography, the JSQ’s newest release—featuring the world premiere recording of Mario Davidovsky’s *Fragments* (2016), together with Beethoven’s Quartet, Op. 95, and Bartók’s Quartet No. 1—was recently issued by Sony Classical. Celebrating one of the great collaborative relationships in American music, Sony Classical’s reissue of the quartet’s landmark recordings of the first four Elliott Carter string quartets together with the 2013 recording of Carter’s Quartet No. 5 traces a remarkable period in the evolution of both the composer and the ensemble. The quartet’s recordings of the Bartók and Schoenberg quartets, as well as those of Debussy, Ravel, and Beethoven, have won Grammy Awards, and in 2011 the JSQ became the first classical music ensemble to receive a lifetime achievement award from the National Academy of Recording Arts and Sciences.

Devoted master teachers, the members of the Juilliard String Quartet offer classes and open rehearsals when on tour. The JSQ is string quartet in residence at Juilliard and its members are sought-after teachers on the string and chamber music faculties. Each May the JSQ hosts the five-day internationally recognized Juilliard String Quartet Seminar. Each summer the JSQ works closely on string quartet repertoire with students at the Tanglewood Music Center.

Juilliard

BOARD OF TRUSTEES

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

Julie Anne Choi
Kent A. Clark
Kenneth S. Davidson
Barbara G. Fleischman
Keith R. Gollust
Mary Graham
Joan W. Harris
Matt Jacobson
Edward E. Johnson Jr.
Karen M. Levy
Teresa E. Lindsay
Laura Linney
Michael Loeb
Greg Margolies

Vincent A. Mai
Ellen Marcus
Nancy A. Marks
Stephanie Palmer McClelland
Christina McInerney
Lester S. Morse Jr.
Stephen A. Novick
Susan W. Rose
Jeffrey Seller
Deborah Simon
Sarah Billingham Solomon
William E. "Wes" Stricker, MD
Yael Taqqu

TRUSTEES EMERITI

June Noble Larkin, *Chair Emerita*

Mary Ellin Barrett Elizabeth McCormack
Sidney R. Knafel

Joseph W. Polisi, *President Emeritus*

JUILLIARD COUNCIL

Mitchell Nelson, *Chair*

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

EXECUTIVE OFFICERS AND SENIOR ADMINISTRATION

Damian Woetzel, *President*

Office of the President

Jacqueline Schmidt, *Vice President and Chief of Staff*
Kathryn Kozlark, *Special Projects Producer*

Office of the Provost and Dean

Ara Guzelimian, *Provost and Dean*
José García-León, *Dean of Academic Affairs and Assessment*

Dance Division

Alicia Graf Mack, *Director*
Taryn Kaschock Russell, *Associate Director*
Katie Friis, *Administrative Director*

Drama Division

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

Music Division

Adam Meyer, *Director, Music Division, and Deputy Dean of the College*
Bàrli Nugent, *Assistant Dean, Director of Chamber Music*
Joseph Soucy, *Assistant Dean for Orchestral Studies*
Mario Igrec, *Chief Piano Technician*
Joanna K. Trebelhorn, *Director of Orchestral and Ensemble Operations*

Historical Performance

Robert Mealy, *Director*
Benjamin D. Sosland, *Administrative Director; Assistant Dean for the Kovner Fellowships*

Jazz

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

Ellen and James S. Marcus Institute for Vocal Arts

Brian Zeger, *Artistic Director*
Kirstin Ek, *Director of Curriculum and Schedules*
Monica Thakkar, *Director of Performance Activities*

Lila Acheson Wallace Library and Doctoral Fellows Program

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

Preparatory Education

Robert Ross, *Assistant Dean for Preparatory Education*

Pre-College Division

Yoheved Kaplinsky, *Artistic Director*
Ekaterina Lawson, *Director of Admissions and Academic Affairs*
Anna Rojzman, *Director of Performance Activities*

Music Advancement Program

Anthony McGill, *Artistic Advisor*
Teresa McKinney, *Director of Community Engagement*

Evening Division

Danielle La Senna, *Director*

Enrollment Management and Student Development

Joan D. Warren, *Vice President*
Kathleen Tesar, *Associate Dean for Enrollment Management*
Barrett Hipes, *Associate Dean for Student Development*
Sabrina Tanbara, *Assistant Dean of Student Affairs*
Cory Owen, *Assistant Dean for International Advisement and Diversity Initiatives*
William Buse, *Director of Counseling Services*
Katherine Gertson, *Registrar*
Tina Gonzalez, *Director of Financial Aid*
Camille Pajor, *Title IX Coordinator*
Todd Porter, *Director of Residence Life*
Howard Rosenberg MD, *Medical Director*
Beth Teshow, *Administrative Director of Health and Counseling Services*
Holly Tedder, *Director of Disability Services and Associate Registrar*

Development

Katie Murtha, *Acting Director of Development*
Amanita Heird, *Director of Special Events*
Lori Padua, *Director of Planned Giving*
Ed Piniasek, *Director of Development Operations*
Edward Sien, *Director of Foundation and Corporate Relations*
Rebecca Vaccarelli, *Director of Alumni Relations*

Public Affairs

Alexandra Day, *Vice President for Public Affairs*
Maggie Berndt, *Communications Director*
Benedict Campbell, *Website Director*
Jessica Epps, *Marketing Director*
Susan Jackson, *Editorial Director*

Office of the COO and Corporate Secretary

Lesley Rosenthal, *Chief Operating Officer and Corporate Secretary*
Christine Todd, *Vice President and CFO*
Joseph Mastrangelo, *Vice President for Facilities Management*
Kent McKay, *Associate Vice President for Production*
Betsie Becker, *Managing Director of K-12 Programs*
Michael Kerstan, *Controller*
Irina Shteyn, *Director of Financial Planning and Analysis*
Nicholas Mazzurco, *Director of Student Accounts/Bursar*
Scott Adair Holden, *Director of Office Services*
Nicholas Saunders, *Director of Concert Operations*
Tina Matin, *Director of Merchandising*
Kevin Boutote, *Director of Recording*

Administration and Law

Maurice F. Edelson, *Vice President for Administration and General Counsel*
Myung Kang-Huneke, *Deputy General Counsel*
Carl Young, *Chief Information Officer*
Steve Doty, *Chief Technology Officer*
Dmitriy Aminov, *Director of IT Engineering*
Jeremy Pinquist, *Director of Client Services, IT*
Caryn G. Doktor, *Director of Human Resources*
Adam Gagan, *Director of Security*
Helen Taynton, *Director of Apprenticeship Program*

Juilliard Annual Supporters

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

International Foundation for Arts
and Culture
Michael E. Marks Family
Foundation

\$250,000–\$499,999

Max H. Gluck Foundation
Lincoln Center Corporate Fund

\$100,000–\$249,999

Pierre T. Bastid
Beth and Christopher Kojima
Constance Goulandris Foundation
Michael Loeb
Stephanie and Carter McClelland/
The Stephanie and Carter
McClelland Foundation
Deborah J. Simon
Sarah Billinghamurst Solomon and
Howard Solomon
Marcelline Thomson
The Virginia B. Toulmin Foundation

\$50,000–\$99,999

The Achelis and Bodman
Foundations
Akin Gump
The Augustine Foundation
Norman S. Benzaquen
Helen V. Vera and Kent A. Clark
Choi & Burns, LLC
Lisa and Sanford B. Ehrenkranz
Dan J. Epstein and the Dan J.
Epstein Family Foundation
Barbara G. Fleischman
Edythe Gladstein
Keith and Barbara Gollust
Ms. Mary L. Graham
Joan W. Harris/The Irving Harris
Foundation
Matt Jacobson and Kristopher L.
Dukes
Karen and Paul Levy
Terry and Bob Lindsay
Vincent and Anne Mai
Nancy A. Marks
Christina M. McInerney
The Ambrose Monell Foundation
Edward John Noble Foundation
Stephen Novick and Evan Galen#
The Philanthropy Roundtable

The Fan Fox and Leslie R. Samuels
Foundation
The Shubert Foundation, Inc.
Jeremy Smith
Bruce B. Solnick
The Meredith and Rosemary
Willson Charitable Foundation
Anonymous

\$25,000–\$49,999

Anna Schoen-René Fund at
The New York Community Trust
The Annenberg Foundation
Arnhold Foundation
Raymond-Cryder Designated Fund
of the Lehigh Valley Community
Foundation
The Edwin Caplin Foundation
Susanne D. Ellis
Sidney E. Frank Foundation
The George L. Shields Foundation
The Horace W. Goldsmith
Foundation
Princess Grace Foundation—USA
Gordon D. Henderson
Dominique and Frédéric Laffont
LCU Fund for Women's Education
Edward F. Limato Foundation
Joyce F. Menschel
Enid and Lester Morse
Mrs. Susan L. Robinson
Jack Shear
Barbara J. Slifka
Tomodachi Suntory Music
Scholarship Fund
Anonymous

\$15,000–\$24,999

Edwin L. Artzt
Laurel and Clifford Asness
Mary L. Bianco Bohram
Barbara and Gary Brandt
Joan and Peter Faber
Brian and Darlene Heidtke
Elinor and Andrew Hoover
The Katzenberger Foundation, Inc.
Heidi Castleman Klein
Sidney R. Knafel and Londa
Weisman
Wynton L. Marsalis
The Moca Foundation
Karen K. Nelson
Pre-College Parents' Association
of The Juilliard School
Evelyn and John Popp
Dr. Gary Portadin
Jack Seidler
Gerald L. Schuld
Bradley Whitford

Cecil M. Yarbrough and Ronald S.
Csuha
Anonymous (2)

\$10,000–\$14,999

AON Foundation
Jody and John Arnhold
Bootsie Barth
Mercedes T. Bass
Anne L. Bernstein
Sander and Norma K. Buchman
Fund
Joyce and Barry Cohen
Crankstart Foundation
The Gladys Kriebel Delmas
Foundation
Florence and Paul DeRosa
Memorial Fund
Vivian Donnelley
Dr. Lee MacCormick Edwards
Charitable Foundation
Syril H. Frank
Allen R. and Judy Brick Freedman
Abraham & Mildred Goldstein
Charitable Trust
Dr. Elliot Gross and Dr. Alice
Helfern
Jennifer and Bud Gruenberg
Harold P. Hope III
Mr. and Mrs. Scott Kauffmann
Mr. and Mrs. Peter Kend
Younghee Michelle Kim-Wait
Dr. Min Kwon and Dr. Leonard Lee
Roberta C. Lobel
Marya Martin and Kenneth S.
Davidson
Mr. and Mrs. Jean-Hugues J.
Monier
Terry Morgenthaler and Patrick
Kerins
Leslie and Mitchell Nelson
Howard S. Paley
John R. Philpit
The Presser Foundation
Julia Raiskin
Grace E. Richardson
Mr. and Mrs. Frank J. Rodriguez
Elizabeth S. Sheppard
Marjorie Tallman Educational
Foundation
Sandra and John W. Thompson
Robert and Jane Toll
Doris Travis
LoRaine Kent Vichey Memorial
Trust
Lucille and Jack Yellen Foundation
Judy Francis Zankel
Anonymous (3)

Juilliard Annual Supporters (Continued)

\$7,500–\$9,999

Mr. and Mrs. Jonathan File
Peter J. Frenkel Foundation, Inc.
Candice and John Frawley
Bernard Holtzman
Frances Kazan
Mitzi Koo
McKinsey & Company, Inc.
Sharon Ruwart and Tom Melcher
Anonymous

\$5,000–\$7,499

Margot Adams
Mr. and Mrs. Robert J. Appel
Walter and Marsha Arnheim
Mr. and Mrs. Seymour Askin, Jr.
Janet E. Baumgartner
Marshall S. Berland and John E. Johnson
Anne Louise and Matthew Bostock
Nicholas Brawer
Mrs. Isabel Brenes
Bryan Cogman and Mandy Olsen
Ron Daniel & Lise Scott
Dudley and Michael Del Balso
Ms. Nancy Fisher
Seth E. Frank
Beth and Gary Glynn
Arlene and Edmund Grossman
Alec and Christy Guettel
Nancy and Bruce Hall
The Harkness Foundation for Dance
Japanese Chamber of Commerce and Industry of New York
Edward and In-Aie Kang Foundation
Keller-Shatanoff Foundation
Sharon and Cary A. Koplin
Mrs. William M. Lese
Helen Little
Mr. Jerome N. Lowenthal
Mr. and Mrs. Peter L. Malkin
Sylvia and Leonard Marx Jr.
Pat and Peter Nadosy
B. Gregory Palitz
The Laura Pels International Foundation for Theater
Joseph Piropato and Paul Michaud
Edith Polvay-Kallas
John Re and Charles Palmer
Sabine Renard
Mary G. Roebling Musical Scholarship Fund, Inc.
Ida & William Rosenthal Foundation
Yukari Saegusa
Gillian Sorensen
Annaliese Soros

Alec P. Stais and Elissa Burke
Kristine Jarvi Tyler
Barbara and Sedgwick Ward
Marjorie and Irving Weiser
Doreen and Martin Weisfuse
Nathaniel Wertheimer and Taya Schmid
Andrew P. Willoughby
Jean and Rick Witmer
John J. Yarmick
George K. Yin and Mary J. Walter
Dale Zand
Anonymous (6)

\$2,500–\$4,999

Mr. and Mrs. Kwangkyun Ahn
Dr. Audrey S. Amdursky
Michelle and Jonathan Auerbach
Emanuel and Yoko Ax
Casey C. Bayles
Philip A. Biondo
Lucienne and Claude Bloch, M.D.
Mr. Robert Brenner
Trudy and Julius Brown
Elaine J. Budin
Steven C. Calicchio Foundation
Kathryn G. Charles
Beverly and Herbert Chase
Mr. Kenneth H. Chase
Ernest and Mary Chung
James and Kanako Clarke
Betsy L. Cohn
Anne and Stephen Cunningham
Georgeann Delli Venneri
Vivien and Michael Delugg
Mrs. Vincent de Roulet
John R. Doss
Robert & Mercedes Eichholz Foundation
Marilyn and Steven Emanuel
Mr. and Mrs. Anthony Evnin
Dr. Edythe Fishbach
Elyse Fried
Alan S. Futerfas and Bettina Schein
Emma Gruber
Maire E. Gullichsen-Ehrnrooth
Dr. Daniel E. Haspert
Joyce and Ira Haupt, II
Peter Chung-Tao Ho and Anisa Sosthikul
Judy and Lindley Hoffman
Katherine L. Hufnagel
Juilliard Alumni Association of Japan
Elma and Howard Kanefield
Mel and Elaine Kaplan
William F. # and Frances M. Kelly
Jackie and Andrew Klaber
John and Patricia Klingenstein
Paul E. Kwak, M.D.
Jay H. Lefkowitz, M.D.
Lenni and Perry Lerner
Mrs. John M. Lewis
Nancy Long
Christopher and Beth Lyon
Robert and Bridget Lyons
Mr. and Mrs. Adam E. Max
James and Stephanía McClennen
Mr. Rodney McDaniel
James G. McMurtry III, M.D.
Paula P. Michtom
Tim B. Nelson and Lisa M. Benavides
Stanley Newman and Dr. Brian Rosenthal
Michael Nochomovitz
James Park and Jungmin Kim
Celia Paul and Stephen Rosen
Craig and Stefanie Pintoff
Judy and Jim Pohlman
Arthur C. Press
Dr. and Mrs. Stephen D. Prystowsky
Ms. Wenhua Qi
Donna M. Romer
Patricia and Richard Rubinstein Foundation
Adel Sanchez
Carol A. Scancelli
Nancy Schloss
Richard E. Schneyer
Sandra Semel
Mr. Jiuling Shi
The Margot Sundheimer Foundation
Elise C. and Marvin B. Tepper
Barbara and Donald Tober
Caroline Urvater
Anthony and Elaine Viola
Jonathan and Candace Wainwright
Suzanne Weil
Susan M. Whelan
Theodore Wilson
Frank and Lisa Wohl
Rebecca Wuui and Raymond Ko
Anonymous (2)

= In Memoriam
As of 10/31/17

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.