

Saturday Evening, November 8, 2025, at 7:30

The Juilliard School

presents

Juilliard415
Yale Schola Cantorum
Nicholas McGegan, *Conductor*

Sam Denler, *Jephtha*
Isabel Barbato, *Iphis*
Scottie Rogers, *Storgè*
Gwendolyn Delaney, *Hamor*
Matthew Dexter, *Zebul*
Eden Bartholomew, *Angel*

GEORGE FRIDERIC HANDEL (1685–1759) ***Jephtha, An Oratorio; or Sacred Drama, HWV 70*** (1751–52)

1. Overture

ACT I

Scene 1

2. Accompagnato and recitative: It must be so (Zebul)
3. Aria: Pour forth no more unheeded prayers (Zebul)
4. Chorus: No more to Ammon's god and king

Scene 2

5. Recitative: But Jephtha comes (Zebul, Jephtha)
6. Aria: Virtue my soul shall still embrace (Jephtha)
7. Recitative: 'Twill be a painful separation (Storgè)
8. Aria: In gentle murmurs will I mourn (Storgè)

Scene 3

9. Recitative: Happy this embassy (Hamor)
10. Aria: Dull delay, in piercing anguish (Hamor)
11. Recitative: Ill suits the voice of love (Iphis)
12. Aria: Take the heart you fondly gave (Iphis)
13. Recitative: I go, my soul, inspir'd (Hamor)
14. Duet: These labours past (Iphis, Hamor)

Scene 4

15. Recitative: What mean these doubtful fancies (Jephtha)
16. Accompagnato: If, Lord, sustain'd by thy almighty pow'r (Jephtha)

continued

- 17. Recitative: 'Tis said (Jephtha)
- 18. Chorus: O God, behold our sore distress

Scene 5

- 19. Recitative: Some dire event (Storgè)
- 20. Aria: Scenes of horror, scenes of woe (Storgè)
- 21. Recitative: Say, my dear mother (Iphis, Storgè)
- 22. Aria: The smiling dawn of happy days (Iphis)

Scene 6

- 23. Recitative: Such, Jephtha, was the king's haughty reply (Zebul)
- 24. When his loud voice in thunder spoke (Chorus)

ACT II

Scene 1

- 25. Recitative: Glad tidings of great joy (Hamor)
- 26. Chorus: Cherub and Seraphim
- 27. Aria: Up the dreadful steep ascending (Hamor)
- 28. Recitative: 'Tis well. Haste, ye maidens (Iphis)
- 29. Aria: Tune the soft melodious lute (Iphis)

Scene 2

- 30. Recitative: Again heav'n smiles (Zebul)
- 31. Aria: Freedom now once more possessing (Zebul)
- 32. Recitative: Zebul, thy deeds were valiant (Jephtha)
- 33. Aria: His mighty arm (Jephtha)
- 34. Chorus: In glory high

Intermission

Scene 3

- 35. Symphony
- 36. Recitative: Hail, glorious conqueror! (Iphis)
- 37. Aria: Welcome as the cheerful light (Iphis)
- 38. Semi-Chorus: Welcome thou whose deeds conspire
- 39. Recitative: Horror! Confusion! (Jephtha)
- 40. Aria: Open thy marble jaws, o tomb (Jephtha)
- 41. Recitative: Why is my brother thus afflicted? (Zebul)
- 42. Accompagnato: First perish thou (Storgè)
- 42a. Aria: Let other creatures die (Storgè)
- 43. Recitative: If such thy cruel purpose (Hamor)
- 44. Aria: On me let blind mistaken zeal (Hamor)
- 45. Quartet: O spare your daughter (Storgè, Hamor, Jephtha, Zebul)

Scene 4

- 46. Recitative: Such news flies swiftly (Iphis)
- 47. Accompagnato: For joys so vast (Iphis)
- 48. Aria: Happy they (Iphis)

49. Accompagnato: Deeper and deeper still (Jephtha)
50. Chorus: How dark, O Lord, are Thy decrees

ACT III

Scene 1

51. Accompagnato: Hide thou thy hated beams (Jephtha)
52. Accompagnato: A father, off'ring up his only child (Jephtha)
53. Aria: Waft her, angels (Jephtha)
54. Recitative: Ye sacred priests (Iphis)
55. Aria: Farewell, ye limpid springs (Iphis)
57. Symphony
58. Recitative: Rise Jephtha (Angel)
59. Aria: Happy, Iphis, shalt thou live (Angel)
60. Arioso: For ever blessed be thy holy name (Jephtha)

Scene 2

62. Recitative: Let me congratulate (Zebul)
63. Aria: Laud her, all ye virgin train (Zebul)
64. Recitative: Oh, let me fold thee in a mother's arms (Storgè)
68. Recitative: My faithful Hamor (Iphis)
70. Quintet: All that is in Hamor mine (Iphis, Hamor, Storgè, Jephtha, Zebul)
71. Chorus: Ye house of Gilead

Performance time: approximately 2 hours and 45 minutes, including an intermission

**Bloomberg
Philanthropies** Lead Digital Sponsor

Juilliard's full-scholarship Historical Performance program was established and endowed in 2008 by the generous support of Bruce and Suzie Kovner.

Juilliard Historical Performance is grateful for endowment support from the Sidney J. Weinberg Foundation.

About the Program

By Fred Fehleisen

Jephtha

GEORGE FRIDERIC HANDEL

*Born: February 23, 1685, in Halle
(Saale), Germany*

Died: April 14, 1759, in London

When Handel premiered his last new oratorio, *Jephtha*, 273 years ago, he had recently entered into the final phase of his career, with several major successes along the way. In 1747, following the suppression of the Jacobite Rebellion, Handel gave performances of his oratorio *Judas Maccabeus* to packed houses of British patriots. In 1749, his *Musick for the Royal Fireworks* was given a spectacular performance in London's Green Park, celebrating the Peace of Aix-la-Chapelle and the end of the War of Austrian Succession, before an audience numbering in the thousands. It must have been a noisy affair because Handel employed a huge band of winds, brasses and percussion, and *ten* real canons for the half-cadence in the middle of the overture! After the music finished, the fireworks pavilion caught fire and went up in a blaze of flame, smoke, and explosions.

On the other side of town, in May that same year, the new, yet still unfinished Foundling Hospital Chapel was opened with a charitable performance of Handel's music that would forever define his artistic status in British culture. For the occasion, Handel composed a new *Foundling Hospital Anthem* (ending with the "Hallelujah" chorus!) and also encored his *Musick for the Royal Fireworks* (this time with strings), the *Dettingen Te Deum*, and selections from *Solomon*. From this point on, his music would play an integral role in the charitable work of the Foundling Hospital. In 1750, Handel gave what was to become the first of his annual performances of *Messiah* in the Foundling Hospital. The demand for tickets was so great that a second performance

had to be given. At last, *Messiah* had found its audience, and its social purpose as a charitable work.

Lasting success required continuous effort on Handel's part, and he would still need new English works for his annual Lenten oratorio seasons in Covent Garden. The year 1750 also saw the premiere of *Theodora*, but the following season included no "new" works. Handel's life was about to change. From August through early December 1750, Handel traveled to Europe for the last time. Reports on his time spent there are sketchy, but we know that he was hurt in a coach accident traveling between The Hague and Haarlem. None of the details of his injuries are known, but his time away from home meant that his normal cycle of composing new works for the following season during the summer months had been broken.

The 1751 oratorio season was scheduled to begin at the end of February, and Handel did have a new libretto ready to set: Thomas Morell's *Jephtha*. Working within his own compositional processes and his typically lightning-fast drafting speed, Handel was usually able to produce a full-length work in less than a month. The autograph composing score of *Jephtha* reveals that Handel started writing down the work on January 21. However, once regular rehearsals for the upcoming season began, it became apparent that he would not be able to finish the work in time for a premiere. Handel managed to finish Part I on February 2, and he made it all the way to the final chorus of Part II on February 13. At that crucial point he had to put down his pen; the reason was that he was beginning to lose sight in his left eye. Within the next two years, Handel would become blind.

Handel's later autograph scores are messy affairs, filled with last minute edits and musical passages often running right off the margins. The last few pages written into his *Jephtha* score on February 13 reveal a marked decline in the accurate placement of

notes on staves. Poignantly, the final words Handel set that day are the stuff of legend: "How dark, O Lord are thy decrees, all kept from human sight." Ten days later, on his 66th birthday, Handel's vision had improved enough that he felt ready to continue. Four days later, Part II was complete. Part III would have to wait. After the Lenten season, Handel went to take the "cure" at the spa in Bath, where he spent the first part of June. On June 18, he began Part III and continued to work through mid-July. After another break, Handel finally finished the work on August 30. *Jephtha* was premiered at Covent Garden on February 26, 1752, amid revivals of *Joshua*, *Hercules*, *Samson*, and the highly successful *Judas Maccabeus*.

The story of Jephtha comes from the book of Judges in Hebrew scriptures, or the Old Testament of the Bible as Handel's audiences would have called them. Jephtha has been exiled by the Israelites, who have been living under the oppressive rule of the savage and idolatrous Ammonites. Having reached the point of despair, the Israelites call upon Jephtha to lead them in rebellion against their captors. Jephtha agrees, then vows to God that he will sacrifice the first thing or person he meets when he arrives home from battle, if God guarantees their victory. Following the defeat of the Ammonites and his victorious homecoming, the first person Jephtha encounters happens to be his own daughter. In the book of Judges, Jephtha does in fact sacrifice her and the story ends there. However, the idea that God would be cruel enough to force Jephtha to kill his own daughter presented a moral dilemma for which some sort of solution had to be found. That solution came in the form of an Angel bearing joyful news from on high: Jephtha need not actually sacrifice Iphis in order to fulfill his vow. Instead, she could satisfy the Almighty's demands by pledging to remain a virgin and by dedicating her life to serving God. Perfect!

Handel knew of several settings of the story of Jephtha, one by Giacomo Carissimi

(1648) and one by his contemporary, Maurice Greene, set in 1737. Carissimi's setting adheres to the story from the book of Judges; Greene's oratorio (on a text by John Hoadly) ends with the arrival of the angelic messenger. Handel's librettist, the Rev. Thomas Morell (1703–84), also knew Greene's work, and of a 16th-century play on the subject by George Buchanan. According to Ruth Smith, Buchanan drew connections between the sacrifice of Jephtha's daughter and that of the ancient Greek story of Agamemnon's sacrifice of his daughter Iphigenia. Morell drew upon Buchanan's play and fleshed out his own version of the story, supplying it with the names of the other characters: Jephtha's wife, Storgè; his daughter, Iphis; Hamor (in love with Iphis); and his brother, Zebul.

Morell, a classical and biblical scholar, had already supplied Handel with the librettos for *Judas Maccabeus*, *Alexander Balus*, and *Theodora*. He was in tune with British religious and political culture to the extent that he could supply Handel with texts that could be mined for moments of great emotional depth of expression. According to Smith, Handel's audiences identified with the ancient Israelites, seeing themselves as God's "chosen people" in the present. Handel's oratorios informed them morally and patriotically through emotional means.

For us, exploring a work like *Jephtha*, the product of a different age, can be challenging at times, particularly when we search for meaning in Handel's modes of musical expression. Whatever might be said about the story of Jephtha, Handel's setting of Morell's libretto is masterly. His musical language throughout the work is daring and emotionally intense. Imbued with a wide range of affective states, ranging from joy to the deepest levels of despair, *Jephtha* presents us with a kaleidoscopic palette of styles, from spritely gavottes to densely dark accompanied recitatives. That said, a significant portion of the music in the oratorio originated in the mind of someone

else: Czech composer František Václav Habermann (1706–83). In 1747, Habermann published a cycle of Roman Catholic Mass settings. These pieces somehow found their way into Handel's music collection, and then into the music of *Jephtha*. No less than ten of the choruses and two of the airs (sung by Jephtha!) contain material borrowed from them. The challenge for the listener, though, is to discern what sounds "Handelian" and what does not. Handel's powers of transformation were unmatched in his day, and he left us a musical landscape that is nothing less than a grand space filled with profound sounds and silences. We come away from our

experiences of *Jephtha* with the impression that it is, in every sense, a great work of art. A work worth listening to again.*

*As with all such program notes, much of this information relies on the research and ideas of others. The author wishes to thank Donald Burrows, Ellen T. Harris, Kenneth Nott, and Ruth Smith for their invaluable contributions to our understanding of Handel's life and works, and encourages interested readers to consult their published writings.

Fred Fehleisen has been on the Juilliard faculty since 1996 and was previously on the faculty of Mannes College of Music. He performs regularly with period-instrument ensembles in New York and is a member of the American Handel Society.

Jephtha, An Oratorio; or Sacred Drama

Text: Thomas Morell

DRAMATIS PERSONAE

Jephtha

Iphis, *His Daughter*

Storgè, *His Wife*

Zebul, *His Brother*

Hamor, *In Love With Iphis*

Angel

Chorus of Israelites

Chorus of Priests

Chorus of Virgins

1. Overture

ACT I

Scene 1 *Zebul, with his brethren and Chorus*

2. Accompagnato and Recitative (Zebul)

It must be so, or these vile Ammonites

(Our lordly tyrants now these eighteen years)

Will crush the race of Israel.

Since Heav'n vouchsafes not, with
immediate choice,

To point us out a leader, as before,

Ourselves must choose. And who so fit a man

As Gilead's son, our brother, valiant Jephtha?

True, we have slighted, scorn'd, expell'd

him hence

As of a stranger born, but well I know him:

His gen'rous soul disdains a mean revenge

When his distressful country calls his aid—

And perhaps Heav'n may favour our request
If with repentant hearts we sue for mercy.

3. Air (Zebul)

Pour forth no more unheeded pray'rs

To idols deaf and vain.

No more with vile unhallow'd airs

The sacred rites profane.

4. Chorus of Israelites

No more to Ammon's god and king,

Fierce Moloch, shall our cymbals ring,

In dismal dance around the furnace blue.

Chemosh no more Will we adore

With timbrell'd anthems to Jehovah due.

Scene 2 *Enter Jephtha and Storgè*

5. Recitative

Zebul

But Jephtha comes. Kind Heav'n, assist our plea!

O Jephtha, with an eye of pity, look

On thy repentant brethren in distress.

Forgetful of thy wrongs, redress thy sire,

Thy friends, thy country in extreme despair.

Jephtha

I will, so please it Heav'n—and these the terms:

If I command in war, the like command,

Should Heav'n vouchsafe us a victorious peace,

Shall still be mine.

Zebul

Agreed. Be witness, Heaven.

6. Air (Jephtha)

Virtue my soul shall still embrace,
Goodness shall make me great.
Who builds upon this steady base
Dreads no event of fate.
Virtue my soul ...

7. Recitative (Storgè)

'Twill be a painful separation, Jephtha,
To see thee harness'd for the bloody field.
But ah! How trivial are a wife's concerns
When a whole nation bleeds, and grov'ling lies,
Panting for liberty and life.

8. Air (Storgè)

In gentle murmurs will I mourn,
As mourns the mate-forsaken dove,
And sighing wish thy dear return
To liberty and lasting love.
Exeunt.

Scene 3 *Enter Hamor and Iphis*

9. Recitative (Hamor)

Happy this embassy, my charming Iphis,
Which once more gives thee to my longing eyes,
As Cynthia, breaking from th'involving clouds
On the benighted traveller. The sight
Of thee, my love, drives darkness and despair.
Again I live, in thy sweet smiles I live,
As in thy father's ever-watchful care
Our wretched nation feels new life, new joy.
Oh haste, and make my happiness complete!

10. Air (Hamor)

Dull delay, in piercing anguish,
Bids the faithful lover languish,
While he pants for bliss in vain.
Oh, with gentle smiles relieve me,
Let no more false hopes deceive me,
Nor vain fears inflict a pain.

11. Recitative (Iphis)

Ill suits the voice of love when glory calls,
And bids thee follow Jephtha to the field.
There act the hero, and let rival deeds
Proclaim thee worthy to be call'd his son,
And Hamor shall not want his due reward.

12. Air (Iphis)

Take the heart you fondly gave,

Lodg'd in your breast with mine.
Thus with double ardour brave,
Sure conquest shall be thine.
Take the heart ...

13. Recitative (Hamor)

I go. My soul, inspir'd by thy command,
Thirsts for the battle. I'm already crown'd
With the victorious wreath; and thou, fair prize,
More worth than fame or conquest, thou
art mine.

14. Duet (Iphis and Hamor)

These labours past, how happy we!
How glorious will they prove!
When gath'ring fruit from conquest's tree,
We deck the feast of love!
These labours past ...
Exeunt.

Scene 4 *Jephtha, alone*

15. Recitative (Jephtha)

What mean these doubtful fancies of the brain?
Visions of joy rise in my raptur'd soul,
There play awhile, and set in darksome night.
Strange ardour fires my breast;
My arms seem strung with tenfold vigour,
And my crested helm to reach the skies.
Be humble still, my soul! It is the Sp'rit of God,
In whose great name I offer up my vow.

16. Accompagnato

If, Lord, sustain'd by Thy almighty pow'r,
Ammon I drive, and his insulting bands,
From these our long-uncultivated lands,
And safe return a glorious conqueror,
What, or whoe'er shall first salute mine eyes,
Shall be forever Thine, or fall a sacrifice.

17. Recitative (Jephtha)

'Tis said.
Enter Israelites.
Attend, ye chiefs, and with united voice
Invoke the holy name of Israel's God.

18. Chorus of Israelites

O God, behold our sore distress,
Omnipotent to plague or bless!
But turn thy wrath, and bless once more
Thy servants, who thy name adore.
Exeunt.

Scene 5 *Storgè, alone*

19. Recitative (Storgè)

Some dire event hangs o'er our heads,
Some woeful song we have to sing
In misery extreme. O never, never
Was my foreboding mind distress before
With such incessant pangs.

20. Air (Storgè)

Scenes of horror, scenes of woe,
Rising from the shades below,
Add new terror to the night;
While in never-ceasing pain,
That attends the servile chain,
Joyless flow the hours of light.
Scenes of horror ...

Scene 6 *Enter Iphis*

21. Recitative

Iphis

Say, my dear mother, whence these
piercing cries
That force me, like a frightened bird to fly my
place of rest?

Storgè

For thee I fear, my child;
Such ghastly dreams last night surpris'd
my soul.

Iphis

Heed not these black illusions of the night,
The mocking of unquiet slumbers, heed
them not.
My father, touch'd with a diviner fire,
Already seems to triumph in success,
Nor doubt I but Jehovah hears our pray'rs.

22. Air (Iphis)

The smiling dawn of happy days
Presents a prospect clear,
And pleasing hope's all-bright'ning rays
Dispel each gloomy fear.
Exeunt.

Scene 7 *Enter Zebul, Jephtha, and Chorus*

23. Recitative

Zebul

Such, Jephtha, was the haughty king's reply:
No terms, but ruin, slavery, and death.

Jephtha

Sound then the last alarm, and to the field,

Ye sons of Israel, with intrepid hearts,
Dependent on the might of Israel's God.

24. Chorus of Israelites

When His loud voice in thunder spoke,
With conscious fear the billows broke,
Observant of his dread command.
In vain they roll their foaming tide,
Confin'd by that great pow'r,
That gave them strength to roar.
They now contract their boist'rous pride,
And lash with idle rage the laughing strand.

ACT II

Scene 1 *Enter Hamor, Iphis, and Chorus*

25. Recitative (Hamor)

Glad tidings of great joy to thee, dear Iphis,
And to the house of Israel I bring.
Thus then, in brief: Both armies in array
Of battle rang'd, our general stept forth
And offer'd haughty Ammon terms of peace,
Most just and righteous; these with
scorn refus'd,
He bade the trumpet sound. But scarce a sword
Was ting'd in hostile blood, ere all around
The thund'ring Heavens open'd and
pour'd forth
Thousands of armed Cherubim, when straight
Our general cried: "This is thy signal, Lord,
I follow Thee, and Thy bright heav'nly host."
Then rushing on proud Ammon, all aghast,
He made a bloody slaughter, and pursued
The flying foe, till night bade sheathe the sword,
And taste the joys of victory and peace.

26. Chorus of Israelites

Cherub and seraphim, unbodied forms,
The messengers of fate,
His dread command await;
Of swifter flight, and subtler frame
Than lightning's winged flame,
They ride on whirlwinds, directing the storms.

27. Air (Hamor)

Up the dreadful steep ascending,
While for fame and love contending,
Sought I thee, my glorious prize.

28. Recitative (Iphis)

'Tis well. Haste, haste, ye maidens,
And in richest robes adorn me, like a
stately bride,

To meet my father in triumphant pomp.
And while around the dancing banners play ...

29. Air (Iphis)

Tune the soft melodious lute,
Pleasant harp and warbling flute,
To sounds of rapt'rous joy;
Such as on our solemn days,
Singing great Jehovah's praise,
The holy choir employ.
Tune the soft ...
Exeunt.

Scene 2 Enter Zebul, Jephtha, Hamor,
and Chorus

30. Recitative (Zebul)

Again Heav'n smiles on His repentant people,
And victory spreads wide her silver wings
To soothe our sorrows with a peaceful calm.

31. Air (Zebul)

Freedom now once more possessing,
Peace shall spread with ev'ry blessing
Triumphant joy around.
Sion now no more complaining
Shall, in blissful plenty reigning,
Thy glorious praise resound.
Freedom now ...

32. Recitative (Jephtha)

Zebul, thy deeds were valiant,
Nor less thine, my Hamor;
But the glory is the Lord's.

33. Air (Jephtha)

His mighty arm, with sudden blow,
Dispers'd and quell'd the haughty foe.
They fell before him, as when through the sky
He bids the sweeping winds in vengeance fly.
His mighty arm ...

34. Chorus

In glory high, in might serene,
He sees, moves all, unmov'd, unseen.
His mighty arm, with sudden blow
Dispers'd and quell'd the haughty foe.

Intermission

Scene 3

35. Symphony *Enter Iphis, Storgè, and Chorus
of Virgins.*

36. Recitative (Iphis)

Hail, glorious conqueror, much lov'd father, hail!
Behold thy daughter, and her virgin train,
Come to salute thee with all duteous love.

37. Air (Iphis)

Welcome as the cheerful light,
Driving darkest shades of night,
Welcome as the spring that rains
Peace and plenty o'er the plains.
Not cheerful day, nor spring so gay,
Such mighty blessings brings
As peace on her triumphant wings.

38. Chorus of Virgins

Welcome thou, whose deeds conspire
To provoke the warbling lyre,
Welcome thou, whom God ordain'd
Guardian angel of our land!
Thou wert born His glorious name
And great wonders to proclaim.

39. Recitative (Jephtha)

Horror, confusion! Harsh this music grates
Upon my tasteless ears. Begone, my child,
Thou hast undone thy father! Fly, begone,
And leave me to the rack of wild despair!
Exit Iphis.

40. Air (Jephtha)

Open thy marble jaws, O tomb,
And hide me, earth, in thy dark womb,
Ere I the name of father stain,
And deepest woe from conquest gain.
Open ...

41. Recitative

Zebul

Why is my brother thus afflicted? Say,
Why didst thou spurn thy daughter's gratulations,
And fling her from thee with unkind disdain?

Jephtha

O Zebul, Hamor, and my dearest wife,
Behold a wretched man,
Thrown from the summit of presumptuous joy,
Down to the lowest depth of misery.
Know, then, I vow'd the first I saw should fall
A victim to the living God. My daughter, alas—
it was my daughter, and she dies.

42. Accompagnato (Storgè)

First perish thou, and perish all the world!

Hath Heav'n then bless'd us with this
only pledge
Of all our love, this one dear child, for thee
To be her murderer? No, cruel man!

42a. Air (Storgè)
Let other creatures die!
Or Heav'n, earth, seas, and sky
In one confusion lie,
Ere in a daughter's blood,
So fair, so chaste, so good,
A father's hand's embrued.

43. Recitative (Hamor)
If such thy cruel purpose, lo! your friend
Offers himself a willing sacrifice,
To save the innocent and beauteous maid!

44. Air (Hamor)
On me let blind mistaken zeal
Her utmost rage employ.

45. Quartet
Zebul
Oh, spare your daughter,

Storgè
Spare my child,

Hamor
My love!
Jephtha
Recorded stands my vow in Heav'n above.

Storgè, Hamor, Zebul
Recall the impious vow, ere 'tis too late.

And think not Heav'n delights
In Moloch's horrid rites.

Jephtha
I'll hear no more, her doom is fix'd as fate!

Scene 4 *Enter Iphis*

46. Recitative (Iphis)
Such news flies swift. I've heard the
mournful cause
Of all your sorrows. Of my father's vow
Heav'n spoke its approbation by success.
Jephtha has triumph'd, Israel is free.

47. Accompagnato (Iphis)
For joys so vast too little is the price
Of one poor life. But oh, accept it, Heav'n,

A grateful victim, and thy blessing still
Pour on my country, friends, and dearest father!

48. Air (Iphis)
Happy they! This vital breath
With content I shall resign,
And not murmur or repine,
Sinking in the arms of death.
Happy they ... da capo

49. Accompagnato (Jephtha)
Deeper, and deeper still, thy goodness, child,
Pierceth a father's bleeding heart, and checks
The cruel sentence on my falt'ring tongue.
Oh, let me whisper it to the raging winds,
Or howling deserts; for the ears of men it is
too shocking.
Yet have I not vow'd?
And can I think the great Jehovah sleeps,
Like Chemosh and such fabled deities?
Ah no; Heav'n heard my thoughts, and wrote
them down;
It must be so. 'Tis this that racks my brain,
And pours into my breast a thousand pangs
That lash me into madness.
Horrid thought! My only daughter, so dear
a child,
Doom'd by a father! Yes, the vow is past,
And Gilead hath triumph'd o'er his foes.
Therefore, tomorrow's dawn ... I can no more.

50. Chorus
How dark, O Lord, are Thy decrees,
All hid from mortal sight,
All our joys to sorrow turning,
And our triumphs into mourning,
As the night succeeds the day.
No certain bliss, No solid peace,
We mortals know On earth below,
Yet on this maxim still obey:
"Whatever is, is right."

ACT III

Scene 1 *Jephtha, Iphis, Priests, and Chorus*

51. Accompagnato (Jephtha)
Hide thou thy hated beams, O sun,
In clouds and darkness, deep as is a
father's woe;

52. Accompagnato (Jephtha)
A father, off'ring up his only child
In vow'd return for victory and peace.

53. Air (Jephtha)

Waft her, angels, through the skies,
Far above yon azure plain,
Glorious there, like you, to rise,
There, like you, for ever reign.
Waft her ...

54. Recitative (Iphis)

Ye sacred priests, whose hands ne'er yet
were stain'd
With human blood, why are ye thus afraid
To execute my father's will? The call of Heav'n
With humble resignation I obey.

55. Air (Iphis)

Farewell, ye limpid springs and floods,
Ye flow'ry meads and leafy woods;
Farewell, thou busy world where reign
Short hours of joy and years of pain.
Brighter scenes I seek above
In the realms of peace and love.

57. Symphony

58. Recitative (Angel)

Rise, Jephtha, and ye rev'rend priests, withhold
The slaughterous hand. No vow can disannul
The law of God, nor such was its intent
When rightly scann'd; yet still shall be fulfill'd.
Thy daughter, Jephtha, thou must dedicate
To God, in pure and virgin state forever,
As not an object meet for sacrifice,
Else had she fall'n an holocaust to God.
The Holy Spirit, that dictated thy vow,
Bade thus explain it, and approves thy faith.

59. Air (Angel)

Happy, Iphis shalt thou live,
While to thee the virgin choir
Tune their harps of golden wire,
And their yearly tribute give.
Happy, Iphis, all thy days,
Pure, angelic, virgin-state,
Shalt thou live, and ages late
Crown thee with immortal praise.

60. Arioso (Jephtha)

For ever blessed be Thy holy name,
Lord God of Israel!

Scene 2 Enter Zebul, Storgè, Hamor, and
Chorus of Israelites.

62. Recitative (Zebul)

Let me congratulate this happy turn,
My honour'd brother, judge of Israel!
Thy faith, thy courage, constancy and truth
Nations shall sing, and in their just applause,
All join to celebrate thy daughter's name.

63. Air (Zebul)

Laud her, all ye virgin train
In glad songs of choicest strain.
Ye blest angels all around,
Laud her in melodious sound.
Virtues that to you belong,
Love and truth demand the song.

64. Recitative (Storgè)

Oh, let me fold thee in a mother's arms,
And with submissive joy, my child,
Receive thy designation to the life of Heav'n.

68. Recitative (Iphis)

My faithful Hamor, may that Providence
Which gently claims or forces our submission,
Direct thee to some happier choice.

70. Duet and Quintet

Iphis

All that is in Hamor mine,
Freely I to Heav'n resign.

Hamor

All that is in Iphis mine,
Freely I to Heav'n resign.

Iphis

Duteous to the will supreme,
Still my Hamor I'll esteem.

Hamor

Duteous to almighty pow'r,
Still my Iphis I'll adore.

Iphis, Hamor, Storgè, Jephtha, Zebul

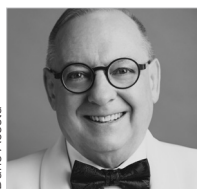
Joys triumphant crown thy days,
And thy name eternal praise.

71. Chorus of Israelites

Ye house of Gilead, with one voice,
In blessings manifold rejoice.
Freed from war's destructive sword,
Peace her plenty round shall spread,
While in virtue's path you tread;
So are they blest who fear the Lord.
Amen. Hallelujah.

Meet the Artists

Dario Acosta



Nicholas McGegan

Nicholas McGegan is in his sixth decade on the podium. Following a 34-year tenure as music director of Philharmonia Baroque Orchestra and Chorale, he is now music director emeritus. He is also principal guest conductor of Hungary's Capella Savaria. McGegan's approach—intelligent, infused with joy, and never dogmatic—has led to engagements with many of the world's major orchestras, including those of Cleveland, Chicago, Los Angeles, New York, Philadelphia, San Francisco, Hong Kong, Sydney, London's Royal Opera House, and the Royal Concertgebouw; regular collaborations with choreographer Mark Morris; and appearances at the BBC Proms and the Edinburgh International Festival. McGegan's extensive discography includes more than 100 releases spanning five decades, including more than 40 with Philharmonia Baroque Orchestra and Chorale, and more than 20 with Capella Savaria; his recordings have garnered two *Gramophone* Awards and two Grammy nominations. He was made an Officer of the Most Excellent Order of the British Empire (OBE) "for services to music overseas." McGegan is committed to the next generation of musicians, frequently conducting and coaching students in regular engagements at Juilliard, Yale, Harvard, the Colburn School, Aspen Music Festival, and more.

Isabel Barbato

Isabel Barbato, who is pursuing a master's in vocal performance as part of the Yale Institute of Sacred Music's class of 2026, is a soprano in the Yale Voxtet. A native Floridian, Barbato graduated summa cum laude from Stetson University, where she studied a diverse repertoire of music, including classical opera, baroque concert repertoire, musical theater,

and new music composed by her peers. She recently held lead roles in *The Cunning Little Vixen* and *Die Fledermaus* and worked as an apprentice artist with Opera Orlando. She has won numerous awards for her academic and musical success, including the Presser Undergraduate Scholar Award. Barbato also has a passion for leadership and education in the arts. She is a member of Pi Kappa Lambda National Music Honor Society, has been teaching voice since she was in high school, and co-directed numerous junior musicals. Barbato spends her summers as an activity director at the Oregon Bach Festival, where she finds new musical inspiration each year.

Eden Bartholomew

Eden Bartholomew (they/them) has always been transported by stories and initially wanted to be an English professor, studying literature and music at Vassar College. Deciding to pursue voice while missing musicmaking during spring 2020, Bartholomew earned a master's from the Peabody Institute this past May. They love to interpret art song, fusing their passion for poetry and music, and have placed in the Sylvia Green Competition in 2024 and the Art Song Competition in 2023 and 2024 at Peabody. This past summer, Bartholomew was a vocal fellow at Tanglewood Music Center, performing *Le feu* in *L'enfant et les sortilèges* as well as contemporary chamber music, art songs, and Bach's Lutheran Mass in G Major as a soprano soloist. Past oratorio appearances include Mozart's *Vespers*, Vivaldi's *Magnificat*, and Saint-Saëns' *Oratorio de Noël*. Bartholomew, who has also sung Susanna in *Le nozze di Figaro* and Mozart himself in *The Classical Style* by Steven Stucky, is a first-year soprano in the Yale Voxtet and is in the master's class of 2027 at the Yale School of Music and the Yale Institute of Sacred Music.

Sam Denler

Sam Denler, a tenor based in New Haven, Connecticut, sings in the Philadelphia

Symphonic Choir and regularly performs with the Philadelphia Orchestra under Yannick Nézet-Séguin. A 2023–24 Voces8 Scholar, Denler is the tenor soloist for Ryan Brandau in *Amor Artis*, recently performed for the second time with early-music ensemble Res Facta, which was featured on WWFM's *Sounds Choral*, and filmed a scene with Bradley Cooper for his Leonard Bernstein biopic *Maestro*. Denler has been featured in numerous music festivals, most recently with the Bachakademie in Stuttgart, Germany, and in his sixth fellowship with the Spoleto Festival USA Chorus in Charleston, South Carolina. This year is his third year as a singer, audio engineer, and cofounder of Convoco. Denler is in his second year of studies for his master's in voice at Yale, where he sings in the Yale Voxtet. He earned his bachelor's in music education in 2019 at Westminster Choir College, where he sang with the Westminster Choir for three years, touring the U.S., Spain, and China. Denler was also a member of early-music ensemble Kantorei and the Westminster Symphonic Choir, which performed in venues including Carnegie Hall, Lincoln Center, and the Kimmel Center in Philadelphia.

Gwendolyn DeLaney

Gwendolyn DeLaney, a mezzo-soprano with a passion for early music, new music, and American opera, studies at the Yale Institute of Sacred Music, where she sings in the Yale Voxtet. On the operatic stage, she was recently seen as Cherubino in *Le nozze di Figaro* with UMKC Opera Theater, Hansel in *Hansel and Gretel* with Heartland Opera Theater, and the Manager in *Working Hard & Hardly Working* with No Divide KC and the Lyric Opera of Kansas City. When she isn't singing, DeLaney can usually be found with her nose in a book or playing board games with her friends.

Scottie Rogers

Texas native Scottie Rogers is a female countertenor, arranger, and composer who

earned undergraduate degrees in vocal performance and music education from the University of Houston and a master's in vocal performance from the University of Notre Dame. She is now studying for her master's in early music voice as part of the class of 2026 at the Yale School of Music and the Yale Institute of Sacred Music. Rogers is also a decorated performer, having won numerous international competitions and awards as both a soloist and as part of ensembles. Upon completing her education, Rogers hopes to find a career performing up and down the East Coast as well as composing for herself and others.

Matthew Dexter

Matthew Dexter, a bass-baritone from McKinney, Texas, is studying for his master's in early music voice at Yale University and the Yale Institute of Sacred Music as part of the class of 2026. As an undergraduate at the University of North Texas Opera, Dexter played the roles of Micha in *The Bartered Bride*, Bartolo in *Le nozze di Figaro*, Zuniga in *Carmen*, and the Conductor in Lisa DeSpain's *That Hellbound Train*. As a vocal fellow at Spoleto Festival USA, Dexter has sung in multiple choral concerts, appeared in the 2022 world premiere of Rhiannon Giddens' and Michael Abels' Pulitzer Prize-winning opera *Omar*, and in 2023 played the role of the Old Doctor in Samuel Barber's *Vanessa*. Dexter also participated in a vocal fellowship with the Grant Park Music Festival this past summer. In addition to receiving the audience favorite award, Dexter placed third in the James Toland Vocal Arts Competition and recently participated in Houston Grand Opera's Young Artist Vocal Academy. He was also the 2022–23 winner of the UNT Presser Undergraduate Scholar Award. This winter, Dexter will tour as a soloist with Apollo's Fire Baroque Orchestra. After graduating from Yale, Dexter will join the 2026–27 Ryan Opera Center ensemble at the Lyric Opera of Chicago.



Yale Schola Cantorum

Yale Schola Cantorum is a chamber choir that performs sacred music from the 16th century to the present day in concert settings and choral services around the world. It is sponsored by the Yale Institute of Sacred Music and, beginning in January, will be conducted by Grete Pedersen. Masaaki Suzuki is the ensemble's principal guest conductor. Open by audition to students from all departments and professional schools across Yale University, the choir has a special interest in historically informed performance practice, often in collaboration with instrumentalists from Juilliard⁴¹⁵. Schola was founded in 2003 by Simon Carrington. In recent years, the choir has also sung under the direction of internationally renowned conductors Matthew Halls, Simon Halsey, Paul Hillier, Stephen Layton, Sir Neville Marriner, Nicholas McGegan, James O'Donnell, Stefan Parkman, Krzysztof Penderecki, Helmuth Rilling, and Dale Warland. In addition to performing regularly in New Haven and New York, the ensemble records and tours nationally and internationally. Schola's 2018 recording on the Hyperion label featuring Palestrina's *Missa Confitebor tibi Domine* has garnered enthusiastic reviews. A live recording of Heinrich Biber's 1693 *Vesperae longiores ac breviores* with Robert Mealy and Yale Collegium Musicum received international acclaim from the early music press, as have subsequent CDs of J. S. Bach's rarely heard 1725 version of the *St. John Passion* and Antonio Bertali's *Missa resurrectionis*. Naxos released a recording of Mendelssohn and Bach *Magnificats*, and two collections of Renaissance, Baroque, and modern selections were issued by Delos Records. More recent recordings of Schola Cantorum on Hyperion include *New England Choirworks*, Schütz's *The Christmas Story*, a chamber version of the Brahms Requiem and this past June's release of Judith Weir's *In the Land of Uz* and Amy Beach's *The Canticle of the Sun*. On tour, Schola Cantorum has given performances in England, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, Singapore, Russia, Estonia, Latvia, India, Spain, Scandinavia, and Germany.

Yale Schola Cantorum

Stefan Parkman, *Interim Conductor*

Jeff Hazewinkel, *Manager of Music Programs and Concert Production*

Matthew Cramer, *Choral Preparer*

Sully Hart, Anthony Washington, *Student Managers*

Soprano

Isabel Barbato*

Eden Bartholomew*

Grace Currie

Carolyn Lai

Susanna Mackay

Claire Spence

Katie Tiemeyer

Hyunju Yang

Alto

Gwendolyn DeLaney*

Charlotte Maskelony

Nadira Novruzov

Scottie Rogers*

Kit Thickett

Liz Hanna

Karolina Wojteczko

Tenor

Sam Denler*

Sullivan Hart

John Richardson*

Jamie Shepherd

Angus C.B. Warren

Caspar Wein

Bass

Brian De Stefano

Matthew Dexter*

Eshaan Giri

Samuel Lopusky

Georg Schneider

Jasper Schoff

Reid Simmons

Kristian Svane

Anthony Washington

Lucas Zuehl*

**Member of the Yale Voxtet*

Juilliard415

Since its founding in 2009, Juilliard415—Juilliard's principal period-instrument ensemble—has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works by composers of the 17th and 18th centuries. Now in its 17th season, Juilliard415, which takes its name from the pitch commonly associated with the performance of baroque music (A=415), has presented concerts directed by such notable musicians as Kristian Bezuidenhout, Harry Bicket, William Christie, Christopher Hogwood, Ton Koopman, Rachel Podger, and Jordi Savall.

With its frequent musical collaborator, the Yale Institute of Sacred Music, Juilliard415 has undertaken concert tours to Scandinavia, Italy, Japan, Southeast Asia, the U.K., India, and Germany, and annual concerts in NYC and New Haven. The ensemble made its South American debut at the Chiquitos International Festival of Renaissance and Baroque Music in Bolivia, on a tour sponsored by the U.S. Department of State in 2018, and returned in 2022 and 2024. It has twice toured in New Zealand and, conducted by Masaaki Suzuki, played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany with Bach Collegium Japan. Other significant appearances have been at the Boston Early Music Festival, Leipzig Bachfest, MA Festival (Bruges), and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence. Previous seasons have included side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris, and with Philharmonia Baroque in San Francisco and New York.

The 2025–26 season sees the first side-by-side collaboration with Toronto-based Tafelmusik as well as the return of directors Nicholas McGegan and Leila Shayegh, who leads Juilliard415's first concert at Zankel Hall. Julian Perkins and Pre-College alum Shunske Sato make their Juilliard415 directing debuts, as does Grete Pedersen, principal conductor of Yale Schola Cantorum. Juilliard415 will once again partner with Juilliard Dance to produce new choreography for works by Rebel and Handel, and the season closes with performances of Haydn's *Creation* on tour in Italy with Grete Pedersen and Yale Schola Cantorum.

Juilliard415 has also performed major oratorios and baroque operas every year with colleagues from Juilliard's Marcus Institute for Vocal Arts, including a fully staged production of Rameau's *Hippolyte et Aricie* and Handel's *Atalanta* and a much-praised production of Luigi Rossi's rarely performed opera *L'Orfeo*, named by the *New York Times* as one of the top 10 classical music performances of 2021. In 2019, Juilliard415 and the Marcus Institute for Vocal Arts presented Purcell's *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles, and Lionel Meunier directed a dazzling concert presentation of Purcell's *King Arthur* in 2023. The ensemble has also had the distinction of premiering new works for period instruments, most recently *MAP: A New World* by Francisco Nuñez, performed with the chorus of Juilliard's Music Advancement Program at the Cathedral of St. John the Divine, and *The Seven Last Words Project*, a Holy Week concert also at the cathedral, for which the ensemble commissioned composers including Nico Muhly, Caroline Shaw, and Tania León.

Juilliard 415

Nicholas McGegan, *Conductor*

Violin 1

Ian Jones
Emma Milian
Gracie Carney
Epongue Wei-Dikaki Ekille
Grace McKenzie

Violin 2

Constance Wu
Kiyoun Jang
Kaya Can Gür
Grace McKenzie

Viola

Josh Liu
Shania Watts
Wesley O'Brien

Cello

Jackie Hager
Sarah Ghandour
Cordelia Mutter

Bass

Zoe Czarnecki

Oboe

Remy Libbrecht
Pablo O'Connell

Flute

Evan Fraser

Bassoon

Ashley Mania
Austin Wegener

Horn

Michael Nunes
Brooks Wisniewski

Trumpet

John Thiessen
Aidan Peterson

Harpsichord

Shuntaro Sugie

Organ

Ziwei Zhou

Theorbo

Alex Vourtsanis

Timpani

DY Kim

Juilliard Historical Performance

Juilliard Historical Performance (HP) students are part of a highly selective training program for advanced students who aspire to leadership in the field of early music. Our graduates have gone on to perform with many of the world's most prominent historical-performance ensembles, including Les Arts Florissants (concertmaster), Il Pomo d'Oro (concertmaster), Seattle Baroque (concertmaster), Pygmalion, Les Musiciens du Louvre, Bach Collegium Japan, Teatro Nuovo, the Handel and Haydn Society, Boston Early Music Festival, New York's Trinity Baroque Orchestra, and San Francisco's Philharmonia Baroque.

As outstanding historical performers also must be excellent historians and researchers, the HP program combines high-level performance training with rigorous academic study. Students take private lessons with our renowned faculty and visiting artists; participate in a variety of ensembles; and take classes tailored to the scholar-performer, including improvisation, performance practice, Baroque theory and ear-training, historic dance, and continuo. Students also acquire the skills to create and manage their own ensembles as well as communicate effectively with their audiences. They also share their skills with students in Juilliard's Music Advancement Program (MAP) and the Sphinx Performance Academy, introducing the idea of historical performance to young musicians and the wider community through Juilliard's Community Engagement program.

HP students are in the forefront of reinventing our field for the 21st century. Several students worked with musician Rhiannon Giddens, transcribing and arranging movements from her ballet *Black Lucy and the Bard* for historic instruments. Alumni and faculty members headlined the 2022 Ojai Music Festival with their innovative ensemble Ruckus. Other graduates are creating new music written in old styles with the collective Nuova Pratica. The first HP flute graduate is creating genre-defying albums that climb the Billboard charts while also being principal flute of the Handel and Haydn Society. Other students have founded string quartets that combine period performance with commissions of new works or are exploring the relationship of Bach suites to new choreographies. By discovering unheard works from the archives of early modern Germany or recording French harpsichord music on spectacular instruments of the period, our students are bringing old works to vivid life again.

Juilliard Historical Performance immerses our students in the traditions of the 17th and 18th centuries so this language can speak to us anew.

Faculty**Violin/Viola**

Elizabeth Blumenstock
Robert Mealy
Rachel Podger, Visiting Faculty
Cynthia Roberts

Cello

Phoebe Carrai

Viola da Gamba

Sarah Cunningham
Arnie Tanimoto

Double Bass

Douglas Balliett
Heather Miller Lardin

Flute

Sandra Miller

Oboe

Gonzalo Ruiz

Bassoon

Dominic Teresi

Plucked Instruments

Daniel Swenberg
Charles Weaver

Harpsichord

Béatrice Martin, Visiting Faculty
Peter Sykes

Continuo Skills

Avi Stein

Core Studies

Robert Mealy
Avi Stein
Peter Sykes
Charles Weaver
Yi-heng Yang

Secondary Lessons

Nina Stern (recorder)
John Thiessen (trumpet)
Todd Williams (horn)

Artist in Residence

William Christie

Historical Performance Administration

Robert Mealy, *Artistic Director*
Karin Brookes, *Associate Director*
Alexa Dumont, *Assistant Director of Performance Operations*
Culley Hamstra, *Program Manager*
Seymour Apreiglio, *Historical Keyboards Coordinator*
Sam Brinkley, *Administrative Apprentice*

JUILLIARD OPERA PRESENTS

ENGELBERT
HUMPERDINCK'S

HÄNSEL

UND

GRETEL



With the Juilliard Orchestra
Conducted by Patrick Furrer
Directed by Kevin Newbury

Peter Jay Sharp Theater

MON NOVEMBER 17 | 7:30PM

THU NOVEMBER 20 | 7:30PM

SAT NOVEMBER 22 | 2PM

Get **\$10 off** your ticket with code **HP10VA**



Scan to learn
more and to buy
tickets online!

Juilliard

BOARD OF TRUSTEES

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

Jon Batiste
Joshua Black
J. Powell Brown
Jeffrey Campbell
Mary Schmidt Campbell
Rondi Charleston
Virginia Gambale
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
Michel Mercure
Anne Akiko Meyers
Lester S. Morse Jr.
Rebecca Morse
Tram Nguyen
Jill Plancher
Susan W. Rose
Jeffrey Seller
D. Ellen Shuman
Deborah Simon
Sarah Billingham Solomon
Laura Sparks
William E. "Wes" Stricker, MD
Yael Taggu
Robert Weissenstein
Damian Woetzel, *President*
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, *Associate Vice President for Community and Culture*
Jamar Roberts, *Arnhold Creative Associate at Large and Distinguished Visiting Faculty*
Nadia Sirota, *Arnhold 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*
Jonathan Herbert, *Associate Provost for Admissions*
Rachel Kunce, *Director of Music Admissions*
Yassmeen Angarola, *Administrative Director*

Dance Division

Melissa Toogood, *Dean and Director of the Dance Division*
Mario Alberto Zambrano, *Associate Dean and Director of the Dance Division*
Alexandra Tweedley, *Administrative 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*
Joanna K. Trebelhorn, *Senior Director, Performance Operations and External Venue Relations*
Annabelle Avenier, *Associate Director of Artistic Programs*
Sophia Ennoconti, *Associate Director of Summer Programs*
Eric Oatts, *Administrative Director*
Mario Igrac, *Chief Piano Technician*
Ara Guzelimian, *Special Advisor*

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*
Anne Shikany, *Administrative Director*

Historical Performance

Robert Mealy, *Artistic Director*
Karin Brookes, *Associate Director*

Jazz

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

Preparatory Division

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

Extension

John-Morgan Bush, *Dean of Juilliard Extension*
Dan Vesey, *Administrative Director, Juilliard Extension*

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*
Alice Jones, *Assistant Dean of Community Engagement and Career Services*
Vanessa Valenzuela, *Assistant Dean of International Advisement*
Christie Hunnicutt, *Senior Director of Student Health*
William Buse, *Director of Counseling Services*
Milo Campanella, *Director of Residence Life*
Nathan Fischer, *Director of 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

Kim Furano, *Senior Director, Institutional Relations and Donor Relations*
Ronya Gordon, *Senior Principal and Campaign Gift Officer*
Michael Oliver, *Senior Director of Principal and Major Gifts*
Alex Tapnio, *Senior Director, Alumni Engagement and Annual Giving Programs*
Toniya Katsarov, *Director of Development Operations*
Lori Padua, *Director of Planned Giving*

Communications and Marketing

Mary Caraccioli, *Chief Communications and Marketing Officer*
Brendan Padgett, *Senior Director of Communications*
Rio Vander Stahl, *Senior Director of Digital Experience*
Kaitlyn Zafonte, *Senior Director of Content Strategy*
Anna Sayer, *Design Director*

Office of the Chief Operating Officer and Corporate Secretary

Lesley Rosenthal, *Chief Operating Officer and Corporate Secretary*
Ed Cordell, *Transformation Officer*
Paul Sutter, *Associate Vice President, Facilities*
Frank Duda, *Director, Facilities Operations*
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 Pinqust, *Director of Enterprise Applications*
Jennifer Wilcox, *Director of Apprentice Program*
Mark Shelton, *Chief of Public Safety*
Richard Mannoia, *Senior Managing Director, K-12 Programs and Initiatives*

Office of the General Counsel

Jamie Levitt, *Vice President, General Counsel*
Gabriela Gonzalez, *Deputy General Counsel*
Jason Kane-Seitz, *Director, Office of Non-Discrimination and Title IX*

Finance

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

Juilliard Annual Supporters

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

\$1 Million or More

Jody and John Arnold |
Arnold Foundation
Black Family Philanthropies
Jeff and Susan Campbell
John Gore Organization
Jerold* and Stephanie Kayden
Stephanie and Carter McClelland/
The Stephanie and Carter McClelland
Foundation
Anne Akiko Meyers* and Jason Subotky
John A. Moran Charitable Trust
Laurie M. Tisch Illumination Fund
Anonymous

\$500,000–\$999,999

Dudley and Michael Del Balso
Jerome L. Greene Foundation
William Randolph Hearst Foundation
Deborah J. Simon
Dr. Carol Stein
Yael A. Taquu and Jeremy S. Levine

\$250,000–\$499,999

Eve Barak and Eugene Davidson†
Powell and Nancy Brown
Rondi Charleston* and Steve Ruchefsky
Chenter Foundation
Julie A. Choi* and Claudio Cornali
The Hearthland Foundation
Terri and Jerry Kohl
Lincoln Center Campus Fund
Terry and Bob Lindsay
Vincent and Anne Mai
Rebecca and Tyler Morse
Eric Usadi* and Francisca Siow
Sidney J. Weinberg Jr. Foundation
Anonymous

\$100,000–\$249,999

Walter Arnheim and Marsha Rehns
Sarah Billinghurst Solomon and
Howard Solomon†
Joshua Black
Lily and James Chiao
Joyce and Barry Cohen
Robert Deckert
Dan J. Epstein Family Foundation
Jeff Gates and Mike Moran
Max H. Gluck Foundation
Agnes Gund†
Thomas Dubois Hormel Foundation/
Marisa I. Hormel Trust
Beth and Christopher Kojima
Bruce and Suzie Kovner
Peter Mark* and Thea Musgrave
Constance Marks
Sue Klein McCutcheon
Terry Morgenthau and Patrick Kerins
Tram Nguyen and Faiz Ahmad
Judith F. Pizar
Jeffrey Seller
The Shubert Foundation
D. Ellen Shuman and Douglas Rae
The Virginia B. Toulmin Foundation
Anonymous (2)

\$50,000–\$99,999

The Augustine Foundation
Norman S. Benzaquen
The Robert Craft Igor Stravinsky
Foundation
Robert Evans Foundation for the Arts
The Horace W. Goldsmith Foundation

Kenneth C. Griffin
Harvard Business School
Hearst
Jeff Hunter Charitable Trust
Lear Janiv*
The Frederick Loewe Foundation
The Holly Peterson Foundation
Susan and Elihu Rose Foundation
The Fan Fox and Leslie R. Samuels
Foundation
Anna Schoen-René Fund at the
New York Community Trust
Thomas C. Schumacher III and
Matthew White
The George L. Shields Foundation
Barbara J. Slifka†
Joseph and Sylvia Slifka Foundation
Anonymous (4)

\$25,000–\$49,999

American Turkish Society
Bank of China U.S.A.
Stanley Baumbatt
Miguel Bezos
The Chisholm Foundation
Dr. Andre Clavel Foundation
Family of Isabel Stewart Cunningham
Bori and Mark Cox
Barry Diller and Diane von Furstenberg
Joan† and Peter Faber
Barbara Gamm Frenkel*
Ms. Virginia Gambale and
Dr. Austin Feeney
Ladislav Goldberger
Keith and Barbara Gollust
John and Ila Gross
Nancy and Bruce Hall
Judith A. Kaminski
Alexandra William Foundation
LCU Fund for Women's Education
Mr. Jinchul Lee and Ms. So Hee Yoon
Edward F. Limato Foundation
Harold W. McGraw Jr. Family
Foundation
Joyce F. Menschel
Michel Mercure
Robert E. Meyerhoff and Rheda Becker
James L. Nederlander and
Margo Nederlander
New York State Council on the Arts
Katheryn C. Patterson and
Thomas L. Kempner, Jr.
Gary Portadin*
Julia Raiskin
Raymond-Cryder Designated Fund
of the Lehigh Valley Community
Foundation
Eileen and Ron Ricks
Mary and Dan Riew
Drs. Mary and George Campbell
The SHS Foundation
Gillian Sorensen
Elliot Susseles and Lisa Kurlantzick
Michelle and Hao Wang
The Robert W. Wilson Charitable Trust
Yichen Zhang
Anonymous (2)

\$15,000–\$24,999

Sarah Arison and Thomas Wilhelm
Heidi Castleman Klein
Georgann Dell Venneri
Florence and Paul DeRosa
Memorial Fund

Doris Duke Charitable Foundation
Barbara and Jonathan File
Candice and John Frawley
Allen R. and Judy Brick Freedman
Edythe Gladstein
Jeremiah J. Harris
The Katzenberger Foundation
Loraine Kent Vichey Memorial Trust
Family of Zofia and Henryk Szymanski
Karin J. Krueger
Roberta Lobel*, Marjorie Tallman
Educational Foundation
Audrey Love Charitable Foundation
Ann Schein Carlyss/Long Island
Community Foundation—Mieczyslaw
Munz Piano Competition Fund
Richard Kountz Fund
The Laura Peles International Foundation
for Theater
Jill and Kevin Plancher
Evelyn and John Popp
Charley Raiff
Mrs. Susan L. Robinson*
Margitta Rose
Morgan Schuessler
Irene Schultz
Jeremy Smith/Edward John Noble
Foundation
Studio Institute/Bloomberg
Philanthropies
Susan and Daniel Thys
Robert L. Turner
Dr. Ann Walzer
John J. Yarmick
Anonymous (7)

\$10,000–\$14,999

Michelle* and Jonathan Auerbach
Elaine S. Bernstein
Barbara and Gary Brandt
Susan Brenner
Claire Burson
Stuart H. Coleman and Meryl Rosofsky
Family Fund
Caroline and Paul Cronson
William H. and Margo A. Dears
Judy and Jamie Dimon
Dean Eisner
Epstein Teicher Philanthropies
Joyce Eskwitt
Eric J. Friedman
Sarah Glazer*
Mike and Becky Goss
Katherine Goulding
Jennifer and Bud Gruenberg
Marilyn Hochberg Hammerman*
Joan W. Harris/The Irving Harris
Foundation
Michelle Koo Hayashi
G. Penn and Diane Holsenbeck
Mark Hsiao* and Howard Koepfel
J.C.C. Fund, Japanese Chamber of
Commerce and Industry of New York
Avi Kalichstein
Edith Polvay Kallas* and Joe Whatley
Edward and In-ai Kang Foundation
Sander and Norma K. Buchman Fund
Faazila Lalji and Ameer Somani
Dr. Yvonne Lamy
Yaru Liu
Yo-Yo Ma* and Jill Horner
Dr. Lee MacCormick Edwards Charitable
Foundation
Dr. Allen H. Maniker*

Juilliard Annual Supporters (Continued)

Cynthia McCague
The Presser Foundation
Barbara Ritchin
Nicholas Brawer/The Ida and William
Rosenthal Foundation
Richard Rubinstein
Yukari Saegusa*
Susan E. Schuur
Inbal Segev Brenner* and
Thomas Brenner
Alexander I. Tachmes/Shutts
& Bowen LLP
Mina Tulchinsky
George Wang
Craig S. Williams*
Douglas C. Wu
Heela Yang* and Seiji Tsuzuki
Lucille and Jack Yellen Foundation
Judy Francis Zankel
Anonymous (3)

\$5,000–\$9,999

Kathryn Kiefer and Elliot Abbey*
RSA
Arlene and Alan Alda
Casey Bayles and William Jeffrey
Marshall S. Berland and
John E. Johnson†
S & L Marx Foundation
Dr. Elliott Bird
Council Member Gale A. Brewer, the
Council of the City of New York
Jane Burgin
Allison C. Cheung* and Hoylond Hong
Michael Chieffo* and Beth Grant
Sung* and Alicia* Cho
Violet and Christopher Eagan
Fran Engoron
Beatrice and J.A. Esteve
John Farago
Alberto Goldberg
Kathleen Hartly Gray*
Arlene† and Edmund Grossman
Samuel S. Grunkorn
Sharon B. Gurvitz
Deborah A. Guthrie
Harkness Foundation for Dance
Mary E. Harrigan and Andrew P. Tothy
Bernard Holtzman
Michell Kawaja
Sanford and Carol Krieger
Mrs. Bobbie Leigh
Alissa Leiser*
Nancy Long and Marc Waldor
Jerome Lowenthal*
Robert B. Lyons
Edward J. Maloney and
Richard B. Kowall
Laura and Alan Mantell
Neil A. Mazzella

Paula Paster Michtom
Tim B. Nelson* and
Lisa M. Benavides-Nelson*
Stephen Novick
Craig and Stefanie Pintoff
Judy and Jim Pohlman
Joseph and Elizabeth Polisi
Rajika and Anupam P.† Puri
Sabine Renard
Janet and Howard Rose
Karen Roth
Eleonora Sharef and Jennifer Wong
Judith and F. Randall Smith
Karen Steinberg
Steinway & Sons
Agnes Hsu-Tang and Oscar Tang
Jane Tate
Kevin Tomlinson
Kristine Jarvi Tyler*
Anna Usadi
Jonah Usadi
Alexandra Wheeler and Rocky Rukan
Wilmot Wheeler Foundation
Cody Williams and Maria Flores
Marsha G. Williams
Zachary Williams
Zelda Williams
Stanley P. Wilson*
Yorke Construction Corp.
Camille A. Zamora* and
Thomas F. Whayne
Anonymous (5)

\$2,500–\$4,999

Lorraine A. Abraham
Hsin-Yun Huang* and
Michael K. Amory*
Nadine Asin*
Emanuel* and Yoko* Ax
Dr. Victoria Azara
Yvette Bendahan
Mr. Robert Brenner
Michael P. Cannon*
Kathryn G. Charles
Beverly and Herbert Chase
Ernest * and Mary Chung
Victoria and Rob Cochran
Nancy A. Cohn
Dechert LLP
Jennie DeScherer
Ronald J. Dovel and Thomas F. Lahr
Fastenal—Industrial and
Construction Supplies
Helen and Jeffrey Friedman
Claudio and Renata Garcia
Gallya Gordon†
Alicia Graf Mack
Dr. Elliot Gross and Dr. Alice Helpern
Lynda and Paul Gunther
Gupta and Sachdeva Family

Evan Handler*
Dr. Elisabeth Hefti
Omar and Sunita Jaffrey
Ida Kavafian and Steven Tenenborn
Alan W. Kornberg*
Dr. Sherrie Lai*
Team Electric
David Serkin Ludwig* and Bella Hristova
Juliet Melamid
Adam Meyer* and Anna Kaplan
Lauren Mitchell
Jazmin Morales and Carlos E. Hernandez
Margaret Morton
Cathy Nadeau
The Netherland-America Foundation
Carol B. Kellermann and
Mark O'Donoghue
David Pierce
Lori and Zachary Pomerantz
Qobuz USA
Jeaneane and John Quinn
Linda Ray
Stefan W. Reuss*
Richard A. Rosen and Joyce Silberstang
Golda Schultz
Barry F. Schwartz
Talia Schwartzman
Securement LLC
Robin Shoemaker
Lilian Sicular
Dr. Mark I. Siegel and Dr. Linda Kamal
Steven P. Singer, MD and
Alan Salzman, MD
Judith and Morton Sloan
Ms. Heather McPherson and
Dr. Malcolm W. Smith*
Mrs. Lea Yitshaki Soifer*
Annaliese Soros
Veston Sprott
Sarah and Jeffrey* Stafford
Judy Stewart
James and Ashley Toth
Walter F. Verdehr* and
Elsa Ludewig-Verdehr
Anthony and Susan Viola
Mary Jo Weinig
Robert E. Weissenstein,
Josh Weissenstein, and Sara Awada
Judy* and Lindley Hoffman
Heather Watts and Damian Woetzel
Rebecca Wui and Raymond Ko
George K. Yin and Mary J. Walter
Huanjie Yuan
Ellen and Arnold Zetcher
Anonymous (3)

As of September 4, 2025

† In Memoriam
* Alum

President's Circle

Jody and John Arnhold
Norman S. Benzaquen
Joyce and Barry Cohen
Dan J. Epstein
Agnes Gund†
Marisa I. Hormel
Lear Janiv
Jerry and Terri Kohl
Carole and John† Moran
Holly Peterson
Judith F. Pisar
Thomas C. Schumacher III and
Matthew White
Sydney H. Weinberg
Anonymous (3)

Global Council

Renée Fleming, *Honorary Chair*

Richard and Michelle Chen
Michel Mercure
Julia Raiskin
Jerra Spence
Gillian Sorensen
Yichen Zhang

Juilliard Council

Michelle A. Auerbach
Barbara Brandt
Bori Cox
Eric J. Friedman
Kathrine Goulding
John Popp
Mary Riev
Jeremy Smith
Alexander Tachmes
Mina Tulchinsky
Doug Wu

The Augustus Juilliard Society

The Augustus Juilliard Society recognizes those who have included The Juilliard School 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 anonymous members who 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
Terrence J. Batts*
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 Ollia Boyd
Peter A. Boysen
Mark J. Brandfonbrener*
Susan Babbit Brenner
Nina R. Brill
Ann Marie Hudson Brink*
LeMerle Brinkley
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*
Dr. Elizabeth Child*
Julie A. Choi* and Claudio Cornali
Rosemarie Cufalo
Christopher Czaja Sager*
Eugene Davidson† and Eve Barak*
Robert Lee Dean
Stephen and Connie Delehanty
Luis Felipe de Montpensier
Ronald J. Dovel and Thomas F. Lahr
Eugene S. Drucker*
Dennis Dunn
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 Florn
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
Rabbi Mordecai Genn, PhD
Mark V. Getlein*
John R. Gillespie
Valerie Girard*
Professor Robert Jay Glickman

Dr. Ruth J.E. Glickman
Sheryl Gold
Robert and Constance Gottlieb
Jennifer L. Granucci
Arlene† and Edmund Grossman
Miles Groth, PhD
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
Misha Harnick
Mary E. Harrigan
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*
Elisabeth Howard*
Courtney W. Howland
Katherine L. Hufnagel
Joseph N. and Susan Isolano
Ellie-May Jackson
Barbara James
Paul Johnston and Umberto Ferma†
Janice Wheeler Jubin* and
Herbert Jubin
George and Barbara Kafka
Michael Kahn
George*† and Julia Katz
William Kernen
Jean Bogh Keshishian
Younghee Kim-Wait
Robert King*
Linda Kobler* and Dr. Albert Glinsky*
Elizabeth Groth Kolby
Bruce Kovner
Olivia Kozlowska
Edith Kraft*
Benjamin N. Krevolin*
Dr. 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
Lynn Littau
Cdr. Jerry K. Loeb, USN (Ret.)
Lauren Lovett* and Ron Eli Cohen
Eileen Lubars*
Chuck Manton
Serena B. Marlowe
Dolores Grau Marsden* and
David Marsden
Gary W. Masters* and
Fred C. Mathews Jr.
Stephanie and Carter McClelland and
the Stephanie and Carter McClelland
Foundation

Joseph P. McGinty
Dr.† and Mrs. N. Scott McNutt
Stephen A. Meyers and
Marsha Hymowitz-Meyers
Paula P. Michtom
Leo†* and Anne Perillo Michuda*
Warren R. Mikulka
Russell Miller and Charlotte M. Meyer
Janis Miranda
Stephen Mittman
Valerie Wilson Morris*
Diane Morrison
Mark S. Morrison
L. Michael and Dorothy Moskovis
Gail Myers
Steven W. Naifeh and
Gregory White Smith†
Anthony J. Newman
Oscar and Gertrude Nimetz Fund
Stephen Novick
Joyce O'Brien
Maestro Hector Olivera* and
Mrs. Lieve Olivera
Michael R. Osver
Jane Owens
Lynn B. Padwe
Celia Paul and Stephen Rosen
Lisa Pelikan*
Andrea Pell Living Trust
Jane V. Perr, MD
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*
Linda S. Rein
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*
Richard Roth
Sam† and Deborah Rotman
Lynne Rutkin
Joan St. James*
Riccardo Salmoma
Michael and Diane Sanders
Dr. Anthony Scelba* and
Victoria Stewart Scelba*

The Augustus Juilliard Society (Continued)

Kenneth Schapin	Sally T. Stevens	Yvonne Viani Williams
Nancy Schloss	Robert C. Stevenson	Margaret S. Williamson
Shelby Evans Schrader† and John Paul Schrader	Judy Stewart	Clark* and Sally Ann* Wilson
Irene Schultz	Henry and Jo Strouss	Stanley P. Wilson*
Joan Gianna Settin, PhD	Cheryl V. Talib	Dr. Theo George Wilson
David Shapiro	Thomas W. Thompson	Siong-Hu Wong
Dr. Robert B. Sharon*	Tom Todoroff* and Emily Moulton	Elizabeth R. Woodman
Robert D. Sholiton	Anli Lin Tong*	Edward Yanishefsky
Arthur T. Shorin	Marie Catherine Torrisi	John J. Yarmick
Sara A. Singer	Dr. Marta Vago*	George Yin
Steven P. Singer, MD and Alan Salzman, MD	Ann Vaughn	Robert Yin
Ethan A. Silverman*	Walter* and Elsa Verdehr	Theresa Yin Michna
Ruth M. Silverman	Paul Wagenhofer	Lila York
Bruce B. Solnick	Alberto and Paulina A. Waksman	One hundred twenty-four anonymous members, including 54 alumni
Carl Solomon Sr.	Stanley Waldo††*	
Evelyn Sun Solomon*	Dr. Helga Wall-Apelt	
Gary and Roberta† Soren	Jessica Weber	
Margaret B. Steele*	Catherine White*	
Nancy E. Steltmann*	Miriam S. Wiener	
	Robert Wilder† and Roger F. Kipp	
	Alice Speas Wilkinson*	

As of September 18, 2025

* = Alum
† = In Memoriam

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

Estates and Trusts

The Juilliard School is profoundly grateful for the generous gifts received from the **Estates and Trusts** between January 1, 2024 and September 1, 2025. 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	Hamilton H. Kellogg and Mildred H. Kellogg Charitable Trust
Harold Alderman Trust	Irene T. Land Trust
Estate of John S. Aler	Beatrice Ohanessian Revocable Trust
Estate of Ruth Negri Armato	Sita Ohanessian Revocable Trust
Thomas Hughes Bell Charitable Trust	Estate of Gloria Parker
Trust of Sonia Block	Trust of Dina Kraeva Pavlova
Betty and Daniel Bloomfield Fund	Estate of Donald I. Payne
Trust of Elaine Bukantz	Estate of Hans R. Reinisch
Trust of Annette Burford	Richardson Charitable Lead Trust
Trust of John Dexter Bush	Lance B. Roepe Trust
Estate of James L. Buttenwieser	Trust of Lillian Rogers
Estate of Corradina Caporello	Howard and Ethel Ross Trust
Denise Rubicam Cherry Irrevocable Trust	Estate of Ann J. Rudick
Peter J. Cohn Charitable Remainder Unitrust	Estate of Harvey Salzman
Estate of D. Ronald Daniel	Nancy Schloss Living Trust
Harrison R.T. Davis Revocable Trust	Trust of Harold C. Schonberg
Estate of Lito De Manalang	Estate of Thomas Schumacher
Estate of John C. Drake-Jennings	Arline J. Smith Trust
Estate of Stefan Draughon	Janice Dana Spear Trust
Trust of Mica Ertegun	Estate of Lynn Steuer
Trust of Alice Shaw Farber	Estate of Craig Stevens
Fima Fidelman Trust	George M. Stone 2006 Trust—Thoba Corporation
Dora L. Foster Trust	Phyllis K. Teich Trust
Estate of Rosalind Gualardo	Alison G. Tennyson Trust
Estate of Michael H. Haberkorn	The Tomoko Trust
Nancy B. Hatz and Russell C. Hatz Fund	Estate of Beverly S. Travis
William J. Henderson Memorial Fund	Estate of Gloria M. Valair
Irene M. Hofheimer Revocable Trust	Heather Mary Walters Living Trust
Estate of Mayme Wilkins Holt	Estate of Laurence Willig
Frances B. Hoyland Trust	Trust of Helen Marshall Woodward
Trust of Edward Jabes	Irene Worth Fund for Young Artists
Abraham Kaplan Living Trust	Anonymous (2)