

Monday Evening, March 28, 2022, at 7:30

The Juilliard School

presents

CPE BachFest

Juilliard415

Paul Agnew, *Conductor*

Clara Abel, *Cello*

Kyle Miller, *Baritone*

C.P.E. BACH (1714-88) **Symphony in E minor, Wq 178**

Allegro assai

Andante moderato

Allegro

BACH **Cello Concerto in A major, Wq 172**

Allegro

Largo maestoso

Allegro assai

CLARA ABEL, *Cello*

BACH **String Sinfonia in C major, Wq 182-3**

Allegro assai

Adagio

Allegretto

BACH ***Ich bin vergnügt mit meinem Stande*, Wq deest**

KYLE MILLER, *Baritone*

BACH **Symphony in D major, Wq 183-1**

Performance time: approximately 1 hour and 30 minutes, including an intermission

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

Juilliard's livestream technology is made possible by a gift in honor of President Emeritus Joseph W. Polisi, building on his legacy of broadening Juilliard's global reach.

Juilliard is committed to the diversity of our community and to fostering an environment that is inclusive, supportive, and welcoming to all. For information on our equity, diversity, inclusion, and belonging efforts, and to see Juilliard's land acknowledgment statement, please visit our website at juilliard.edu.

Welcome to the 2021-22 Historical Performance Season

The Historical Performance movement began as a revolution: a reimagining of musical conventions, a rediscovery of instruments, techniques, and artworks that inspire and teach us, and a celebration of diversity in repertoire. It is also a conversation with the past, a past whose legacy of racism and colonialism has silenced and excluded too many voices from being heard. We do not seek simply to recreate what might have been, but to imagine what should be. We embrace Juilliard's values of equity, diversity, inclusion, and belonging, through voices heard anew and historical works presented with empathetic perspectives, and we reject discrimination, exclusion, and marginalization. We recognize that we study and work on the traditional homeland of those who preceded us (see Juilliard's land acknowledgement statement at Juilliard.edu). We are committed to collaborations with scholars and performers from a diverse range of viewpoints and backgrounds, and we seek to share the music we love so much in active engagement with the community around us. We invite you to laugh if you feel so moved, to clap whenever you feel inspired, and to find solace and joy in this music, as we continue the ongoing innovation of the Historical Performance movement.

Thank you for joining us!

About the Program

By David Schulenberg

C.P.E. BACH

Born: March 8, 1714, in Weimar, Germany

Died: December 14, 1788, in Hamburg, Germany

During the second half of the 18th century, the name “Bach” usually meant not the great Johann Sebastian but one of his sons, four of whom became significant composers. By the time of Haydn, Mozart, and Beethoven, Carl Philipp Emanuel—C.P.E.—the second oldest Bach son, was famous across northern Europe, especially for his many keyboard sonatas and concertos.

Born in 1714, Emanuel (as he was known) worked from 1740 or 1741 to 1767 as keyboard player for the Prussian king, Frederick “the Great,” at Berlin. The king was famed not only as a statesman and military commander but as an amateur flutist and composer of professional capabilities. Under his rule, Berlin became one of Europe’s greatest centers for the arts.

Yet, in 1768, Emanuel left for Hamburg, in northwest Germany, where he served until his death in 1788 as cantor and director of church music. There Emanuel also led frequent public concerts, following in the footsteps of Georg Philipp Telemann—his immediate predecessor in the job, who also happened to be his godfather.

We might suppose that a son of J. S. Bach would have been shaped musically by his father. Yet Johann Sebastian understood that his late-Baroque style was becoming increasingly outmoded, and he encouraged his pupils to go their own ways. Emanuel later told the music historian Forkel that he and his older brother Friedemann deliberately created their own styles, knowing that they could not equal their father “on his own territory.”

The music of the Bach sons reflected on-going changes in European society. Eighteenth-century Germany saw the beginnings of the modern concert tradition in the form of so-called academies—private or semipublic performances by musical clubs known as *collegia musica*. Today the best known of these organizations was the one that J.S. Bach led at Leipzig during the years 1729–41. Emanuel joined his brothers and other students in their performances; a fellow member later described the teenaged Emanuel as “natural, profound, thoughtful, and at the same time personable”—qualities that would be perceived in his music as well.

Symphony in E minor, Wq 178

While in Berlin, Emanuel took a 30-year break from the regular composition of vocal music. In addition to accompanying the king in his famous private palace concerts, Emanuel joined in the city’s burgeoning arts scene. Most concerts of the time were informal events by modern standards, lacking printed programs and sometimes performed without rehearsal by mixed bands of amateurs and professionals. Yet Emanuel’s music for these gatherings—like that of his Berlin colleagues, such as the royal opera composer Carl Heinrich Graun and his brother, the concertmaster Johann Gottlieb—demands considerable virtuosity. The musicians also needed to understand the special version of galant style favored at mid-century Berlin.

This style is described today by the German word *empfindsam*, meaning “sensitive” or “expressive.” Marked by precisely articulated embellishments, in the hands of Emanuel Bach this style also incorporates sharp contrasts of “light and shade,” as they were called, as well as rhetorical gestures and dramatic pauses. We hear little of J.S. Bach’s famous counterpoint in these works, yet Emanuel’s surprising harmonies and sudden changes of key echo similar things in his fa-

ther's music. Not yet Classical, as we understand the term, this music has nevertheless left the Baroque far behind.

A typical concert or "academy" of the time opened with a symphony, or rather a *sinfonia*. The Italian word signified not the large four-movement type of composition written later by Haydn and Mozart, but a slighter three-movement work, typically used as an opera overture. Emanuel's 18 *sinfonias*, composed at both Berlin and Hamburg, remain close to those by the Graun brothers and even King Frederick. The three *sinfonias* played tonight nevertheless reveal substantial distinctions, reflecting the fact that they were composed at different stages of the composer's career and for somewhat different purposes.

Earliest of these is the E-minor symphony of 1756, the composer's fifth such work. Little is known about the circumstances of its composition or first performance, but that year marked the beginning of the Seven Years' War, which pitted Prussia and England against France and Austria. The war soon led to a cessation of most musical activities in the capital city, yet Emanuel was able to publish the work in 1759—in a scaled-down version without wind instruments. The latter, as in many 18th-century works, is preserved only in manuscript copies and was conceived by the composer as optional additions.

As in many symphonies of this type, the three movements are played without a break. Only the concluding *Allegro* follows the so-called sonata form that would be standard for many movements in Classical symphonies. The first *Allegro* is punctuated by dramatic restatements of the jagged theme heard at the opening, whose final appearance softens into a bridge to the second movement. The latter echoes the quieter arias of Graun's operas, where flutes add color to a flowing melodic line.

Cello Concerto in A major, Wq 172

Better known than the handful of symphonies that Emanuel composed at Berlin were the 42 concertos that he composed or revised before leaving the city in 1768. All exist in versions for keyboard and strings, presumably performed by the composer himself in concerts sponsored by several musical societies in the city. Three of these concertos also exist in versions for flute and for cello. The cello versions were almost certainly written first, but the composer revised the A-major work at some point.

Thus, what we hear tonight is probably not the original version of 1753, composed perhaps for one of Emanuel's colleagues at the royal court, such as the Bohemian-born Ignaz Mara. All three cello concertos reflect Prussian interest in the instrument, which would be favored by King Friedrich Wilhelm II (dedicatee of Haydn's and Mozart's "Prussian" quartets and Beethoven's Op. 5 sonatas). Nevertheless, the writing for the orchestral strings in the quick outer movements is as lively and challenging as that for the soloist. Equally remarkable is the expressively fragmented main melody of the slow movement, which, when taken up by the cello, becomes a dialogue with the violins.

String Sinfonia in C major, Wq 182-3

Emanuel remained a faithful employee of King Frederick through the war, which ended in 1763, leading to a renewal of concert life in Berlin. Yet five years later the composer was in Hamburg. There he immediately established himself at the center of the city's busy concert life, composing and publishing collections of symphonies and concertos as well as vocal and instrumental chamber music.

One set of pieces that he did not publish, but which nevertheless became well known, was the six symphonies com-

posed in 1773 for Gottfried van Swieten, Austrian ambassador to Berlin. Van Swieten arrived there in 1770, two years after the composer's departure. The two may never have met, but they evidently exchanged letters. Van Swieten would have known compositions by Emanuel through mutual acquaintances at Berlin, where he might have had the symphonies performed in private concerts.

The violinist and composer Wilhelm Friedrich Reichardt, who led the first Hamburg performances of these symphonies, described them as "the high, bold, humorous compositions of a genial spirit." The word "humorous" might have pointed to the music's continual surprises, for these symphonies come as close as anything in the orchestral repertory to the improvisational fantasy style for which the composer's keyboard music is famous.

The C-major symphony is the third in the set. Like the symphony in E minor, it opens with the ensemble playing in unison. But whereas the earlier work is agitated, this one is conversational, shifting repeatedly between witty and expressive ideas. The composer signed his name musically at the beginning of the slow movement, where the bass line contains the distinctive series of notes B-flat, A, C, B-natural (called H in German). The same sequence of notes also occurs in the first movement, and the concluding Allegretto—surprisingly wistful for a final movement—begins with a related idea.

***Ich bin vergnügt mit meinem Stande,* Wq deest**

Leaving home for university studies at Frankfurt (Oder), Emanuel directed his own collegium musicum for several years, leading performances of both his own compositions and his father's *Coffee Cantata*, among others. The presence of that work in Emanuel's concert repertory is a

reminder that vocal music was central to both his and his father's output as composers, despite their fame as keyboard players. Thus it is a shame that only the librettos survive for a half-dozen cantatas that Emanuel wrote at Frankfurt.

In 2010, however, the German musicologist Peter Wollny made the unexpected discovery of a three-movement cantata for baritone voice and strings. *Ich bin vergnügt mit meinem Stande* survives in its original rough-draft manuscript by the young Emanuel Bach. Dating from 1733 or 1734, the work sets a text by the Leipzig poet Christian Friedrich Henrici, known as Picander—the librettist of the *Coffee Cantata*, among other collaborations with J. S. Bach.

Emanuel's cantata was probably composed while he was still studying with his father, yet stylistically it owes much to their older contemporary Georg Philipp Telemann. Like members of the Bach family, Telemann today is best known for his instrumental compositions. Yet his vocal works are more numerous and were highly respected in his day, and J.S. Bach encouraged his pupils to emulate the more popular Telemann.

Emanuel composed music for only the first three movements in Picander's libretto. Yet this was sufficient to give it the symmetrical three-movement form of many of Telemann's cantatas: two arias joined by a recitative, all for a single vocal soloist. The poem is an early version of one that J. S. Bach later set to music as a sacred cantata (BWV 84). One can imagine the father assigning this text to his son as a lesson in both composition and acceptance of one's "station" or place in life.

No mere student work, the cantata successfully combines elements from the music of both J. S. Bach and Telemann.

The opening aria, although written in the fashionable galant texture that avoids counterpoint, has an expressively asymmetrical opening theme replete with dissonant harmonies. The instrumental introduction (ritornello) even incorporates the so-called BACH motive, formed from notes that correspond to the four letters of the family name. The second aria makes the most of a seemingly uninspiring text, giving the soloist long melismas on the words *teilen* (grant) and *Groschen* (a type of coin); the expressive main theme is reminiscent of a much earlier one by Sebastian (from Cantata 161).

Symphony in D major, Wq 183-1

Three years after completing the string symphonies for van Swieten, Emanuel was working on four "orchestra symphonies." His last symphonies, they were published in 1780 with a dedication to the future king Friedrich Wilhelm II. The designation as "orchestra symphonies" reflected the fact that they include solo or obbligato parts for flutes, oboes, bassoon, and horns. Emanuel led performances of the works during

summer 1776 at Hamburg; reports mention participation by 40 players (professionals "and a few amateurs"), the largest ensemble the city had seen in recent years.

The first of these symphonies opens arrestingly with a long note that is repeated by the violins, growing shorter each time as other instruments enter beneath it. The idea is repeated in a quiet episode for oboes and bassoon; loud and soft versions of the motive alternate with other ideas through the remainder of the first movement. The symphony as a whole is an example of what the composer called "comic" music, by which he meant compositions lacking a full-length slow movement. After the customary transition passage, the Largo begins in the surprising key of E-flat, whose subdued color contrasts with the bright D major of the outer movements. Soon, however, another transition passage leads to the dancelike concluding Presto.

Harpichordist David Schulenberg is the author of books on the music of J.S. and C.P.E. Bach. He teaches at Wagner College and Boston University.

Texts & Translations

Ich bin vergnügt mit meinem Stande

Text: Christian Friedrich Henrici, alias
Picander (1700–64)

Arie

*Ich bin vergnügt mit meinem Stande,
den mir der liebe Gott beschert.
Was soll ich viel nach großen Dingen,
mit Ungeduld und Mühe ringen,
ich bin ja nicht der kleinen wert.*

Recitativ

*Im Schweiß meines Angesichts
mit saurer Müh und Not
verdien ich zwar mein täglich Brot,
und doch verdien ich nichts,
Gott schenkt es mir aus lauter Gnaden;
es ist ein Weniges, was kann es schaden,
bin ich doch stets vergnügt dabei.
Der Segen Gottes machet reich,
und hab ich gleich
nicht immer überlei,
so hab ich doch zu meiner Sättigung
noch alle Zeit genug.
Hat Gott dem Nächsten mehr beschieden,
ich gönn es ihm: Er hab es auch mit Frieden.*

Arie

*Lieber Gott, es ist das Deine,
teile du jedem deinen Groschen zu.
Was mir nötig, gibst du mir,
vor die Gabe dank ich dir
und gönne dem Nächsten
von Herzen das Seine.*

I Am Content With My Station

Translation: © 2015 by Ruth B. Libbey

Aria

I am content with my station
that dear God bestows on me.
However much I should strive for great things
with impatience and effort;
I am not even worthy of the small things.

Recitative

In the sweat of my brow,
with bitter effort and need,
indeed I earn my daily bread,
and yet I deserve nothing.
God grants me it from pure mercy;
be it a trifle, what harm is done,
still I am ever thereby pleased.
God's blessing gives wealth,
and though I have
not always quite an excess,
still I always have enough
for my sufficiency.
If God has given my neighbor more,
I begrudge not: Let him have joy with it too.

Aria

Dear God, it is yours,
apportion to each his penny.
Whatever I need, you give to me;
I thank you for the gift,
and hold no envy of my neighbor
for what is his own.

Meet the Artists

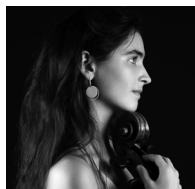


Philippe Delval

Paul Agnew

An artist of international renown and an accomplished teacher, British tenor and conductor Paul Agnew has made his mark on international stages as a specialist in the music of the 17th and 18th centuries and as the performer of choice for the high-tenor roles of the French Baroque. After studying at Magdalen College, Oxford, Agnew met conductor William Christie in 1992 and subsequently became a close collaborator of Christie and his ensemble Les Arts Florissants while continuing to perform with other conductors such as Marc Minkowski, Ton Koopman, Paul McCreech, Jean-Claude Malgoire, Sir John Eliot Gardiner, Philippe Herreweghe and Emmanuelle Haïm. In 2007, Agnew's career took a new turn when he began conducting for Les Arts Florissants. From 2011 to 2015, he undertook a complete cycle of Monteverdi's madrigals, a project for which he directed nearly 100 concerts throughout Europe and made three recordings for Harmonia Mundi, the first of which won a *Gramophone* award in 2016. He has conducted Les Arts Florissants in such productions as the ballet *Doux Mensonges* (Opéra de Paris), Rameau's *Platée* (Theater an der Wien, Paris' Opéra Comique, and Lincoln Center), and created a new production of *L'Orfeo* as part of the celebration of Claudio Monteverdi's 450th anniversary. He is artistic director of the Festival de Printemps—Les Arts Florissants, which takes place in churches throughout the region of the Vendée since its creation in 2017. Since 2019, Agnew is musical co-director of Les Arts Florissants and is co-director of Le Jardin des Voix, Les Arts Florissants' academy

for young singers. This interest in the training of new generations of musicians has led him to conduct the Orchestre Français des Jeunes Baroque, the European Union Baroque Orchestra and, in 2017, the European Baroque Academy in Ambronay. Dedicated to musical education for all, he has devised educational concerts such as *Le Voyage de Monsieur Monteverdi* and *La Lyre d'Orphée*. As a guest conductor, Agnew regularly conducts orchestras such as the Staatsphilharmonie Nürnberg, Staatskapelle Dresden, Liverpool Philharmonic Orchestra, Royal Scottish National Orchestra, Norwegian Chamber Orchestra, Finnish Radio Symphony Orchestra, Seattle Symphony Orchestra, Houston Symphony Orchestra, Maggio Musicale Fiorentino, and Akademie für Alte Musik Berlin. Recent highlights include a new production of *Platée* staged by Rolando Villazon at the Semperoper Dresden and a new reading of Gesualdo's six books of madrigals with Les Arts Florissants, also recorded by Harmonia Mundi, the first volume of which won a *Gramophone* award in 2020.



Clara Abel

Born into a family of musicians, second-year Historical Performance cellist Clara Abel (BM '18, MM '20, cello) found a delight for music at an early age. Her particular love of chamber music led her to study with Joel Krosnick at Juilliard, where she received her bachelor's and master's degrees. In response to her growing artistic curiosity, Abel is studying in the Historical Performance program with Phoebe Carrai. Abel has studied and performed at Kneisel Hall, the Norfolk, Clasclas, and Thy chamber music festivals, and the Juilliard String Quartet Seminar and Honors Chamber

Music Program. She continues to be captivated by a variety of musical styles and is equally at home performing in concert halls, living rooms, museums, schools, and soup kitchens in an effort to share her belief that music is for everyone.



Kyle Miller

Originally from San Francisco, lyric baritone Kyle Miller (MM '21, voice) is based in New York City and earned his bachelor's degree from Oberlin Conservatory of Music. At Juilliard, he performed Schumann's *Dichterliebe* in his graduation recital and appeared in the New York Festival of Song concert *Ports of Call*. He then returned to Opera Theatre of Saint Louis (OTSL) as a Gerdine young artist in the 2021 festival season, where he was awarded the Richard Gaddes career award and performed in *Gianni Schicchi* with the St. Louis Symphony Orchestra under Leonard Slatkin. He returned to OTSL in the fall to record digital content for the company. He appears as Figaro in *The Barber of Seville* for OTSL's "Opera on the Go!" and as Keith in *Once Upon a Winter*, a holiday special that aired on PBS stations. Miller performed at Carnegie Hall as the baritone soloist in Stravinsky's *Les Noces* and at Alice Tully Hall in Stravinsky's *Pribaoutki* with Juilliard's AXIOM ensemble. Other concert works include a recital with Ricky Ian Gordon at the Chautauqua Institution singing Gordon's music; a soloist in Brahms *Ein Deutsches Requiem* at the Oberlin Conservatory; *Cubans in Paris* with New York Festival of Song; excerpts from Vaughan Williams' *Songs of Travel*, for WQXR's Midday Masterpieces; and Juilliard Songfest with Brian Zeger and Chris Reynolds at Alice Tully Hall. This summer, Miller will be an apprentice artist at Santa

Fe Opera, performing in *Carmen*, *Il barbiere di Siviglia*, *Tristan und Isolde*, *Falstaff*, *M. Butterfly*, and the apprentice scenes program.

Juilliard415

Since its founding in 2009, Juilliard415, the school'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. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Nicholas McGegan, Rachel Podger, and Jordi Savall. Juilliard415 tours extensively in the U.S. and abroad, having performed on five continents, with notable appearances at the Boston Early Music Festival, Leipzig Bachfest, and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence. Juilliard415 made its South American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State, and has twice toured to New Zealand. With its frequent musical collaborator the Yale Institute of Sacred Music, the ensemble has performed throughout Scandinavia, Italy, Japan, Southeast Asia, the U.K., and India. In a concert with the Bach Collegium Japan, conducted by Masaaki Suzuki, Juilliard415 played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. Previous seasons have been notable for side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris and the Philharmonia Baroque in San Francisco as well as concerts directed by such eminent musicians as Ton Koopman, Kristian Bezuidenhout, and the late Christopher Hogwood. Juilliard415, which takes its name from the pitch commonly associated with the performance of baroque music

(A=415), has performed major oratorios and baroque operas every year since its founding, including a rare fully staged production of Rameau's *Hippolyte et Aricie* during the 2017-18 season. During the 2018-19 season, the ensemble presented Purcell's *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles. The ensemble has also had the distinction of premiering new works for period instruments, most recently *The Seven Last Words Project*, a Holy Week concert at the Cathedral of St. John the Divine for which the ensemble commissioned seven leading composers including

Nico Muhly, Caroline Shaw, and Tania León. While the 2020-21 season curtailed touring and public performances, Juilliard415 was able to collaborate with distinguished guest artists Rachel Podger, Nicholas McGegan, and Kristian Bezuidenhout and was featured in a made-for-video production of Handel's *Teseo*. The ensemble has resumed its full slate of activity in 2021-22, including a collaboration with the Philharmonia Baroque Orchestra. The new season also sees the return of conductors Rachel Podger, Pablo Heras-Casado, Masaaki Suzuki, and William Christie.

Juilliard415

Violin 1

Ravenna Lipchik
Carmen Lavada
Johnson-Pájaro
Vivian Mayers
William J. Drancsak III
Joseph Lorang

Violin 2

Tsutomu William
Copeland
Alyssa Campbell
Lydia Becker
Aniela Eddy

Viola

Amelia Sie
Kako Miura
Cameren Anai Williams

Cello

Clara Abel
Ian van Maaren
Gustavo Antoniacomi
Cullen O'Neil

Bass

Logan May

Flute

Mei Yoshimura Stone
Ellen Sauer

Oboe

Emily Ostrom
Gillian Bobnak

Bassoon

Morgan Davison
Aaron Goler

Horn

Megan Hurley
Ryan Williamson

Harpsichord

Hanbyeol Lee

Juilliard Historical Performance

Juilliard's full-scholarship Historical Performance program offers comprehensive study and performance of music from the 17th and 18th centuries on period instruments. Established and endowed in 2008 by the generous support of Bruce and Suzie Kovner, the program is open to candidates for master of music, graduate diploma, and doctor of musical arts degrees. A high-profile concert season of opera, orchestral, and chamber music is augmented by a performance-oriented curriculum that fosters an informed understanding of the many issues unique to period-instrument performance at the level of technical excellence and musical integrity for which Juilliard is renowned. The faculty comprises many of the leading performers and scholars in the field. Frequent collaborations with Juilliard's Ellen and James S. Marcus Institute for Vocal Arts, the integration of modern instrument majors outside of the Historical Performance program, and national and international tours have introduced new repertoires and increased awareness of historical performance practice at Juilliard and beyond. Alumni of Juilliard Historical Performance are members of many of the leading period-instrument ensembles, including the Portland Baroque Orchestra, Les Arts Florissants, Mercury, and Tafelmusik, and they have also launched such new ensembles as the Sebastians, House of Time, New York Baroque Incorporated, and New Vintage Baroque.

Juilliard Historical Performance Administration

Robert Mealy, *Director*

Karin Brookes, *Administrative Director*

Rosemary Metcalf, *Assistant Administrative Director*

Sophia Ennocenti, *Schedule and Administrative Coordinator*

Camellia Aftahi, *Administrative Apprentice*

Masayuki Maki, *Chief Tuner and Coordinator for Historical Keyboard Collection*

Historical Performance Faculty

Violin

Elizabeth Blumenstock

Robert Mealy

Cynthia Roberts

Cello

Phoebe Carrai

Viola da Gamba

Sarah Cunningham

Bass

Douglas Balliett

Flute

Sandra Miller

Oboe

Gonzalo Ruiz

Bassoon

Dominic Teresi

Plucked Instruments

Daniel Swenberg

Charles Weaver

Harpichord

Richard Egarr

Béatrice Martin

Peter Sykes

Continuo Skills

Avi Stein

Core Studies

Thomas Forrest Kelly

Robert Mealy

Peter Sykes

Historical Theory/Improvisation

Peter Sykes

Charles Weaver

Secondary Lessons

Nina Stern (recorder)

John Thiessen (trumpet)

Todd Williams (horn)

Artists in Residence

William Christie

Richard Egarr

Rachel Podger

Juilliard

EXECUTIVE OFFICERS AND SENIOR ADMINISTRATION

Damian Woetzel, *President*

Office of the President

Ara Guzelimian, *Special Advisor*

Kathryn Kozlark, *Artistic Producer and Director for Creative Enterprise*

Office of the Provost

Adam Meyer, *Provost*

Kirstin Ek, *Associate Provost*

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

Amy Evans, *Assistant Dean for Academic Affairs*

John-Morgan Bush, *Director of Lifelong Learning*

Dance Division

Alicia Graf Mack, *Dean and Director of the Dance Division*

Katie Friis, *Administrative Director*

Mario Alberto Zambrano, *Associate Director*

Drama Division

Evan Yionoulis, *Richard Rodgers Dean and Director of the Drama Division*

Derrick Sanders, *Associate Director*

Katherine Hood, *Managing Director*

Lindsey Alexander, *Director of Artistic and Curricular Planning*

Music Division

David Serkin Ludwig, *Dean & Director of the Music Division*

Bärli Nugent, *Assistant Dean, Director of Chamber Music*

A. 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 of Historical Performance*

Karin Brookes, *Administrative Director*

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 of the Ellen and James S.*

Marcus Institute for Vocal Arts

Emily Wells, *Director of Administration*

Andrew Gaines, *Director of Opera 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 Division

Weston Sprott, *Dean of the Preparatory Division*

Anthony McGill, *Artistic Director,*

Music Advancement Program

Rebecca Reuter, *Administrative Director,*

Music Advancement Program

Katerina Lawson, *Director of Admissions and Academic Affairs, Pre-College*

Anna Royzman, *Director of Performance Activities, Pre-College*

Enrollment Management and Student Development

Joan D. Warren, *Vice President of Enrollment Management and Student Development*

Barrett Hipes, *Dean of Student Development*

Kathleen Tesar, *Associate Dean for Enrollment Management*

Alice Jones, *Assistant Dean of Community Engagement and Career Services*

Sabrina Tanbara, *Assistant Dean of Student Affairs*

Vanessa Valenzuela, *Assistant Dean, International*

Advisement and Student Diversity Initiatives

William Buse, *Director of Counseling Services*

Katherine Gertson, *Registrar*

Tina Gonzalez, *Director of Financial Aid*

Camille Pajor, *Director of Bias Response and Title IX Coordinator*

Todd Porter, *Assistant Dean, Residence Life*

Howard Rosenberg MD, *Medical Director*

Dan Stokes, *Director of Academic Support and Disability Services*

Beth Techow, *Administrative Director of Health and Counseling Services*

Development

Alexandra Wheeler, *Vice President and Chief Advancement Officer*

Katie Murtha, *Director of Major Gifts*

Lori Padua, *Director of Planned Giving*

Rebecca Vaccarelli, *Director of Alumni Relations*

Kim Furano, *Director of Institutional Relations*

Robyn Calmann, *Director of Special Events*

Toniya Katsarov, *Director of Development Operations*

Public Affairs

Rosalie Contreras, *Vice President of Public Affairs*

Susan Jackson, *Editorial Director*

Anna Sayer, *Design Director*

Tamara Vallejos, *Director of Marketing*

Mara Vlatkovic, *Director of Marketing, Community Relation*

Office of the Chief Operating Officer and Corporate Secretary

Lesley Rosenthal, *Chief Operating Officer and Corporate Secretary*

Mark Shelton, *Chief of Public Safety*

Adam Gagan, *Director of Security*

Cameron Christensen, *Associate Vice President, Facilities*

Richard Mannoia, *Senior Director of Education and Strategy, K-12 Programs and Initiatives*

Thom Widmann, *Senior Director of Production*

Tina Matin, *Director of Earned Revenue Operations*

Kevin Boutote, *Director of Recording and Classroom*

Technology

Elizabeth Svokos, *Supervising Producer and Video Director*

Finance

Cathy Nadeau, *Vice President and Chief Financial Officer*

Michael Kerstan, *Controller*

Irina Shteyn, *Associate Vice President, Financial Planning and Analysis*

Nick Mazzurco, *Associate Vice President, Bursar and Student Accounts*

Administration and Law

Maurice F. Edelson, *Vice President for Administration and General Counsel*

Carl Young, *Chief Information Officer*

Dmitriy Aminov, *Director of IT Engineering*

Clara Perdiz, *Director of Client Services, IT*

Jeremy Pinquist, *Director of Enterprise Applications*

Katie Germana, *Director of Human Resources*

Jennifer Wilcox, *Director of Apprenticeship Program*

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.

\$1,000,000+

Crankstart Foundation
Jerome L. Greene Foundation
Bruce and Suzie Kovner
Nancy W. Laurie
Michael E. Marks Family Foundation
Katheryn C. Patterson and
Thomas L. Kempner, Jr.
Deborah J. Simon
Anonymous

\$500,000 - \$999,999

Karen and Paul Levy
Vincent and Anne Mai
Ellen Marcus

\$250,000 - \$499,999

Jody and John Arnhold
Sarah Billingham Solomon and
Howard Solomon†
Max H. Gluck Foundation
Hearst Foundations
Beth and Christopher Kojima
Yoshiko and Greg Margolies
Stephanie and Carter McClelland/
The Stephanie and Carter McClelland
Foundation
Susan and Elihu Rose Foundation

\$100,000 - \$249,999

Joshua Black
Chenter Foundation
Rosalie A. Signorelli Ciardullo,
daughter of Andrew A. Signorelli
Helen V. Vera and Kent A. Clark
Eugene Davidson and Eve Barak
Dan J. Epstein Family Foundation
Katherine G. Farley and Jerry I. Speyer
FENDI Americas
First Republic Foundation
Ford Foundation
Constance Goulrandris Foundation
Mary Graham
Joan W. Harris/The Irving Harris
Foundation
Brian and Darlene Heidtke
Bonnie Oda Homsey*
Thomas Dubois Hormel Foundation/
Marisa I. Hormel Trust
Matt Jacobson and Kristopher L. Dukes
Leon Levy Foundation
Lincoln Center Corporate Fund
Terry and Bob Lindsay
Llewellyn Family Foundation
Andrew W. Mellon Foundation
Stephen Novick
Michael R. Osver
Judith F. Pizar
The George L. Shields Foundation
Barbara J. Slifka
Yael Taquq and Jeremy Levine
The Virginia B. Toulmin Foundation
Richard York
Anonymous (4)

\$50,000 - \$99,999

The Achelis and Bodman Foundations
Barbara Agosin
Herbert A. Allen, Jr.
The Augustine Foundation

Mary L. Bianco/The Moca Foundation
The Robert Craft Igor Stravinsky
Foundation
Barbara G. Fleischman
Elythe Gladstein
Agnes Gund
Harvard Business School
Joyce F. Menschel
Robert E. Meyerhoff and Rheda Becker
Paula Paster Michtom
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
Jeffrey Seller and Joshua Lehrer
The Shubert Foundation, Inc.
Reginald Van Lee and Corey McCathern
Sidney J. Weinberg, Jr. Foundation
Anonymous (5)

\$25,000 - \$49,999

Bank of China U.S.A.
Stanley Baumbblatt
Norman S. Benzaquen
Ron Daniel & Lise Scott
The Diamonstein Squirevogel Foundation
Mary Ann Fribourg
Eric J. Friedman
The Horace W. Goldsmith Foundation
Keith and Barbara Gollust
John and Ila Gross
Judith A. Kaminski
LCU Fund for Women's Education
Edward F. Limato Foundation
The Frederick Loewe Foundation
The Ambrose Monell Foundation
Terry Morgenthaler and Patrick Kerins
Rebecca and Tyler Morse
New York State Council on the Arts
Raymond-Cryder Fund at The Lehigh
Valley Community Foundation
Christina Roh and Kevin Yoon
Adam R. Rose
The SHS Foundation
Gillian Sorensen
Trine Sorensen and Michael Jacobson
The Robert W. Wilson Charitable Trust
Robert K. Yin
Yichen Zhang
Anonymous (3)

\$15,000 - \$24,999

American Turkish Society
Edwin L. Artzt
Laurel and Clifford Asnes
Barbara and Gary Brandt
Sander and Norma K. Buchman Fund
Heidi Castleman Klein
Stuart H. Coleman and Meryl Rososky
Family Fund
The Family of Isabel Stewart
Cunningham
Dudley and Michael Del Balso
Lorna "Dee" Doan
Joan and Peter Faber
Barbara and Jonathan File
First Republic Bank
Allen R. and Judy Brick Freedman

Nancy and Bruce Hall
The Jacoby Family
Omar and Sunita Jaffrey
The Katzenberger Foundation, Inc.
Karin J. Krueger
Dominique and Frédéric Laffont
Sophie Laffont
Andrés Mata
Mr. and Mrs. Jean-Hugues J. Monier
Leslie and Mitchell Nelson
John R. Philpit
John and Evelyn Popp
Gary Portadin*
Qobuz USA
Susan L. Robinson*
Irene Schultz
Jeremy Smith
Judith and F. Randall Smith
Stanley and Yvonne Squire Artist Fund
Carol Stein
Robert and Jane Toll
John J. Yarmick
Anonymous (2)

\$10,000 - \$14,999

Walter and Marsha Arnheim
Michelle* and Jonathan Auerbach
Elaine S. Bernstein
Ms. Diana Bersohn
Susan Brenner
Barbara and Frank Brogan
Betsy Cohn
Georgeann Delli Venneri
Florence and Paul DeRosa Memorial Fund
Dr. Lee MacCormick Edwards Charitable
Foundation
Epstein Teicher Philanthropies
Joyce Eskwitt
Candice and John Frawley
Jennifer and Bud Gruenberg
Marilyn Hochberg Hammerman*
Dr. Elliot Gross and Dr. Alice Helsen
Ravenna Helson* and Randolph Lipchik
Edith Polvay Kallas* and Joe Whatley
Mr. and Mrs. Peter Kend
Debbie and Abram Klein
Mitzi Koo
Dr. Yvonne Lamy
Yaru Liu
Roberta Lobel*, Marjorie Tallman
Educational Foundation
Dr. Allen H. Maniker*
S & L Marx Foundation
Harold W. McGraw Jr. Family Foundation
Enid and Lester Morse
National Endowment for the Arts
Susan Ollila Boyd
Omomuki Foundation
Stefano Paci
The Laura Pels International Foundation for
Theater
The Holly Peterson Foundation
Daniel Picard
The Presser Foundation
Elizabeth R. Rea
Mary K. Riew
Yukari Saegusa*
Roger and Doris Sant
The Schuld Family Fund at the
Chicago Community Foundation

Juilliard Annual Supporters (Continued)

Alec P. Stais and Elissa Burke
 Alexander I. Tachmes/
 Shutts & Bowen LLP
 Chia-Jung Tsay*
 Dominic M. Vaz*
 Loraine Kent Vichey Memorial Trust
 Sedgwick and Pamela Ward
 Lucille and Jack Yellen Foundation
 Dale Zand
 Judy Francis Zankel
 Anonymous (4)

\$7,500-\$9,999
 Mary Ellin Barrett
 Violet and Christopher Eagan
 Arlene† and Edmund Grossman
 Bernard Holtzman
 Nancy Long and Marc Waldor
 Elan Mehler
 Craig and Stefanie Pintoff
 Margitta Rose
 Alexandra Wheeler and Rocky Rukan

\$5,000-\$7,499
 Kathryn Kiefer and Elliot Abbey*
 Meredith and David Amado
 Marshall S. Berland and
 John E. Johnson†
 Joyce and Barry Cohen
 Lisa de Prophetis
 Jennie and Richard DeScherer
 Beatrice and J.A. Esteve
 Katy Brodsky Falco and Simone Falco
 John Farago
 Alan S. Futerfas* and Bettina Schein
 Gultiz Foundation
 Dorothy C. Haase
 The Harkness Foundation for Dance
 Dr. Daniel E. Haspert
 Annica and James Newton Howard
 Japanese Chamber of Commerce and
 Industry of New York
 Edward and In-Aie Kang Foundation
 Keller-Shatanoff Foundation
 Michael* and Martha Liebowitz
 Dr. Frayda B. Lindemann
 Gerda Lissner Foundation
 Jerome Lowenthal*
 Robert and Bridget Lyons
 Mr. and Mrs. Peter L. Malkin
 Edward J. Maloney and
 Richard B. Kowall

James and Stephanina McClennen
 Rodney McDaniel
 Anne Welsh McNulty
 Meadmore Sculpture Foundation
 Adam Meyer* and Anna Kaplan
 Deborah Minor
 Lauren Mitchell
 David Pierce
 Joseph S. Piropato and Paul Michaud
 Judy and Jim Pohlman
 Rajika and Anupam P. Puri
 Sabine Renard
 Grace E. Richardson
 Barbara Ritchin
 Ida & William Rosenthal Foundation
 The Pamela & Richard Rubinstein
 Foundation
 Steven P. Singer MD and
 Alan Salzman MD
 Annaliese Soros
 Steinway & Sons
 Elise C. Tepper
 Susan and Daniel Thys
 Mina Tulchinsky
 Kristine Jarvi Tyler*
 Rui Wang
 Wilmot Wheeler Foundation, Inc.
 Joanne A. Wilhelm
 Anonymous (2)

\$2,500-\$4,999
 RSA*
 Ted and Page Ashley
 Emanuel* and Yoko Ax
 Janet E. Baumgartner
 Casey Bayles and William Jeffrey
 Philip A. Biondo
 Mr. Robert Brenner
 Trudy and Julius Brown
 Susan Monahan and Mark Brucks
 Noreen and Kenneth Buckfire
 Elaine J. Budin
 John Calicchio†
 Venkat and Sree Chalasani
 Kathryn G. Charles
 Beverly and Herbert Chase
 Mr. Kenneth H. Chase
 Ernest* and Mary Chung
 Nancy A. Cohn
 Consulate General of Israel in New York
 Barbara and Mark Cox
 Ann and Jonathan DuBois

Helen and Jeffrey Friedman
 Jocelyn and W.E. Gallinek
 Kathleen Harty Gray*
 Sharon B. Gurwitz
 Mary E. Harrigan and Andrew P. Tothy
 Dr. Elisabeth Hefti
 Judy* and Lindley Hoffman
 Harold P. Hope III
 Marsha Hymowitz and Stephen Meyers
 Frances Kazan
 Jennifer Kirschenbaum
 Anne-Marie and John Knight
 John Koerber
 Alan W. Kornberg*
 Linda Levy Carter
 Mrs. John M. Lewis
 Kevin Llewellyn
 Peggy P. Lo
 John N. Loomis MD
 Linda Ray
 Sandra Rivers*
 Catherine G. Roberts
 Janet and Howard Rose
 Mr. and Mrs. Martin Sanders
 Ms. Victoria Stewart and
 Dr. Anthony Scelba*
 Dr. and Mrs. Thomas P. Sulco
 The Shack Sackler Foundation
 Brandon Sherr
 Lisa P. Shiveley
 Lilian Sicular
 Douglas Sills
 Karen P. Smith
 Mrs. Lea Yitshaki Soifer*
 Jeffrey R. Solomon and Audrey Weiner
 Nancy Sommer
 Michael and Claudia Spies
 Jane Tate
 Anthony and Elaine† Viola
 Dr. Ann Walzer
 Ms. Johanna Weber
 Michael Weinstein
 George K. Yin and Mary J. Walter
 Anonymous, in Memory of Steve Azmora
 Anonymous (2)

Donor Listing as of February 25, 2022

* *Alumnus*
 † *In Memoriam*

President's Circle

Herbert A. Allen Jr.
 Jody and John Arnold
 Agnes Gund
 Carole and Michael Marks

Robert E. Meyerhoff and Rheda Becker
 Judith F. Pisar
 Thomas C. Schumacher III
 Barbara J. Slička

Sydney H. Weinberg
 Anonymous (4)

Global Council

Renée Fleming, *Honorary Chair*
 The Chenter Foundation
 (Richard and Michelle Chen)

Dr. Ronald Li and Carol Chiang-Li
 Terry Morgenthaler
 Phalgun Raju
 Gillian Sorensen

Trine Sorensen
 Yichen Zhang

Juilliard Council

Michelle Demus Auerbach, *Co-Chair*
 Mitchell Nelson, *Co-Chair*
 Barbara Brandt
 Eric J. Friedman

Peter L. Kend
 Sophie Laffont
 Jean-Hughes Monier
 John G. Popp
 Grace E. Richardson

Mary K. Riew
 Jeremy T. Smith
 Alexander I. Tachmes

The Augustus Juilliard Society

The Augustus Juilliard Society recognizes those who have included The Juilliard School in their long-range financial plans with a bequest, beneficiary designation, gift annuity or trust arrangement. These future gifts will help ensure that Juilliard continues to provide the finest education possible for tomorrow's young artists. The school expresses its deep appreciation to the following members, as well as to those anonymous members who are not listed.

Barbara Rogers Agosin
Donald J. Aibel*
Veronica Maria Alcarese
Keiko Ota Alexander* and Jeffrey
Alexander
Sima Ariam
Dee Ashington
Bruce Barnes and Louann Vanfosson
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*
Susan Ollia Boyd
Mrs. George E. Boyer
Peter A. Boysen
Nina R. Brill
Gene T. Brion
Steven and Colleen Brooks
Carol Diane Brown and Daniel J. Ruffo
Beryl E. Brownman
Eliane Bukantz
Craig A. Campbell*
Alan± and Mary Carmel
Nancy and Neil Celentano
Wendy Fang Chen*
Julie A. Choi* and Claudio Cornali
Charlotte Zimmerman Crystal*
Rosemarie Cufalo
Christopher Czaja Sager*
Eugene Davidson and Eve Barak
Harrison R.T. Davis
Robert Lee Dean
Stephen and Connie Delehanty
Luis Felipe de Montpensier
Ronald J. Dovel and Thomas F. Lahr
John C. Drake-Jennings
Eugene S. Drucker*
Ryan* and Leila Edwards
Lloyd B. Erikson
Eric Ewazen*
Joan and Peter Faber
Holly L. Falik
Barbara and Jonathan File
Dr.*± and Mrs. Richard B. Fisk
Barbara G. Fleischman
Judi Sorensen Flom
Ann Marie Smith Forde
Lorraine Fox
John and Candice Frawley
Chaim Freiberg*
Constance Gleason Furcolo
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
Jennifer L. Granucci
The Venerable John A. Greco
Drs. Norman*± and Gilda Greenberg
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
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
Mayme Wilkins Holt
Julie Holtzman*
Gerri Houlihan*
Katherine L. Hufnagel
Joseph N. and Susan Isolano
Barbara James
Paul Johnston and Umberto Ferma
Janice Wheeler Jubin* and
Herbert Jubin
Peter H. Judd
Michael Kahn
George* and Julia Katz
William Kernen
Younghee Kim-Wait
Robert King*
Linda Kobler* and Dr. Albert Glinsky*
Bruce Kovner
Edith Kraft*
Mr. and Mrs. Paul A. Krell
Dr. Yvonne Lamy
Francine Landes*
Steven Lane
Sung Sook Lee*
Paul Richards Lemma and
Wilhelmina Marchese Lemma±
Loretta Varon Lewis± and
Norman J. Lewis
Ning Liang*
In honor of Peter Limon
Jerry K. Loeb
Eileen Lubars*
Chuck Manton
Cyril± and Cecelia Marcus
Serena B. Marlowe
Dolores Grau Marsden*
Stephanie and Carter McClelland and
the Stephanie and Carter
McClelland Foundation
Joseph P. McGinty
Dr.*± and Mrs. N. Scott McNutt
Pauline and Donald B.± Meyer
Stephen A. Meyers and Marsha
Hymowitz-Meyers
Paula P. Michtom
Leo±* and Anne Perillo Michuda*

Warren R. Mikulka
Stephen Mittman
Robert A. Morgan
Valerie Wilson Morris*
Diane Morrison
Mark S. Morrison
L. Michael and Dorothy Moskovis
Gail Myers
Myron Howard Nadel*
Steven W. Naifeih and
Gregory White Smith±
Anthony J. Newman
Oscar and Gertrude Nimetz Fund
Stephen Novick
Joyce O'Brien
Michael R. Osver
Jane Owens
Mr.± and Mrs. Donald Parton
Celia Paul and Stephen Rosen
Andrea Pell Living Trust
Jane V. Perr MD
Ken Perry*
Christopher Pilafian*
Elissa V. Plotnoff Pinson*
Fred Plotkin
Judy and Jim Pohlman
Geraldine Pollack
Sidney J.± and Barbara S. Pollack
John G. Popp
Thomas and Charlene Preisel
Arthur Press*
Bernice Price
Rajika Puri
Gena F. Raps*
Karen J. Raven
Nancy L. Reim
Susan M. Reim*
Susan D. Reinhart
Madeline Rhew*
Michael Rigg
Leslie Swan Weirman Riley
Douglas Riva*
Lloyd*± and Laura Robb
Daniel P. Robinson
Yvonne Robinson*
Donna Romer
Carlos Romero and
Joanne Gober Romero
Linda N. Rose*
Susan W. Rose
Ira Rosenblum*
Sam* and Deborah Rotman
Lynne Rutkin
Joan St. James*
Riccardo Salmona
Michael and Diane Sanders
Joan Gianna Settlin PhD
Nancy Schloss
Casiana R. Schmidt
Shelby Evans Schrader± and
John Paul Schrader
Irene Schultz
William C. Schwartz
David Shapiro
Dr. Robert B. Sharon*
Robert D. Sholton
Arthur T. Shorin

The Augustus Juilliard Society (Continued)

Sara A. Singer
Steven P. Singer MD and
Alan Salzman MD
Ethan A. Silverman*
Barbara Thompson Slater
Bruce B. Solnick
Carl Solomon Sr.
Evelyn Sun Solomon*
Gary and Roberta±
Lynn Steuer
Sally T. Stevens
Robert C. Stevenson
James Stroom*
Henry and Jo Strouss
Cheryl V. Talib

Thomas W. Thompson
Tom Todoroff* and Emily Moulton
Anli Lin Tong*
Marie Catherine Torrisi
Dr. Marta Vago*
Walter* and Elsa Wendebr
Paul Wagenhofer
Dietrich and Alice± Wagner
Alberto and Paulina A. Waksman
Stanley Waldoff*
Jessica Weber
Catherine White*
Miriam S. Wiener
Robert Wilder± and Roger F. Kipp
Alice Speas Wilkinson*

Yvonne Viani Williams
Margaret S. Williamson
Clark* and Sally Ann* Wilson
Dr. Theo George Wilson
Elizabeth R. Woodman
Edward Yanishefsky
Lila York
Seventy-eight anonymous members,
including 27 alumni

As of January 26, 2022

* = Alumnus/Alumna
± = deceased

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 following **Estates and Trusts** between January 16, 2021 and January 26, 2022. We remember the individuals who made these gifts for their vision in supporting future generations of young performing artists at Juilliard.

Jere E. Admire Charitable Trust
Harold Alderman Trust
Douglas Scott Anderson Revocable Living Trust
Susanna Berger Revocable Trust
Trust of Sonia Block
Betty and Daniel Bloomfield Fund
Charles Dimston Revocable Trust
Estate of Jacqueline H. Bregman
Estate of Annette Burford
Trust of John Dexter Bush
Estate of Lito De Manalang
Estate of Louis Ellenport
Estate of Alice Shaw Farber
Fima Fidelman Trust
Dora L. Foster Trust
Estate of William Goldenberg
Estate of Meleen O'Brien Harben
William J. Henderson Memorial Fund
Frances B. Hoyland Trust
Trust of Edward Jabes
Hamilton H. Kellogg and Mildred H. Kellogg Charitable Trust

LeRoy W. Larson Jr. Trust
Joseph M. Liebling Trust
Sondra F. Matesky Inter Vivos Trust
Estate of June Reig Maxwell
Estate of Lawrence Rhodes
Estate of Lillian Rogers
Howard and Ethel Ross Trust
Janet Traeger Salz Charitable Trust
Estate of Harold C. Schonberg
Estate of Geraldine Shapiro
Arline J. Smith Trust
Janice Dana Spear Trust
Barbara H. Stark Living Trust
Phyllis K. Teich Trust
Tomoko Trust
Estate of Raymond Verbsky
Alison G. Tennyson Charitable Lead Trust
Estate of Therese Wiedmann
Trust of Helen Marshall Woodward
Irene Worth Fund for Young Artists