

Monday Evening, April 29, 2024, at 7:30

The Juilliard School

presents

Juilliard Orchestra

John Adams, *Conductor*

The Dolphins *String Quartet*

LUDWIG VAN BEETHOVEN (1770-1827) **Overture to *Fidelio*, Op. 72** (1814)

JOHN ADAMS (b. 1947) ***Absolute Jest*** (2012)

THE DOLPHINS, *String Quartet*

Luke Henderson, *Violin*

Isaac Park, *Violin*

James Preucil, *Viola*

Ian Maloney, *Cello*

Intermission

CLAUDE DEBUSSY (1862-1918) ***Prélude à l'après-midi d'un faune*** (1894)

DEBUSSY ***Ibéria from Images*** (1908)

Par les rues et par les chemins (In the Streets and Byways)

Les parfums de la nuit (The Fragrances of the Night)

Le matin d'un jour de fête (The Morning of a Festival Day)

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

**Bloomberg
Philanthropies** Lead Digital Sponsor

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

About the Program

By Georgeanne Banker

Before the distinction of land and sea and before light shone upon the earth, there was chaos. Then, as Ovid tells us in his *Metamorphoses*, something changed. An obscure power bestowed order to all things and brought life to this world, and all was illuminated. Entropy surrendered to architecture; discord became harmony. Infinite sounds became tones, organized in precious permutations that sang the songs of all humankind.

But every so often, seismic forces shift sonic topographies and transform the natural order of things. “What’s that?” Ernest Guiraud cried to his young student, Claude Debussy, who was seated at the piano. “Incomplete chords, floating,” Debussy retorted. “*Il faut noyer le ton*. One can travel where one wishes and leave by any door. Greater nuances.” Guiraud paused, “I’m not saying that what you do isn’t beautiful, but it’s theoretically absurd.” Debussy simply replied, “There is no theory, you have merely to listen. Pleasure is the law.”

Overture to *Fidelio*

LUDWIG VAN BEETHOVEN

Born: December 1770, in Bonn, Germany

Died: March 26, 1827, in Vienna

A century earlier, Ludwig van Beethoven was busy reimagining his own harmonic universe. Shortly after composing his tectonic Third Symphony, which effectively shifted the identity of the symphonic genre, Beethoven got to work on his only complete opera, *Fidelio*. With a libretto derived from Jean-Nicolas Bouilly’s 1798 play *Léonore, ou L’amour conjugal*, the opera follows its titular heroine, disguised as a man named Fidelio, on her quest to rescue her husband Florestan from the depths of a Spanish prison.

Beethoven began composing *Fidelio* in 1804, and amid public critiques and his own insatiable search for perfection, would himself feel imprisoned by it over the following decade. “The affair of the opera is the most troublesome in the world, and there is scarcely one part of it which quite satisfies me now,” Beethoven wrote to Georg Friedrich Treitschke, who edited its libretto in 1814. “But what a difference between this and giving oneself up to freely flowing thought and inspiration!”

The opera’s themes suited the uneasy sociopolitical landscape of Beethoven’s Europe. The first iteration of the opera premiered in 1805 to a hall of French soldiers in occupied Vienna. After years of revisions (and after composing Symphonies 4 through 8), *Fidelio* in its final form was revived in May 1814, just weeks after Napoleon Bonaparte was shipped off to Elba.

In his quest to revise the opera, Beethoven prepared no fewer than four distinct overtures for it. The first three, each precariously moored to C Major, are known as his *Leonore* overtures (taking the title Beethoven had originally intended for his opera), and the last, a pyrotechnic display in E Major, is now known as the Overture to *Fidelio*.

“Full delight lies in E Major,” Christian Schubart wrote in his 1806 treatise on aesthetics. The overture begins dazzlingly in this key, as figurations in the horns and winds evoke something between the martial and pastoral—love in the time of war. While the overture is anchored by tonic-dominant magnetism, in a final, glorious moment of disruption both tonic and dominant are played simultaneously, generating an electrifying cluster that launches the overture to its fortissimo finish.

Absolute Jest

JOHN ADAMS

Born: February 15, 1947, in Worcester, Massachusetts

Musicologist Maynard Solomon names a few of Beethoven's works—his Ninth Symphony, *Grosse Fuge*, and *Hammerklavier* Sonata—as creation simulators, those whose radical harmonies, counterpoints, and motifs propose “a splintered chaos” from which “a coherent universe” emerges. John Adams muses on phrases from each of these Beethoven works in his 2012 scherzo, *Absolute Jest*. Spinning sounds like an analog DJ, Adams mashes up and remixes his best-loved Beethoven tracks, creating a monumental soundscape that is still very distinctly his own.

“[*Absolute Jest*’s] creation was for me a thrilling lesson in counterpoint, in thematic transformation and formal design,” Adams writes. “The ‘jest’ of the title should be understood in terms of its Latin meaning, ‘gesta’: doings, deeds, exploits. I like to think of ‘jest’ as indicating an exercising of one’s wit by means of imagination and invention.”

Composed in six movements, *Absolute Jest* is scored for a solo string quartet and large orchestra with harp and piano tuned in meantone temperament. Evoking the concerto grosso, the contrasts of the concertino-ripieno binary are heightened by the “high-strung intensity” of Adams’ string quartet as it leads, inspires, and converses with the orchestra.

The work opens with a movement simply titled Beginning, mirroring the bated breaths of the first bars of Beethoven’s Ninth. “The rolling 6/8 patterns recall the same Ninth Symphony scherzo but also summon up other references—of the *Hammerklavier* Sonata, of the Eighth Symphony, and other archetypal Beethoven motives that come and go like cameo appearances on a stage,” Adams writes.

From the composer’s note, “The high-spirited triple-time scherzo to the F-major Opus 135 (Beethoven’s final work in that medium) enters about a third of the way through *Absolute Jest* and becomes the dominant motivic material for the remainder of the piece, interrupted only by a brief slow section that interweaves fragments of the *Grosse Fuge* with the opening fugue theme of the C-minor quartet. A final furious coda features the solo string quartet charging ahead at full speed over an extended orchestral pedal based on the famous *Waldstein* Sonata harmonic progressions.”

The final Prestissimo, running straight out of the preceding Vivacissimo, distills motifs from Beethoven’s String Quartet No. 16 in F Major, Op. 135, to their elemental state, rallying the orchestral forces in a sort of maximal minimalism that brings *Absolute Jest* to a close. The piece ends with an enigmatic trio of sounds from the piano, cowbell, and harp, like the echoes of both past and future.

Prelude a l'après-midi d'une faune

CLAUDE DEBUSSY

Born: August 22, 1862, in Saint-Germain-en-Laye, France

Died: March 25, 1918, in Paris

“Is it not our duty ... to try and find the symphonic formulae best suited to the audacious discoveries of our modern times, so committed as they are to progress?” Claude Debussy wrote in 1913. “The century of airplanes has a right to a music of its own.”

A son of Belle Époque, they say Debussy’s voice mirrored the downy brushstrokes of the Impressionists and foretold the Fauvists’ audacious hues; it echoed the golden words of the Symbolists and waxed epicurean like the Decadents, it was as organic as Art Nouveau.

Debussy was born in late summer 1862 to the proprietors of a porcelain shop in

the western suburbs of Paris. He received his first piano lessons while his family was seeking refuge from the Franco-Prussian War and entered the Conservatoire de Paris shortly after his 10th birthday. As a young adult, he pushed against the grain. He rejected Wagnerian ideals and embraced the Russian romantics; he became a regular at poet Stéphane Mallarmé's Tuesday evening salons; and he was awakened to the infinite sounds of the world at the Exposition Universelle in 1889.

The following year, Mallarmé approached Debussy with the idea of setting his poem *L'après-midi d'un faune* to music. After several revisions, Mallarmé's *faune*—a Symbolist musing on the myth of Pan and Syrinx as told in Ovid's *Metamorphoses*—was published as an eclogue in 1876, complete with four pastoral line drawings by Édouard Manet. While a staged version was not meant to be, Debussy instead crafted what was to become one of his most enduring, enigmatic works of art.

Prelude a l'après-midi d'une faune begins with an iconic flute solo, its chromatic whis-pers framed by an augmented fourth. Plush orchestral tuttis yield to silence, like lulls between sweet gales of summer, and as the faun awakens, a pair of horns sounds another distant tritone. Though notated first in E Major, *Prelude* eludes tonicization and instead floats freely from one idea to the next, making ample use of whole tone scales and beautifully dissonant intervals. A central, soaring melody flows from the flute, oboe, English horn, and clarinets, grouped like pan pipes with a reedy aulos. The tune is mirrored by the strings, underscored by the trochaic pulse of the winds and brass. The opening idiom soon returns, and then, with two bleary, pizzicato blinks, the faun drifts to sleep. Through Debussy's *Prelude*, Syrinx was transformed, and as Pierre Boulez said, "modern music was awakened."

Ibéria* from *Images

CLAUDE DEBUSSY

After some calculated doctoring of his résumé, a teenage Debussy landed a teaching gig with Nadezhda von Meck, the long-time patron of Tchaikovsky. During his years as their tutor, Debussy traveled with the von Mecks through Europe and Russia, absorbing local sounds and composing his first piano works. While influenced by contemporaries including Isaac Albéniz, it is perhaps a single day Debussy spent with the von Mecks in Spain that inspired his orchestral triptych *Ibéria*.

While Debussy's actual time in Spain was brief, his musical impressions of it endured. Nested in the middle of his three-movement *Images*, which premiered in 1912, *Ibéria* is set in three programmatic parts: *Par les rues et par les chemins* (Along the Streets and Byways); *Les parfums de la nuit* (The Fragrances of the Night); and *Le matin d'un jour de fête* (The Morning of a Festival Day). Debussy's abstraction of Spain is communicated by a large orchestra including auxiliary winds; an ample battery of percussion with castanets as well as military and Basque drums; and strings that often play in *divisi*.

Ibéria begins with an orchestral explosion of color outlined by a striking ninth interval. The clarinets quickly present the movement's central theme amid triplet rustling from castanets, winds, and brass. The bustling energy of the street quells for a moment as a solo viola and oboe evoke the *alboka*—a single-reeded Basque wind instrument—floating in polyrhythm against the bass.

The second part betrays Debussy's talent for awakening all five senses through the medium of sound. Chords rise and fall in harmonic parallel, like hints of lavender on the evening breeze, and from the lower strings pizzicato rhythmic figures come and

go like the pattering paws of a passing cat. As the stars fade, tremolo strings and chimes hint at daybreak and the movement elides into morning.

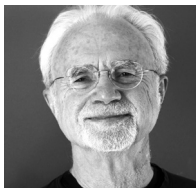
Ibéria's kinetic finale is full of optimism—and perhaps nostalgia for that day he spent there when he was barely 20 years old. The final part includes solo interjections from the violin and altissimo clarinets, and, in a section labeled *Mouvement de la Marche*, a “quasi guitarra” passage where Debussy has the violins and violas hold their instruments in their arms, like a guitar.

“However, as far as *Ibéria* is concerned, Claude Debussy expressly said, at the time of its first performance, that he had not

intended to make Spanish music, but rather to translate into music the impressions that Spain awakened in him,” composer Manuel de Falla recalled. “Let us hasten to add that this was achieved in a magnificent manner. The echoes of the villages, including a kind of *sevillana*—the work’s theme—seem to float in a clear atmosphere of sparkling light; the intoxicating magic of Andalusian nights, the joy of a festive people marching and dancing to the joyous chords of a *banda of guitarras* and *bandurrias* ... all this swirls in the air, approaching and receding, and our imagination, constantly on the alert, remains dazzled by the strong virtues of an intensely expressive and richly nuanced music.”

Georgianne Banker holds a Master of Music degree in Historical Performance from Juilliard.

Meet the Artists



John Adams

As composer, conductor, and creative thinker, John Adams occupies a unique position in the world of music, with works such as *Harmonielehre*, *Shaker Loops*, *The Dharma at Big Sur*, and his Violin Concerto among the most performed of all contemporary classical music. Born and raised in New England, Adams learned clarinet from his father and began composing at age 10, with early orchestral performances as a teenager. Celebrating his 70th birthday in 2017, Adams hosted festivals across Europe and the U.S. In 2019, he received Spain's BBVA Frontiers of Knowledge award and Holland's Erasmus Prize. In 2021, he was appointed an honorary academician by the General Assembly of the Academicians of Santa Cecilia, received the Glashütte Original MusicFestivalAward from the Dresden Music Festival in recognition of his lifetime achievement, and the Ditson Conductor's Award from Columbia University for his commitment to American composers. Adams holds honorary doctorates from prestigious universities and has written an autobiography, *Hallelujah Junction*. Since 2009, he has served as creative chair of the Los Angeles Philharmonic. As a conductor, Adams has led the world's major orchestras, programming his own works with a wide variety of repertoire ranging from Beethoven, Mozart, and Debussy to Sibelius, Ives, Carter, Glass, and Ellington. His recent conducting engagements include the Cleveland Orchestra, Tokyo Metropolitan Symphony Orchestra, St. Louis Symphony, Rotterdam Philharmonic, Los Angeles Philharmonic, Tonhalle-Orchester Zürich, Netherlands Radio Philharmonic, Iceland Symphony, and the Czech Philharmonic.



The Dolphins

The Dolphins intrepidly seek the confluence of excellence and accessibility. The aim of the string quartet's members—violinists Luke Henderson (*Agnes Varis Scholarship*) and Isaac Park; violist James Preucil; and cellist Ian Maloney (*Philip and Barbara Kaplan Scholarship*)—is to make chamber music relevant to as many people as possible, preserving and propelling the art form. Comprising Juilliard School students and based in New York, the Dolphins have performed, taught, and collaborated nationwide. Members have won top prizes at major national and international competitions, including the Fischhoff and Coltman chamber music competitions, and have performed across America and Europe. The Dolphins have been featured at Alice Tully Hall performing the Juilliard premiere of Weinberg's String Quartet No. 4 and Villa-Lobos' String Quartet No. 5 as well as world premieres of several contemporary works. The Dolphins work closely with living composers, recently performing John Corigliano's String Quartet and Andy Akiho's *LigNEouS*. In 2023, the Dolphins presented their first collective composition, *The Dolphin Miniatures*. This summer, the Dolphins will perform at the Great Lakes Chamber Music Festival in Michigan, St. Lawrence Quartet Seminar at Stanford University, and Music From Angel Fire in New Mexico. The Dolphins have studied with Corigliano, Joseph Lin, Joel Krosnick, Laurie Smukler, Natasha Brofsky, Molly Carr, Nick Mann, Fred Sherry, Paul Neubauer, and the Juilliard String Quartet. The Dolphins helped launch the Music for the Future educational campaign for Project: Music Heals Us, bringing Juilliard composition curriculums to correctional facili-

ties in California. The Dolphins are proud Juilliard Gluck Community Service Fellows and perform outreach concerts throughout New York City. They have served as teaching artists for the Chamber Music Society of Lincoln Center's Meet the Music as well as New York Philharmonic's Young People's Concerts. This year, the Dolphins will visit multiple universities and conservatories as guest artists to perform and work with students on quartets and improvisation.

Juilliard Orchestra

Juilliard's largest and most visible student performing ensemble, the Juilliard Orchestra is known for delivering polished and passionate performances of works spanning the repertoire. Comprising more than 375 students in the bachelor's and master's degree programs, the orchestra appears throughout the season in concerts on the stages of Juilliard's Peter Jay Sharp Theater, Alice Tully Hall, and Carnegie Hall. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera, dance, and drama productions as well as presenting an annual concert of world premieres by Juilliard student composers. This season, an impressive roster of world-renowned conductors leads the Juilliard Orchestra, including Marin Alsop, Joseph Colaneri, JoAnn Falletta, Ken-David Masur, Tito Muñoz, Nimrod David Pfeffer, Donald Runnicles, Jörg Widmann, and Thomas Wilkins as well as faculty conductors David Robertson, the director of conducting studies and distinguished visiting faculty, and Jeffrey Milarsky. Among the virtual projects students from the orchestra participated in during the 2020 lockdown was *Bolero Juilliard*, which became a viral sensation. The Juilliard Orchestra has toured across the U.S. and throughout Europe, South America, and Asia, where it was the first Western conservatory ensemble allowed to visit and perform following the opening of the People's Republic of China in 1987, returning two decades later, in 2008. In 2019, the orchestra traveled to London, performing alongside the Royal Academy of Music in Royal Albert Hall at the BBC Proms. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, Wind Orchestra, Lab Orchestra, and contemporary music group AXIOM.

Orchestra Administration

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

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

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

Lisa Dempsey Kane, *Principal Orchestra Librarian*

Adarsh Kumar, *Director, Orchestra Personnel*

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

Ellen O'Neill, *Operations and Personnel Manager*

Alexa Weinberg, *Production Manager*

Daniel Pate, *Percussion Department Coordinator*

Elaine Li, *Assistant Orchestra Librarian*

Nikko Musuraca, *Orchestra Management Apprentice*

Juilliard Orchestra

John Adams, *Conductor*

First Violin

Julia Schilz, *Concertmaster*
Hajung Cho
Fengwan Chen
Jane (Hyeon Jin) Cho
Elli Choi
Makenzie Hart
Julia Jones
Haram Kim
Haeun Honney Kim
Joshua Kim
Jory Lane
John Lee
Tongtong Lei
Cheng lo Lo
Mai Matsumoto
Isaac Park
Charissa Soh
Anna Wei
Ashley Yoon
Blues Zhang

Second Violin

Seeun Baek, *Principal*
Claire Arias-Kim
Chieh-Yu Chung
Daoyi Dong
Eliza Hart
Luke Henderson
Lyu Huang
Christopher Hummel
Blaire Nayoun Kim
Ensley Kim
Hyeonji Kim
Yubin Kim
Abigail Ko
Sophia Molina
Eleanor Shen
Sophia Werner
Ziman Xu
Taian Yan
Shunzhe Zhang

Viola

Aditi Prakash, *Principal*
Julianna Bramble
Brian Jennings
Yong Ha Jung
Sungwon Kim
Amelia Krinke
Teresa Mejias
Yoona Park
Henry Pink
James Preucil
Emma Santini
Stephen Adam Savage
William Yao

Cello

Nagyeom Jang, *Principal*
Bethany Bobbs
Hsi-yuan (Elisabeth) Chang
Boubacar Diallo
Nathan Francisco
Mizuki Hayakawa
Eugene Kim
Alice Lee
Brandon Leonard
Thomas Lim
Ian Maloney
Emil Olejnik
Sara Scanlon
Eliana Razzino Yang
Jocelyn Yeh

Double Bass

Lon Fon Law, *Principal*
Anthony Barone
Thomas Green
Bowen Ha
ZiQi Li
Bria Rives
Michaella Tufariello
Lauren Ugarte

Flute

Chris Boyadjiev, *Principal*¹
Jeongwon Lee, *Principal*⁴
Ruitong Qin, *Principal*³
Yidi Wang, *Principal*²

Piccolo

Chris Boyadjiev²
Ruitong Qin⁴
Yidi Wang⁴

Oboe

William Dunlop, *Principal*⁴
Fengyang William Ju,
Principal^{1,3}
Kaleb Zhu, *Principal*²
Celia Wojcik

English Horn

Fengyang William Ju²
Kaleb Zhu^{3,4}

Clarinet

Anju Aoto, *Principal*¹
William Foye, *Principal*⁴
Mebrakh Haughton-Johnson,
*Principal*³
Katia Waxman, *Principal*²

Bass Clarinet

Anju Aoto²

Bassoon

Daniel McCarty, *Principal*²
Ricky Shi, *Principal*¹
Bobby Thompson, *Principal*^{3,4}

Contrabassoon

Zachary VonCannon^{2,4}

French Horn

Emily Jean Howell, *Principal*¹
Colby Kleven, *Principal*²
Michael Nunes, *Principal*^{3,4}
Andrew Arloro

Trumpet

Richard Stinson, *Principal*⁴
Tianyu Wang, *Principal*^{1,2}
Connor Williamson

Trombone

Sarah Goldberg, *Principal*^{2,4}
Kimberly Nelson, *Principal*¹

Bass Trombone

Reid Harman^{2,4}

Tuba

Adolfo Monterroso⁴

Timpani

Hao Hu⁴
Irene Yoonseo Kang¹
Boldizsár Kovács²

Percussion

Irene Yoonseo Kang,
*Principal*²
Parker Meek, *Principal*^{3,4}
Sean Edwards
Yoon Jun Kim
Boldizsár Kovács

Piano

Joanne Chang²

Celeste

Hye Jun An²
Mei Yin Grace Wong⁴

Harp

Kathleen Hopkins, *Principal*³
Amanda Kengor, *Principal*¹
Raquel Nisi, *Principal*²

Student Cover Conductor

Alan Truong

¹ BEETHOVEN

² ADAMS

³ DEBUSSY *Prélude*

⁴ DEBUSSY *Ibéria*

Juilliard

BOARD OF TRUSTEES

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

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

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

TRUSTEES EMERITI

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

Nancy A. Marks
Katheryn C. Patterson

Joseph W. Polisi, *President Emeritus*

EXECUTIVE OFFICERS AND SENIOR ADMINISTRATION

Damian Woetzel, *President*

Office of the President

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

Office of the Provost

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

Dance Division

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

Drama Division

Evan Yonoulis, *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*
Fadwa Hayes, *Assistant Dean*
Joanna Trebelhorn, *Senior Director of Performance Operations and External Venue Relations*
Annabelle Avenir, *Associate Director of Artistic Programs*
Eric Oatts, *Administrative Director*
Mario Igrec, *Chief Piano Technician*
Ara Guzelimian, *Special Advisor*

Historical Performance

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

Ellen and James S. Marcus Institute for Vocal Arts

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

Jazz

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

Preparatory Division

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

Lila Acheson Wallace Library and Doctoral Fellows Program

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

Student Development

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

Development

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

Public Affairs

Rosalie Contreras, *Vice President of Public Affairs*
Susan Jackson, *Editorial Director*
Jose Lechuga, *Website Director*
Anna Sayer, *Design Director*
Allegra Thoresen, *Director of Communications*
Tamara Vallejos, *Director of Marketing*

Office of the Chief Operating Officer and Corporate Secretary

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

Legal

Stephanie Vullo, *Vice President and General Counsel*
Jason Kane-Seitz, *Interim Deputy Director and Title IX Coordinator, 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 Mazurco, *Associate Vice President, Bursar and Student Accounts*
Tina Gonzalez, *Assistant Dean for Financial Aid*
Jed Crocker, *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

The Jody and John Arnhold Foundation
The John Gore Organization
The Jerome L. Greene Foundation
Jacques and Margot W. Kohn Foundation
Stephanie and Carter McClelland/
The Stephanie and Carter McClelland Foundation
Enid and Lester Morse/
The Morse Family Foundation
Deborah J. Simon
Anonymous (3)

\$500,000-\$999,999

Bloomberg Philanthropies
Katheryn C. Patterson and
Thomas L. Kemper Jr.
Sidney J. Weinberg Jr. Foundation

\$250,000-\$499,999

Rondi Charleston* and Steve Ruchefsky
Max H. Gluck Foundation
Joan W. Harris/ The Irving Harris Foundation
The Hearthland Foundation
Beth and Christopher Kojima
Vincent and Anne Mai
Anne Akiko Meyers* and Jason Subotky
Jeffrey Seller
Yael A. Taqqu and Jeremy S. Levine
Anonymous

\$100,000-\$249,999

Barbara Agosin
Phillip Arnheim
Walter Arnheim and Marsha Rehns
Joshua Black
Powell and Nancy Brown
Chenter Foundation
Julie A. Choi* and Claudio Cornali
Lorna "Dee" Doan
Dan J. Epstein Family Foundation
Jeff Gates and Mike Moran
Tricia Glynn
Kenneth C. Griffin
Agnes Gund
Jeremy Hein
Thomas Dubois Hormel Foundation/
Marisa I. Hormel Trust
Bruce and Suzie Kovner
Leon Levy Foundation
Terry and Bob Lindsay
Michael E. Marks Family Foundation
Joyce F. Menschel
Carole and John† Moran
Rebecca and Tyler Morse
Judith F. Pisar
Jane Poss and Myron Nadel*†
Sam* and Deborah Rotman
Wendy Schilling
Thomas C. Schumacher III and
Matthew White
Alec P. Stais and Elissa Burke
Dr. Carol Stein
Sidney and Florence Stern Family
Foundation
Laurie M. Tisch Illumination Fund
The Virginia B. Toulmin Foundation
Matt Walker*
Richard York
Anonymous (3)

\$50,000-\$99,999

Allen & Company
Sarah Arison and Thomas Wilhelm
The Augustine Foundation

Stanley Baumblatt
Norman S. Benzaquen
Barbara and Gary Brandt
Jeff and Susan Campbell
Joyce and Barry Cohen
Barry Diller and Diane von Furstenberg
Robert Evans Foundation
The Fan Fox and Leslie R. Samuels
Foundation
Harvard Business School
Jeff Hunter Charitable Trust
Avi Kalichstein
Karen and Paul Levy
The Frederick Loewe Foundation
Terry Morgenthaler and Patrick Kerins
Michael R. Osver
The Holly Peterson Foundation
Susan and Elihu Rose Foundation
The George L. Shields Foundation
The Shubert Foundation
Jeremy Smith
The Robert Craft Igor Stravinsky
Foundation
Reginald Van Lee and Corey McCathern
Anonymous

\$25,000-\$49,999

Bank of China U.S.A.
Anne Hendricks Bass Foundation
Mary L. Bianco/The Moca Foundation
Coach New York
The Family of Isabel Stewart
Cunningham
Dudley and Michael Del Balso
Judy and Jamie Dimon
Joan† and Peter Faber
Barbara and Jonathan File
The Horace W. Goldsmith Foundation
Keith and Barbara Gollust
John and Ila Gross
Ralph M. Hamaker
Judith A. Kaminski
LCU Fund for Women's Education
Edward F. Limato Foundation
Robert E. Meyerhoff and Rheda Becker
James L. and Margo M. Nederlander
New York State Council on the Arts
Edward John Noble Foundation
Susanna R. Phillips* and David S.
Huntington
Gary Portadin*
Julia Raiskin
Raymond-Cryder Designated Fund
of the Lehigh Valley Community
Foundation
Elizabeth R. Rea
Anna Schoen-René Fund at the
New York Community Trust
Barbara J. Siffka
Gillian Sorensen
Trine Sorensen and Michael Jacobson
The Robert W. Wilson Charitable Trust
Christina Roh and Kevin Yoon
Yichen Zhang
Anonymous (6)

\$15,000-\$24,999

American Turkish Society
Laurel and Clifford Asnes
S & L Marx Foundation
Colleen Burlingham
Dr. Andre Clavel Foundation
Georgeann Delli Venneri
Dr. Kathryn Farley PhD
Candice and John Frawley
Allen R. and Judy Brick Freedman
Eric J. Friedman

Virginia Gambale and Dr. Austin Feeney
Nancy and Bruce Hall
The Katzenberger Foundation
Sander and Norma K. Buchman Fund
Alexandra William Foundation
The Family of Zofia and Henryk Szymanski
Karin J. Krueger
John T. McColgan*
James W. McColgan*
Edward McColgan
Sharon Mitchell
Lynn Noble
The Laura Pels International Foundation for
Theater
John R. Philpit
Evelyn and John Popp
Mary K. Riew
Mrs. Susan L. Robinson*
Irene Schultz
The SHS Foundation Arleen Spangler
The Stanley and Yvonne Squire Artist Fund
Elliot Susseles and Lisa Kurlantzick
Simon Szymkan
Susan and Daniel Thys
Loraine Kent Viches Memorial Trust
Heather Watts and Damian Woetzel
John J. Yarmick
Anonymous (3)

\$10,000-\$14,999

Michelle* and Jonathan Auerbach
Elaine S. Bernstein
Diana Bersohn
Jacklyn and Miguel Bezos
Nicholas Braver*
Stuart H. Coleman and Meryl Rosofsky
Family Fund
Consulate General of Greece in N.Y./PepsiCo
Bori and Mark Cox
Florence and Paul DeRosa Memorial Fund
Doris Duke Charitable Foundation
Epstein Teicher Philanthropies
Joyce Eskwitt
Daniel Ferro Vocal Program and Joy B. Ferro
Jesse Fink in Honor of Milton Fink
(BM '48, double bass)
Fischer Energy Partners
Edythe Gladstein
Jennifer and Bud Gruenberg
Marilyn Hochberg Hammerman*
Gill and Wendy Horowitz
Mark Hsiao* and Howard Koeppel
Omar and Sunita Jaffrey
Edith Polvay Kallas* and Joe Whatley
Barbara and Howard Kaye
Dr. Yvonne Lamy
Yaru Liu
Roberta Lobel*, Marjorie Tallman
Educational Foundation
Stephen Loeffler
Complete Mechanical Solutions LLC
Yo-Yo Ma* and Jill Hornor
Dr. Lee MacCormick Edwards Charitable
Foundation
Zoltán and Zoltánné Mága
Harold W. McGraw Jr. Family Foundation
Drs. Julie Jaffee Nagel* and Louis Nagel*
Leslie and Mitchell Nelson
Newman's Own Foundation
Tram Nguyen and Faiz Ahmad
Craig and Stefanie Pintoff
The Presser Foundation
Barbara Ritchin
The Ida and William Rosenthal Foundation
Richard Rubinstein
Yukari Saegusa*
Drs. Mary and George Campbell

Juilliard Annual Supporters (Continued)

Sara A. Singer
Alexander I. Tachmes/
Shutts & Bowen LLP
James and Ashley Toth
Mina Tulchinsky
Robert L. Turner
Sedgwick and Pamela± Ward
David S. Winter
Lucille and Jack Yellen Foundation
Evan Yionoulis and Donald Holder
Barbara and David Zalaznick
Dale Zand
Judy Francis Zankel
Anonymous (4)

\$5,000-\$9,999

Kathryn Kiefer and Elliot Abbey*
RSA
Arlene and Alan Alda
Emanuel* and Yoko Ax
Christine Baranski*
Marshall S. Berland and John E.
Johnson±
Sarah Billinghamurst Solomon and
Howard Solomon±
Council Member Gale A. Brewer, the
Council of the City of New York
Patrick Cazeau and Veronica
Codrington-Cazeau
Allison C. Cheung and Hoylond Hong
Alex S. Chi* and Margaret Jan
Michael Chieffo and Beth Grant
Miriam Cohen
Rosalie Contreras and David Trenchard
Jennie and Richard DeScherer
Kelley Drye & Warren LLP
Violet and Christopher Eagan
Lawrence Erlbaum
Zita Ezpeleta and Kewsong Lee
Katy Brodsky Falco and Simone Falco
Alan S. Futerfas* and Bettina Schein
Jocelyn and V.E. Gallinek
Alberto Goldberg
Kathleen Hartly Gray*
Arlene± and Edmund Grossman
Gucci
Gulitz Foundation
The Harkness Foundation for Dance
Omar and Ekkehart Hassels-Weiler
Paul and Tina Henderson
Bernard Holtzman
J.C.C. Fund, Japanese Chamber of
Commerce and Industry of New York
Mallori T. Johnson*
Veda Kaplinsky* and Herbert Light
Keller-Shatanoff Foundation
Alan W. Kornberg*
Dr. Frayda B. Lindemann
Nancy Long and Marc Waldor

Jerome Lowenthal*
Edward J. Maloney and
Richard B. Kowall
Dr. Allen H. Maniker*
Laura and Alan Mantell
Neil A. Mazzella
James and Stephanie McClennen
Rodney McDaniel
The Clement Meadmore Foundation
Lynn Mestel* and Hayes Roth
Paula Paster Michtom
Martin Nickerson
Victoria Chu Pao* and William Pao
David Pierce
Joseph S. Piropatto and Paul Michaud
Judy and Jim Pohlman
Rajika and Anupam P. Puri
Qobuz USA
Sabine Renard
Janet and Howard Rose
Roger and Doris Sant
Judith and F. Randall Smith
Annaliese Soros
Steinway & Sons
Anli Lin Tong*
Kristine Jarvi Tyler*
Dr. Ann Walzer
Yueyue Wenren
Cody Williams and Maria Flores
Marsha G. Williams
Zelda Williams
Craig S. Williams*
Zachary Williams
Anonymous (3)

\$2,500-\$4,999

Hsin-Yun Huang* and
Michael K. Amory*
Casey Bayles and William Jeffrey
Elliot Bird
Robert Brenner
Elaine J. Budin
Jane Burgin
Bill Camp*
Kathryn G. Charles
Beverly and Herbert Chase
Ernest * and Mary Chung
Nancy A. Cohn
Consulate General of the Kingdom
of the Netherlands in New York
Caroline and Paul Cronson
Dechert LLP
Ann and Jonathan DuBois
John Farago
Melanie Shorin and Greg Feldman
Jeffrey M. Fine
Helen and Jeffrey Friedman
Robert Goldberg
Mike and Becky Goss

Dr. Elliot Gross and Dr. Alice Helpern
Lynda and Paul Gunther
Sharon B. Gurwitz
Mary E. Harrigan and Andrew P. Tothy
Dr. Elisabeth Hefti
John A. Herrmann Jr.
Sandra Hess
G. Penn and Diane Holsenbeck
Gregory J. * and Julie Jbara
Stefan Jekel
Rebecca Wui and Raymond Ko
Dr. Marsha and Dr. Henry Laufer
Soyoung Lee
Cho-Liang Lin*
Team Electric
Robert and Bridget Lyons
Ellen Marcus
Jean and Kevin McLaughlin
Investure LLC
Danielle Parker
Wendy and Glen Pickover
Jill Plancher and Kevin Plancher
Linda Ray
Catherine G. Roberts
O'Melveny & Myers
Marie Claude Schauer
Dr. and Mrs. Thomas P. Sculco
Inbal Segev Brenner* and Thomas Brenner
Family and Friends of John Seregi
The Shack Sackler Foundation
Brandon Sherr
Lilian Sicular
Steven P. Singer, MD and Alan Salzman, MD
Lea Yitshaki Soifer *
Michael and Claudia Spies
Sarah and Jeffrey* Stafford
Jane Tate
Elise C. Tepper
Raymond Thomasson
Walter F. Verdehr* and Elsa Ludewig-Verdehr
Anthony and Susan Viola
George Wang
Johanna Weber
Mary Jo Weing
Michael Weinstein
Judy * and Lindley Hoffman
Alexandra Wheeler and Rocky Rukan
Wilmot Wheeler Foundation
Stanley P. Wilson*
George K. Yin and Mary J. Walter
Camille A. Zamora* and Thomas F. Whyne
Mr. Brian D. Zeger*
Dav Zimak
Anonymous (2)

Listing as of January 12, 2024

± In Memoriam
* Alumn

President's Circle

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

Global Council

Renée Fleming, *Honorary Chair*

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

Juilliard Council

Michelle Demus Auerbach, *Chair*

Barbara Brandt
Bori Cox
Eric J. Friedman
John G. Popp
Mary K. Riew
Jeremy T. Smith
Alexander I. Tachmes
James Toth
Mina Tulchinsky

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 109 members who wish to remain anonymous.

Barbara Rogers Agosin
Donald J. Aibel*
Veronica Maria Alcarese
Keiko Ota Alexander* and
Jeffrey Alexander
Sima Ariam
Dee Ashington
Bruce Barnes and Louann Vanfossen
Richard Beales
Yvette and Maurice± Bendahan
Donald A. Benedetti*
Helen Benham*
Greg and Julie Bennett
Elizabeth Weil Bergmann*
Marshall S. Berland and
John E. Johnson±
Benton and Fredda Ecker Bernstein
Leslie Goldman Berro*
Nancy A. Bowen
Susan Ollilia Boyd
Mrs. George E. Boyer
Peter A. Boysen
Mark J. Brandfonbrener*
Susan Babbitt Brenner
Nina R. Brill
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*
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*
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
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*
Benjamin N. Krevolin*
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
Cdr. Jerry K. Loeb, USN (Ret.)
Eileen Lubars*
Chuck Manton
Serena B. Marlowe
Dolores Grau Marsden* and
David 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
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
Michael R. Osver
Jane Owens
Celia Paul and Stephen Rosen
Lisa Pelikan*
Andrea Pell Living Trust
Jane V. Perr, MD
Ken Perry*
Lianne Perry
Stephen M. Pier* and Miki Orihara
Christopher Pilafian*
Elissa V. Plotnoff Pinson*
Fred Plotkin
Judy and Jim Pohlman
Geraldine Pollack
John G. Popp
Thomas and Charlene Preisel
Arthur Press*
Bernice Price
Rajika Puri
Gena F. Raps*
Karen J. Raven
Nancy L. Reim
Susan M. Reim*
Susan D. Reinhart
Madeline Rhew*
Michael Rigg
Leslie Swan Weirman Riley
Douglas Riva*
Lloyd*± and Laura Robb
William D. Robbins
Daniel P. Robinson
Yvonne Robinson*
Donna Romer
Carlos Romero and
Joanne Gober Romero
Linda N. Rose*
Susan W. Rose
Ira Rosenblum*
Sam* and Deborah Rotman
Lynne Rutkin
Joan St. James*
Riccardo Salmona
Michael and Diane Sanders
Kenneth Schapin
Nancy Schloss
Casiana R. Schmidt
Shelby Evans Schrader± and
John Paul Schrader
Irene Schultz
William C. Schwartz
Joan Gianna Settin, PhD
David Shapiro
Dr. Robert B. Sharon*
Robert D. Sholiton
Arthur T. Shorin
Sara A. Singer
Steven P. Singer, MD and
Alan Salzman, MD
Ethan A. Silverman*
Bruce B. Solnick
Carl Solomon Sr.

The Augustus Juilliard Society (Continued)

Evelyn Sun Solomon*
Gary and Roberta± Soren
Margaret Steele*
Nancy E. Steltmann*
Sally T. Stevens
Robert C. Stevenson
Judy Stewart
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 Verdehr
Paul Wagenhofer
Alberto and Paulina A. Waksman
Stanley Waldoff*
Jessica Weber
Catherine White*
Miriam S. Wiener
Robert Wilder± and Roger F. Kipp
Alice Speas Wilkinson*
Yvonne Viani Williams
Margaret S. Williamson
Clark* and Sally Ann* Wilson
Stanley P. Wilson*

Dr. Theo George Wilson
Elizabeth R. Woodman
Edward Yanishefsky
John J. Yarnick
Lila York
109 anonymous members,
including 43 alumni

As of August 31, 2023

* = 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 June 1, 2022, and August 31, 2023. 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
Estate of Camille Aita
Harold Alderman Trust
Douglas Scott Anderson Revocable Living Trust
Henri Arnold Charitable Remainder Trust
Trust of Dolores Barattini
Estate of Mary Ellin Barrett
Gregory and Yoshiko Niiya Bemko Family Trust
Bisceglia Family Grantor Trust
Trust of Sonia Block
Betty and Daniel Bloomfield Fund
Eliane Bukantz Trust
Trust of Annette Burford
Trust of John Dexter Bush
Peter J. Cohn Charitable Remainder Trust
Barbara DeGroote, MD Charitable Fund
Estate of Lito DeManalang
Estate of Stefan Draughon
Estate of Audrey Ellinger
Trust of Alice Shaw Farber
Fima Fidelman Trust
Dora L. Foster Trust
Trust of Sherri Fox
Estate of Naomi Freistadt
Estate of David Thomas Hardison
Nancy B. Hatz and Russell C. Hatz Fund
William J. Henderson Memorial Fund

Karolyn Kirksey Holler Trust
Frances B. Hoyland Trust
Trust of Edward Jabes
Estate of Donald Lee Jonas
Hamilton H. Kellogg and Mildred H. Kellogg Charitable Trust
Estate of Irwin Lewis
Estate of Billie R. Mahoney
Sondra F. Matesky Inter Vivos Trust
Estate of June Reig Maxwell
Trust of Lillian Rogers
Howard and Ethel Ross Trust
Trust of Harold C. Schonberg
Estate of Geraldine Shapiro
Estate of Barbara Thompson Slater
Arline J. Smith Trust
Janice Dana Spear Trust
Barbara H. Stark Living Trust
Estate of Ruth Still
Estate of Jacklin Bolton Stopp
Alison G. Tennyson Charitable Lead Trust
Tomoko Trust
Estate of Raymond Verbsky
Miriam Warner Revocable Trust
Corinne S. White Marital Trust
Trust of Helen Marshall Woodward
Irene Worth Fund for Young Artists