Thursday Evening, May 19, 2022, at 6:00

The Juilliard School

presents

Juilliard Orchestra

Eun Sun Kim, *Conductor*

TEXU KIM (b. 1980) ***Spin-Flip* (2014)**

LUDWIG VAN BEETHOVEN (1770-1827) **Symphony No. 8 in F major, Op. 93 (1812)**

Allegro vivace [e] con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

SERGEI RACHMANINOFF (1873-1943) ***Symphonic Dances,* Op. 45 (1940)**

Non allegro—Lento—Tempo I
Andante con moto (Tempo di valse)
Lento assai—Allegro vivace

Performance time: approximately 1 hour and 15 minutes, without an intermission

Eun Sun Kim appears by kind permission of the Metropolitan Opera.

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.

Alice Tully Hall

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

About the Program

By Georgeanne Banker

Spin-Flip

TEXU KIM

Born: in Seoul, South Korea, on December 22, 1980

Currently lives in San Diego

Texu Kim's *Spin-Flip,* commissioned by the Korean Symphony Orchestra and premiered in 2015, is about table tennis. Kim's "personal affinity for humor, his background in science, and his fascination with everyday experiences" energizes *Spin-Flip* and other works, which explore everyday topics from the sacred to the mundane. In his 2014 chamber work, *Bounce!!*, the players emulate the thrilling ball-bounces and shoe-squeaks of a basketball game, and his 2016 work, *Blow, Fly, Pop!!,* which Kim states is "inspired by bubble-blowing," calls for the percussionist to pop balloons during the performance; his 2013 chamber work, *Monastic Sceneries,* echoes his upbringing in the Presbyterian Church, and his vocal work, *Lotus Voice,* is an homage to the Korean Pansori vocal storytelling tradition.

Kim studied both science and music, earning degrees from Seoul National University and a doctorate in composition from Indiana University, and serves as assistant professor of music at San Diego State University. "By highlighting the interaction between folk culture and external influences," his biography reads, "Kim creates meaningful depth while maintaining a signature playfulness and exuberance that is both listener friendly and engaging."

Spin-Flip is an exploration of action and reaction, of how slight molecular shifts—from shifting the grip of your paddle to adding spin to your serve—can alter the entire state of matter. Moments of entropy exist within this controlled environment, as the orchestra is afforded brief moments of improvisation that underscore the twists and turns of a table tennis game. The players enter the tournament to the sound of the first fervent 15 bars of the work. The match begins with the introduction of a cellular, two-note table tennis motif, played first by the piccolo with two castanets and xylophone, the latter of which are specifically instructed to make a "ping-pong sound." A thrilling symphonic dance, *Spin-Flip* is an evocative homage to this game and the powerful, calculated, and graceful movement of its players.

The composer writes:

> The proton and the electron in a hydrogen atom spin permanently with having their rotation axis parallel to each other. That being said, they could rotate in the same direction (clockwise-clockwise, for example) or the other way. When the directional relationship changes due to absorption or emission of a certain type of energy, it is called spin-flip. The same term could also refer a sudden change of a rotating black hole's spin axis, mostly when it merges with another one. Regardless of its use in physics, I titled my piece *Spin-Flip,* simply because the image it gives: of table tennis.
>
> I happened to share my name (albeit spelled differently in English) with a legendary Korean table tennis player, Taek-soo Kim (b.1970), who has been serving as the coach of Korea's national table tennis team since 2010. For this reason, when meeting new people in Korea, I am often asked if I am good at table tennis. Though my answer is 'No!', this silly coincidence has led me to write a musical piece about it.

Spin-Flip is a nine-minute piece which is all about ping-pong: it conveys the driving energy of a (good) ping-pong match; its primary motives are derived from the sounds of cheering crowds and ball bouncing around on the table (and occasionally on the floor); its alternating harmonic pattern and somewhat random form reflect the alternation between service and unpredictable return, respectively. Sometimes academic terms that are hard to explain are easily understood by intuition. Wouldn't it be true for music, too? I only hope that I can share the sheer fun I have with the audience through this piece.

Symphony No. 8 in F major, Op. 93
LUDWIG VAN BEETHOVEN
Born: December 16 or 17, 1770, in Bonn, Germany
Died: March 26, 1827, in Vienna

Ludwig van Beethoven's Symphony No. 8 reads as a thrilling experiment where actions may not have their presumed consequences. The work was sketched in 1812, shortly following the completion of his Symphony No. 7, and was premiered in Vienna in 1814, outlining a particularly tumultuous two-year span of the composer's life. From the Bohemian town of Teplitz, Beethoven penned his famous "Immortal Beloved" letter in summer 1812, which itself has sparked a plethora of inconclusive hypotheses. Later that year, as Napoleon Bonaparte and his Grande Armée made their way to Russia, Beethoven traveled from Teplitz to Linz in a failed attempt to vanquish his brother Johann's romantic relationship with Therese Obermeyer. In 1813, Beethoven became the legal guardian of his nephew Karl and also became involved with the inventor Johann Nepomuk Malzel, who developed various mechanical contraptions including the chronometer, better known today as a metronome. Malzel also created numerous automatons such as the panharmonicon, a giant, 19th-century version of a synthesizer for which Beethoven composed his 1813 work Wellington's Victory. Beethoven also scored this programmatic piece for a colossal human orchestra, and it was billed on the same program as the premiere of his Symphony No. 8.

Considering the significant personal difficulties Beethoven faced at the time, this resultant symphony is unexpectedly lighthearted: most notably, it lacks a slow movement and largely stays within the bounds of an exuberant major mode. Jan Swafford notes that compared to his earlier symphonies, here Beethoven exhibits a deliberate "retreat into nostalgia," a tribute to the symphonic music of Mozart and Haydn. The premiere of what Beethoven called his "little symphony in F" at Vienna's Redoutensaal must have sent sonic shockwaves throughout the city: The orchestra included 36 violins, 14 violas, 12 cellos, and 7 basses, whose parts were reinforced by two contrabassoons. However powerful this sound must have been, its critical reception was markedly lukewarm. Learning that his audience was upset by its stylistic departure from the popular seventh symphony, Beethoven remarked to Carl Czerny, "That's because it's so much better."

The symphony is not lacking in Beethoven's zest and astringent wit, and it is certainly as much fun to play as it is to hear. The opening Allegro vivace e con brio begins with a long, soaring F-major melody, whose six-note pattern returns in various configurations. Throughout the movement, radiant melodic lines always prevail, even when interrupted by brash rhythmic figures and jarring, accented dissonances. The second movement is a real fan favorite; Lewis Lockwood notes that even Hector Berlioz said that this particular music had "fallen from heaven and to have immediately

entered the composer's mind." Marked Allegro scherzando, a repeated 16th-note staccato pattern chugs along for nearly the full duration of the movement while winds and strings volley brief, two-note idioms, much like a game of table tennis.

The third movement, a minuet, includes a series of deliberate missteps. Beethoven notes sforzandi on each beat of the opening two bars, and throughout the opening section, strong, heavy beats appear just as the dancer's heels should be in the air, a calculated contradiction to the dance form's typical strong-weak beat pattern. The trio features lilting melodies provided by the horns and clarinet, underscored by an active triplet continuo line provided by a solo cellist. The last movement, which Beethoven wished to be played as quickly as possible, begins with a soft, scurrying theme in the strings. Then, without warning, a C-sharp suddenly appears, catalyzing a frenzy of activity throughout the entire orchestra. A driving march precedes the return of the movement's thematic material, which now faces no fewer than five C-sharps flying in from left field. As the work draws to an end, soft pairs of thirds move up and down the wind and brass sections just before the symphony's vivacious closing celebration of its home key of F major.

***Symphonic Dances,* Op. 45**
SERGEI RACHMANINOFF
Born: April 1, 1873, in Novgorod Governorate, Russian Empire
Died: March 28, 1943, in Beverly Hills

"A composer always has his own ideas of his works, but I do not believe he should ever reveal them," Sergei Rachmaninoff told the *New York World–Telegram* in 1940. "Each listener should find his own meaning in music." Rachmaninoff's *Symphonic Dances*—dedicated to the Philadelphia Orchestra and conductor Eugene Ormandy—was composed that year and premiered by its dedicatees in January 1941.

Since then, the infinite meanings of *Symphonic Dances* have both enchanted and vexed its listeners. Rachmaninoff's works were often criticized for not being "modern" enough; some perceived his apparent preference for old-style Romanticism as an ineffable protest against modernism. Following its premiere, *Symphonic Dances* found itself in such critical crosshairs. "It might serve for a ballet with a macabre theme," decried a *World–Telegram* critic, citing its allusions to 19th-century works. "The piece teems with weird sounds, some of them just plain echoes. Mr. Rachmaninoff's orchestra is definitely haunted, especially the wind section, which is a real rendezvous of ghosts." Though the work left a decidedly inauspicious impression, the critic just might have put a finger on its spectral pulse; Rachmaninoff's original title for the work was *Fantastic Dances,* after all.

Like much of Rachmaninoff's output, *Symphonic Dances* was composed at a quiet, countryside estate. Throughout his early adulthood, the composer lived and composed at Ivankova, a beloved family residence outside of Moscow. Following its destruction during the Russian Revolution, he lived and concertized in the U.S.—where, if time permitted, he enjoyed a cherry malted milk float following each performance—and later spent time at his family home, Senar, on the bucolic banks of Lake Lucerne. In summer 1940, Rachmaninoff had taken up residence at the Honeyman estate on Long Island. It was not an easy time; his health was in decline, and France and the Low Countries had just fallen to Nazi Germany, which personally rattled the composer as his daughter, Tatyana, resided just outside of Paris with her young son.

Incarnated at the keyboard, *Symphonic Dances* was orchestrated with guidance from Ormandy and other musical experts. The 67-year-old composer was keen to write for the saxophone but was unfamiliar with the instrument, so he invited Robert Russell Bennett—a Broadway orchestrator and former student of Nadia Boulanger—for a visit. "At that time he played over his score for me on the piano," Bennett reflected, "and I was delighted to see his approach to the piano was quite the same as that of all of us when we try to imitate the sound of an orchestra at the keyboard. He sang, whistled, stomped, rolled his chords, and otherwise conducted himself not as one would expect of so great and impeccable a piano virtuoso." Rachmaninoff sent a sketch of a phrase from the final movement to Harry Glantz, then principal trumpet of the New York Philharmonic, along with two brief sentences: "Will you be so kind as to answer my question? Is such a passage possible?" (Spoiler alert—it is). Meanwhile, Rachmaninoff's old buddy, Fritz Kreisler, signed off on the rather intrepid string bowings. Such mindful scoring yielded extraordinary results. Gazing through this sonic kaleidoscope, you glimpse apparitions of Rachmaninoff's earlier works twirling with novel idioms, and you can't help but dance along with them.

The *Non allegro,* set in duple meter, fixates on a central three-note rhythmic pattern set against driving eighth notes. First divulged by the English horn, the motif is whispered by the clarinet and bassoon before working its way through the orchestra. The march yields to a wistful wind interlude, where a tapestry of timbres supports the dreamy melody introduced by the alto saxophone. Rachmaninoff concludes the movement with a transfiguration of the opening of his Symphony No. 1, composed some 45 years earlier, appearing here in both rhythmic augmentation and in the major mode.

The second dance, a waltz, is heralded by the horns and muted trumpets. A solo violin spins upward, leading listeners to a haunting melody introduced by the English horn and oboe. Oscillating between 6/8 and 9/8 time, the movement shifts from the serene to the frenetic and back again, always keeping the dancers on their toes. The thrilling conclusion of this cinematic work, rife with special effects and textually akin to the final movement of Hector Berlioz's *Symphonie Fantastique,* rings with sacred overtones. The violas are the first to recall a Russian Orthodox chant, "Blagosloven yesi, Gospodi" (Blessed are you, Lord), which appeared in Rachmaninoff's *All-Night Vigil,* a sacred a capella choral work written in 1915. The *Dies irae* (day of wrath) liturgical sequence also makes an appearance: The trumpet sounds its incipit, in what might be a nod to the sequence's subsequent text, "Tuba mirum spargens sonum" (the mighty trumpet's wondrous sound). Though a harbinger of death and chaos, the tumultuous *Dies irae* succumbs to serene finale; Rachmaninoff denotes the final 26 bars with a single word, "Allelulia."

"In my own compositions, no conscious effort has been made to be original, or Romantic, or Nationalistic, or anything else. I write down on paper the music I hear within me, as naturally as possible," Rachmaninoff stated in 1941. *Symphonic Dances* was fated to be his final orchestral work. In 1943, two years after its premiere, Sergei Rachmaninoff was laid to rest in a corner of the Kensico Cemetery, just north of New York City. Framed by rhododendron, pachysandra, and small, floral offerings, his verdant grave is marked by a Russian Orthodox cross, standing in quiet memory of an individual who lived so fully in sound.

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

Meet Eun Sun Kim

Kim Tae-hwan

Korean conductor Eun Sun Kim is the Caroline H. Hume Music Director of San Francisco Opera. Her presence in North America was first established with performances of Verdi's Requiem with the Cincinnati Symphony and *La traviata* at Houston Grand Opera, with the latter earning her an appointment as the company's first principal guest conductor in 25 years. The 2021-22 season opened her inaugural term at San Francisco Opera, where she leads *Tosca, Fidelio,* and three concerts. She continues a series of important operatic debuts, appearing at Wiener Staatsoper and the Metropolitan Opera for *La bohème,* along with Lyric Opera of Chicago for *Tosca,* before returning to Houston Grand Opera for a new production of *Turandot.* She is slated to conduct symphony orchestras in Philadelphia, Detroit, Portland, and Toronto. Kim has enjoyed additional North American successes at Los Angeles Opera, Washington National Opera, and the Los Angeles Philharmonic. She is a regular guest conductor at opera houses across Europe, including Staatsoper Berlin, Bayerische Staatsoper, Semperoper Dresden, Royal Swedish Opera, Royal Danish Opera, Den Norske Opera, Opernhaus Zürich, and Oper Frankfurt. Concert performances include appearances with Orchestre de Paris, Beethoven Orchestra Bonn, and Stuttgart Philharmonic as well as orchestras in Madrid, Marseille, Munich, Lille, Nancy, Palermo, Turin, Milwaukee, Calgary, and Santiago de Compostela. Kim studied composition and conducting in her hometown of Seoul, South Korea, before continuing her studies in Stuttgart, Germany, where she graduated with distinction. After graduation, she was awarded first prize in the International Jesús López Cobos Opera Conducting Competition at the Teatro Real Madrid.

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 lead the Juilliard Orchestra, including John Adams, Mei-Ann Chen, Kevin John Edusei, Barbara Hannigan, Antonio Pappano, Carlos Miguel Prieto, Christian Reif, and Xian Zhang as well as faculty conductors Jeffrey Milarsky and David Robertson. Robertson is director of conducting studies and distinguished visiting faculty. Students from the Juilliard Orchestra have participated in several virtual projects, including *Bolero Juilliard; Of Thee I Sing*, an expansion of Charles Ives' *Variations on "America,"* co-created by Robertson and Creative Associate Kurt Crowley and conducted by Robertson; and a performance of Elgar's "Nimrod" (Variation IX) from Edward Elgar's *Enigma Variations,* conducted by faculty member and alumnus Itzhak Perlman. The Juilliard Orchestra has toured across the U.S. and throughout Europe, South America, and Asia, where it was the first Western conservatory ensemble allowed to visit and perform following the opening of the People's Republic of China in 1987, returning two decades later, in 2008. In summer 2019, the orchestra traveled to London, 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 as well as the Wind Orchestra, Lab Orchestra, and contemporary music groups AXIOM and New Juilliard Ensemble.

Orchestra Administration

David Serkin Ludwig, *Dean and Director of the Music Division*
A. Joseph Soucy, *Assistant Dean for Orchestral Studies*
Joanna K. Trebelhorn, *Senior Director, Performance Operations and External Venue Relations, Music Division*
Matthew Wolford, *Operations Manager and AXIOM Manager*
Daniel Pate, *Percussion Department Coordinator*
Lisa Dempsey Kane, *Principal Orchestra Librarian*
Adarsh Kumar, *Orchestra Personnel Manager*
Curtis Stewart, *Chamber Music Manager and New Juilliard Ensemble Manager*
Michael Dwinell, *Orchestral Studies Associate*
Francesca Ferrara, *Orchestra Management Apprentice*

Juilliard Orchestra

Eun Sun Kim, *Conductor*

First Violin
Ariel Seunghyun Lee, *Concertmaster* [1,2]
Katherine Woo, *Concertmaster* [3]
Samuel Andonian
Raina Arnett
Phoenix Avalon
Jeremiah Blacklow
Lauren Conroy
Yung-Yu Huang
Jaeyoun Hwang
Dawn Kim
Valerie Kim
Sayuri Kuru
Coco Mi
Shomya Mitra
Amy Oh
Carolyn Semes
Jessie Tai
Yutong Zhang
Kevin Zhu

Second Violin
Gabrielle Després, *Principal* [1,2]
Sean Lim, *Principal* [3]
McCall Andersen
Letian Cheng
Jeongah Choi
Shaleah Feinstein
Tal First
Isabella Geis
Qianru Elaine He
Sean Hsi
Erika Hubbard
Miyu Kubo
Haesol Lee
Jasmine (Meng Jia) Lin
Mai Matsumoto
KJ McDonald
Jason Moon
Daniel Rafimayeri
Mitsuru Yonezaki

Viola
Sean Juhl, *Principal* [1,2]
Nicholas Gallitano, *Principal* [3]
Hannah Burnett
Noémie Chemali
Natalie Clarke
Josef Fischer
Michele Gardiner
Yong Ha Jung
Jeremy Klein
Yuchen Lu
Samuel Rosenthal
Marco Sabatini
Sarah Sung
Shuhan Wang
Cameren Anai Williams
Lawrence Wong
Chieh I Candy Yang

Cello
David Bender, *Principal* [1,2]
Yun-Ya Lo, *Principal* [3]
Iona Batchelder
Michael Cantú
Amanda Chi
Jan Fuller
Mizuki Hayakawa
Jessica Hong
Kelcey Howell
Hannah Kim
Noah J Krauss
Han Lee
Julia Lee
Ian Lum
Emily Mantone
Osheen Manukyan
Chase Park
Dawn Song
Tomsen Su
Yuqi Wang
Eliana Razzino Yang

Double Bass
Dimitrios Mattas, *Principal* [1,2]
Kebra-Seyoun Charles, *Principal* [3]
Blake Hilley
Jack Kolodny
Mark Lillie
Zachary Marzulli
Joe Zhouyao Zhang

Flute
Alejandro Lombo, *Principal* [1]
Si Eon Choi, *Principal* [2]
Ji Young Kim, *Principal* [3]
Catherine Boyack
Yiding Chen
Audrey Emata

Piccolo
Yiding Chen [1]
Alejandro Lombo [3]

Oboe
Kate Wegener, *Principal* [1]
Alexander Mayer, *Principal* [2]
Alex DiThomas, *Principal* [3]
Mia Fasanello

English Horn
Alex DiThomas [1]
Kate Wegener [3]

Clarinet
Yan Liu, *Principal* [1]
Alec Manasse, *Principal* [2]
Hector Noriega, *Principal* [3]

Bass Clarinet
Yan Liu [3]
Alec Manasse [1]

Alto Saxophone
Chad Lilley *

Bassoon
Nina Laube, *Principal* [1]
Thalia Navas, *Principal* [2]
Troy Baban, *Principal* [3]

Contrabassoon
Troy Baban [1]
Thalia Navas [3]

French Horn
Joel Rodeback, *Principal* [1]
Gabrielle Pho, *Principal* [2]
Jonathan McCammon, *Principal* [3]
David Alexander
Ryan Williamson

Trumpet
Christopher Stubblefield, *Principal* [1,2]
Wilson Childers, *Principal* [3]
Maximilian Morel *

Trombone
Connor Alexander Rowe, *Principal* [1]
Carlos Jiménez Fernández, *Principal* [3]

Bass Trombone
Justin Bain

Tuba
Deandre Desir [1]
Joshua Williams [3]

Timpani
Jake Borden [2]
Yoon Jun Kim [1]
Oliver Xu [3]

Percussion
Matthew A. West, *Principal* [1]
Yoon Jun Kim, *Principal* [3]
Jake Borden
Christopher Choi *
Jakob Schoenfeld
Oliver Xu

Piano
Benjamin Pawlak

Harp
Deanna Cirielli [1]
Tjasha Gafner [3]
Yun Chai Lee [3]
Adam Phan [1]

Student Cover Conductors
Jherrard Hardeman [1,2]
Shira Samuels-Shragg [3]

[1] Kim
[2] Beethoven
[3] Rachmaninoff
* Guest Musician

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 Ludwig, *Dean and 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, *Senior Director of Performance Operations and External Venue Relations*
Annabelle Avenier, *Associate Director of Artistic Programs*

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 and Director of the Preparatory Division*
Anthony McGill, *Artistic Director, Music Advancement Program*
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*

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 Apprentice 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 Billinghurst 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 Goulandris 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. Pisar
The George L. Shields Foundation
Barbara J. Slifka
Yael Taqqu 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
Edythe 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 Baumblatt
Norman S. Benzaquen
Ron Daniel & Lise Scott
The Diamonstein Spielvogel 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 Asness
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 Helpern
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
Gulitz 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 Stephania 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. Sculco
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 Zamora
Anonymous (2)

Donor Listing as of February 25, 2022

* *Alumnus*
‡ *In Memoriam*

President's Circle

Herbert A. Allen Jr.
Jody and John Arnhold
Agnes Gund
Carole and Michael Marks
Robert E. Meyerhoff and Rheda Becker
Judith F. Pisar
Thomas C. Schumacher III
Barbara J. Slifka
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 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*
Susan Ollila Boyd
Mrs. George E. Boyer
Peter A. Boysen
Nina R. Brilli
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. Naifeh 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 Settin 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. Sholiton
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± Soren
Lynn Steuer
Sally T. Stevens
Robert C. Stevenson
James Streem*
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
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